Philips Eyes Fall Debut For CDV To U.K. Consumers

BY NICK ROBERTSHAW

LONDON Compact Disc Video (CDV) is coming to the U.K. in the fall.

At a private industry presentation here, Maurice Oberstein, chief executive of PolyGram Leisure U.K., said 5-inch CDV singles and 12-inch albums were the main proposed carriers for the new technology, though 8-inch disks are also likely to be marketed.

Philips, which has developed CDV systems through its joint venture with Du Pont, plans to launch the format in Europe at a Berlin electronics fair in August, with U.K. consumer promotion starting shortly afterward.

Singles, which will carry about six minutes of video and 20 minutes of music, should retail for about 1.50 pounds sterling. (Continued on page 88)

Wholesalers Slam WEA $ Hike

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

NEW YORK Wholesalers are reacting harshly to WEA's new price structure, with the two leading rackjobbers cutting back their orders from the distributor and some one-stops passing the increase along to their retail customers.

Observers see the racks' actions as temporary maneuvers and speculate that they are attempting to gain some sort of concession in the way of advertising or other compensations, since it is doubtful that WEA will readjust its recently revamped pricing. And WEA sources, who request anonymity, say they anticipated wholesalers would initially react strongly to the new structure.

The plan, announced last month (Billboard, Dec. 20, 1986), moves WEA toward a one-price concept, a development long sought by many retailers. The restructuring represented some sort of price hike for roughly 80% of the distributor's customers, but wholesalers absorbed the largest increases and lost their functional discounts. In response to the hike, some racks and one-stops are playing hardball.

"Any price increase puts a two-step distributor at more of a disadvantage," says Paul Piacentini, director of marketing for Albeco Music in New York.

New Age Labels Seek New Angles

BY STEVEN DUPLER

NEW YORK Facing a market "glutted" with new age music, many of the genre's labels are seeking ways to distinguish themselves from the pack in an attempt to maintain the mellow music's momentum. Among the problems facing new age labels this year is the need to establish stronger artist recognition, broaden label rosters to reach larger audiences, and "separate the crap from the real music," says one label executive.

By initially forging a strong identity for the entire label, rather than its individual artists, Windham Hill—the undisputed leader of the new agers—set an example which virtually every competing label followed.

The tactic was effective. Some labels were able to emulate—albeit on a smaller scale—Windham Hill's achievement of building consumer (Continued on page 88)

Rookies Slug Their Way Into Pop's Top 10

BY DAVE DIMARTINO

LOS ANGELES Three of this week's top 10 albums share the distinction of being debut collections by artists little known a year ago.

The Beastie Boys reach No. 7 this week on the Top Pop Album chart with and with Cinderella (No. 4) and Bruce Hornsby & the Range (No. 5) form a powerful trio of rookies that are a happy surprise to many, particular-

(Continued on page 84)

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Rhino Horns In On Chart Success

Vera & Beaters’ ‘Hit Takes Indie To Top

BY CHRIS MORRIS

LOUISIANA The second-time-around success of Billy Vera & the Beaters’ "At This Moment," currently in its second week at No. 1 on Billboard’s Hot 100 Single chart, finds tiny Los Angeles-based Rhino Records enjoying its first single smash—with a 6-year-old recording. Best known as a specialist in catalog reissues, the label’s distributor, turned the single into a crossover hit at top 40, AC, black, and even country radio.

"By Request," the Vera album from which "At This Moment" is drawn, also benefited from the single’s popularity: The collection is bulleted at No. 26 on this week’s Top Pop Albums chart. Like the major label Rhino’s other hit, "By Request" is a compilation of licensed material. Rhino director of a&r Gary Stewart says the compilation was spurred by persistent requests for Vera’s two out-of-print albums, released in 1981 on Alfa Records, the U.S. subsidiary of a Japanese label, at the Rhino Records retail store, previously operated by label tops Richard Foos and Harold Bronson.

The Alfa records enjoyed only moderate success when they were released in 1981; the album "Billy & The Beaters," cut live by producer Jeff "Skunk" Baxter at the Roxy in Los Angeles, rose to No. 18 on the Top Pop Albums chart after 10 weeks. "At This Moment," the second album to release, climbed to No. 79.

The negotiations, which broke down in November when no headway could be made on the future of the funds, were postponed till this month, and the outgoing contract continued in force on a conditional basis. At the time, it was

#### Labels, Musicians Union Reach Three-Year Accord

BY IS HOROWITZ

NEW YORK An agreement between the recording industry and the American Federation of Musicians (AFM) was hammered out Jan. 13, but only after representatives of key union locals walked out of the talks the other day. The proposed three-year pact, which trims industry contributions to the14 trusts (MPTF) and the Special Payments Fund (SPF), now goes to the AFM membership for ratification.

While ratification is usually perfunctory, opposition to the agreement’s terms on the funds by AFM members who perform the bulk of recording services casts doubt on the outcome.

The Los Angeles, Nashville, and New York locals all ramped the agreement, with some local union officers urging members to turn down the pact.

Victor Funtealba, AFM president, said the agreement is the "tremendous victory and predicted ratification. The ratifications were known worldwide.

The negotiations, which broke down in November when no headway could be made on the future of the funds, were postponed till this month, and the outgoing contract continued in force on a conditional basis. At the time, it was

#### President Would Be Given Retaliatory Powers

Senators Sponsor Stern Antipiracy Bill

BY BILL HOLLAND

WASHINGT On Sen. Pete Wilson, R-Calif., and three co-sponsors introduced a tough antipiracy bill Jan. 20 in the Senate.

The bill would give the president retaliatory and revocatory powers that would compensate for the billion-dollar overseas losses incurred each year by industries affected by inadequate intellectual property protection.

The bill, S. 385, is being viewed as the toughest and most far-reaching measure yet introduced that comes to grips with increasingly serious threats caused by worldwide counterfeiting and piracy. It also offers similarly stern retaliatory measures to deal with restricted market access of copyrighted U.S. products overseas, including Canada.

The primary supporters of the new bill are the Recording Industry Assn. of America, the Motion Picture Assn. of America, and the Assn. of American Publishers. Initial co-sponsors are Sens. Alan Cranston, D-Calif.; Frank Lautenberg, D-N.J.; Bill Janklow, R-S.D.; William Lugar, R-Wyo.

Titled the Antipiracy and Market Access Act, the bill, under Title I and Title II, would establish a mechanism designed to identify piracy problems after a 90-day review of trade estimate reports. Negotiations with designated priority countries would then be required over the next six months—a time period greatly shortened from last year’s version of the bill.

Finally, if a settlement could not be reached after negotiations with a country’s government, or if improvements were not satisfactory, the president would be required to take retaliatory action. Action could result from complete termination of withdrawal, or suspension of “any trade agreement entered into with such foreign country” to increased duties or restricted entry of imported products.

Under the pending bill the president could impose measures that have an economic impact “substantially equivalent to the lost revenues of U.S. companies resulting from the lack of adequate and effective intellectual property protection in the foreign country or instrumentality of the foreign country.”

Title III and Title IV would augment existing provisions in Generalized System of Preferences and the Caribbean Basin Initiative laws, which are aimed at intellectual property protection and market access. These would give the president greater powers to revoke benefits and “dole out punishments that are proportionate to the offense.”

(Continued on page 96)

#### Senate DAT Bill Imminent

WASHINGTON A bill requiring all digital audiotape (DAT) machines imported and sold in this country to be equipped with anticopying technology will be introduced in the Senate by the end of January.

The recording industry, wasting no time after the start of the 10th Congress, plans to have the bill introduced with four still-unnamed co-sponsors.

The industry has been unable to convince Japanese hardware manufacturers to voluntarily equip their forthcoming DAT machines with an anticopying chip.

Unlike the stop-gap DAT tariff bill introduced near the end of the last Congress, the new legislation is designed to address copyright infringement dangers and will be assigned to the Senate Commerce Subcommittee, to be chaired by Sen. Dennis DeConcini, D-Ariz.

The industry, in the past, has been unable to gain the support of DeConcini on home taping issues. As early as 1981, DeConcini opposed the extension of the Copyright Royalty Tribunal loopying bill, which included a royalty provision.

Although no company has announced plans to introduce DAT machines for sale in the U.S., this year and DAT manufacturers kept a low profile at the Winter CES Show (Billboard, Jan. 24), the Recording Industry Assn. of America (RIAA) has put DAT legislation at
Some Dealers Report Drops Of 50% European Trade: The Big Chill Hurts

BY PETER JONES

LONDON With the U.K. and virtually all of continental Europe hit by the worst weather conditions in 40 years and with transportation, heating, telephone links, and postal services thrown into chaos by the arctic spell, record and video dealers have suffered varying degrees of trading hardship.

As temperatures dropped well below freezing, sales dipped for many businesses, with some reporting drops of as much as 50% during the coldest stretch of days.

Ultimately, a thaw set in after eight days and averted an even greater catastrophe. Official government health warnings further chilled dealer spirits. In the U.K., commuters were advised not to travel to work unless the journey was absolutely necessary. And in the Netherlands and Belgium, the advice was to not even leave home unless it was essential, particularly on Jan. 15-16, the two most frigid days.

However, dealers in a few areas of Britain report that the icy weather was “almost good for business.” Bob Kingdom, of KMK Records in Beckenham, Kent, one of the hardest hit counties, says, “Most customers just couldn’t get to London, so some opted for a spell at home with a new record, CD, or videotape to while away the time.”

Among the U.K. mass merchants, Woolworth and Boots said the problem was not so much a lack of customers as a serious interruption of supplies, with delivery services struggling to get through narrow inland routes.

The problem started with the factories, though courier services operated surprisingly well under the circumstances. “But it was absolutely crazy,” says Kelvin McCarthy, operations manager at Courier Express, Maidstone, Kent. Fortunately, the company operates 28 vehicles at a time, but most were out of commission. “It took eight hours to dig one vehicle out of the snow. We had to contend with drifts up to 10 feet deep,” says McCarthy.

Many small businesses couldn’t open up because staff were unable to get in to work.

Steve Mason, head of Pinnacle, a leading U.K. distributor, says, “We managed to get records out every day, but we were probably 50% down on our weekly turnover.”

But while things were bad for the record store trade in general, “serious concern” is widely expressed in the video dealer business, says Derek Mann, chairman of the Video Trade Assn. (VTA). “Television restrictions and sell-through opportunities hit trade through the Christmas holiday period. Then came the snow to put consumer rental habits on ice.

“Now there is very serious concern about trading in the next three months. Each of the 4,000 specialist dealers in the country has seen an average drop in takings of around 500 dollars a week—so we’re talking around 2 million pounds there. We had four bad weeks right after Christmas and now another couple because of the internal coal aid up to a 125-million-pound overall loss to the industry.”

The poor trading is confirmed by Gallup, which amends the U.K.’s (Continued on page 91)

Entertainment Lawyers Set Meetings For MIDEM

NEW YORK The limitations on free bargaining of contracts with performers and composers and recent legislative developments in music copyright law will be the topics at this year’s meeting of the International Assn. of Entertainment Lawyers to be held Monday-Tuesday (26-27) at MIDEM in Cannes. (For a complete Cannes preview, see pages 72-82.)

The Monday session, dubbed “Limitation Of Free Bargaining And Sanctity Of Contracts With Performing Artista And Compositors,” will deal with the validity and enforceability of artist and composer contracts. Papers on the subject will be present- ed by Michael Sukin and Alvin Deutsch of the U.S.; David Lester and Julian Turtion of the U.K., Andre Schmitt and Olivier Carmet of France; Gunther Poll and R. Be- noit of Germany; and Arend van der Marell and Reinier Jorge of the Benelux countries.

Tuesday’s session, titled “The Music Business And The Law: Important Developments,” will serve as a catchall, covering new issues confronting industry attorneys in Europe and North America. Among the topics to be discussed are source licensing vs. blanket licensing in the U.S., presented by Stephen Rush; case law in France since the enactment of a new law in July 1985, by Brian Lewis; case law in the U.K. and the position of commercial channels, by Michael Flint; case law in Germany, by Gunther Poll; case law in Holland, by David Peper- korn; case law and legislation in Canada, by Richard Hahn; and remedies against proposed Common Market legislation for cable distribution, by Cees van Rij.

FRED GOODMAN

Executive Turntable

BILLBOARD Michael Ellis is promoted from Hot 100 chart manager to assistant director of charts, based in Billboard’s New York office. He will continue to oversee the Hot 100 and AC singles charts as well as write his weekly column, Hot 100 Singles Spotlight. Also, Peggy Dold is named manager of the newly created special project sales group. She has held various marketing and sales positions in the record industry and, most recently, worked on a free-lance basis for Billboard.

RECORD COMPANIES. Michael Leon is promoted to senior vice president of East Coast operations for A&M Records, based in New York. He was vice president.

Arnold Levine is named vice president of creative services for CBS Rec-

ords Division in New York. He was head of his own media company, Levine Communications.

Wayman “Slack” Johnson is appointed vice president of black music promotion for EMI America Records in Los Angeles. He was regional black music promotion director for EMI America/Manhattan, based in Atlanta.

U.R.S. Records in Universal City, Calif., names Barry Lyons vice president of promotion. He was Midwest promotion/marketing manager for Elektra Records.

Ron Goetz is named president and chief executive officer for Private Music in New York. He was vice president of marketing and creative services at Arista. (For Goldstein’s comments on new age, see story, page 1.)

RCA/Ariola France appoints the following executives: Philippe Desindes as director of RCA/Ariola International and licensings; Claude Larco, director of sales and marketing; and Laurence Le Ny, director of

promotion. Desindes was with Polydor France. Larco was with WEA France. Le Ny was with CBS France.

Dede Whiteside is appointed national director of pop promotion for the MTM Music Group in Nashville. She was national director of promotion and marketing for the Aspen Record Group. Also, Don Kamerer becomes national director of sales and marketing, based in Los Angeles. He was previously country chart manager for Billboard.

Capitol Records in Los Angeles names Tasha Mack national secondary promotion manager for the AC and top 40 formats. She was coordinator of artist relations for the label.

Relativity Records in Jamaica, N.Y., appoints Mike Coricone director of national album promotion. He was with the label’s parent company, Import- Record Distributors.

Lisa Glafelter joins Enigma Records in Los Angeles as publicist. She was with Jet Entertainment.

DISTRIBUTION/RETAILING. Don Edwards is appointed director of movie distribution for Stars To Go, a Los Angeles-based supplier of video rental programs to convenience stores. He was manager of audio/video development for Waldenbooks.
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**Malaco Maps Savoy Plans**

BY JEFF HANNSCH

NEW ORLEANS Leading gospel label Savoy Records, sold by Freddie Records to the Malaco Records, the Jackson, Miss.-based independent r&b and gospel label (Billboard, Jan. 17), will be getting a facelift courtesy of its new owners.

The purchase agreement, concluded Dec. 31, calls for Malaco to assume all of Savoy's assets and liabilities, including the publishing rights to more than 1,000 songs, with existing stock, artist contracts, and all existing gospel masters held by Savoy. The agreement does not include any of the jazz or r&b material, says the label, which was sold separately earlier this year to Joe Fields' Muse Records.

Kaffel's Fantasy Buys Out Granz's Pablo Jazz Label

LOS ANGELES Fantasy Inc. has acquired Pablo Records from founder and noted jazz producer/manager/impressor Norman Granz for an undisclosed sum.

The 14-year-old label, with a catalog of approximately 350 titles by such renowned jazz performers as Ella Fitzgerald, Dizzy Gillespie, Count Basie and John Coltrane, joins the storied Riverside, Contemporary, Prestige, and Milestone labels in Fantasy's jazz stable.

Official announcement of the acquisition will be made at MIDEM on Thursday (29), and few details of the deal were available at press time.

In a prepared statement, Fantasy president Ralph Kaffel said, "We're planning to reissue about 15 new albums this year, and most of these will be released on compact disk as well. . . . The week this chart was released, I released 20 titles by the summer."

He also said that Granz "will continue his independent management and concert promotion activities and (Continued on page 94).

**Alabama Stars Honored**

**BY EDWARD MORRIS**

BIRMINGHAM, Ala. It was one of the slowest-moving award ceremonies in recorded history. But the second Alabama Music Hall Of Fame induction Banquet and Awards Show, held here Jan. 15, brought out enough native stars to keep the audience enthralled well into the evening.

Held at Boutwell Auditorium, the show was hailed wide and again in deference to the TV viewers, the event for syndication. It ultimately took more than four hours to present eight awards.

Alabama, the RCA recording group, won two of the honors: the governor's achievement award for popular music and the America's music award. The act also served as honorary chairmen of the event.

Other winners were Templeton & Lillie Rice (the governor and first lady), a Gospel quartet; John Denver (classical performance award), Hank Williams Jr. (the musician award, the Musicians Shoals Rhythm Section (musical creators award),

Induced into the Alabama Music Hall Of Fame were Sunny James and W.C. Handy (performing achievement awards) and Sam Phillips (non-performing achievement award) and, Jerry (Continued on page 97).

**Give Peace A Chance**

Praising with the Red Army Choir during their recent trip to Moscow are, from left, David Foster, Linda Thompson Jenner, and Alan Thick. Foster and Thick co-wrote "Rendezvous For Peace... Love Lights The World," a song that foster will perform with the choir at the upcoming Rendezvous '87 in Quebec City, Canada. A single will be released on Atlantic Records.

**Fowler Resigns From Top FCC Post**

**Considered Architect Of Deregulation**

BY BILL HOLLAND

WASHINGTON Mark S. Fowler, Federal Communications Commission (FCC) chairman since 1981 and its architect of deregulation, announced Jan. 16 that he will leave the post this spring.

In his letter of resignation to President Reagan, Fowler wrote that he had served as chairman "longer than any other chairman" and added, "I think it's about time to step down."

In his step down, Fowler will leave his imprint throughout the communications world. In addition to radio and television, Fowler's quest to free communications businesses from decades of accumulated red tape fundamentally reshaped the telephone industry. He also brought in new industries, such as cable and satellite television and those dealing with fiber optics and common carrier transmission.

In his letter, Fowler said he was proud of the "communications regulation we have in place. We turned out regulation that was needed nowhere and turned toward those principles that the framers of the Constitution and Declaration of Independence intended: toward freedom, toward enterprise."

No one ever accused Fowler of a lack of ambition or rhetorical flourish in his five-year drive to free broadcasters and other communications businesses from unnecessary regulation.

Just last week, the commission proposed amending the FCC's dooryard rule prohibiting common ownership.

(Continued on page 96)

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The Censor's Label

AN OBLIQUE ATTACK ON FREE EXPRESSION

BY BOB GUCCIONE JR.

The foolish thing about the U.S. is not that it is an adolescent nation concerning itself with rock, but that it consistently fails to realize or understand this. As a society we are too overreactive—like a turkey panicking at some minor life crisis.

So it has been with the rock-lyrics-content issue. A lot of fuss has been made about what amounts to nothing tangible. Rock may express social tragedies, just as music has been the popular expression and often anguished cry of its times since the caves. And in the unintended inspirations of a particular song, a particular person may have found the justification or excuse to hurt himself or others. But it is not the fault of the music or the musician.

This is a very important distinction to see clearly. In the Ozzy Osbourne trial, for instance, there is a serious difference between proving that John McCollum was listening to Ozzy's 'Suicide Solution,' a song of a quest to not live, and implying that the subsequent suicide was the fault of the record and the artist. Such logic is not immediate, but overheard over the din of a frenzied mob that wants to lunch first and ask questions later.

There is also a subtle difference between being taught to look before we leap and not recognizing we have serious problems in our society, we leap to the conclusion that our popular music is to blame. We race to the conclusion that the solution is restricting the music.

Unfortunately, a lot of popular music is rebellious, hostile, and deliberately antagonistic toward traditional values—that's why it's popular. But our society is so weak that we crack like fragile crystals when surged?

If we say that music dissolves our social and moral fibers, then that is an indictment of our society and ourselves as parents, not music. Our haste to corral musicians and their music could be mortally dangerous. Messing with freedom of expression is like juggling a bottle of nitroglycerine; it's OK until you drop one.

Labeling records inhibits artistic expression—full stop. True, no more than the little star the Nazis forced Jews to wear for identification inhibited Jews in prewar Germany.

What will start as labeling of some pretty gruesome and mediodramatic albums will swiftly escalate and ultimately foil basic works of art. In reaching for the unreachable, the perfection of expression, artists will err and in some ways offend. And to what avail?

History has always shown us that you can take away a freeedom, you can before long take away as much as you want.

As adroit propagandists, the PRMC says the label is "consumer tool" for parents. We haven't needed our hands held before, but may be we do now. Let's give them the benefit of the doubt. In that case, lyrics printed in easy view are preferable, and not necessarily on the album cover.

Perhaps we should just be made available somewhere else in the store. After all, restaurants don't print their food licenses on menus, but they have to have them and they're there if you want to see them. This way, one album is not declared dirty, another clean. No stigma, therefore no threat of censorship.

Artists are the most sensitive to censorship, therefore they are the first to doomsay. They feel invisible hands strangeling them before any other influence comes to the strangler.

Writers like myself (and Howard Bloom, Frank Zappa and Danny Goldberg, all of whom have written here) passionately believe that society's problems have been incorrectly diagnosed and that the kind of government operation of stigmatizing art is fatally wrong. Nor will it solve the spiritual or social problems, since music is not the cause. Worse, society will have been fed a placebo it thought medicinal.

Medieval historians and exaggerations, there are tangible flaws in the "evidence" of the organizations concerned about record content. For instance, when the Ozzy Osbourne trial was dismissed originally, the prosecution was given 60 days to find evidence of a subliminal message on "Suicide Solution." It claims to have found one. I heard it. It was unclear, but there was definitely something the FBI didn't want.

Steve Williamson of the Institute of Bio Acoustic Research (IBAR) found the message in a single song in the R&B song "Sisters." IBAR spent literally hundreds of hours extracting it, the word a chemist isolates bacteria from a virus. The word suggests a tasteless endorsement of suicide. Based on this, a motion was filed to reopen the trial. We investigated this, and discovered the version of the song the group used to establish the alleged lyrics and subliminal message was from the audio track of the live-performance video—recorded a year before the group recorded the song. After exhaustive searches by IBAR, hidden messages could not be verified on the record McCollum was listening to.

Inaccuracies—or pure falsehoods—like this distort the issue. An impression is given that taints popular music. Whatever the Governmental action is conducted, the proponents for music censorship are out spreading the initial, incomplete impression.

And the U.S., being the sort of country it is, reacts spontaneously and emotionally—too soon and too much.

Letters to the Editor

DAN & PROPERTY RIGHTS

I guess I am an audiophile. The production and high-end recordings suggest that, anyway. I never buy pre-recorded cassettes, but I do copy compact disk and LPs for playing in my car, taking to the country, and the like—and digital audio is just a very tempting technology.

RIA president Stanley Gortikov last week ordered letters to the Japanese (Commentary, Dec. 27, 1986) off me greatly. In what sense is my copying a rec...
Album Rock Back To The Present

PDs: Format To Feature More Currents

BY KIM FREEMAN

PALM SPRINGS, Calif. Album rock radio will be more current-ori-
ented, more eccentric, and, in gener-
al, more “on the offense” this year if the roughly 100 programmers who attended the Burkhart/Abrams/Douglas/Elliott convention em-
ploy the main strategies stressed here Jan. 18-19, at the Atlanta-based consultancy’s annual client conven-
tion.

“From a musical standpoint,” said B/A/D/E exec Lee Abrams, “we have to stress a balance of dif-
f erent elements rather than an over-the-top commitment to any one type of music.” Abrams said the format had “been really strong on artists like Bon Jovi, Cinderella, and Europe. We weren’t as aggressive as we should have been with them.

“Everything has been classic rock this, classic rock that,” Abrams con-
tinued, “We have to realize there are new artists, too. We must take an aggressive attitude toward cur-
rents, rather than [thinking of them] as something that gets in the way of oldies.”

Abrams also described the album rock format as “the new MOR” in the sense that “we have an audience that is growing with us, and we have to take advantage of that.”

Outside of a more progressive, musical approach, Abrams said overall presentation should involve more “off-the-wall, oddball-type things.”

“To achieve that goal, some attend-
ees suggested heavier use of non-
traditional radio elements through-
out the day. During one program-
ners’ roundtable, KTQX “Q-102” Dallas assistant PD Redbeard noted that more members of the 18-34 de-
mographic were “dressed down” to make it clear that more elements of that side of the entertainment field should be used in programming. “After all, hit

movies are using our music,” Redbeard said. Dialog drop-ins from a film—as part of an intro or outro to the movie’s theme song—were rec-

ommended. Abrams added label promotion people and artist managers to the list of possibilities for unusual inter-
view guests.

KYYS “KY-102” Kansas City ap-
peared to have an early handle on the oddball elements with its Hippo

mascot. Revived about a year ago, the KY-102 Hippo is presented as “someone who just happened to be

born with a hippo head,” said a KY-

102 representative. “We don’t want him to be like the [KGB San Diego] Chicken, running around doing cra-
y thing.”

The hippo has been instrumental in the merchandising of KY-102’s clothing line and is featured in sta-
tion promotional material wearing outifts appropriate for the season at hand. KY-102 created quite a buzz this month by revealing the identity of the Hippo at a station New Year’s party. It’s a young law student.

Compact disks were also a hot is-

sue, with programmers expressing a desire for researched guidance on what players held up best over time in the studio. Bill Wise, PD of all-CD rocker WGTR Miami (Billboard, Jan. 24), suggested that attendees unite in applying pressure on labels not yet offering regular CD service to tapes.

Programmers urged each other to use CDs as a promotional focal point. “You’ll be slaking your claim

on technology,” said one attendee, whose station recently staged a con-
test giving listeners starter CD li-
braries. “And retailers will want to ride on your coattails.”

KFOG San Francisco VP/GM

Tony Salvadori outlined a scenario

common to other album rock sta-
tions that have been leaders in their market for many years and fall vic-
tim to their own strengths. In San Francisco—which has five album rock stations—KQRR beat KFOG soundly in the fall 12-plus Arbitron re-
nents.

“KQRR has moved the sound of its station right up against ours. They have become the ‘more music alternative,’” Salvadori said. “Free strength was that we developed into a true [overall] personality—in our jocks, our production, our presenta-
tion. Now, KQRR is playing the same music, but with none of the mumbo jumbo. It’s almost gotten to a point where the audience may be saying ‘enough already.’

Salvadori said KFOG has been No. 1 in seven of the last nine book-
s and that “ultimately, you have to let the other guy play follow the leader and remain the leader yourself.”

FCC Initiates Review Of AM Broadcast Rules

BY BILL HOLLAND

WASHINGTON The Federal Com-

munications Commission has initiat-
ed a major review of its AM broad-

cast policies as part of an effort to make

it easier for broadcasters to save the fast-failing radio form.

The FCC review, announced Jan. 15, is based on its own April 1986 analysis on the status of AM broadcasting, along with extensive public com-

ments filed at the commission. In the new review, the commission has announced four “near-term” ac-

tions and two longer-term actions, and it has deferred action on three considerations, including a uniform

system standard for AM stereo.

The commission in its announce-

ment says it is acting “to remove governmental intrusion and thereby free” broadcasters so they may pur-

sue “entrepreneurial initiatives.”

Several of the near-term actions have already been announced, in-

cluding an examination of the use of multiple synchronous transmitters to extend AM signal coverage; abol-

ishing or amending the main studio and sales management rule, which re-

quiring the “dupoly” rule prohibiting common ownership of two or more commercial stations serving the same area, along with other multi-

ple-ownership issues. The final near-term action will explore ways to best rid AM radio of RF lighting interference as well as that from ap-

pliances and motors.

(Continued on page 16)
rock combo WNEW-AM-FM answered the phones with "Your Super Bowl station" all week and sent a pair of listeners out to Pasadena for the weekend with tickets to the game. For those staying in Gotham, the stations offered the next best thing—a free party at the Ritz night club to watch the game on huge video screens. Various sponsors, including Hebrew National, were lined up to add authenticity to the event in the form of ballpark franks and all manner of Giants attire, says WNEW-FM's Neil Barry. WNEW is also giving away a highly coveted 1987 Giants season ticket as part of its campaign.

With the support of Adidas, WXRK also has a 1987 Giants season ticket in the prize closet. The album rock outlet's Max Felder says WXRK leads the way in the quantity of Giants-related parody songs. "Wanna Whole Lotta Touchdowns" by Earthdog Fred (Norriss) & the Fred Tones, featuring morning man Howard Stern, is one of the best, says Felder.

"We're kind of overloaded on Super Bowl stuff," says WPLJ's Russ King. A highlight throughout the season for the top 40 station was Giants quarterback Phil Simms' exclusive reports. In the week preceding the championship game, Simms intensified that with a daily countdown to the Super Bowl. At presstime, he was scheduled to make a cameo appearance Monday (28) for a game review. In addition, Steve McPartland, a member of WPLJ's "Waking Crew" morning show, has been filing on-site reports from Pasadena.

Gotham's WHTZ "Z-100" sent Z-Morning Zoo partner Jack Murphy out to Los Angeles to co-host a bi-coastal pregame morning show Jan. 23. The show was expected to include guest appearances by various sports and entertainment celebrities, and Z-100's trip winners were to be included in the affair. Z-100 also had a plethora of parody and pep-rally-type songs, most produced by Z-100's production team.

(Continued on page 16)
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WE WOULD LIKE TO THANK THE FOLLOWING FOR THEIR CONTRIBUTION IN PROMOTING

THE BRIDGE TOUR

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1/7 SPECTRUM, PHILADELPHIA, PA
1/8 SPECTRUM, PHILADELPHIA, PA
1/11 RICHFIELD COLISEUM, CLEVELAND, OH
1/12 RICHFIELD COLISEUM, CLEVELAND, OH
1/15 CIVIC CENTER, PITTSBURGH, PA
1/16 MEMORIAL AUDITORIUM, BUFFALO, NY
1/17 THE CENTRUM, WORCESTER, MA
1/20 THE CENTRUM, WORCESTER, MA
1/22 CIVIC CENTER, HARTFORD, CT
1/24 SPECTRUM, PHILADELPHIA, PA
1/26 CAPITOL CENTER, WASHINGTON, DC
1/27 CAPITOL CENTER, WASHINGTON, DC
1/30 CUMBERLAND COUNTY CIVIC CENTER, PORTLAND, ME
2/1 CIVIC CENTER, PROVIDENCE, RI
2/2 CIVIC CENTER, HARTFORD, CT
2/5 CRISSLER ARENA, ANN ARBOR, MI
2/6 FREEDOM HALL, LOUISVILLE, KY
2/8 MARKET SQUARE ARENA, INDIANAPOLIS, IN
2/10 RIVERFRONT COLISEUM, CINCINNATI, OH
2/12 THE ARENA, ST. LOUIS, MO
2/13 KEMPER ARENA, KANSAS CITY, MO
2/15 HILTON COLISEUM, AMES, IOWA

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www.americanradiohistory.com
by Kim Freeman

Roadblock—San Diego: Having the opportunity to spend a day in the beautiful city by the bay between Palm Springs and Los Angeles, here’s some year observations on stations there.

KFBM-FM-“B-100” is a contemporary AC, with new tracks by Paul McCartney, the Jettz, Crowded House, and ‘til Tuesday in regular rotation. It’s a logical direction for B-100 because five stations in the city are classics and/or oldies oriented.

Recipients of random phone calls and answers with B-100 who still stickers have the chance to win $1,000 a pop in an ongoing give-away. Our favorite elements on the station are the frequent IDs.

KFBM continues its strong, full-service AC and is running a thirty-day double-play giveaway. KFBM is still running its gorgeous “Life’s Out San Diego” jazz fusion show at night; the AC features lots of jazz during regular programing.

XTRA-FM-“91X” has a great show of “cutting-edge music” and nifty liners by Louisie & the Banshees, Love & Rockets, Depeche Mode, and others promoting its Sunday night new music show. Cross-town rocker KGB was in the midst of an all-star weekend of music sweeps...XTRA takes a fresh approach to its “Classic Gold” fare with oldies but goodies by the likes of the Rolling Stones and Aretha Franklin.

KBCQ-AM-“F Eagle 106” is billing itself with all “the greatest hits” liners and running a $5,000 weekly $500,000 weekly XTRA-AFM-ad. Recently, KCBQ was a country outlet; that market is now left to KASON-AM-FM, which is airing 12-in-a-row sweeps and a nice mix of contemporary country music. Says KSON PD Steve Shepard: “Right now, we really want to reinforce that we are the country station.”

Eden’s “California Classics” outlet, KLZQ-AM-FM, is still just that. New PD Garry Wall has not made any changes yet...Gannett’s top 40 KSDK-FM is probably billing itself with “music power” and more variety, less repetition” liners and is running a dollar-bill seri- al number contest.

Urban XHRM-“92.5” absolutely jumps out of the receiver. Imaging items include “We’re not just another spot on your dial, we’re your party station,” and the outlet is in the midst of a $100,000 giveaway.

Two Hot Openings: KYVA “Power 168” Albuquerque VP/GM Board Johnson is looking for a sizzlin’ drive-time talent for his new fusion-format station...The NSBA Radio Network in Los Angeles is looking for an enthusiastic, willing-to-learn office manager/executive assistant. Those interested in growing with the company should call president John Leve at 213-306-8009.

New York-based Tree Bee Toons Record’s home of “Television’s Greatest Hits,” volumes one and two...a cool Valentine’s promo available. It’s a six-track single featuring the love themes from “I Love Lucy” and other hit shows. Call 212-929-0570.

Casey quits MTV to program KFKR Phoenix

Previously, O’Kelly had been at EZ’s KYKY station in Pittsburgh, Jim Krantz; and Ted Kittner served as director of marketing and promotions. She’s fresh from KDWB Minneapolis and earlier had worked at KZZP.

New PD Dave Dillon is described by the channel as a “candidate” for Casey’s post.

E-Z COMMUNICATIONS makes three major appointments. WEZS Richmond, VA, PD Dave Dillon is transferred to the operations manager post at WOKV/WAVI Jack- sonville. Fla. Dillon’s position at E-Z TV is taken over by Tom Seguin, formerly at WHIS.

The Ink is Dry on Brian Philip’s contract to join WMMS Cleve- land as PD (Billboard, Jan. 14). WMMS operations manager kid says Phillips was at PD WSSX Charleston, S.C.—came back into the market from the rock and radio communities. “WMMS prides itself in many new accomplishments, and much of that is due to the programming,” said the best talent,” says Leo. “If we hadn’t snapped up Brian, somebody else would have.” Other WMMS news is almost old news: The station won Rolling Stone’s annual readership poll, AGAIN. That makes it eight consecutive years. The feat will be feted with an “appreciation day” concert by Joan Jett Feb. 1.

John Rody, morning man at KZEW Dallas for 10 years, was let go Jan. 19...Top 40 outlet WIGY Bath, Maine, brings Scott Barrett in as assistant PD. He was last at WGCL Cleveland (now WNCX). Barrett also handles afternoons, WIGY’s music coordinator, Scott Lief, is upped to MD and retains his evening slot, weekender Derek Bascum, and current pop/rock format.

James segues to full-time overnights as Kevin Smith leaves that slot to become WIGY’s full-time technician and David Scott Emerson arrives as a new weekender.

SHOW IN APRIL? It wouldn’t seem so strange to you if you were one of the many rockers ice-basking in the 40-degree Palm Springs weather during last week’s Burk hart/Abrams album rock conven- tion. (Story, page 10.) The weather broke some temperature records, far more graceful golfers included MJJ’s Gary Krantz; WBRU Providence, R.I’s Rick Wander; and Tom Evans; WZZX Orlando’s Ray Messick; Virgin’s Michael Plen; and others who were driving their cars too fast for us to identify. Having only caught the tail end of the party, I can still say that Billboard’s Bon Jovi party appeared to be a highlight, as was the collection of stars mingling at the CBS/ MJJ party after concert/ DJ David Bealjer. His intro...“So, you are all going classic rock”—got one evening off to a good start. Warner Bros., used an elegant area museum to throw a party for Los Lobos, who performed their latest, “Shakin’ Shakin’ Shakes.” And Geffen closed the confab with a midnight party the night of Jan. 16.

“A mental ennui” was suggested for format programmers in general by KAOS Eagles Nest, Ind., PD Mel Maxwell. While his re- cent decision did not become a reality until Friday, among attendees, there were some who nodded along when Maxwell suggested that he and his col- leagues were throwing around 15- year-old ideas. “I just wonder sometimes if I will listen to what we’re doing if I wasn’t in this business,” he concluded.
SUPER BOWL PROMOTIONS

(Continued from page 11)

Urban outlet WRKS threw Super Bowl weekends during which listeners competed for Giants jerseys and $100 bills to qualify for the grand prize of a trip to Pasadena.

Oldies outlet WCBS-FM scheduled a Super Bowl weekend, which included highlights of previous games, several liners from Giants players, and "touchdown" music. All New York stations are likely to take full advantage of the Meadowlands party for the Giants set to take place Tuesday (27). Most have broadcast booths at the New Jersey stadium and are expected to in corporate remote broadcasts into their programming to wrap up the season. In Denver, hit outlet KKKY "Y - 107" sent one pair of listeners out to the game and will host a viewing party at a local bar with a big-screen television. Pregame promotion included several Bronco songs and a giveaway of "Bronco Man," a video of team highlights from the season.

Hit station KPKE had listeners beg and plead on post cards to win the station's trip to Pasadena. In addition, KPKE's morning team of Steven B. & the Hawk flew out to Los Angeles for live broadcasts, and listeners were invited to buy passage on the charted party plane. KPKE's sister station, AC formatted KHOW, asked listeners to submit Bronco-related poems, songs, or odes to qualify for its trip giveaway. KHOW's midday man, Tom Kelly, went to Los Angeles with KPKE's team to send back his own live program.

Talk outlet KOA described its campaign as "going on the road with the Broncos." Starting on the Sunday before the game, KOA supplied remote broadcasts, talk shows, and reports from staff members in Los Angeles.

For more, Super Bowl campaig nes were limited to stations in New York and Denver. WNIX Cleveland sent two listeners to Los Angeles. Game tickets were included as well as passes to Disney land and the NBC and Universal studios in case the winners couldn't stomach the game without their Browns in it.

And in the home of the Super Bowl, various outlets had tickets to give away and plenty of reports on how crazy the city had become with all the visitors.

FCC INITIATES REVIEW OF AM BROADCAST RULES

(Continued from page 10)

Longer-term actions under consideration include permitting existing daytime-only stations to operate at night, possibly with lower power levels, and a study of technical parameters—protected contours, RF bandwidth limitations—that could result in relaxed rules on station power.

Action on new antenna designs was deferred, the FCC says, "until sufficient test data has been obtained. Also deferred were changes in channel and station classification changes and current station power limitations.

As for an AM stereo uniform standard, the commission, in a prime example of understatement, admitted that "interest has been expressed in the development" of such a standard. Actually, broadcasters have been clamoring for the FCC to choose a system since its 1982 decision to leave it up to the market place. The commission says once an NTIA study on that topic is completed, it may reconsider the issue.

While the FCC is beginning to reexamine its old rules governing AM broadcasting, the NAB is at work on improving AM sound. Through the National Radio Systems Committee (NRSC) the NAB is carrying forth a new voluntary national standard to both stations and receiver manufacturers. NAB is now advising stations to consider implementing the standard, which will only cost most stations several hundred dollars. It calls for a 75-microsecond AM pre-emphasis characteristic and a 10 kHz bandwidth for audio immediately following a station's AM audio processor but prior to modulation.

For receiver manufacturers, it calls for the use of a complementary AM de-emphasis and an optional notch filter. The NRSC standard has been high on NAB's priority list since its announcement in September at the Radio 86 Convention in New Orleans.
Promotions

LIFESTYLES OF THE WILD & CRAZY

WBLM Portland, Maine, pulled off a creative post-party season promotion that furthered its goal of being perceived as an important part of a listener's comfort zone. Shortly after New Year's, the album rock outlet offered the WBLM "Dust Busters" cleaning service to winning listeners. Although the contest had just three winners, WBLM program director Jose Diaz says the buzz it created on the street was remarkable. "We had cleaning services calling us to ask what we were up to because they were getting so many work orders," says Diaz. "It had listeners saying, 'Hey, they really know what my life is like.'"

IN SEVEN HEAVEN
The "Rich Brothers" morning team at adult hit outlet KFMB-FM ("B-100") San Diego staged an effective listening campaign during a recent show when it asked members of its audience to call in and pledge an extra seven minutes of listening per day. If they reached their deliberately unstated goal, the Rich Brothers—lead by PD Bobby Rich—told listeners that the infamous "Mr. B-100" would come up with some big surprise. Ringleader Rich says the drive was taken quite seriously by listeners, many of whom called in detailing what sacrifices they would make to grab an extra seven minutes of the B-Morning Zoo.

When the goal was met, Mr. B-100 announced that the station would be giving away $1,000 every seven minutes. They didn't specify for how long the giveaway would run.

To understand all the sevens in this story, you'd have to understand that the Rich Brothers often pose as pseudo numerologists. The year 1987 is special to people in this profession for reasons too complicated to fathom, let alone explain!

An effective, ongoing campaign that's keeping B-100 highly visible in San Diego is the use of its mobile studio. According to PD Rich, DJs often take the unit on the road during regular shifts and drop in on nightclubs, retail outlets, and various hot spots. When those locations have B-100 playing in-house, the effect of seeing exactly what you're hearing can be very powerful, says Rich.

THE WEATHER IS HERE...

WXQ Stevens Point, Wis., took advantage of the city's seasonally bad weather to send winning listeners on a hot cruise through the waters off Cancun, Cozumel, and other warm locales. For four weeks in advance of the cruise, WXQ distributed entry blanks at various retail outlets sponsoring the event. Over 6,000 listeners responded to the "Cruisin' With The Q" contest, and hourly winners qualified for the grand prize cruise by phoning in after hearing their names on air.

UNTRADITIONAL TRADITION

KLOL Houston is gearing up for its (Continued on next page)
Featured Programming

WESTWOOD ONE will be commemorating the 20th anniversary of Rolling Stone Magazine with a four part series of radio specials airing throughout the year. The series was produced with the cooperation of Rolling Stone and will be aired to coincide with four special 1987 issues celebrating the magazine's 20th year history.

The April, June, and August specials, each two hours long, will look back at rock 'n' roll's influence on popular culture, the best live performances, and the best record settings of the past 20 years. The final installment in November will be a live four hour broadcast from the WW1 studios in L.A. and N.Y., with celebrity interviews, observations by writers and editors, listener calls-in, and of course, the music the magazine chronicled.

BEVERLY PADRAZIK has left her post as director of special programming at ABC Radio Networks to become the first VP/GM of Radio Today Entertainment. RTE was recently formed as a joint venture between the New York production firm Radio Today and the large television syndicator LBS Communications Inc. The new division will serve as the radio clearance and distribution arm for the parent companies.

The initial offering from RTE will be the Timothy White interview show "Rock Stars," slated for a late March bow. This will mark LBS's first entry in radio.

Currently, Radio Today is producing the NBC Radio Entertainment programs "Flashback" and "Soupy Sales' Mouldy Oldies."

NBC RADIO ENTERTAINMENT'S "The Jazz Show With David Sanborn" observed its first anniversary with its Jan. 3 broadcast. The show began with 30 affiliates and now numbers 112 stations on its roster. The initial idea was to produce a jazz show to air on non jazz stations. To that end the show has been successful, making inroads on every contemporary format except country. One target listener for the show was the progressive rock fan of the '60s, whose musical tastes have expanded to include jazz and fusion. The show seems to have hit the mark, as it generates an encouraging amount of listener letters each week as well as positive response from jazz record labels in regards to album sales.

Album premiers began to play an important role in the first year of programming, and if record companies are truly happy, more can be expected. The show debuted Sanborn's most recent release in January. CDs will also be used more and more in 1987.

Another "not for jazz fans only" show, "Kaleidophonic Jazz," continues to log modest success on two outlets in California. The three hour "jazz diversity" show programs a wider range of jazz and jazz-related tracks than the Sanborn show. Syndicom of Redwood City, Calif., which markets the show, will be announcing its country diversity series "Country-Phonics" soon.

OFF THE BEATEN TRACK: More and more these days, non-commercial programs make a crossover hit. This week's entry is the progressive rock "Music View," being syndicated nationally on disc by New York's New Programs. Beginning Feb. 1, the weekly half hour of interviews, music and news will feature artist chats with the country's progressive playlists. Produced and hosted by former WNYU-FM PD Jon Fox, the show will include a weekly review and editorial feature by Rockpool alternative editor Jack Rabid. For more information, contact Fox at 212-219-8144.

RADIO AS A POSITIVE FORCE: The international distributor Radio Express of Los Angeles has contracted with WIVI-FM St. Croix, Virgin Islands, to carry Dr. Ruth Westheimer's radio show. WIVI GM Bob Edwards says that the decision to carry the sex therapist's program came about because of the "high incidence of teenage pregnancy, child abuse and incest. The program will be extremely helpful ... and will assist in combating these serious problems."

The NATIONAL VERSION of Contemporary Marketing Inc.'s "Mystery Minutes" made its national debut in mid-January on CBS affiliate KDRT-FM, San Francisco. "Mystery Minutes" is a who-dunit radio promotion consisting of 47 miniepisodes. CMI is the marketing division of the country's largest International Productions Corp. in St. Louis.

The mystery/triller episodes are full of murder, deceit, and intrigue and are designed to be run four times daily. Different and successive clues are being revealed in each spot. At the conclusion of the series, listeners will make a stab at identifying the villain, with the winning listener receiving a trip to two on the Orient Express.

To keep the mystery solution a secret between markets, each market gets its own culprit in one of 20 different endings.

The promotion was originally test-marketed on Gannett station KSD-FM St. Louis in fall 1985. For the test run only station PD Bill Garcia and his air staff did all the characters in three nights of recording sessions. It was reminiscent of the old days of radio drama, and Garcia says it was both a challenge and a great deal of fun. Garcia reports excellent listener response to the run, which garnered a 1985 Flair Award and a 1986 Marconi Award.

PETER LUDWIG

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

Jan. 30, Every Brothers, Solid Gold Scrapbook, United Stations, one hour.
Jan. 30-Feb. 1, Scorpions, Metalshop, MJII, one hour.
Jan. 30-Feb. 1, Cameo, Star Beat, MJII, one hour.
Jan. 30-Feb. 1, New Colony Six, the Bunglings, Mitch Ryder & the Detroit Wheels, Solid Gold Saturday Night, United Stations, five hours.
Jan. 30-Feb. 1, David Sanborn, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.
Jan. 31, Timbuk 3, Rick Dee's Weekly Top 40, DIR, 90 minutes.
Jan. 31-Feb. 1, Bruce Springsteen, On The Radio, NSBA, one hour.
Jan. 31-Feb. 1, RES Speedwagon, Powerco, Global Satellite Network, two hours.
Jan. 31-Feb. 1, Peter Davison, Musical Starsstreams, Musical Starsstreams, two hours.
Jan. 31-Feb. 1, Spencer Davis, Four Tops, Stealin' In The Years, Global Satellite Network, three hours.
Feb. 2, 8: Kinks, Off The Record With Mary Turner, Westwood One, one hour.
Feb. 2, 8: Steve Miller, David & David, Rock Chronicles, Westwood One, one hour.
Feb. 7-8, Judith Pintar, Musical Starsstreams, Musical Starsstreams, two hours.

Digital 24-Track Recordings from a Remote Truck?

YES, Sheffield's audio remote truck is now equipped with the new Sony 3324 multi-track digital recorders. In addition, we have just purchased the new Sony 3202 tw track digital. If you are doing audio for video, film, album projects, or live broadcast, we can help you.

Some clients and artists worked with in 1986 include Jean-Michel Jarre - Live in Houston, Public Broadcasting. Will Ackerman, Wynton Marsalis, Shadowfax, Herbie Hancock, Ciar Brothers, Dizzy Gillespie, CBS Records, the Russian Ballet, and Michael Hedges. We can also offer you in-house mixing packages on our Solid State Logic console. Our highly experienced and professional staff of engineers and technicians are always ready to answer any questions you may have concerning remote recordings.

Contact Richard Van Horn at 301-628-7260 for more information.

SAVE 50% ON HOTEL RATES FOR LONG-TERM STAYS

Split-level Executive Suites and 1 Bedroom Suites available in attractive West Hollywood location for stays of 30 days or longer. No large security deposit or lease required.

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Reservations & Information: (800) 424-4443 or (213) 659-9407

www.americanradiohistory.com
POP SINGLES—10 Years Ago
1. Horn Between Two Lovers, Mary MacGregor, RCA America
2. Car Wash, Rose Royce, MCA
3. Dazz, Brick, ABC
4. New Kid In Town, Eagles, Asylum
5. Hot Line, Sylvers, Capitol
7. Love Theme From "A Star Is Born" (Evergreen), Barbra Streisand, Columbia
8. I Wish, Steve Wonder, Island
9. Enjoy Yourself, The Jacksons, Epic
10. Walk This Way, Aerosmith, Columbia

POP SINGLES—20 Years Ago
1. I'm A Believer, Monkees, Columbia
2. Tell It Like It Is, Aaron Neville, Motown
3. Snoopy Vs. The Red Baron, Royal Guardsmen, Elektra
4. Georgia Girl, Sealed, Capitol
5. Words Of Love, Mamas & The Papas, Dunhill
6. Standing In The Shadows Of Love, Four Tops, Motown
7. Good Thing, Paul Revere & the Raiders, Columbia
8. Nashville Cats, Lovin' Spoonful, Liberty
9. Kind Of A Drag, Buckinghamn Us, A&M
10. (We Ain't Got) Nothin' Yet, Blues Image, Mercury

TOP ALBUMS—10 Years Ago
1. Hotel California, Eagles, Warner Brothers
2. A Star Is Born (Soundtrack), Barbra Streisand & Kris Kristofferson, Columbia
3. Songs In The Key Of Life, Stevie Wonder, Tamla
4. Wings Over America, Capitol
5. Boston, Epic
6. A Day At The Races, Queen, Elektra
7. Greatest Hits, Linda Ronstadt, Capitol
8. The Best Of The Doobies, Warner Bros.
9. Frampton Comes Alive, Peter Frampton, A&M
10. Year Of The Cat, Al Stewart, A&M

TOP ALBUMS—20 Years Ago
1. The Monkees, Colgems
2. S.R.O., Herb Alpert & The Tijuana Brass, A&M
3. Dr. Zhivago (Soundtrack), MCA
4. The Sound Of Music (Soundtrack), MCA
5. Winchester Cathedral, New Vaudeville Band, Fontana
6. Get Live If You Want It, Rolling Stones, London
7. The Temptations Greatest Hits, Gordy
8. That's Life, Frank Sinatra, Reprise
9. Born Free, Roger Williams, A&M
10. Whipped Cream & Other Delights, Herb Alpert's Tijuana Brass, A&M

COUNTRY SINGLES—10 Years Ago
1. Near You, George Jones & Tammy Wynette, Epic
2. Let Me Love You Than Once, Ronnie Milsap, RCA
4. I Can't Believe She Gives It All To Me, Conway Twitty, MCA
5. Uncleay Day, Willie Nelson, Columbia
6. Don't Be Angry, Donna Fargo, ABC
7. I Love You, Lenny K, Atlantic
8. I've Been A Bad Boy (Now I'm Sorry), Johnnie Taylor, Epic
9. Why Lovers Turn To Strangers, Freddie Hart & The Heartbeats, MGM
10. Crazy, Linda Ronstadt, Kama

COUNTRY SINGLES—20 Years Ago
1. I Wish, Steve Wonder, Tamla
2. Free, Demice Williams, Columbia
3. Darlin' Darlin' Baby (Sweet, Tender Love), O'Jays, Philadelphia International
4. Don't Leave Me This Way, Thelma Houston, Gametronics
5. I Like To Do It, K.C. & the Sunshine Band, T.K.
6. Be My Girl, Dramatics, ABC
7. Dazz, Brick, Bang
8. Car Wash, Rose Royce, MCA
9. Fancy Dancer, Commodores, Motown
10. Ha Cha Cha (Function), Brass Construction, UA

HITLINE USA—Produced for James Paul Brown Entertainment by ISNC
Executive Producer Dana Miller.

GET NASTY WITH JANET JACKSON ON FEB. 1ST.

On February 1st, HITLINE USA opens with Janet Jackson Live.
She'll spin her hits, including her new single, "Let's Wait Awhile," "Nasty," and "Control," talk to your listeners from all over the US.
(If that's not enough, the show's co-hosted by Shadow P. Stevens in New York, and Brenda Ross in Los Angeles.)
Remember, Sunday, February 1st, eleven PM (8 PM PST). HITLINE USA.
The 52 week a year show that gives your audience a different CHR artist every week—Next week, live from Australia, Lionel, Richie.

To connect your station, call Steve Scharch, toll free 1-800/345-2354.
In California, 213/390-9671.

Call now: Because even if it's too late for your listeners to get nasty with Janet, at least they can get down with Lionel.
To all our friends at Warner Brothers Records

Thank you for your support and dedication

And for joining us

Back in the High Life
6 GRAMMY NOMINATIONS

RECORD OF THE YEAR
HIGHER LOVE

ALBUM OF THE YEAR
BACK IN THE HIGH LIFE

SONG OF THE YEAR
HIGHER LOVE

POP MALE VOCALIST OF THE YEAR
STEVE WINWOOD

PRODUCER OF THE YEAR
RUS TITELMAN/STEVE WINWOOD

BEST ENGINEERED RECORDING OF THE YEAR/NON-CLASSICAL
TOM LORD ALGE/JASON CORSARO

STEVE WINWOOD
RON WEISNER/BENNETT FREED

NUVISIONS ENTERTAINMENT LTD
Up And Down On The Air: In The Beginning...

At the beginning of summer 1973, Bruce Johnson had wowed me to the top of a 150-foot platform to see the San Juan Island lighthouse. He was my manager. His concerts were legendary, General Concerts, with me as the manager. Our first concert, held in Buffalo, New York, featured Elton John. It sold $85,000 for RKO Radio. To attract new clients in 1977, RKO Radio Reps offered the programming services of RKO Radio, including mine, at no increase in pay. The toughs were Nationwide (13Q) and Fairchild (K1L). Rosalie Trombley became KCLW's music director under Ted Atkins. She had been the weekend telephone receptionist. She was my MD when I returned to KCLW in 1967-70 and was the best with whom I worked.

George Klein joined WBBQ about 10 years ago and was PD a couple of times. The RKO files include letters and memos permitting George to accept expenses gifts from his boyhood best friend, Elvis. These included Cadillac clothes, and his Las Vegas wedding to Barbara. To this day, George is loyal to his best friend.

Barbara Streisand once said she had a machine Gun Kelly during his afternoon drive show at KHJ and talked to him at the air for about half an hour. That same year I interviewed Frank Sinatra for a one-hour special. It was his first interview of any kind in seven years.

I met Fred Leopold only once. He was an attorney with Youngman, Hungate & Leopold, for many years RKO's corporate counselor. He told of Tom O'Neill's negotiations with Howard Hughes for the purchase of KTLA Pictures, buying WOR-AM for $25,000 and getting KFRC for nothing.

On May 19, 1970, RKO told the FCC: "The general manager is the only person who hires and fires DJs and KHJ. Under the general manager is the only person who hires and fires other personnel at KHJ. Department heads are hired or fired by the general manager after consultation with New York headquarters. None of the KHJ DJs or other personnel has either been hired or fired by Mr. Drake. Mr. Drake does not have authority to hire or fire any station personnel, nor has he ever attempted to exercise this authority." RKO Radio held management meetings almost once a year. In December 1977 the site was San Juan, Puerto Rico. It was after 9 p.m. when I arrived, and the trip from airport to hotel took about an hour by car. Riding through the darksmoke-filled street we were engineering vice president George Capalbo and WAXY GM Jack Johnson, who was holding a radio/casette player and put on a tape of WAXY Miami. Could the station's signal be so strong? I judged George and had Jack believing he had one of the best FM signals in the U.S. At WRKO, Gerry Cagle (a Gerry Peterson) had everything going his way. If I called him on his private line at 9 p.m. or in the middle of the day on a weekend, he'd almost always be in his office. When he got to KHJ, I could call him at almost any time on any weekday and he would hardly ever be there.

Hubert DeLynn was just under president Jack Poor at RKO General when we met in 1973. One day we were in his New York office going over proposed programming percentages for license renewals. I was ner vous about the new regulations and fair hearings. Recommendations were: 1) I was recommended. Was he ever surprised! He said Dave Chenault had told him I was a fine guy. 2) I ordered him to fix things, I ordered him to make things right. 3) I ordered him to figure what our future programming would be like. 4) I ordered him to put our station on the air. How could you not like him?

The 1976 bicentennial programming Specials Across The Pacific is the most satisfying event of my broadcasting career. It resulted in us delivering eight Koats bears to the San Diego Zoo, where millions have been enjoying them... RKO Radio and the people of RKO Radio did it. The Australian governments gave $85,000 into the satellite broadcasts. Los Angeles magazine asked for comments about KHJ going country in March 1981. The article stated: "It is a strange move orchestrated by new general manager Neil "Nose" Chenault—that convinces RKO top DJ Dwight Case that he can pull off what he did in New York. Rockoff, in the fall, is hiring the KHJ programming honcho Paul Drew, did a great job of promoting himself and has nothing to lose. Why nothing to lose? Drew thanks Rockoff may just be biding his time while a San Diego FM station he's bought as a member of a small investment group matures through the three-year FCC-imposed waiting period before it can be resold. Rockoff will then be a millionaire, adjudges Drew."

Les Garland's free concert in 1973 at the Boston Common drew over a quarter-million listeners, which was on the front page of the Sunday paper. I was there and could never forget the thrill. Elvis was on the stage. It was too loud... Les saw he'd fix it... and not. It was a GREAT day for 68 WRKO.

In 1973-74 I fought a losing battle with the record industry and the program directors over the increasing length of records. We increased the top 40 listener had been hearing six to seven records in 20 minutes, the number of recorded was often reduced to five. "Hey Jude" was the landmark, and the average length of the top 10 records each week continued to rise. Reduced commercial loads and clustering have been a compensation, but it's not the same as what made Drake great 60 seconds maximum, two units maximum for stop sets, the sweeps.

There was an RKO general policy of Aug. 2, 1965, that stated: 'An employe shall not be hired or transferred to a division in which an immediate relative is employed or is in direct or indirect line of authority. An immediate relative shall be defined as a parent, brother, sister, son, daughter, husband, wife, uncle, or aunt. When I left RKO in the late '70s this policy was still in effect, even though society had changed and non-related employees in direct and indirect line of authority were living together out of wedlock.'

Good memories remain of the appearance I received from Tom Baker at WROR and Pat Normann at KFRC for recommending Gary Berkowitz and Gerry Cagle to PD jobs after I left RKO. The DJs at WHQQ, KLH, and now KIIS should collaborate on a book about working with Rick Rockoff. You wouldn't believe most of it. He is a great talent.

Of the RKO PDs with whom I worked I can say I learned from each and every one, some more than others. Contrary to what some might think, I'm not that creative. The winning ideas came from the PDs and Harvey Mednick. Harvey is a true genius who has ideas worth millions.
Poor Little Richie Girls. WUSL Philadelphia tops two lucky listeners' outrageous evening with a backstage visit with Lionel Richie. The station treated the two contest winners to a complete night out on the town. Standing, from left, are WUSL air talents Lady B and Beej in The Morning, winner Natalie Blair, Richie, winner Janine Reichel and friend Vicki Waldman, and WUSL promotion director Marc Rayfield.

Money Helps Meet Needs. WRQX "Q-107" Washington, D.C., celebrates with Eddie Money after it announced that their combined efforts brought in a monumental 3,901 toys for needy children. This was one of the few years in which the U.S. Marine Corps' Toys For Tots campaign satisfied the number of requests coming in from the Washington area. From left are CBS Jim Caparc, WRQX PD Chuck Morgan, Bill Graham Management's Amy Pistillnick, Money, WRQX MD Pam Trickett, Columbia's John Fagot, WRQX night driver Gary Spears, and Columbia's Mark Benirsch and Ritch Bloom.

Texas-Size New Year's. KKBQ Houston air personality Hollywood Henderson, left, takes a break as the station's New Year's Eve party—billed as the largest indoor teen party ever—rages on. The event included a live broadcast by Henderson, a live tie-in with MTV, and a Texas-size light/laser/music show provided by Horizon Enterprises. With Henderson are Horizon's Gary Seline, center, and KKBQ staffer Chris Cane.

Stuck-Up. WJSB-FM Baltimore shows Troy Trocey just what the right bumper sticker will get you as the station's morning men present him with the contest's grand prize—a new Buick Regal. Shown, from left, are morning driver Don O'Brien, Trocey, Buick dealership owner Maury Wilkins, and morning co-host Brian Wilson.

Family Greetings. WNEW-FM New York operations director and afternoon man Scott Muni, right, gives the Madison Square Garden audience a special holiday greeting with Yoko Ono and Sean Lennon. Mother and son dropped by to help WNEW's Father Christmas give his best to the sold-out crowd at the station's recent holiday Cerebral Palsy Benefit Concert.

Anchorage Away. In a twist on the win-a-trip giveaway, KNBZ Anchorage, Alaska, presents three winners from the lower 48 with round-trip airfare to Alaska for the holidays. Shown are, from left, KNBZ PD Gordon Mills, midday personality Rosie Mills, winners Jim Rainwater, Heidi Crawford, and Faith Hundley and her daughter, and the pilot.

A Lot Moore. Melba Moore, left, answers a listener's question as she spends a couple of hours in WRWX New York's "Pix Penthouse." Moore talked to listeners and gave away copies of her album "A Lot Of Love" while on the interview show with its host, Holly Leviss.
Success: Nowadys, That's Life For Robbie Nevil

BY LINDA MOLESKI

NEW YORK After penning hits for the likes of El Debarge, the Pointer Sisters, and Vanity, singer-songwriter Robbie Nevil, finally attained recognition in his own right. "C'est La Vie," the lead-off single from the Grammy-winning hattrick debut album, recently reached No. 2 on the Hot 100 Singles chart. Nevil stated pursuing a singing career several years ago, but his talent as a songwriter kept him out of the limelight. "For the last four years I've been busy writing for other artists," says Nevil. "In the process of sending tapes to record companies, producers started hearing my material, and they'd say, 'Well, we'd like to cut this song with so-and-so.'"

Even so, Nevil landed his own record deal. "I remember sending some of my tunes to an A&R guy at Capitol for some of their artists," says Nevil. "He told me about a slot for the specific, 'That's really good. I'd like to meet you.' Then he introduced me to [Manhattan president] Bruce Lund- val.

Recognizing Nevil's potential, Lundvall immediately signed him as the first artist on the newly formed Capitol label.

"There was no one else there at the label back then," says Nevil. "It was, 'We need a black guy, which I'm really proud of. I wanted me to be the first artist out as well, but the producer I wanted to work with, Tony Rich, was popular and doesn't want to be a nigger's 'Agent Provocateur' album at the time, and then he did Arcadia. So my album was put on hold until he was ready."

Sadkin, whose credits also include projects for Duran Duran, the Thompson Twins, and Grace Jones, produced Nevil's album at RAK Studios in London. (Philip Thornal- ley receives credit as the album's second producer.)

"Alex wanted me to go to England to get out of what I was used to the music business, so he said," says Nevil. "Because the music scene and the surroundings are so different there, it gave me the chance to have a fresh perspective on things."

Nevil has undertaken U.S. and European promotional trips to support his album. "I may be doing some gigs in Los Angeles and New York," he says. "But there are no immediate plans for recording. Though it's something that I want to do."

In the meantime, Nevil plans to continue writing for other artists and adding more involved in produc- tion work. He says two long time friends with whom he hopes to collaborate are Michael Jackson and Stevie Wonder.

Nevil is represented by the heavy- weight Nu Visions Management or- ganization, which also handles the careers of Steve Winwood, Peter Cetera, Bananarama, and Frankie Goes To Hollywood.

Yetnikoff & Teller Say, "Hello Dolly!" 'Heartbeat' Vid Needs A Transusion

by Steve Gett

NEW YORK CBS Records head honcho Walter Yetnikoff and Co- lumbia prez Al Teller hosted an event for the future stars at the downtown New York eatery Gotham to celebrate the signing of Yetnikoff. Among the hon- orees who showed for the event were Andy Warhol, David Bren- ner, Calvin Klein, Grace Jones, and Yetnikoff gave brief speeches. Later, the songstress exchanged a few words with On The Beat and said she plans to start recording her debut Columbia album within the next couple of months.

MONEY FOR NOTHING: This new may get some temers flaring (please, no calls), but did any- one catch the Jan. 17 HBO pre- miere of "Huey Lewis & The News"? The songfrother, a "video" by Lewis, is a swarm of photographers. Midway through the party, she and Yetnikoff gave brief speeches. Later, the songstress exchanged a few words with On The Beat and said she plans to start recording her debut Columbia album within the next couple of months.

ON THE BEAT

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

SHORT TAKES II: REO Speed- wagen's new album, "Life As We Know It," ships Feb. 9. Says an official spokesperson, "It really shows the gutside of REO--there's only one ballad on the al- bum." The group has shot a video for the first single, "That Ain't Love," with director David Ho- man, the man responsible for Bob Seger's "Like A Rock" clip. REO plans to hit the road in March ...

HUEY LEWIS: Huey Lewis is re- signed to Capitol, which meant an avalanche of interviews, performances, and blurbs. The first is from "Blindspotting," the popular film. The group's Bruce Lundvall has been commissioned to produce Nevil's album at RAK Studios in London. (Philip Thornal- ley receives credit as the album's second producer.)

"Alex wanted me to go to England to get out of what I was used to the music business, so he said," says Nevil. "Because the music scene and the surroundings are so different there, it gave me the chance to have a fresh perspective on things."

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Nevil is represented by the heavy- weight Nu Visions Management or- ganization, which also handles the careers of Steve Winwood, Peter Cetera, Bananarama, and Frankie Goes To Hollywood.

"The names that originally came up were those you tend to rely on for instant hits," says Way. "Ron Nevison was one and we were very keen on him because I'd worked with him in the UFO days. It was a question of using someone like him or looking for somebody we considered to be fresh and hungry—or at least somebody who looked like they were potentially able to break a band."

"It's great if you can break a band with a producer who looks like you're coming up, in working with somebody who's already given somebody a sound, like Nevison has done with Ozzy Os- bourne and Heart. If you have a hit with somebody like that, people say 'Well, they're using his sound.' If you come up with a band that's brand new, then people will be after that guy to get your sound."

"Save Your Prayers" was re- leased in Europe towards the end of 1986. Waysted played opening dates for Iron Maiden in various Eastern blue countries before embarking on an extensive European tour as sup- port act for British pop/baie band Status Quo, which climax ed with a (Continued on next page)
Event Will Showcase Local Talent
Boston Music Awards Set

BY DAVID WYKOFF

BOSTON “Boston celebrates its music!” That is the theme of the Boston Music Awards, a first-time event to be held on April 11 at the 2,700-seat Opera House. The event, combining an awards ceremony with live performances, is being produced by Candace Avery and Peter Gold in association with Omni Productions. Producers of the New York Music Awards. Official media sponsors include MTV, WBCN-FM, and the Boston Phoenix.

“Boston is producing many acts of international stature, and the area is host to over 1,500 performing bands and many first-rate music schools,” says Avery. “We look to recognize the outstanding performers who live in or come from Boston and draw national attention to the area’s great well of talent.”

Primary focus of the Boston Music Awards will be in the pop/rock field, though at least eight categories and three hall-of-fame honors also include jazz, folk, blues, R&B, and ethnic music. Nominees come from a piling of local industry figures; winners will be voted in a public and music industry ballot. Half of the awards will be presented to recipients at the ceremony and the remaining half announced at another time.

WBCN plans a live broadcast of the show, and Avery and Gold are soliciting television rights and corporate sponsorship. Avery expects to present eight live acts. Performers and the event’s co-hosts have yet to be finalized.

Tickets for the event go on sale at the end of February. A portion of the revenues will be donated to the Boston Music Foundation, a non-profit organization formed to provide grants and a support system for local musicians.

WBCN PLANS A LIVE BROADCAST OF THE SHOW, AND AVERY AND GOLD ARE SOLICITING TELEVISION RIGHTS AND CORPORATE SPONSORSHIP. AVERY EXPECTS TO PRESENT EIGHT LIVE ACTS. PERFORMERS AND THE EVENT’S CO-HOSTS HAVE YET TO BE FINALIZED.

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COMMUNARDS
The Ritz, New York
Tickets: $13.50

The Communards’ recent New York debut set was not confined to the compelling dance/disco of vocalist Jimmy Somerville’s previous group, Bronski Beat. In fact, none of that band’s songs were offered here, not even its big hits.

Such neglect of Somerville’s career-establishing numbers, like “Small Town Boy,” was probably a mistake. Though appreciative, the audience wasn’t overly enthusiastic until midway through the set, when the Communards performed “Disenchanted.” This tune, from the group’s self-titled MCA debut album, reverted to Bronski-style electronic drums and synths, and kicked up the intensity level. Prior to this, the Communards—backed by female rhythm and string sections—offered more subdued, stylistically diverse pop tunes, propelled by co-founder Richard Coles’ keyboard prowess.

Gliding over the material throughout was Somerville’s poignant falsetto. His extraordinary voice was particularly well set off on “Lover Man,” a duet with second vocalist Sarah Jane Morris, during which she took the deeper part. Somerville and the Communards proved themselves quite capable of such excursions into standard pop fare.

As a result, though, their recent No. 1 dance hit, “Don’t Leave Me This Way,” almost seemed out of place in the show.

JIM BESSMAN

THE LYRES
The Channel, Boston
Tickets: $4.50

Over the past eight years, Boston’s Lyres have outlasted every new trend embraced by the U.S. rock underground—from hardcore to psychedelic, garage rock to white noise—by resolutely sticking to their own brand of primal, ferocious rock’n’roll. Singer/organist Jeff Conolly (aka Monoman because of his devotion to obscure monaural ‘60s singles) writes songs every bit as riff-heavy and rowdily catchy as “Louie, Louie” and “You Really Got Me” without ever falling into shameless imitation.

At this Jan. 10 show—the quartet’s last major local outing before a cross-country tour to promote its Ace Of Hearts album “Lyres Lyres”—the group rebounded from a very slow start to eventually thrill the partisan full house. Rousing versions of Conolly originals like “Don’t Give It Up Now” and “Not Looking Back” built momentum to a climactic finish with “Help You Ann.”

As always, Conolly skirted the line between reckless wild man and determined bandleader. Guitarist Dan McCormack broke out of his stone-faced concentration by the show’s finale and delivered a variety of tremolo-drenched riffs and solos.

DAVID WYKOFF

Top Aussie bands in outstanding tour...
... see page 35
Checkin’ In, Mr. T, center, donated $10,000 to the United Negro College Fund on the recently broadcast “Lou Rawls Parade Of Stars” telethon. Accepting on behalf of the UNCF is Lou Rawls, left, and executive vice president and chief operating officer Virgil Ecton.

RHYTHM & BLUES
by Nelson George

In the COLUMN-writing business, one hates, but often cannot avoid, repeating certain subjects. Repetition, alas, is part of the job. Same people. Same topics. Sometimes even the same words slip in here and there. Yet some items demand our constant attention.

And so it’s time to talk about the Grammy nominations in the r&b category. As usual, the mix incorporates both great records and ones underserving of recognition, whether the standard be based on sales or artistry. However, one nomination in particular (in the category of best r&b performance by a duo or group) is more than undeserving: It is a slap in the face to all of the industry’s great black music makers.

Evident in the world is the Chicago Bears’ “Super Bowl Shuffle” 12-inch single and in the r&b category. Its funky beat and featured rapping notwithstanding, the “Shuffle” is purely a novelty record, or, if one is in a charitable mood, a comedy record.

Consequently, records by the Force M.D.’s (“Tender Love”), Midnight Star (“Headlights”), Lisa Lisa & Cult Jam (“I Wonder If I Take You Home”), the S.O.S. Band (“Sands Of Time” album), Cherrelle & Alexander O’Neal (“Saturday Love”), the Temptations (“Lady Soul”), Col. Caine (“Crack Killed Apple Jack”), and the Temps Social Club (“Rumors”) are among the many that, as they say in the street, got disrespected and dismissed.

Year after year the core black artists, those with a low crossover profile, are denied the exposure a Grammy can provide. Nominating “The Super Bowl Shuffle” over more worthy records perpetuates a shameful history.

Short Stuff: Word is that Jimmy “Jam” Harris, Terry Lewis, and Jesse Johnson have already started cutting tracks for the upcoming Time reunion album on A&M. Jerome Benton, having left Prince’s operation, recently choreographed the video for Herb Alpert’s Harris-Lewis-produced single, “Keep Your Eye On Me.” Now the word is that Benton also has a recording deal with A&M. With the Time reunion, and a movie involving Harris, Lewis, Johnson, Benton, Morris Day, and, maybe, Vanity in the works, some folks are calling A&M’s Hollywood lot “Minneapolis West.”... Cyndi Mizell, one of the top backgrounds singers in New York, has been signed by Columbia. Mizell, who recently backed Freddie Jackson on his national hit, will be produced by Michael Powell, Hubert Eaves and James Williams of “D Train,” and Reggie Grif- th... Prince has given Melissa Jackson a song for her next Capitol album as a sort of “thank you” for her Paul Laurence-produced cover of “Do Me Baby”... Looks like Prince will be hitting the road this spring with a band containing only one member of his original “Dirty Mind”-era contingent, keyboardist Matt Fink. Shelia E. will see double duty, playing trap drums and performing material from her upcoming album. A new second keyboardist, bassist, and guitarist have been added. At one time it looked like Prince’s next release would be a trilogy album, according to Warner Bros. sources, and there is still talk of a two-record set, which means we should have new Prince, Michael Jackson, and Whitney Houston albums in the market simultaneously.

Speaking of Michael Jackson, there is talk that his new album’s song selection is still unsettled and, as with “Thriller,” a lot of last-minute changes are anticipated. Those who’ve heard it say “bad.” The record that Jackson hired Martin Scorsese to make into a million-dollar-video, is, well, baaaad in the James Brown sense of the word. Considering how much Jodi Watley’s Andre Cymone-David Z-produced “Looking For A New Love” sounds like a “Control” outtake, it’ll be interesting to see if Watley’s video will have any Janet Jackson videograph. As a member of the “Soul Train” troupe, Watley was a great dancer even before Shalamar’s foundation... Big changes coming in CBS’ black ad department. Run-D.M.C. has completed work in Los Angeles on a very elaborate video for “Tricky” that includes the trio descending from the sky in a helicopter... Veteran songwriter Leon Ware has signed with the Los An- geles indie label Sonic Atmospheres. Ware has written a number of r&b standards, including “If I Ever Love This Heaven” and “I Wanna Be Where You Are.” He also produced and wrote Marvin Gaye’s classic “I (Continued on page 32)

Ritchie Blackmore’s ‘As We Lay’ Lifts Off
Ballad Hit Follows Two Upbeat Singles

BY BRIAN CHIN

NEW YORK The title alone of Shirley Murdock’s “As We Lay” might have seemed like a sleeper upon its release in late 1986 on Murdock’s first Elektra album. But with gradual regional exposure—specifically, through day- parted quiet storm play—the cut has emerged as a top five black single and a top crossover hit, more than a year after its release.

Two Murdock singles, “No More” and “Truth Or Dare,” had already met with some response during 1986, according to Doug Daniels, Elektra’s director of national marketing and promotion, special markets. But those up-tempo numbers turned out to be stage setters for the latest in the recent line of black-ballad smashs.

We weren’t sure there was going to be a third single since we’d already tried the two up-tempo cuts

Daniels says that quiet storm radio formats lend themselves to records that require gradual expos- ure. "When a record is in regular rotation, you have to come to the table with bullets and sales every week. After six formats are great because a record doesn’t have to perform immediately," he says.

"As We Lay” was a passive rec- ord; it took four or five weeks, but then the telephones would light up, requests would come, and sales would start. "WZAK Clevel- land’s Lyn Toliiver and WBLS New York’s Vesta Harris had been playing the record for four to six months by the time the single was released, says Daniels.

The other salient point under- scored by “As We Lay,” says Dan- iels, is simply that “you go for your strengths. We felt the up-tempo songs had instant hooks. We got some play but were unable to spread them across the coun- try. Also, programmers had complained of being overloaded with ballads during the year.

“(Album producer) Larry Trout- man always said as ‘As We Lay’ was a hit, we weren’t sure there would be a third single. But we felt we had great songs, and we had every right to see his choice released,” says Daniels. Mur- dock’s album had earlier been pro- jected to sell in the five-figure range; now, “substantial six-fig- ures” are expected.

Murdock says Elektra will be funding a video for the next sin- gle—another ballad, “Go On With- out You.” She is already in the stu- dio with Troutman—with whom she co-wrote the Zapp hit “Computer Love” as well as five of the nine tracks on her own album—rec- ording tracks for her next album.

Murdock toured with Zapp as a backup vocalist and sang a solo spot during the band’s set after the release of the album. She’s now touring solo, opening for such acts as Mela’s Morgan and How- ard Hewett as well as Zapp.

“As We Lay,” she says, “represents a lot of me: gospel, the blues, and the Motown records I grew up on, which were real vocal.” The track, previously recorded by an- other Troutman-produced band, Human Body, was forged in the studio with great patience. "We la- beled it, pulled and tugged. Roger and I set up a living room in the auditorium so it wouldn’t sound stiff and ‘studio,’ and I did my best with vocals.”

Murdock stresses the nonexploi- tative nature of the song: “Some people will just take the title and run with it,” she says. But the song’s heart is its reflection on emotional consequences, Murdock says. “I don’t mind talking about the truth and real-life situations, at least to show that someone identi- fies with the struggle. But I want to go beyond that and spark some thought. You have to consider the morning after.”

A&M Records releases the first compact disk for DJs

For Week Ending January 31, 1987

Billboard

Hot Black Singles Action

Table: Billboard Hot Black Singles Action

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<thead>
<tr>
<th>Song</th>
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<th>Label</th>
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<td>“I Wanna Be Where You Are”</td>
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Radio Most Added

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For week ending January 31, 1987

Kool & the Gang's Stone Love
Sheila E.'s Hold Me
Jody Watley's Looking For A New Love
Jimi Jamison's Let's Wait Awhile
Bunny DeSharge's Save The Best For Me

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

Retail Breakouts

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www.americanradiohistory.com
**TOP BLACK ALBUMS**

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<td>VICIOUS ROMORS... THE ALBUM</td>
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**RHYTHM & BLUES**

(Continued from page 28)

Want You" album... On Columbia, Gregg Abbott's "Shake You Down" album is gold, while the Beastie Boys' "Licensed To Ill" is platinum. Abbott's new single is "1-800-Get-Flamin'." The Beatties come back with "She's Crafty"... Herman Kelly, with that boogie standard "Dance To The Drummer's Beat" to his credit, has a new single, "Son Of Sleeper." (b/w "Basamadruma") on AfterSchool Records. Contact: P.O. Box 14157, Detroit, Mich. 48214: 313-822-7590. Three of the five records nominated in the blues category of the Grammys this year are by Alligator artists: Albert Collins' "Showdown!" (which also features Johnny Copeland and Robert Cray), James Cotton's "Live From Chicago!" and Clarence "Gate- Brown"'s "Pressure Cooker." Alan White of Los Angeles has just started a Florence Ballard memorial fan club. To contact him write P.O. Box 35020, Los Angeles, Calif. 90036... The Houston Rokets' Akeem Olujuwan is making his recording debut with "The Unbeat- able Dream," a 12-inch single on Las Vegas Records. For more infor- mation, contact George Luster Jr. at Apt. 4, 2941 N. Jones, Las Vegas, Nev. 89108-3321: 702-646-1303.

FOR WEEK ENDING JANUARY 31, 1987

**Billboard.**

Oprahland Visit. MCA's the Jets recently performed on the nationally syndicated "Oprah Winfrey" show in Chicago. Poseing after the show are, from left, Moana and Kathy Wolfganm of the Jets, Winfrey, and Eugene, Elizabeth, Rudy, Leroy, and Hain Wittgman of the Jets.
### HOT DANCE/DISCO

**12-INCH SINGLES SALES**

This chart is compiled from a national sample of retail store sales reports.

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<td><strong>ON THE HOUSE</strong></td>
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**12-INCH SINGLES SALES**

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RUSH RECORDS PHONOVERTREIB UND KAMPFVERBAND GMBH

A&M BOWS FIRST DANCE CLUB CD RELEASE

BY BRIAN CHIN

NEW YORK — A&M has set a Friday (30) release date for the first compact disk aimed at dance club DJs. The promotional-only CD contains a club remix version of Herbert Alpert’s new single, “Keep Your Eye On Me.”

Sound quality and marketing dictated the label’s logic in pressing the run of 1,000 CDs, according to A&M vice president of marketing Bob Reitman. Although clubs are only beginning to outfit themselves with CD players, Reitman says, “My guess is that they’re party soon, if they want the best sound, they’ll be there.”

In the meantime, the promo CD, whether actually used in clubs or merely auditioned by club DJs using vinyl copies at work, serves to “call attention to a really fabulous tune and production by Jimmy Jam and Terry Lewis and a fabulous performance by Herbie Hancock,” says Reitman. “We thought it would start to take off in the club/urban markets, so we’re taking advantage of the [CD format] to get attention. Once they listen to it, it’s the music. Later, the musical opportunities afforded by the longer play time of the 12-inch single format and its inherent marketability helped cement its popularity with performers, professionals, and consumers.

We’re using the CD format to get attention

The new A&M release is a 12-inch, 5:54 track with a 10-second edit. Its cover photo is a New York street scene with a young couple in the foreground...
A WILDLY ENTHUSIASTIC, 30,000-strong crowd showed for this Jan. 10 Perth stopover of Australian Made, an ambitious six-date national tour offering Australia the best of its own immense musical talent. The bill comprised eight homegrown acts: Mental As Anything, the Triffids, the Saints, I’m Talking, the Divinyls, the Models, Jimmy Barnes, and INXS.

From the moment Mental As Anything hit the stage for a set that essentially comprised both sides of its multiplatinum greatest-hits album, there was undeniably a rare magic in the air. Even the normally sedate, even austere Triffids peppered their set with warm greetings to their hometown audience.

The slick but truly soulful funk of I’m Talking, powered by the superb vocals of Kate Ceberano and the mysteriously beautiful Zan, hit a responsive chord with the audience. It was the always-surprising Saints, however, that really brought the audience to its feet. Originally a primal-punk ensemble, the Saints astounded the audience with a textured maturity that a decade of performance, much of it in Europe, has wrought, delivering post-punk rock blended with soul and a little folk-rock.

The volatile Divinyls, now armed with ex-Blonde guitarist Frank Infante, took the energy a step further. As might be, the hugely popular Jimmy Barnes unleashed a blistering hard rock set that ended with an unexpected workout on “Wild Thing,” a stopover from his previous band, Cold Chisel.

Finally, the effervescence and optimism of the day were brought into sharp focus by INXS, who ripped through a crisp, visually exciting performance capped by an encore of the Australian rock classic “The Loved One,” which saw Barnes return to the stage.

Australian Made’s greatest achievement would appear to be the gathering of remarkably diverse fan pockets into a single, unified audience that proved more than willing to absorb and appreciate such a wide array of performances. It has, as INXS leader Michael Hutchence observed from the stage, “started a new era for Australian music.”

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Tree Brings Nashville To Columbia
Deal Stresses Film, Television Exposure

NASHVILLE. Tree International and Columbia Pictures Music Group have reached an agreement that the principals say will get more Nashville-based music and artists into movies and television. The announcement of the agreement was made at a press luncheon here Jan. 1.

The deal will have Tree function as a creator of music and as an access route to major film and television studios. Columbia has its own music publishing branches. It will be published in New York and Los Angeles.

Songs created through Tree specifically for use in movie and TV projects will be co-published with Columbia.

An additional feature of the agreement calls for Tree to find and develop musical acts in conjunction with Columbia.

Speaking at the luncheon were Buddy Kilian, Tree owner and CEO; Donnal Hily, Tree vice president; Bob Holmes, senior vice president and general manager of the Columbia Pictures Music Group; Bill Green, director of music publishing for Columbia; Bobbie Chandler, vice president of music for Columbia Pictures Television; and Bones Howe, vice president of music for features for Columbia.

Howse said the production divisions have "a great need for music on a constant basis." While Tree will not be the exclusive source of music for Columbia production, the arrangement will move its songs to the front of the line, the principals agreed.

Tree will soon send Hily, creative services director Bob Montgomery, and Meadowgreen Music partner and general manager Randy Cox to Los Angeles to get themselves acquainted with Columbia’s production processes and needs.

Kilian said Tree does not want to be deluged with scripts and script ideas and that it will be selective in the writing it forwards to Columbia for consideration. Tree’s profit in the scriptwriting area of the agreement will not only be in developing music using vehicles but also in acting as co-developer of the projects that result from writings.

According to Howe, Columbia is looking to its Nashville connection to provide music of all sorts—not just country material.

EDWARD MORRIS

High Gear Suits McEntire

NASHVILLE. Music awards have their own virtues: they look good on the shelf, they pay off in royalties, they add up to more financial rewards, and they can provide the momentum and recognition that an artist needs to push his way through the ever-changing music business. As an upshot of her awards, McEntire says, "I’ve never seen such drastic change." Shortly after the awards show she appeared at Billy Bob’s in Fort Worth, Texas, and "it was like instant stardom." Opening for George Jones in Florida, she says the crowd began screaming when the lights went down. "I thought, ‘Gosh, who showed up?’ Then the MC went out, and the people started chanting, ‘Reba, Reba, Reba.’" According to McEntire, her managers anticipated a big win from the CMA and reduced her bookings until the awards results were in. This strategy gave her agency, the Jim Halsey Co., the leverage it needed.

(Continued on next page)

For Week Ending January 31, 1987

Billboard Hot Country Singles Action

Radio Most Added

<table>
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<th>RECORDING</th>
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<td>WAYLON JENNINGS</td>
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<td>M. JOHNSON</td>
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<tr>
<td>THE BELLAMY BROTHERS</td>
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<td>ALABAMA</td>
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Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail breakdowns are compiled weekly from those records with significant future sales potential based on initial market reaction at the retail level and one-day reporting to Billboard. The full weekly report is available by subscription. Billboard staff may request changes be made, or it is available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, NY 10036.

Retail Breakouts

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RCA Plans Budget Line
Catalog Cassettes For $3.98

BY ANDREW ROBLIN

NASHVILLE RCA Records plans to market a line of $3.98 country cassettes, with shipments beginning in February or March.

The Sound Value program will feature major catalog items reduced to a price of $3.98 from top-line prices of $8.98 and midline prices of $5.98.

These will be entering into the lower price part of the budget business,' says Joe Galante, RCA/Nashville vice president and general manager. "It's mainly geared toward larger accounts and should help these rackjobbers and large retailers.'

Galante terms the cassette-only Sound Value product "a good line if bought in volume.' Set to wholesale for $1.50, most retail action is expected to be near the $3.98 range. The minimum cassette shipment will be 120 units.

Sound Value will feature such present or past RCA artists as Dave & Sugar, Razzie Bailey, Earl Thomas Conley, Jim Ed Brown & Helen Cornelius, Ronnie Milsap, Willie Nelson, Charley Pride, Waylon Jennings, Dolly Parton, and Jerry Reed. The albums are in the original format that once sold for $8.98.

"The purpose of the Sound Value line is to reflect the marketplace,' notes Galante. "Country catalog has long since passed the glory days of being able to sell at $8.98.'"

Jamboree Seeks Stars

NASHVILLE Jamboree U.S.A. is resuming its Starquest talent contest this year and has set Feb. 28 as the deadline for preliminary entries. Final sessions will be held live at Capitol Music Hall in Wheeling, W. Va., site of the weekly Jamboree U.S.A. radio broadcast, on April 26.

First prize is a two-song demo session at WJS Studios there; three appearances on Jamboree U.S.A.; 10 copies of a professionally designed press kit; and a letter of reference from the Jamboree. Second prize is two appearances and 10 press kits.

Canadian country label may move to U.S. if support is not given to its artists . . . see page 73

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• HANK MANDELS "How To Avoid 'Boxed-In Thinking', in Business and Market Planning" will involve participants in a creative experience to look at how their ideas can inhibit or foster successful business and marketing planning.

• Dr. HARLES CONE returns by popular demand with a new seminar "Self Help. . . How To Improve Yourself So That You're Better Qualified To Progress To Management." It's a "Self-Improvement" clinic which would teach a program director, music director, and/or sales manager or general manager how to make himself more effective. (Friday 2:00 p.m.)

• GEORGE BURNS "How to Get There From Here. . . Mapping the Future of Country Radio" traces how Country Radio has evolved to its present state and maps a course for the future. (Saturday 9:00 a.m.)
<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBERS DISTRIBUTING LABEL</th>
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<td>3</td>
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<td>HOW DO I TURN YOU ON</td>
<td>RONNIE MILSAP</td>
<td>RCA (72079)</td>
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<td>I'LL COME BACK AS ANOTHER WOMAN</td>
<td>TANYA TUCKER</td>
<td>Capitol (57518)</td>
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<td>STRAIGHT TO THE HEART</td>
<td>DICK ASHLEY</td>
<td>COLUMBIA 38-0032</td>
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<td>7</td>
<td>FALLIN' FOR YOU YEARS</td>
<td>CONWAY TWITTY</td>
<td>MCA (72081)</td>
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<td>THE CARPENTER</td>
<td>JOHN CONLEE</td>
<td>COLUMBIA 38-0011</td>
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<td>GOTTA HAVE YOU</td>
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<td>LYNN LOVETT</td>
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<td>JOHNNY CASH</td>
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<td>MIDNIGHT GIRL/SUNSET TOWN</td>
<td>RANDY TRAVIS</td>
<td>RCA (20070)</td>
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| 23   | BABY'S GOT A NEW BABY | S.KO 
| 22   | CRY MYSELF TO SLEEP | THE JUDDS | MCA (72090) |
| 24   | FOREVER | THE STAHL BROTHERS | Mercury 88219-2/Polystar |
| 25   | I'LL STILL BE LOVING YOU | RESTLESS HEART | MCA (72094) |
| 26   | WHAT CAN I DO WITH MY HEART | JUICE NEWTON | SHAN/Chisel (11452) |
| 27   | SMALL TOWN GIRL | STEVE WARNER | RCA (72080) |
| 29   | TWENTY YEARS AGO | KENNY ROGERS | RCA (72079) |
| 30   | TAKE THE LONG WAY HOME | JOHN SCHOFIELD | MCA (72085) |
| 28   | WILLIE NELSON | COLUMBIA 38-0063 |
| 31   | TALKIN' TO THE MOON | LARRY, STEVE, RUDY THE GATLIN BROTHERS | COLUMBIA 38-0064 |
| 34   | I ONLY WANTED YOU | MARIE OSANDER | Capitol (107) |
| 19   | DEEP RIVER WOMAN | LIONEL RICHIE | MCA (72085) |
| 40   | CANADIAN FRONTIER PROPERTY | GEORGE STRAIT | MCA (72085) |
| 20   | WHEN A WOMAN CRIES | JANE CARLSON-BRIDGE | WEA/Columbia 38-0028 |
| 34   | THEN IT'S LOVE | DON WILLIAMS | Curb (12959-7) |
| 35   | WHAT AM I GONNA DO ABOUT YOU | REBA MENTREZ | MCA (72085) |
| 45   | "YOU'VE GOT THE TOUCH" | TOM WOPAT | MCA/Curb (12959-7) |
| 39   | THE ROCK AND ROLL OF LOVE | ED BRUCE | MCA/Curb (12959-7) |
| 38   | QUIETLY CRAWLY | BILL ANDERSON | MCA (72085) |
| 37   | KIDS OF THE BABY BOOM | THE BELMAY BROTHERS | RCA/Curb (15030-2) |
| 39   | LOVIN' THAT CRAZY FEELIN' | RONNIE MCDOWELL | MCA (72085) |
| 41   | ON AND ON | LISA CLOZIER | SHAN/Chisel (11452) |
| 42   | THIS OL' TOWN | LACY J. DALTON | Columbia 38-0026 |
| 46   | THE RIGHT LEFT HAND | RICKY VAN SHETLAND | Capitol (10156) |
| 47   | THE RED YOU MADE FOR ME | DONNA FARGO | MCA (72085) |
| 44   | KILLIBILLY HILL | DONNA FARGO | Mercury 88219-2/Polystar|
| 47   | WILD-EYED DREAM | MERCURY 88219-2/Polystar |
| 48   | ME AND YOU | RONNIE MCDOWELL | MCA (72085) |
| 46   | SOUTH PACIFIC | DONNA FARGO | Mercury 88219-2/Polystar |
| 46   | THE RIGHT LEFT HAND | RICKY VAN SHETLAND | Capitol (10156) |
| 46   | THE RED YOU MADE FOR ME | DONNA FARGO | MCA (72085) |
| 47   | ME AND YOU | RONNIE MCDOWELL | MCA (72085) |
| 47   | SOUTH PACIFIC | DONNA FARGO | Mercury 88219-2/Polystar |
| 51   | DON'T WE SHINE | RICKY VAN SHETLAND | Capitol (10156) |
| 53   | GYPSIES ON PARADE | TOM WOPAT | MCA/Curb (12959-7) |
| 52   | LET'S BE FOLS LIKE THAT AGAIN | SANDY ANDERSON | MCA (72085) |
| NEW  | DON'T GO TO STRANGERS | T GRAHAM BROWN | Capitol 5664 |

**FOR WEEK ENDING JANUARY 31, 1987**

Compiled from a national sample of radio playlists.

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**COUNTRY SINGLES BY LABEL**

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### Country Albums

**FOR WEEK ENDING JANUARY 31, 1987**

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<td>GEORGE STRAIT</td>
<td>MCA 5563 (8.98)</td>
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<td>NITTY GRITTY DIRT BAND</td>
<td>WARNER BROS. 1 25378 (8.98)</td>
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<td>TWENTY YEARS OF LIFE</td>
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**Note:** Compilations available. Recording Industry Association of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with each additional million indicated by the symbol. Billboard trademark and Black & White Press does not issue a suggested list price for its product.
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Tony Bennett  Judy Garland  Kris Kristofferson  Rod Stewart
The Byrds  Crystal Gayle  Guy Lombardo  Sarah Vaughn
Glen Campbell  Mickey Gilley  Melissa Manchester  Dionne Warwick
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www.americanradiohistory.com
Savvy Service Is Key At Skippy White’s
Black Music Store Uses Cover-Only Merchandising

BY DAVID WYCKOFF

BOSTON One-on-one service and cover-only merchandising are among the key factors that have kept Skippy White’s, Boston’s top black music retail outlet, thriving. “We’re been merchandising with just about only one service in the black retailing field, and we’ve been in business,” says company owner and president Skippy White.

“One of its major advantages is that we’re the kind of store that allows our clerks to concentrate on personal service instead of store security.” His 6,000-square-foot store sits on a busy corner on the city’s North End and Mattapan neighborhoods.

White says knowledgeable service and personal selection in black product distinguish his stores. “In many ways, I think that we really don’t have much competition. The answer is simply the same thing: personal service, and product, and service is general-ly the rule,” he says.

“What we can offer is knowledgeable, pleasant service, things that don’t always go together. We deal in many black styles that are very far from the mainstream, and it’s important to know what’s happen- ing in those fields.”

White estimates that 98% of his prerecorded and import merchandise, two tenets of music retailing’s past, remain part of the standard operating procedure for Skippy White’s, Boston’s long-time black music retail leader.

“We’ve been merchandising with just about only one service in the black retailing field, and we’ve been in business,” says company owner and president Skippy White.

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### Billboard Top Compact Disks

#### FOR WEEK ENDING JANUARY 31, 1987

**POP™**

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**CLASSICAL™**

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<td>Weiß</td>
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SKIPPY WHITE'S
(Continued from page 43)

ing on the titles that the larger chains may not stock. Maybe a John Lee Hooker title instead of a George Benson title. And though CDs remain a small portion of business, probably around 2%, they are growing for us. At this time last year, we couldn’t have measured their percentage of our sales as it was so small,” says White.

Both of White’s stores measure slightly under 1,000 square feet. In February, White will relocate his flagship store three blocks further north to move out of the path of gentrification in Boston’s South End. “The new store will be right next to the new Mass. Ave. subway stop, which we’re very excited about. Moreover, many of the more timid consumers may find it a less intimidating area to shop,” says White. White’s warehouse space will remain in the basement of the old South End location.

White’s strong ties with many of Boston’s black and community college radio stations have been a boon to the store’s promotional efforts, he says. “I’ve worked as a DJ at a number of local stations, most recently WILD and WCVG. We sponsor shows on many stations. We supply many stations and DJs with music to use for their shows. A good portion of our customers listen regularly to these stations, so it serves us very well.”
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By Request
CD Res CDX 281955.98

FOLK
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In Ireland
LP 29306 $19.98
CD 65.90

JAZZ
JOACHIM KUHN
Walelungen/Transformations
LP CD 2969 $19.98
CD 24.90

NEW AGE
JOHN BERGAMO
On The Edge
LP CD 27 $18.98
CD 21.90

BY EDWARD MORRIS
A biweekly column spotlighting new audio products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

THE SOUND SENDER is a handy new device from Hartzell (612-646-9460) that makes it possible for consumers to play their portable cassette players or compact disk units through their car radio’s FM sound system simply by plugging them into the car’s cigarette lighter. No extra wiring is required, and the Sound Sender can be used in trucks, vans, RVs, boats, and rental vehicles.

The device eliminates the need for using earphones while driving. Designed to retail for around $60, the Sound Sender weighs 2 ounces and consists of a small plastic housing (1/2 inches by 1/2 inches by 1/2 inches) and a wire with a cigarette-lighter jack at one end and a jack for a cassette player at the other. New from Magnavox (615-521-4499) are a stereo radio-cassette recorder and an AM/FM radio. The Model DR8006 recorder features AM/FM/FM-stereo tuning bands and a two-way, four-speaker system. It can handle both normal and chrome tapes. The player also features cue and review, AC/DC operation on six C batteries, electronic tape-speed control, and a built-in condenser microphone. Additional amenities are pause control, mono/stereo control, slide volume and tone controls, automatic recording-level controls, and continuously adjustable monitoring levels. The recorder carries a suggested retail tag of $60. The Magnavox AM/FM radio, Model D1220, operates on three AA batteries. It is equipped with rotary tuning controls, rotary on/off and volume control, a slide AM/FM se-lector, earphone jack, and telescopic and ferrocerous antennas. Suggested retail price is $15.

Maxell (201-641-8600) has bowed a Free Upgrade promo, aimed at moving consumers into higher-grade audiotapes. Under the plan, anyone who purchases a 10-pack of Maxell’s UDS XL or XLS 90-minute blank cassettes gets a free cassette of the next higher grade. Max- ell says the 10-pack concept also allows the tapes to be displayed on the floor instead of on walls or be- hind glass cases.

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Video retailing

Los Angeles-Based Video Biz Is Sold—Again

BY CHRIS MORRIS

LO S ANGELES For the second time in six months, Los Angeles-based franchiser Video Biz has been sold—this time apparently for good. In the wake of a failed attempt 'We didn't want to have to buy it out of bankruptcy'

giant Salt Lake City-based franchiser Adventureland International to acquire the firm—a deal that appeared to be sealed, but which broke down and led to cross-litigation (Billboard, Nov. 8, 1986)—Video Biz principals Robert Moffett and M. Ray Fainelli have sold their stock in the franchise company to a partnership based in the Orlando suburb of Longwood, Fla.

Directing the new Video Biz are former president Patrick Hall, a former executive for hardware rental firms PortaVideo and Ram Electronics, and vice president Ed Fainelli. Video Biz's master franchiser for Oregon or Idaho, where 31 of the chain's outlets are located.

Terms of the deal, which closed Nov. 26, have not been disclosed, but Fainelli says the acquisition was a cash sale and entailed the purchase of all of Moffett and Fainelli's stock and assumption of Video Biz's debts.

Video Biz's Los Angeles offices will remain open for the time being, with all operations now being directed out of Longwood.

News of the Video Biz sale came to light following the shuttering of the chain's flagship store in Beverly Hills, Calif. The location's lease ran out in December. A call by Billboard to the company's Los Angeles home office was answered by an automatic tape message, which indicated that the number had been re-signed a Florida area code.

Fainelli, who bought the Florida franchise operation in November, 1984, says that Video Biz tallies 114 franchises and 240 individual stores on paper. "I'm hoping to be left with 90 franchises when it all washes out. We're probably going to lose 25; we're looking for 130 stores," he says.

Fainelli says the company's recent financial status following the failed Adventureland takeover was shaky, with bankruptcy proceedings "very possible." He adds, "We didn't want to have it buy out of bankruptcy. We decided to take the debts and make it clean and pretty."

According to Fainelli, many of the recently incurred debts were run up during the time Moffett and Fainelli negotiated the Adventureland-Video Biz pact for the Utah franchise's brief stewardship of the company.

The new owners of Video Biz ad

ved franchisees of the sale last Nov. 27. Since then, the company has moved forward to secure new marketing and merchandising support.

Fainelli says that Video Biz has agreed with the World Franchise Center of Orlando to move franchise sales on a commission basis and has cut a deal with Vestron Video to direct-mail point-of-purchase materials to Video Biz franchisees.

Asking if the still-pendig litiga
tion between Adventureland and Video Biz would in any way affect the present acquisition, Fainelli says, "I don't see how it would. We're not named in it all. There was never any lien on [the stock]. Our attorney assured us that [Adventureland] wouldn't be mad at us for any reason."

The suits between Adventureland and Video Biz began flying in October, only two months after public (Continued on page 31)

FOR WEEK ENDING JANUARY 31, 1987

Compiled from a national sample of retail store sales reports.

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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 (30,000 units or $1.2 million for nontheatrical made-for-home video product; 25,000 units $1 million for music video product). * A platinum certification for theatrical films for 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 $1.2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. * International Tape Disc Assn. certification for a maximum sale of 75,000 units or a dollar value of $1 million for retail for theatrically released programs, or at least 25,000 units or $1 million at suggested retail for nontheatrical films. ST short form, LT long form, C concert, D documentary.

www.americanradiohistory.com
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.

**BIG TROUBLE IN LITTLE CHINA**
Kurt Russell, James Hong, Suzee Pai
▲ CBS/Fox $7.99

**BORN OF FIRE**
Documentary
▲ National Geographic 1057/$29.95

**CHILD OF GLASS**
Barbara Barrie, Biff McGuire, Anthony Zerbe
▲ Vidmark VM3302/$59.95

**CLUB PARADISE**
Robin Williams, Peter O'Toole, Twiggy
▲ Warner 11500/$39.95

**DARIO ARGENTO’S WORLD OF HORROR**
Karl Malden, David Hemmings, Jessica Harper
▲ Warner 11500/$39.95

**DEVILFISH**
John Garko, William Berger, Iris Peynard
▲ Vidmark VM3201/$59.95

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▲ Vidmark VM3201/$59.95

**HOTEL**
Rod Taylor, Catherine Spak, Karl Malden
▲ Warner 11500/$39.95

**A HARD DAY’S NIGHT**
The Beatles
▲ MPM $34.95

**HELP!**
The Beatles
▲ MPM $34.95

**HOTEL**
Rod Taylor, Catherine Spak, Karl Malden
▲ Warner 11500/$39.95

**MIDNIGHT**
Lawrence Tierney, John Ampras, Melanie Verlin
▲ Warner VM3201/$79.95

**MOSBY’S MARAUDERS**
James MacArthur, Nick Adams, Kurt Russell
▲ Warner 11500/$39.95

**NON-IMPACT AEROBICS**
Carlos Rosas, Debbie Rosas
▲ Vestron 1064/529.95

**RAIN FOREST**
Documentary
▲ National Geographic 1059/$39.95

**RAINBOW BRIDE’S SAN DIEGO ZOO ADVENTURE**
Animated
▲ Children’s Video Library 549/$32.95

**RETURN TO TREASURE ISLAND—VOL. ONE**
Brian Blessed, Christopher Guard, Reiner Schone
▲ Walt Disney 603/$69.95

**TEDDY RUXPIN: THE TREASURE OF GRUNDO**
Animated
▲ 1442/1402/32/9.95

**THE SEA GYPSIES**
Robert Logan, Miki Jamison-Olsen
▲ Warner 11500/$39.95

**SEX APPEAL**
Louise Benanno, Tally Brittain, Marcia Kerr
▲ 5189/$79.95

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**SEX APPEAL**
Louise Benanno, Tally Brittain, Marcia Kerr
▲ 5189/$79.95

(Continued on page 51)
15 GREAT HITS FROM MCA.

A smashing success in Hollywood means only one thing—it's time for the sequel!

Presenting Movie Mogul II, bigger and better than ever. Starting March 26, MCA is offering you a chance to save up to 72% on Hollywood's greatest hits and brightest stars on videocassette. 15 dazzling blockbusters for only $24.95 each, suggested retail.

It's a line-up that would make any Movie Mogul proud: Al Pacino in Scarface, Arnold Schwarzenegger in Conan the Barbarian and Conan the Destroyer, Sean Penn in Fast Times At Ridgemont High, Clint Eastwood in High Plains Drifter. Plus other movie greats like The Last Starfighter, The Best Little Whorehouse in Texas, The Deer Hunter, Dune, Streets of Fire, To Kill A Mockingbird, The Sword and The Sorcerer, Battlestar Galactica, Repo Man and Shenandoah. It's a bevy of Hollywood beauties...15 in all and all for just $24.95 each. To make your customers Movie Moguls, contact your MCA distributor today.

AVAILABLE ON VIDEOCASSETTE SPECIAL LIMITED TIME OFFER!
STREET DATE: MARCH 26, 1987
### TOP VIDEOCASSETTES™

**FOR WEEK ENDING JANUARY 31, 1987**

<table>
<thead>
<tr>
<th>NO. 1</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Total Dollars Screened</th>
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<td><strong>1</strong></td>
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<td>Steven Guttenberg, Ally Sheedy</td>
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<td>COBRA</td>
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<td>Mel Gibson</td>
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<td>INDIAN杰ONES &amp; THE TEMPLE OF DOOM</td>
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<td>Richard Attenborough</td>
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<td>POSTERGUEST HE THE OTHER SIDE</td>
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<td>DOWN AND OUT IN BEVERLY HILLS</td>
<td>Touchstone Films</td>
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<td>MAXIMUM OVERDRIVE</td>
<td>DEG Inc.</td>
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<td>SPACECAMP</td>
<td>ABC Motion Pictures</td>
<td>Kevin Sorbo, Euro Blasser</td>
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<td>THE MANHATTAN PROJECT</td>
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<td>THE MONEY PIT</td>
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<td>9 TO 5</td>
<td>Playhouse Video 1450</td>
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<td>OUT OF AFRICA</td>
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<td>Geraldine Page</td>
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<td>VAMP</td>
<td>New World Pictures</td>
<td>Grace Jones, Chris Makepeace</td>
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<td>RAN</td>
<td>CBS/Fox Video 3732</td>
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<td>KARL LOMAR HOME VIDEO 386</td>
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<td>Jack Nicholson, Donald Sutherland</td>
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<td>BETWEEN FRIENDS</td>
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<td>Kristy McNichol</td>
<td>$1.1 million</td>
<td>PG-13</td>
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**Top 10 New Releases:**

- DON'T BREATHE THE AIR
- THE SOUL OF DIXIE
- THE THIRTEENTH floor
- THE WALKING DEAD
- THE FOREST
- THE GHOST OF TULSA
- THE GREAT GATSBY
- THE HUNGER GAMES
- THE HOBBIT
- THE LORD OF THE RINGS

**By Bill Holland:**

**Washington:** With a business philosophy that could be summed up as offering the best of the worst, Jim and Jane McCabe's one-shop-only Video Vault, in the staid, upscale Old Town section of Alexandria, Va., is a certified success.

The fact that "Saturday Night Live" were still doing the "Really Bad Films" segment, the McCabes would have merited a guest shot on the show. The couple opened the shop, located on the first floor of a three-story, 18th-century brownstone, in December 1985. They soon found their audience by offering cult films unavailable elsewhere in the area.

Cult films? We're talking Russ Meyer's schlocky '60s tearers, Her schell Gordon Lewis' drive-in splatter gorefests, and just plain horrible low-budget classics like "Creeking Ter- ror," in which the monster was a rug with college students underneath, their sneakers occasionally showing through.

Jim McCabe has been a fan of the film since he was a kid and sets certain standards. "A good bad movie may be technically bad, but it's good fun—like Plan Nine From Outer Space." A plain bad movie is something like 'Heaven's Gate.' "'Heaven's Gate' is a widely familiar title, but some often have heard of 'Plan Nine.'" McCabe explains it is a 1959 stinker by Ed Wood Jr. that starred Bea Lugosi, at least until he died a few days after shooting bonged. Wood replaced him with a much taller friend, who wore a cape over his head for the rest of the movie. He thought viewers wouldn't notice. They did.

Fans of such terrific tripe come from all over the suburban Washington- area. Some must drive from New York and Rhode Island, Va. More than 250 of the 2,000 titles at the Video Vault are of the so-called cult variety. The rest are current best sellers, kid vids, and a large selection of classics and foreign films. The shop also carries some music video longform not easily obtainable even from area stores, especially the titles from Rhino Video. The shop carries only material, but it is not a part of the business.

Jane McCabe, who works part time at the store when she is not working in her law firm,Orion Pictures, at the center of the automobile, chuckles at the ob servation that the cult films are not displayed in the front room. "Some of our customers look at the titles and the cover art and were a little dismayed, so we decided to put that stuff in the back room." McCabe says he believes his shop is the first in the country to specialize in cult movies, and he hopes to add another shop soon in Maryland.

Knowing where to get the hard-to-find titles is one of McCabe's talents. He sometimes finds himself dealing directly with "little companies, one-person companies," when larger distributors don't come through. "I'll ask for a movie I've read about that's on video and they'll say, 'Sorry, it's not available.' But I know it now."

**VIDEO BIZ IS SOLD FOR SECOND TIME IN 6 MONTHS (Continued from page 4)**

Announcement of the acquisition (Billboard, Aug. 23, 1986).

Adventureland, charging that the Video Biz partners had misrepresented the size and worth of the company, sought a rescission of the acquisition and $15 million in damages from Moffett and Fenster. In a countersuit, Video Biz alleged Adventureland had no intention of paying the full purchase price for the firm and sought a dismissal of the original complaint and $6.5 million in damages from the Salt Lake City company and several of its principals.

Former Video Biz president Moffett, who acknowledged that settlement of the suit is pending, with depositions still being taken, confirms the November sale of the company to the Florida partners, "Ed [Fenster] owns Video Biz."

Moffett says that he and Fenster held their Video Biz stock in collateral security on Adventureland's down payment on the company. According to Moffett, after 90 days, Adventureland failed to make good on the payment of outstanding sums due Video Biz (alleged in Video Biz's suit to be $150,000).

Moffett and Fenster began discussions with Fenster about the sale of the withheld stock in mid-November. According to Moffett, Video Biz's attorneys gave Adventureland notice of the impending sale: "We gave them the right to step in to prevent the sale." He claims that no matter how the litigation between the two companies eventually plays out, "[Adventureland] couldn't unseal the sale."

Adventureland offers no comment about the new Video Biz sale. As for its suit against Video Biz, Kevin Millecam, the Salt Lake City firm's manager of communications, quotes Adventureland's attorneys as saying it "is still in litigation, and we expect to prevail."

Assistance in preparing this story provided by Earl Paige.
CBS/Fox Releases Intensity Colorization Debate

BY FRANK LOVEC

NEW YORK With CBS/Fox's recent releases of "Yankee Doodle Dandy" and "The Maltese Falcon" in colorized versions, the media has begun to draw video retailers into the controversy. Two factors: First, the eventual decision by the U.S. Copyright Office on protection for certain colorized films has grown backslash by the American Film Institute, the Directors Guild of America, the Writers Guild, the American Society of Cinematographers, and such powerful opinion shapers as Woody Allen, Steven Spielberg, James Stewart, and Martin Scorsese. Second, the marketability of colorized cassettes.

At this early stage, video retailers and distributors appear mixed on colorization's potential. While agreeing that the novelty factor may initially draw in consumers, many wonder whether colorization will prove to be a fad like 3-D and whether the backlash will extend to the retail level. Already, letters by film scholars and industry members advocating boycotts and legislation have been published in the New York Times and other influential periodicals.

The controversy reached a head last year when media mogul Ted Turner, owner of superstation WBTS and of more than 3,000 MGM, Warner Bros., and RKO films, embarked on a colorization drive. He released an initial batch of 100 for WBTS telecasting. Among them are "Casablanca," "Father Of The Bride," "They Drive By Night," "The Bad and the Beautiful," "Miracle On 34th Street," and the films in video release through CBS/Fox and Turner, re- plying to a reporter's question over creators' rights, responded, "The last time I checked, I owned my films," further fueling a debate over the alleged alteration of art.

At issue are technical, aesthetic, marketing, legal, and ethical considerations. Such subjects of discussion have recently been held in the news and are likely to become issues among consumers.

Technically, colorization involves the making of a pristine video master and a color overlay of offensive elements. A computer then divides key frames into 525,000 picture elements, or pixels. A computer operator/artist director assigns color values to each pixel. The computer colors succeeding frames on its own, until reaching the next key frame.

Two companies dominate the colorization industry: Los Angeles' Color Systems Technologies (CST), a publicly traded company, and Tonto's Colorization Inc., owned equally by Hal Roach Studios and an affiliated company, HRS Industries. The Turner library and at least 16 Disney films are being colorized by CST.

CST and Colorization differ in their aesthetic approaches far more than their technical methodologies. CST executive vice president Charles Powell says his company researches extensively to determine actual colors of artists' features and wardrobes and of sets, props, and other film elements. On the other hand, New York's Hal Roach Studios, says he prefers a revisionist approach using updated colors.

Regardless, some of the earliest colorized movies, including "Topper" (Colorization), Laurel and Hardy's "Way Out West" (Colorization), and the more recent "Yankee Doodle Dandy" (CST) are widely regarded as unnatural-looking, a charge the colorizers readily accept.

(Continued on next page)
COLORIZATION DEBATE
(Continued from preceding page)

They point to the very recent "The Maltese Falcon" (CST), whose color received mixed reviews, to illustrate improvements in the process.

Colorization technology is analogous to that of digital sampling, a hotly debated issue in the audio industry. Digital sampling allows a small sample of a musical performance to be analyzed by computer, stored, and recreated in almost infinite detail. The controversy is whether, for instance, a Phil Collins solo is protected or can be sampled, recreated in any number of ways, and inserted into other work by whoever buys the performance rights. This is very different from a colorization being remade by another artist.

Colorization is analogous to digital sampling in that the process does not literally remake the original. In colorization, the actual, original work is "sampled" and recreated in color.

Why colorize old films? Proponents say that with few exceptions, black-and-white films on TV do not attract as many viewers as color films. No one has claimed this, however, for black-and-white TV shows. While viewer studies done by the companies involved in dubbing color to black-and-white films on WTBS have indeed been higher than for comparable showings of the original versions. At this stage, however, it is partially due to novelty value.

Making colorized films available on video is a continuation of the TV argument, although no quantitative studies have yet been done to support it. One function of the video marketing is to help recoup the high cost of colorizing, which, at $2,000-$5,000 per minute of film, can surpass a quarter-million dollars for an average-length feature. Reportedly, Turner's initial investment in colorizing is $18 million. Colorized movies generally carry a higher suggested list price than their black-and-white counterparts, with CBS/FOX titles carrying the top figure of $34.98.

Another reason for colorized videos, proponents say, is to win back consumers' choices. Opponents say consumers and retailers are already overwhelmed by the number of video titles released each month. They also say public demand would not justify adding spoken dialog to video films, which has been technologically possible.

The legal issues are only slightly more clear-cut. Hal Roach Studios, Ted Turner, and others having their films colorized do hold the copyrights. Yet as a current suit involving Paul Simon and the video release of "The Graduate" illustrates, those copyrights may not be complete. The solution was suggested as action halting production and sales of "The Graduate" on the grounds that while Embassy owns the copyright, Paul Simon did not sign away the video rights to his music when the film was made in 1967—years before Simon or anyone envisioned the film being on videocassette.

While a copyright protects both the black-and-white original and any colorized version of a film, according to Copyright Office general counsel Dorothy Schrader, colorization of public-domain (PD) films—their copyrights have lapsed or were never properly registered—remains a gray area. A Copyright Office ruling, which is expected within the next few months, will grant colorized versions of PD films a copyright if the office decides that they constitute "a new work of art."

Interestingly, a recent report in American Film noted that "while proponents of colorizing have already submitted public statements, insisting that they are merely 'enhancing,' not changing, black-and-white films, in their appeals to the Library of Congress they argue that coloring does in fact involve such fundamental alteration and creative control that it constitutes a new work of authorship worthy of copyright protection."

Such tactics lead to questions of creative and ethical considerations, which many in the film industry predict will lead to legislation or, in England, negotiations between copyright holders and the works' creators. There, the Directors Guild of Great Britain has amendments with the government-run BBC network not to run colorized versions of several "designated classics." Additionally, the commercial Channel 4 station there has agreed not to run colorized films at all.

Colorization proponents say no degradation of art is occurring; they point out that unlike one-of-a-kind paintings, the original black-and-white negative of a film still exists after colorization, which uses a videotape master. Opponents say that the theoretical availability of negatives in a vault is useless if TV stations and video labels decide to use colorized movies exclusively. This decision could be made, they say, to save time on inventory and duplication and for other economical reasons. They also say this counters proponents' arguments of greater consumer choice.

Yet many black-and-white films were readily available, say colorization proponents, the color knobs on most TV sets still can be turned to achieve black and white. Opponents counter that many color TV sets have no such controls. Even if they did, opponents continue, there is a vast difference between an original black-and-white image and one electronically drained of color, as evidenced by the many "decolorized" videos on MTV.

One other point often made by proponents is that wide-screen movies must be panoramic and scanned—that is, squarishly cropped—to fit onto TV screens. Colorization proponents also say movies shown on commercial TV are cut for commercial times, constraints, and censorship. Opponents say panoramic scanning is virtually a technical necessity and that cable and video provide adequate arenas for complete, uncut films.

At the heart of the controversy is whether film is art, a mass commodity, or both. The fact that Turner and others rarely if ever consulted with film creators over the colorization of their work or offered them financial participation has helped to define the commodity stance.

TOP HOBBIES AND CRAFTS | VIDEOCASSETTES

**#1**

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<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>REMARKS</th>
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<td>1</td>
<td>CHEF PAUL PRUD'HOMME'S LOUISIANA KITCHEN, VOL. 1</td>
<td>J2 Communications</td>
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<td>2</td>
<td>CHEF PAUL PRUD'HOMME'S LOUISIANA KITCHEN, VOL. 2</td>
<td>J2 Communications</td>
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<td>LET'S TAP WITH BONNIE FRANKLIN</td>
<td>Tapping for beginners as well as a workout for heart &amp; legs.</td>
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<td>CRAIG CLAIBORNE'S NEW YORK VIDEO COOKBOOK</td>
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<td>5</td>
<td>YES YOU CAN MICROWAVE</td>
<td>JC Video Inc.</td>
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<td>MAKING STAINED GLASS WINDOWS</td>
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<td>DO-IT-YOURSELF: FURNITURE REFURBISHING</td>
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<td>HUGH JOHNSON'S HOW TO ENJOY WINE</td>
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<td>JULIA CHILD: FISH AND EGGS</td>
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<td>CASING GAMING WITH DAVID BRENNER</td>
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<td>BELLYDANCE: MAGIC MOTION</td>
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<td>15</td>
<td>THE VICTORY GARDEN</td>
<td>Crown Video</td>
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* 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 suggested retail for nontheatrical titles. 90' shorts, 1U long-form. C'zert. D documentary.

Next week: Health And Fitness, Business And Education.

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### Billboard Top Videocassettes Sales

#### CHART RESEARCH PACKAGES

The definitive lists of the top hits by year, through the entire history of the Adult Contemporary Singles charts. Based on the authoritative statistical research of the music industry's foremost trade publication.

**THREE TITLES AVAILABLE**

**Number One Adult Contemporary Singles, 1961 through 1985.** Lists Billboard issue date, title, artist and label of the number one record of each week. $30.00.

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Individual yearly lists may also be purchased separately; see coupon below. $5.00 per list.

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**For Week Ending January 31, 1987**

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<th>WEEK NO.</th>
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<th>Copyright Owner, Catalog Number</th>
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<td>Harrison Ford, Kate Capshaw</td>
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<td>THE SOUND OF MUSIC</td>
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<td>Walt Disney Home Video 23</td>
<td>Dick Van Dyke</td>
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<td>Karen Black, Hunter Carson</td>
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<td>THE SWORD IN THE STONE</td>
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BILBOARD JANUARY 31, 1987
Firm Boosts Prospects Of Sponsored Video

BY WOLF SCHNEIDER

LOS ANGELES The recently formed Drummond Divine Co. is breaking new ground in production and packaging of publisher-related and corporate-sponsored video programs for home video, cable, and television syndication. Producer Geoffrey Drummond, who pioneered the concept of a sponsored videocassette with the "Mr. Boston Official Video Bartenders Guide," has now joined forces with marketer Amy Divine, formerly the head of Interlink Associates Inc., a program development company active in pay television.


Also through Karl Lorimar, the Drummond Divine Co. is bringing Norman Vincent Peale to home video. Production has now been completed on a videocassette based on the book "The Power Of Positive Thinking." Recently Drummond was commissioned to produce a family variety pilot for Home Box Office, and it has in development a syndicated television series with child psychologist Dr. Lee Salk.

Promotional tie-ins are essential to all this activity. Says Drummond: "I was producing original home video and television programs. What I found was, as the home video business—and especially the alternative programming end of it, the fitness, education, and children's programs—began to blossom, it moved more and more into the traditional areas of television tie-ins."

Together with Divine, Drummond says his approach is now to create "an original concept, to do a sponsor tie-in, and to use the home video product as the grounds for experimentation for something that could go on television, either cable or syndication."

It's tricky, he feels, because if a company narrowcasts too severely it loses creative control.

"The first rule of thumb," he says, "is to produce a good program an audience will want to see. Often people will do a show that fits the sponsor's product but forgets the audience. The show has to be appealing to them on its own. In the early days of cable, people made the mistake of narrowcasting. I think that's happening now in home video."

"You have to produce a good program that will enhance the sponsor's relationship with its constituency. Consumer goods companies would rather sponsor 'The Cosby Show' than 'How To Cook Pea (Continued on next page)"

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 with a videocassette collection that they’ll want to own. Then you’ll see that with the Five Star Collection III—the winner is you!

And get a chance to be a winner in the Five Star Collection III Sweepstakes.
-display your Sweepstakes P.O.P. today!
Why You Should Recommend "The Boy Who Could Fly" As The Best Family Film Of The Year:

1. Audiences and critics across the Country are calling it an outstanding movie.
   "The Boy Who Could Fly" soars...
   —People Magazine

   "...An extraordinarily touching movie, sensitively acted and directed."
   —Jeffrey Lyons, Sneak Previews

   "A fantastic movie!"
   —Judith Crist

   "This is the best holiday film, the best of the season... see this film with your kids."
   —Joel Siegel, Good Morning America

2. It's from the makers of "The Last Starfighter."
3. The stars are Bonnie Bedelia, Fred Gwynne, Colleen Dewhurst and Louise Fletcher.
4. The story "The Boy Who Could Fly" is a warm and graceful, uplifting fable.
   It's the story of Millie, who at the age of 14, bears two burdens, the ache from her father's recent death and the anxiety of a new neighborhood and school. She meets Eric, the strange mute boy next door who dreams of flying. Between them, they learn if you wish long enough and love hard enough, anything is possible.
5. Do yourself and your customers a favor, sit down with "The Boy Who Could Fly" tonight, a film for the whole family.

Discover For Yourself "The Magic Of "The Boy Who Could Fly:" The Film Disney Wishes They Made.

The Boy Who Could Fly

Pre-Order: 2/12/87
Street Date: 3/4/87
Catalog #: 351

Coming Soon On Videocassette.

SPONSORED VIDEO
(Continued from preceding page)

Soup. People in home video sometimes forget this."

As a rule, Drummond says, home video sponsors are "not commercial sponsors" in the traditional sense, but rather, partners in marketing and promotional tie-ins. They may offer premiums along with the videocassette purchase, direct marketing campaigns for self-through of the videocassette, or the distribution connections that move the cassettes into nontraditional retail outlets.

"Mr. Boston," which has sold more than 30,000 units, served as a model, says Drummond. "Production was fully paid for by the sponsor; the promotion, advertising, and distribution came from Karl Lorimar, and we put it together and produced it." Creative marketing support came from sponsor Glennore, which tagged it in ads and in store point-of-purchase and placed on bottles more than half a million promotional "neck ringer."

In states where legally allowed, the cassette was sold in liquor stores. Creative packaging saw the video sold in three different ways: as a cassette only, a book-and-cassette package (the book being the "Mr. Boston Official Bartenders Guide"), and in a "gift pack" including a measuring glass. Gift stores, airport shops, mass merchants, bookstores, and the traditional video outlets have all carried the cassette.

There's no corporate sponsor for "Baby Animals Just Want To Have Fun" or "Animal Adventures In The Wild," but Toys R Us did create a toy for "The Animal Alphabet," the first show in a Scholastic-Lorimar series.

The retailer has made a major merchandising commitment to the series, which combines live animal footage with original stories and songs. The two new Karl Lorimar-financed shows will be half-hour programs. The Scholastic tie-in will get a direct-mail ad for the cassettes into the Scholastic catalog, which goes to millions of school children, and, in addition, to video stores, mass merchants, and toy stores. Karl is also hoping to have its merchandise sold in museum and zoo gift shops.

"The Power Of Positive Thinking" is, according to Drummond, the largest selling single-authored book in the history of publishing. For its 85th anniversary, Simon and Schuster is putting out a special edition through its Prentice Hall subsidiary. Audiostapes are about to be released as well. Drummond believes that timing is perfect for the 70-minute videocassette, scheduled to be released in April. There will be an integrated promotional push with Simon and Schuster. Karl Lorimar financed production of the videocassette, which cost "in the low hundreds of thousands," according to Drummond. Filming of the show took place at the home of its host (and author of the book), Norman Vincent Peale. Now 88 years old, Peale lives in Quaker Hill, N.Y., near the foothills of the Berkshire Mountains.

"We have created a home video (Continued on next page)
Cable Program Promo Set For "Massacre 2"

LOS ANGELES: As part of its push for "The Texas Chainsaw Massacre, Part 2," Media Home Entertainment has produced a special half-hour cable show that is expected to be available to more than 1,000 cable systems in the U.S. as special programming.

Titled "Tobe Hooper On Horror," the program profiles filmmaker Tobe Hooper, who directed both volumes of "Texas Chainsaw Massacre" and "Poltergeist." In addition to discussing the sequel, the show also features behind-the-scenes footage and clips from the film.

Writer/actor L.M. Kit Carson, screenwriter for the sequel and "Paris, Texas," is the host and moderator of the show, which uses a question-and-answer format.

Produced and distributed by J-Nex Satellite News Services, Media says the show could reach as many as 90% of the 20 million cable television households in the U.S.

Media president Peter Pirner says he views the show as a pull-through promotion that will stimulate rentals, noting that horror fans will not only learn about the video from the cable program but through the program advertisements local cable companies run in their directories.

"It's another tool to use to support the rental traffic for video dealers after we've presold the product," Pirner says.

Another wrinkle in the movie's campaign is a "Chainsaw 2" T-shirt, created by New York-based Movie Tees Inc., which dealers can sell to consumers.

The cotton T-shirts feature a puff-printing system that will make the logo from the movie pop out from the surface of the shirt. Suggested retail price, to be set by individual dealers, is between $9.95 and $11.95.

Mark Gilula, Media vice president of marketing, says the shirt represents an added merchandising opportunity for video dealers.

SPONSORED VIDEO
(Continued from preceding page)

based on the book, which is an opportunity for a personal meeting and sense of conversation with Norman Vincent Peale. It is not a religious show. Everybody knows 'The Power Of Positive Thinking.' It's almost a cliche. But considering he wrote it in 1952, the book really contains a tremendous amount of current thinking about imaging, about stress and pressure, about coping with things, about happiness."

"It's completely nonsectarian and his stories are not religious. They're about selling aluminum as a kid, with a positive attitude, about selling strategies in business."

The Drummond Divine Co. often works in tandem with Karl Lorimar in making its deals with sponsors. Sometimes a client is approached directly, sometimes arrangements are made with the sponsor's ad agency. Drummond is convinced sponsoring is the wave of the future.

Billboard January 31, 1987
"Too frightening for the silver screen"

any theatre to show," Wizard's line bowed last year with "Breeders" and "Dreamaniac." "Breeders" sold about 12,000 units. Wizard executives say that combined with foreign sales it was enough to turn a profit. Now the company has commissioned 10 more made-for-video movies in the action/horror/sci-fi genre in which it specializes. Beginning with "Robot Holocaust," it will be releasing about one title per month for the balance of 1987.

"There is an acknowledged market for B product when people go to the video store and the A product isn't there," says Charlie Weinryt, Wizard Video executive vice president. "By offering video premieres, we have a chance to rise to that B-product echelon. "Robot Holocaust" is a story of destruction set against the ruins of New York City after mechanical conquerors have seized control of the Earth and reduced mankind to slavery.

Like the other films in Wizard's made-for-video series, "Robot Holocaust" was shot on 35mm for approximately $1 million, far less than the "average" studio movie, which costs about $16 million, and considerably less than the average independent feature, generally budgeted at about $4 million.

According to the film's writer/director, Tim Kincaid, "I use all brand-new kids right out of acting school, all in their early 20s. I cast for beauty and personality."

He compares his 90-minute made-for-video features to original paperback novels. "They have a built-in audience of people who will buy them and read them."

"This film is like an '80s version of the old '30s Flash Gordon serials. It's got a square-jawed hero, a virtuous leading lady, and comic relief from a robot. The evil villains are mostly robots. It's a sci-fi/adventure film. It's for the adolescent" (Continued on page 60)
OUT OF YOUR STORE YOU PUT INTO IT.

More than 30,000,000 VCR homes are beginning to learn that there's more to home video than just movies. It's a growing idea:
They're getting more fit with the Jane Fonda series.
Giving their children a head start with Colorforms Learn 'N Play educational entertainment.
Branching out with important lifestyle information from Parents, Consumer Reports, Inc., American Health, and other leading magazines.
Finding more business success with the Road to Achievement series.
And enjoying new feature films like Maximum Overdrive, American Anthem, Max Headroom, Broadway shows, and music videos.
These videos and hundreds more, are all part of KLV-TV; the most extensive lineup of entertainment and information videos in the industry.

And, all produced to the finest programming standards by Karl-Lorimar.
If you are not yet an Official KLV-TV Affiliate store, call Gary Hunt or Jeff Jenest at (714) 474-0355 for details. And start watching what you get out of video rentals and sales grow into something much bigger.

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advantage video

BOWS NEW LINE WITH A ‘PLUS’

LOS ANGELES Advantage Video, based in Newport Beach, Calif., hopes to add a new dimension to the home video market with Video Plus, a series of programs that includes not only a tape but what the company terms “proprietary lifestyle product” integral and necessary to the program. The tapes are priced between $19.95 and $29.95 and include the Video Plus product, which carries a $10 and $15 retail value.

Video Plus programming features instructional self-help, how-to and children's programming, according to Charles Sleichter, president.

The initial title is “Bill Walton's Family Fitness” video. This title comes with two sets of Contact isokinetic exercise straps for use with the exercise program.

Other programs in the initial eight-title release include “The Inner Winner Workout And Nutritional Program,” featuring professional basketball star Kiki Vandeweghe, and including a supply of nutritional supplements; “Couples Contact,” with film stars K.C. Winkler and Gia Letelier; plus Contact exercise straps; “Rope Dancing,” demonstrated by experts Ken Pierce and Karen Beck, and packaged with a Life-Line Premier jump rope; “Four Weeks To Fuller Firmer Breasts,” a women's conditioning program that features and is packaged with Swedish Dynamic Muscle Toner; “Scentual Massage,” a total relaxation program that comes with herbal rubbing oils; “Spider Man Super Fit Youth Fitness System,” featuring Spider Man and packaged with a Total Body Muscle Toner; and “Footbag Basics,” a footbag instructional program packaged with a Wham-O Hacky Sack Footbag.

Sleichter says that the product is meant to be sold with freestanding point of sale or counter Video Plus displays. Though the combined cassette/product packaging prevents placement on traditional video shelving, Sleichter says the products' mass-merchant potential extends beyond video dealers to include nontraditional video outlets such as drug stores and sporting goods stores.
Take your sales up into the wild blue yonder.

**TOP GUN**

Tom Cruise and Kelly McGillis light up the sky and screen in the blockbuster hit of the year, **TOP GUN**. And now all of the action and all of the heat are on videocassette for just **$25.95**.

The action and the aerial photography are superb—even the #1 soundtrack is out of this world!

Let Tom Cruise take your sales up into the wild blue yonder. Contact your authorized Paramount Home Video Distributor today.

---

**Warner Arms Strong Campaign With 26 Titles**

LOS ANGELES Warner Home Video is promoting 26 titles—24 reissues and two home video premieres—at $24.98 each, effective March 26, in a continuation of its The Best Of The Lot campaign. To date, more than 1.6 million videocassettes have been sold as a result of that fourth-quarter campaign, according to the company.

New entries are "Calamity Jane" and Fred Zinnemann's "The Sundowners."


---

**SPOOKY MADE-FORS (Continued from page 58)**

market."

Since he's shooting for the video screen instead of the bigger movie screen, Kineaid says, "We do more close-ups than usual, but we avoid the television look. We keep in mind that it's going to be on a square screen, but we try to give the big shots as much horizon as we can. I compose for the wide screen, but keep as much air above and below to fill in for details as I can."

Wizard Video's Weinryt says, "Horror/action/adventure is the most easily marketable genre without a theatrical release. You don't make a 'small, meaningful film' without promoting it. With a horror film, audiences know what it is. They don't need to read critical reviews."

"People want to be scared. You get yourself into that kind of mood. I think it's a release of some sort. It releases inner fears, tension. Why do people go on roller coasters or haunted houses? Horror movies are flat-out entertainment. They'll howl at it. They'll clap. They'll get excited. These movies are perfect for video parties."

Who goes for the gore? Both males and females, ages 12-40, says Weinryt. Since these video exclusives will not be running theatrically, they don't carry MPAA ratings. But if they did, Weinryt figures they would carry R ratings.

---

Smaller vid dealers protest price hikes...

[... see page 48]
THIRTY-FIVE YEARS
Dedicated To The Artists And Their Art—A Global Vision
HITT CONVERTS EXPERIENCE TO EXCELLENCE WITH FAIRS, SPECIAL EVENTS AND MAJOR THEATRES

There is no possibility of pigeon-holing John "Mr. Fair" Hitt. While no one else racks up the volume dollar of business annually reached by Hitt in the process of booking every major fair in the U.S. and Canada, his involvement extends deep into major theatre and special events territory as well.

Since establishing The Halsey Company's Fair and Rodeo division in 1970, Hitt's reputation for dealing squarely with fair managers has opened subsequent doors to national venues of all types. Hitt is recognized throughout the industry as one of the most successful packagers and sellers of talent to major theatres. Hitt's background before joining The Halsey Company included long stints at both MCA and The Associated Booking corporation.

"The theatres are a major part of our business," reflects Hitt. "This past year, we booked our artists into theatres all over the country. Our association with these theatres is very important to us and we are proud to note that they are booking more of our acts today than they ever have. These buyers include people like: the Nederlander Organization; The Lee Guber Theatres [Westbury & Valley Forge]; The Front Row Theatre in Cleveland; Holiday Star Theatre in Merrillville, Ind.; The Celebrity Dinner Theatre in Carlton, Minn.; The South Shore Music Circus in Cohasset, Mass.; Warwick Musical Theatre in Warwick, R.I.; The Greek Theatre in Los Angeles; Universal Amphitheatre in Los Angeles; Concord Pavilion; and The Sunrise Music Theatre.

The fair and rodeo circuit has seen dramatic changes since artist's first began trudging through drafty dressing rooms and mud puddles to perform a few decades ago.

"It's changed a lot since I first joined this company 15 years ago," says John Hitt, Executive Vice President, who oversees the fair and rodeo division. "It used to be that a flatbed truck or a homemade stage was standard anywhere our artists went. A lot of time the fair manager's office was the dressing room, with men and women both using it. We encouraged fairs to upgrade their talent, making suggestions about how to treat the artists. At the same time, we encouraged artists to play these venues and to upgrade their production. The budgets and the caliber of acts have improved considerably."

The great outdoors has always offered a special appeal to country artists, who have traditionally been more amenable to meeting the people than their pop counterparts. However, finding that common ground and making it comfortable for artists and audiences alike has not been achieved without considerable negotiation. Conservative fair managers oftentimes had even more conservative boards of directors preventing major expenditures for talent. Contracts became lengthier as artists' demands increased, and arguments about the number of riders reached its zenith a couple of years ago.

"Fairs still represent a majority of the business in (Continued on page H-13)
...The World Is Her Stage!

INTERNATIONAL HIGHLIGHTS:
ROYAL COMMAND PERFORMANCE FOR QUEEN ELIZABETH II—London
ROYAL COMMAND PERFORMANCE FOR THE PRESIDENT—Brazil
THE OLYMPIA THEATER—Paris
THE EDISON AWARDS—Belgium
SRO TOUR OF JAPAN & THE ORIENT

INTERNATIONAL FESTIVALS OF MUSIC:
SILK CUT FESTIVAL—London
DEUTCHLANDHALLE—Berlin
FESTHALLE—Frankfurt
HALLENSTADUM—Zurich
PARQUE de la ATRACIONES—Barcelona/Madrid

WORLDWIDE MILLION SELLING SINGLES:
Too numerous to mention, but they include:
"I'M SORRY"
"SWEET NOTHIN'S"
"ALL ALONE AM I"
"I WANT TO BE WANTED"
"FOOL #1"
"BREAK IT TO ME GENTLY"
"AS USUAL"
"EMOTIONS"
"TOO MANY RIVERS"
"COMIN' ON STRONG"
"JOHNNY ONE TIME"
"ROCKIN' AROUND THE CHRISTMAS TREE"

RECENT PERSONAL APPEARANCE HIGHLIGHTS (US/CANADA):
WESTBURY MUSIC FAIR—Westbury, New York
THE FRONTIER HOTEL—Las Vegas
ROYAL YORK HOTEL—Toronto
FAIRMONT HOTELS—Dallas/New Orleans
HARRAH'S—Lake Tahoe
PINE KNOB THEATER—Clarkston, Michigan
IMPERIAL PALACE—Las Vegas

EXCLUSIVE WORLDWIDE REPRESENTATION
THE JIM HALSEY C. INC.
3225 South Norwood Tulsa, OK 74135 (918) 663-3883 Fx. 49-2235
P.O. Box 4003 Beverly Hills, CA 90213 (213) 273-2473 Fx. 510 600 2463
1111 16th Ave. South Nashville, TN 37212 (615) 329-1700
Matchmaking is a popular pastime at The Jim Halsey Company, where corporate sponsorships, product endorsement and television commercials play a key role in the relationship between Halsey artists and leading corporations. Unit- ing the perfect product with the perfect performer is no small task, but the challenge of igniting that special chemistry helps keep the music world finely-tuned to the needs of the business community.

"The most important accomplishment in a corporate project is to build a relationship that is beneficial to both the artist and the corporation," says Judi Pofsky, Senior Vice President for Television. "Our artists are people who speak for their products with absolute reliability and integrity."

Over the years, The Jim Halsey Company has pioneered introductions between the business sector and the music industry, linking celebrity singers, actors, and comedians with a who’s-who list of major corporations including: Amana, American Express, AT&T, Converse, Dr Pepper, Ford Trucks, Getty Oil, Kentucky Fried Chicken, McDonald's, Miller Beer, Pillsbury, Red Man Tobacco, and Wyler's Lemonade.

Pofsky predicts increased interaction between corporate heavy-hitters and Halsey artists, citing current sponsorship/endorsements between Roy Clark and Nissan; Lee Greenwood and Coors; The Judds and Sun Country; The Oak Ridge Boys and Shepler's Western Stores; Merle Haggard and George Dickel; Jana Jae and Walmart; Williams & Reed and Ken's Pizza; and Minnie Pearl for Kellogg's Corn Flakes and Spic 'N Span.

A top-priority project is the further career development of The Judds, with a network television series as the next frontier. Working for the past year-and-a-half with the duo's manager, Ken Stilts, Halsey has developed a half-hour situation comedy in conjunction with Tony Eaton (Tall Pony Productions) and Steve Bender (BRB Entertainment).

Targeted for network television, the singing mother-daughter team is expected to appear in this year's fall line-up. In addition, tailored programming for other roster artists is expected for network, cable and syndicated television. Six to eight specials featuring a number of Halsey artists are already scheduled for network, cable and syndication in 1987 and 1988.

"We're constantly looking for television exposure," says Pofsky. "It's a tremendous benefit for our artists and for their corporate clients."

One of the First Corporate Sponsorships Early in his career, Jim Halsey recognized the ad...

(Continued on page H-20)
1985
DEBUT TOP 10 SINGLE: "THAT'S WHAT YOU DO WHEN YOU'RE IN LOVE" FIRST #1 SINGLE: "I FELL IN LOVE AGAIN LAST NIGHT"
DEBUT LP: THE FORESTER SISTER...
#1 SINGLE: "JUST IN CASE"
MUSIC CITY NEWS NOMINEE FOR STAR OF TOMORROW.
ALABAMA JUNE JAM.
GOOD MORNING AMERICA...

1986
#1 SINGLE: "MAMA'S NEVER SEEN THOSE EYES"
FIRST TIME IN COUNTRY MUSIC HISTORY THAT AN ARTIST (JL) PRODUCED THREE #1 SINGLES FROM A DEBUT ALBUM.
GRAMMY NOMINATIONS FOR LP THE FORESTER SISTERS AND VOCAL GROUP OF THE YEAR.
ACM NOMINATION FOR VOCAL GROUP OF THE YEAR.
ALABAMA JUNE JAM.
"TOO MUCH IS NOT ENOUGH" WITH THE BELLAMY BROTHERS.
TOUR WITH ALABAMA, THE OAK RIDGE BOYS, RICKY SKAGGS, LEE GREENWOOD AND GEORGE JONES.

1987
TODAY SHOW (1/22/87)
AMERICAN MUSIC AWARDS NOMINATIONS FOR VOCAL GROUP OF THE YEAR AND COUNTRY VIDEO FOR "FELL IN LOVE AGAIN LAST NIGHT"
SEE THE FORESTER SISTERS ON THE AMERICAN MUSIC AWARDS MONDAY, JANUARY 20TH AT 8 P.M. EST ON ABC
EUROPEAN TOUR (SPRING OF 87) WEMBLEY FESTIVAL APRIL 19 AND OTHER DATES TBA.
THE FORESTER SISTERS 1ST ANNUAL PEPSI CELEBRITY GOLF TOURNAMENT IN CHATTANOOGA, TENNESSEE MAY 10-11 TO BENEFIT VISCERAL DYSTROPHY ASSOCIATION...
"THE BEST IS YET TO COME!!"

MANAGEMENT: G. GERALD ROY / STELLAR ENTERTAINMENT, INC.
AGENCY: THE JIM HALSEY COMPANY
PUBLICITY: FRAN DALTON / ROY & ROY PUBLIC RELATIONS
The Jim Halsey Company's most recent Las Vegas accomplishment deserves a place in the Guinness Book Of World Records.

No organization has ever dominated the Entertainment Capitol of the World's star policy scene the way The Halsey Company did on Thanksgiving weekend, 1986. The Las Vegas strip was lighted from one end to another with Halsey stars during this year's annual Fair Buyer's Convention. The marquees of Caesar's Palace, Bally's Grand Hotel, The Las Vegas Hilton, The Sahara Hotel, and The Frontier Hotel spotlighted the performances of 10 Halsey superstars.

This year's list of Vegas performers featured an electric combination of long-time Halsey veterans as well as some of the roster's hottest newcomers: Roy Clark, Reba McEntire and Williams & Ree at Bally's Grand Hotel; The Oak Ridge Boys and The Forester Sisters at Caesar's Palace; The Judds and The Nitty Gritty Dirt Band at The Las Vegas Hilton; Mel Tillis at The Sahara Hotel; The Righteous Brothers followed by Lee Greenwood and Bill Medley at the Frontier Hotel.

Halsey's presence in Las Vegas has been felt for over three decades; his first booking was Hank Thompson at the Showboat in 1956. The following (Continued on page H-22)
FIDOF consists of an impressive array of over 360 festivals in over 56 countries

A must for singers, composers, music publishers, managers, festival organizations and record companies.

- Important worldwide contacts
- Informative newsletters
- Annual assembly, MIDEM, in Cannes, France.

Join FIDOF Today

International Federation of Festival Organizations
P.O. Box 4003, Beverly Hills, CA 90213
Tel: 213-273-2473     Tlx: 510 600 2463 Halsey LA
Assets Assume Center Stage

Terry Cline, President

Judi Pofsky, Senior CPA, Vice President, Nashville Operations, draws upon an extensive background in the management and booking of contemporary and rock’n’roll talent to help chart the company’s future course. Cline applies his years of show business experience to the promotion and booking of major talent.”

Bridget Dolan, Director of Publicity and Public Relations, coordinates the company’s industry and international press relations. The Magna Cum Laude graduate of St. Mary’s of Notre Dame keeps in constant contact with major consumer and industry publications, maximizing coverage of newsworthy events.


Daniel’s counterpart on the West Coast is Assistant Agent and Television Liaison Tracy Johnson. Johnson serves as the primary Halsey representative for specific television and motion picture accounts.

Longtime Administrative Assistant Rusty Myres, in the company’s L.A. office, has aided Chairman Jim Halsey for over a decade, rendering valuable assistance in the implementation of executive policies.

In the Tulsa headquarters, Executive Assistant to the President Cameron Randle consults daily with President Terry Cline to orchestrate the agency’s special projects and diversification plans. Randle will receive a juris doctorate from the Univ. of Tulsa College of Law and has studied international law at Queen’s College, Oxford Univ., England.

Administrative Assistant Judy Seale brings consummate planning and organizational skills to the task of helping Cline carry out his executive duties. Seale serves as an invaluable troubleshooter and artist liaison.

Dana Duffie, Administrative Assistant to John Hitt, has for seven years played a primary role in the development of the company’s national reputation in the areas of fairs, rodeos, theatres and special events.

Office Manager Carla Garnecky approaches her ninth year with the company, overseeing the personnel policy and taking an active part in accounting procedures and the contract control department.

Rounding out the support team are valued assets from both the Tulsa and Nashville offices, including: Mary Thomason, Assistant to James Yelich/Fred Woods; Teresa Guthrie, Assistant to Herb Gronauer; Sherrie Stevens, Assistant to Ron Baird; Debbie Denton, Tulsa Assistant to Steve Pritchard/George Mallard; Molly Pearce, Assistant to George Mallard; Anna Jones, Accountant; Michelle Cleve, Tulsa Receptionist; Betsy Francis, Nashville Receptionist; and Julia Gibson, Contracts.

Terry Cline and John Hitt have assembled a broadly-based group of music business professionals whose credentials reflect the company’s diversity and commitment to creatively serve its artists and their art. Judi Pofsky, Senior Vice President for Television and Motion Pictures, enters her 13th year at the helm of the company’s television and corporate sponsorship division. Pofsky’s expertise in securing and coordinating visual media exposure for Halsey artists has been instrumental to the company’s reputation as a film and television innovator.

Steven Pritchard, Senior Vice President, Nashville Operations, draws upon an extensive background in the management and booking of contemporary and rock’n’roll talent to help chart the company’s future course. Pritchard’s dedication to the planning and routing of concert performances makes him an invaluable player. Assistant Agent Debbie Clark is critical to Pritchard’s gameplan. Clark devotes daily attention to key promoters, managers and prospective buyers.

CPA, Vice President and Chief Financial Officer Ernie Smith directs the company’s fiscal policy. As an Executive Committee member, the former FBI agent projects long-range planning in addition to overseeing day-to-day disbursement of funds.

Known by every major talent buyer in the U.S., Vice President Herb Gronauer, with nearly 40 years in show business, is a booking legend. Gronauer’s stints with MCA, Chartwell, Willard Alexander, and General Artists have produced an expertise in all categories of popular music—from rock and country to big band and MOR. Gronauer’s input has led to the company’s success with corporations, conventions and the Classics roster.

For more than a decade, Vice President Ron Baird has been active in the mainstream of modern music. The seasoned agent has also logged time with the Good Music Agency and his own company, Baird & Associates. Baird joined Halsey Company in 1978 and continues to be a driving force in the diversification process.

An alumnus of ICM and Headline International Talent, Vice President George Mallard has shaked up nearly 12 years as an agent and catalyst in the area of artist development. Mallard is a vital presence in the company’s Nashville office.

Newest team member James Yelich comes aboard as an agent following several years as a pro-
CONGRATULATIONS

JIM HALSEY

A GENTLEMAN
AND
A TOTAL PROFESSIONAL
WITH WHOM
MCA IS PRIVILEGED
TO DO BUSINESS.

MCA RECORDS
NASHVILLE
Pass It On.

When Jim Halsey and the Oak Ridge Boys wanted to do something about the drought and famine in Africa, they chose Feed The Children.

The reason was simple... They wanted the proceeds from their Nice France Benefit Concert to be put to work immediately. They wanted to PASS IT ON!

Feed The Children immediately began drilling four water wells and dedicated one to each of the Oak Ridge Boys. Thousands of Masai peoples in Kenya, East Africa, benefited directly. There is now life-giving water where before there had been only dry, arid desert.

Inspired by the immediate success of their East Africa project, the Oak Ridge Boys have now scheduled a second benefit concert — this time for America’s 20 million hungry.

Join the Oak Ridge Boys and help Feed The Children PASS IT ON... as food, clothing, medical aid and education for needy children. For a gift of $5.00 or more we will also include the new book, FEED THE CHILDREN, the story of one man’s fight against hunger and disease.

From left to right: Joe Bonfall, Richard Sterban, Duane Allen, Larry Jones, William Lee Golden and Frances Jones.

YES, LARRY, I WANT TO HELP FEED THE CHILDREN.

Enclosed is my gift of $12.00 or more for a copy of your book.

$100.00  $50.00  $25.00  $10.00  $  

Please send me a copy of your book FEED THE CHILDREN.

Name
Address
City  State  Zip
Telephone

Send your gift to: FEED THE CHILDREN  P.O. Box 36, Oklahoma City, OK 73101 or call: (405) 942-0228
HITTY MENTOR MAINTAINS KEY ROLE

A teen-age promoter/manager in 1950, Jim Hitt was preparing to set the music industry on fire when he met Leo Zabelin, then Associate Publisher of Downbeat Magazine. The pair struck up a lasting friendship based on Zabelin's intricate knowledge of the entertainment and press industries.

Through the years, Zabelin has provided sage advice and counsel, serving as a sounding board and consultant for the company's unprecedented growth and success. In 1970, Zabelin officially came on board as Director of Publicity and Public Relations, remaining in that capacity until his semi-retirement in 1982.

Today, Zabelin's input is utilized on a daily basis. "Leo's contribution to my life and to the success of this company over the past 35 years can never be measured in the true value of their worth," stresses Hitt.

Leo Zabelin, Director Emeritus of Halsey's Press and Publicity Division, remains a vital link in the company's media relations network.

HITT CONVERTS
(Continued from page H-4)

my department, while several rodeos have abandoned talent in recent years to focus on the rodeo stars. However, such venerable shows as the San Antonio Livestock Expo & Rodeo, the Houston Livestock Show & Rodeo in Kansas City, Missouri, continue to offer big names and big budgets each season. They often have bigger names in the grandstand than in the rodeo," says Hitt. "One in Texas tried it without any entertainment a couple of years ago, and noticed a large decrease in attendance. The entertainment came back the next year."

Hitt views 1987 as a bigger year than the one just completed. "It looks like the biggest year for our major acts, which are already 70% booked for the summer months that make up the fair and rodeo season."

Considering the number of fairs across the nation enjoying steady crowds and record attendance during the 1986 season, Hitt's prediction is cause for celebration among fair managers, talent buyers, performers and the general public—which appears determined to keep fairs and rodeos firmly affixed to its social agenda.

FROM ONE HOLLYWOOD LEGEND TO ANOTHER.

Congratulations, Jim

on 35 years of making American music an international language.

Hollywood Roosevelt Hotel
7000 Hollywood Boulevard | Hollywood, California 90028 | 213.466.7000

Swapped in tradition, the Hollywood Roosevelt Hotel was the site of the first academy awards and continued to be "the place" during the heyday of old Hollywood.

Now, meticulously restored to capture all the excitement and glamour, the Hollywood Roosevelt is once again taking its place as a mecca for celebrities and visitors alike.

Experience for yourself the dramatic decor, sophisticated dining and entertainment, and superb service that's making the Hollywood Roosevelt the newest star in the entertainment business.

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- 30 suites
- Exclusive celebrity floor accommodations
- Famed celebrity suite
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- Cinegrill Lounge – live cabaret
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Telex Number 194404 HOLYROOSVLAS
HAVE YOU HEARD THE ONE ABOUT THE INDIAN AND THE WHITE GUY?

Everyone’s talking about Terry Ree (the Indian) and Bruce Williams (the White Guy) these days.

But they’re not making jokes.

Williams and Ree are one of the most popular music/comedy teams today.

Together, they weave outrageous routines around original songs and parodies, providing audiences with an ever-ready supply of good-natured ethnic humor and commentary on our times.

Both are also accomplished musicians who put on a lively, entertaining show that keeps audiences in stitches.

They entertain millions every week on TNN’s popular cooking show, Country Kitchen, and as corporate spokesmen Williams and Ree are certain to sell your product, too, as they’ve done for major accounts like the Ken’s Pizza franchise.

Williams and Ree will prove to you that laughter is the best medicine.
ASCAP salutes Jim Halsey for all of his efforts on behalf of songwriters and artists throughout the world.
Back row: Melinda Cooper. Front row (from left): Michelle Zichella, Rusty Myres, Tracy Johnson, Prof. Armando Moreno, Judi Pofsky.

Herb Gronauer, Vice President

James Yelich, Agent

Judi Pofsky, Senior Vice President for Television

Back row (from left): Michelle Clevenger, Bridget Colan, Cameron Randle, Herb Gronauer, Ernie Smith, Judy Seave, James "re"ch.

Center row (from left): Sherrie Stevens, Debbie Denton, Carla Garnecky, Dana Duffle, Mary Thomasor Front row (from left): Ron Baird, Teresa Guthrie, John Hitt, Anna Xares, Terry Cline. (Photo: Chris Horn)

Ernie Smith, CPA, Vice President and Chief Financial Officer

Back row (from left): George Mallard, Steve Pritchard, Carey Daniel. Front row (from left): Debbie Clark, Betsy Francis, Molly Pearce.

Ron Baird, Vice President


George Mallard, Vice President

Steven Pritchard, Senior Vice President, Nashville Operations

Back row (from left): George Mallard, Steve Pritchard, Carey Daniel. Front row (from left): Debbie Clark, Betsy Francis, Molly Pearce.
The "all new" big band, country swing sound of

Mel Tills and the Statesiders.

The biggest, best dressed, and best sounding band in country music.

Perfect for dances, conventions and private parties.

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(918) 663-3883
Telex: 49-2335

Operations:

musiplex GROUP, INC.
809 18th Avenue South
Nashville, Tennessee 37203
(615) 327-0750
COLLEGE SEMINARS SLATED AS HOT NEW PRODUCT

Pure excitement is the registered reaction from all parties involved in The Halsey Company's hot new project—the "Careers In Entertainment" seminar series. Conceived, written and produced by Jim Halsey, the copyrighted contents are the culmination of over 35 years in the entertainment business.

The comprehensive one-day sessions will provide a unique "how-to" strategy for people interested in exploring career options in the entertainment business. With The Jim Halsey Company, the Univ. of Tulsa's Division of Continuing Education is co-sponsoring the first seminars, slated for Saturday, Feb. 21 on the T.U. campus.

The "Careers In Entertainment" program is produced by The Halsey Company for presentation at colleges and universities, as well as in association with independent promoters. The series will provide an important first-ever service for the public, as well as introduce academics to a substantial new fundraising vehicle.

Topics for the eight-hour symposium include artist management and booking; recording and music publishing; event promotion; publicity, press and public relations; the international music scene; and motion pictures, television and video.

"The entertainment industry has classically been an apprentice industry," says company President Terry Cline, who will keynote the event with Chairman Jim Halsey and a forum of top executives, writers, agents and producers. "The 'Careers In Entertainment' seminars are designed to present an informative and motivational agenda for the thousands of people who want to explore career possibilities," Cline continues, "but who otherwise have no way of gaining access to leaders of this caliber and information that is this helpful and detailed. It's a very exciting project which has already generated plenty of interest from schools and promoters across the country."

Grammy-winner Roy Clark will appear as a guest speaker at the Tulsa seminar to address the session and accept a special appreciation award from Univ. of Tulsa President J. Paschal Twyman.

Cline reports that additional Halsey artists will be featured at future seminars, which at present include dates in Florida, Wisconsin and Oklahoma.

ARTISTS
(Continued from page H-6)

Vantages of teaming name attractions with a major corporate sponsor, Halsey quickly became convinced that utilizing an artist's popularity, coupled with appearances at events before thousands of people, was an effective way of enhancing the sponsor's product beyond the normal venues of radio, television and newspaper.

Halsey orchestrated one of the first and most successful corporate sponsorship deals between Falstaff Beer and artist Hank Thompson in 1952. Thompson's deal included a regular radio show, a weekly regional television show, and television commercials, plus point of sales marketing with Hank Thompson and the band appearing at various state fairs, rodeos and other celebrations under the sponsorship of Falstaff Beer. Thompson's bus, band outfits, supplemental radio, television and newspaper ads, as well as posters were all supplied by Falstaff. This successful artist/corporate sponsorship arrangement lasted for eight years, from 1952 through 1960, making it a groundbreaking prototype for present-day endorsement deals.
MICHAEL MARTIN MURPHEY MAKES MUSIC MAGIC.

He turns personal glimpses of life into stories written and sung from the heart.

Experiencing pop success around the world with hits like "What's Forever For", "Geronimo's Cadillac" and "Disenchanted". Michael remains at heart a country artist.

Self-penned megahits "Wildfire" and "Carolina In The Pines" rank among BMI's biggest earners, with over a million in airplay. With 14 LPs to his credit, Michael continues to write the majority of songs on his albums and is steadily increasing his contribution to the film and video genres.

Michael Martin Murphey makes music magic — and his audiences love him for it.

Next time, you're in Taos, New Mexico, stop by Michael's Western Artifact Retail Store, Cowboys & Indians on the Plaza.
Dear Jim

CONGRATULATIONS!

For twenty-two years we have enjoyed representing you and the best in country music, records, television & entertainment.

Warmest Regards,

[Signature]

The International Federation of Festivals Organizations (Federation Internationale Des Organizations De Festivals) was founded 21 years ago by Prof. Armando Moreno and a group of dedicated festival organizers as a means to bring all of the world festivals together in one united body. It serves as an information center, a network between the various festival organizers and participants. It helped establish the importance of the festival stage for both the professional and the newcomer.

Festivals are more important today than ever before as a means of communicating between peoples of the world. F.I.D.O.F.'s networking of information is the link between the seven continents and the 57 countries whose membership includes 360 member music festivals. At F.I.D.O.F.'s annual General Assembly held each year during MIDEM in Cannes, France, ideas and information are exchanged.

Jim Halsey serves as its current president succeeding Augusto Alguero (Spain), who served as President for many years. Prof. Armando Moreno (Split, Yugoslavia) has been Secretary General since inception in 1966. F.I.D.O.F. is part of the International Music Council, a member body of UNESCO. Headquarters are in Los Angeles, Calif., and Split, Yugoslavia. An impressive Board of Directors from the music industry worldwide functions as its governing body, along with its member festivals worldwide. (Membership is open upon recommendation and request.)

VEGAS
(Continued from page H-8)

year, in 1957, he moved Thompson downtown to The Golden Nugget. Wanda Jackson was another early Halsey artist. It was Wanda who told Jim about a great guitarist she had heard while playing in a club in Washington, D.C. and whom she had hired to perform in her band. That was 1959 and the guitarist was Roy Clark.

Roy and Jim met in November, 1959—an association and friendship that continues to this day. The same can be said about Halsey's relationship with Hank Thompson.

During the 1970s, Jim pioneered a fresh concept for the Las Vegas strip in the form of "Country Music U.S.A.," a review which ran at the Howard Hughes' Landmark Hotel.

Roy Clark, Mel Tillis, The Oak Ridge Boys, Jimmy Dean, Ray Price, Hank Thompson, Tammy Wynette, Minnie Pearl, Donna Fargo, and Freddy Fender were just a few of the acts under Jim's aegis who graduated from the Landmark to headline other Hughes' hotels on the strip—The Frontier, The Desert Inn and The Sands.

Thirty years later, the tradition continues stronger than ever.
DOIN’ WHAT COMES NATURALLY.

Through the countless television appearances and international tours, he's garnered fans around the world since penning his first hit tune, “Sheila”, at age 14. Today, Tommy continues to be right at home with traditional love ballads, country rock, and blues. No matter where he appears, fans love to hear “Sweet Pea”, “Jam Up And Jelly Tight”, “Working Class Hero”, “It’s Now Winter's Day”, “Dizzy”, “Everybody”, “Some Such Foolishness” and his newest hit “Let’s Be Fools Like That Again”.

Give Tommy a chance to sing his song for you. He’ll do it, naturally.

TOMMY ROE

PolyGram Records

THE JIM HALSEY CO., INC.
Personal Management — Dave Hoffman
(612) 476-6400
The Oak Ridge Boys hosted a pre-concert bash before their sold out show at L.A.'s Universal Amphitheatre in September '86. Special guests included (from left): Jim Halsey; Duane Allen; Art Gaste- lum, Principle Admin. Coordinator, Office of the Mayor, L.A.; William Lee Golden; Sylvia Cunliffe, F.I.D.O.F. Director, GM, Dept. of General Services, City of Angeles & Chairwoman of the annual L.A. Street Scene festival; Joe Bonsall; Richard Sterban.

Former Kansas Gov. John Carlin (left) visits with (from left): Jim Halsey; London promoter Jeffrey Kruger; and British publicist Tony Byworth during the 1985 Neewollah International Music Festival in Independence, Kansas.

Below: Grammy winner Lee Greenwood checks in with company President Terry Cline at the Fair Buyer's convention in Las Vegas, Nevada.

Evangelist Richard Roberts and wife Lindsay chat with Brenda Lee and Halsey President Terry Cline at a press and corporate reception honoring Ms. Lee and The Diamond's double bill at Tulsa's Brady Theatre.

Below: Here's where it all began! Up-and-coming manager Jim Halsey (left) and rising country star Hank Thompson (far right), frame the singer's legendary Brazos Valley Boys in a 1952 press photo.

Country-pop heartthrob Kenny Rogers (center) greets special guests Lajos Turi (left) and Zolt Pence before Rogers concert appearance at the 1985 Tulsa International Music Festival. Hungarian recording artist Turi took first place in the festival competition. Pence is Managing Director of Interkoncert, the Hungarian state concert bureau.

Oak Ridge Boy Duane Allen and wife Norah Lee warm up for the 1986 Grammys with Jim and Minisa Halsey at the pre-awards bash held at the Halseys' Beverly Hills home.
GRAMMY AWARD WINNER
4-TIME GRAMMY AWARD NOMINEE
1986 WINNER AT THE LOS ANGELES INTERNATIONAL SONG FESTIVAL

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“THEN YOU WALKED INTO MY LIFE” — ENGLEBERT HUMPERDINCK’S #1 RECORD IN GERMANY, HAVING SOLD OVER ONE MILLION COPIES
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A NEW MUSICAL — “JUKIN” WITH “DUKES OF HAZZARD” STAR JAMES BEST
MUSIC FOR A NEW PLAY — “HEARTFELT”

“OUTRAGEOUS, IRREVERENT, ONE OF A KIND LARRY HART.” — HOT PROPERTIES
“GREAT VOICE, GREAT WRITER.” — USA TODAY
“A GREAT PERFORMER!” — DAILY VARIETY
“U.S. IS TOP PRIZE-WINNER AT FIRST L.A. MUSIC FESTIVAL. LARRY HART LANDED FIRST PRIZE FOR HIS ELECTRICALLY COMPELLING SONG, ‘AM I LOSING YOU.’” — WILL THUSHRA, VARIETY

“HE IS NEVER AT A LOSS WHEN IT COMES TO SURPRISES DURING HIS PERFORMANCE.” — BILL WILLARD, REVIEW JOURNAL

Personal Management
THE JIM HALSEY CO., INC.
Based on cumulative Nielsen ratings a national average number of persons in household.
642,812 Sessions In 1986

Our Artists!

Don Halsey Company
875 billion television

advertisements for
sessions, and currently 7500

of every day.

Worldwide, sell!

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PAT BOONE
RIGHTHEOUS BROTHERS
PAM TILLIS
TOMMY ROE
DESSERT ROSE
MICHAE L MARTIN MURPHEY
HOLLY DUNN
FREDDY FENDER
ROCKIN' SIDNEY
DAVID SLATER
THE DIAMONDS
KINGSTON TRIO
GEORGE LINDSEY
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*Tentative Schedule
Put this man to work for you.

You need your product to sell. You need your convention to go over big. You need your concert to be a sell-out. You need George Lindsey. Take advantage of a face that is recognized by over 30 million people a week on "Hee Haw" and put him to work for you.

From bib overalls to Broadway, from the gas station in Mayberry to the corn fields of "Hee Haw", a timeless thread of humor has lent a common theme to his varied endeavors. Every Monday night for eight years George Lindsey entertained 20 to 30 million people interna-

tionally with his character "Goober" on the Andy Griffith Show; and 35 million during his ten years with "Hee Haw".

He has danced on Broadway, brought down the house in nightclub acts, appeared in countless dramatic television roles and attracted celebrities and money to raise over $1.5 million for charities.

And now he's ready to work for you. When you need to sell, successfully, you need George Lindsey.

George Lindsey.
He sells.

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SHERMAN HALSEY CHARTS NEW COURSE WITH CENTURY CITY ARTISTS

We are dedicated to the artist's integrity—creatively working hand-in-hand to develop their career,” says Sherman Halsey, “but we do so through communication, not fabrication.” The 29-year-old Vice Chairman of The Jim Halsey Company is responsible for much of that entity's corporate growth and creative direction, but devotes the majority of his time to the development of Century City Artists, the personal management/production company he heads up from Los Angeles.

“Century City locates unique new artists and creates individual marketing strategies for them,” he explains. “This comprehensive plan is designed to achieve a continued dynamic impact on the viewing and listening public.”

Halsey has met with considerable success in achieving those goals during the past year. Accolades reeled in during 1986 include Halsey's receiving the New York International Film Festival's Gold Medal Award as producer/director of newcomer Dwight Yoakam's "Honky Tonk Man" video; being named as Cashbox magazine's Manager of the Year for his work with Yoakam; and a nomination for the Country Music Assn.'s Video of the Year. 1987 has already earned Halsey a nomination in the American Music Assn.'s Best Short Form Country Video category.

“As important as the music is in the overall marketing of a new artist—especially with today's younger, image and fashion-conscious audience—video plays an essential part in creating a dynamic and lasting impression at the viewer/listener level,” relates the manager/director.

“We devised a plan with Dwight to create a lasting impression by combining his music with visual media,” Halsey continues. "The album, 'Guitars, Cadillacs, Etc., Etc.,' went to No. 1 after only 11 weeks on the charts and is still in the top 10, nearly a year later. It's the first time in history that's happened. It proves how effective the video market is for country music and the potential it has if used correctly.”

Sherman Halsey's reputation as a fast-rising figure in the management/production realm is closely tied to the skyrocketing popularity of hillbilly rocker Yoakam. To preface Yoakam's much-heralded arrival on the music scene, Century City helped orchestrate an extensive marketing campaign geared toward paving the way for the honky tonk heartthrob.

"Dwight is one of the greatest living hillbilly singers, and certainly didn't need any help in terms of musical style," he emphasizes. "What he needed was to be able to go in the studio with his band and not have someone interfere with his artistic integrity. He just needed to be Dwight Yoakam."

That artistic license was supplied, in large part, by Warner Bros. Nashville head Jim Ed Norman and then-Warner/Reprise Vice President & Director of Creative Marketing Jeff Ayeroff. Both men recognized Yoakam's potential and were instrumental in launching his career.

Halsey is quick to credit Yoakam's stellar band—Pete Anderson, Brantley Kearns, J.D. Foster, and Jeff Donovan—for their part in the singer's success. Characterized by both rock and country critics as among the hottest in the business, the band's airtight interplay and forceful stage presence comprise a critical element, both in the Yoakam show (Continued on page H-40)

Sherman Halsey directing Dwight Yoakam in Las Vegas during the filming of Yoakam's "Honky Tonk Man" video. (Photo: V. Lee Hunter)
DOTTIE WEST
MEANS BUSINESS!

- Grammy, Clio, CMA, ACM, BMI and ASCAP Award Winner, 18 Grammy nominations including being the first female country artist to win a Grammy
- 2 Showtime Specials—“Special Delivery” and “Dottie West and Friends”
- Female lead role in the New World feature—“The Aurora Encounter”
- Female lead role in the record breaking stage presentation of “The Best Little Whorehouse in Texas”
- Network Specials—too numerous to list
- Performs over 200 live concerts a year with over a 90% return rate
- Has written over 400 songs, has recorded 45 albums and has charted over 100 singles

...DOTTIE WEST MEANS REPEAT BUSINESS!

MICHAEL BROKAW MANAGEMENT

THE JIM HALSEY CO., INC.
**IN REVIEW**

Billboard, Dec. 15, 1985

The 90 Who Will Make It Happen: Jim Halsey

Oklahoma Business

Halsey is recognized worldwide as the impresario par excellence. Chicago Tribune, Jack Hurst

Jim Halsey, Super Agent

Kansas Magazine

The man responsible for bringing the International Music Competition to the U.S.

The Best of Country Music, Fred Deller & Richard Wootton.

José Halsey has been called the single most important man in country music.

Los Angeles Herald Examiner, James Bacon

Jim Halsey is to country music what William Morris and I.C.M. are to Hollywood talent.

Chicago Sun Times, Pat Harris

Halsey was one of the first to recognize the value of television.

Nevada State Journal, Kathy Haq

When a country act appears on stage that's the "Show" in show business. But Jim Halsey handles the business—he puts on the show behind the scenes.

Las Vegas Sun, Joe Delaney

Jim Halsey's most recent Las Vegas accomplishment deserves a place in the Guinness Book of World Records.

Washington (D.C.) Star, Boris Weintrab

The man who made Roy Clark famous. When the going gets tough, Jim Halsey's stars really get going.

Chicago Tribune, Jack Hurst

Tulsa's titan of country talent today is the top booking and management agency in country music.

St. Louis Post Dispatch, Dick Richmond

Country music's only impresario.

Los Angeles Herald Examiner

Halsey turning country into gold.

Topeka (Kansas) Capitol-Journal

Jim Halsey, the prince of pickin' and grinnin'.

(TWA) Ambassador Magazine, James Morgan

When it comes to today's sophisticated marketing of country music, Jim Halsey does not play second fiddle to anybody.


Music Management & International Promotion (Denmark)

Halsey's warm sense for artistic creations combined with a very international understanding of cultures earns him respect from many nations (as well as from business associates).

Pravda (about Halsey's Roy Clark/Oak Ridge Boys Russian tour):

In one of the songs, sung by the ensemble, they tell about a train, which carries from Florida to the north fruit, turkeys and various things, in which the fertile land of this state is rich. Figuratively speaking, one could say that today this train makes stops at Moscow, Leningrad and Riga. The American guys and girls sing here of their striving for peace, happiness and love. And this is the best confirmation that people of goodwill always understand one another.

Soviet Life (in an interview with Halsey):

Jim Halsey, the impresario, says: "We all have the responsibility of improving relations between our peoples. Artists and performers do this through their art."

Tulsa World, Tom Carter

The man (Halsey) who, more than any other, took country music from rural barn dances to the world's finest concert halls.

Esquire Magazine

Jim Halsey—one of the 100 Country Music Heavyweights.

Billboard Bicentennial Issue

Jim Halsey—one of the Top 200 Music Industry Executives.
IN ALL THE WORLD, NOBODY SINGS A SONG LIKE RAY PRICE.

Ray's unique voice turns a set of lyrics into "A Ray Price Song", and captivates an audience like very few voices today.

Classics like "Danny Boy", "Heartaches By The Number", "Make The World Go Away", "Night Life", "I Won't Mention It Again" and "For The Good Times", have taken him to the top of the charts and won him a lasting place in the hearts of listeners everywhere.

Ray's the spokesperson for the country-pop ballad, and he'll have your audience in the palm of his hand with his songs of sadness, love, and joy.

In all the world, nobody sings a song like Ray Price. Just ask your audience.

THE JIM HALSEY CO., INC.
COMPANY COMMEMITS ITSELF TO CHARITY PROJECTS

Roy Clark, Reba McEntire, Brenda Lee, Minnie Pearl, Lee Greenwood, Tammy Wynette, The Oak Ridge Boys, George Lindsey. These and other Halsey artists devote a considerable portion of their time and talent each year to select charities and other fundraising events.

Special events require special preparation, undergirded by a foundation of carefully-coordinated teamwork. With this attitude in mind, The Halsey Company’s longstanding commitment to planning and orchestrating effective special events continues with a slew of projects scheduled for 1987.

At the moment, CMA Entertainer of the Year Reba McEntire is conferring with Halsey advisers to lay the groundwork for a benefit to take place in the singer’s home state of Oklahoma during ’87. That state’s political royalty was recently treated to a gala evening of entertainment at Oklahoma City’s colossal Myriad Center when super-picker Roy Clark performed at a charity function saluting outgoing Governor and Mrs. George Nigh.

Plans are currently on tap to expand Clark’s successful Celebrity Golf Tournament in September 1987, following more than a decade of generating income for Tulsa’s Children’s Medical Center. Clark’s “Hee-Haw” counterpart, funnyman George Lindsey, has utilized The Halsey Company’s organizational skills and accessible rostermates for 15 years to raise in excess of one million dollars for the Alabama Special Olympics and other charities, through his annual star-studded George Lindsey Celebrity Golf Tournament. Halsey Company input has also contributed to the prestigious Amana Tournament, benefiting a variety of educational goals.

Additional special projects are in store for the coming months, with several taking on an international scope. Country-pop icons The Oak Ridge Boys will continue their efforts to fight global hunger through affiliation with the worldwide Feed The Children campaign; their recent benefit concert in Nice, France made possible the opening of four critically-needed water wells in troubled Kenya.

PRESIDENT

(Continued from page H-3)

and George Lindsey represent Halsey’s impressive lineup of available comedy talent. The Righteous Brothers and Pat Boone are classic pop acts the company books. There’s even Night Magic—an illusionist extravaganza—on the roster.

Cline says The Halsey Company is actively finding and cultivating new types of venues. “Every community, every city, now has a city celebration or a festival or an outdoor event during the summer; and every one of them is using talent. Another important area we’ve expanded into is the Performing Arts-type series; these have become important venues for all types of music, from classical to pop to bluegrass.” He also lists corporate-sponsored tours and convention shows as contributing new performance income.

The booking agency began in 1951 when Halsey—then a promoter/showman who had represented ice shows, wrestling matches and other events—became friends with western swing star Hank Thompson. Cline joined the company as a youngster in 1973. Although now just 35 years old, the Halsey President has been on the job for 14 years.

Cline has helped guide the booking agency into the era of computerization and has overseen its dramatic staff growth. There are now 12 full-time booking agents at The Jim Halsey Company, and with the addition of accountants, contract department workers, and other support people, the office employs some 25 staffers.

Headed by Cline, the company’s main office in Tulsa continues to be the organizational headquarters, although substantial booking is also done in the Nashville division. The West Coast branch in Los Angeles, while involved in every area of the entertainment industry, is primarily devoted to coordinating television appearances, motion pictures, commercials and general media visibility.

(Continued on page H-46)
Freddy Fender

FREDDY FENDER MESSES WITH YOUR HEART.

He's been called the Ambassador of Tex-Mex, that special brand of music that blends the all-American spirit of country music with the beauty and sadness of Mexican ballads.

"Wasted Days and Wasted Nights" and "Before The Last Teardrop Falls" helped kick his career off to a gold record start and he hasn't stopped yet.

In addition to his international popularity — Freddy consistently drew enthusiastic crowds throughout Europe, Canada, Australia and New Zealand — he is a rising actor.

Catch him in concert!

His audience hangs on every word — every note — while Freddy thrives on the warm rapport with all of his fans.

When you book Freddy Fender, you book the best.

---

Coming this summer!

Freddy Fender
appearing in "The Chicago Beanfield War"

Directed by Robert Reed

---

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Her talent is consummate. From the very instant she takes the stage till the last encore, the Jana Jae Show is spellbinding. Jana delivers non-stop entertainment packed into a performance you'll never forget.

She's thrilled audiences around the world with her unique blend of country fiddling, western swing, and classical styles.

Jana's a total performer, using her show to spotlight a clear, pure voice, her down-home friendly sense of humor and a natural stage presence.

For a hand-clapping, toe-tapping, swinging good time, get in touch with Jana Jae.
IF THERES ONE-OF-A-KIND, IT'S BOBBY BARE.

He's one of the most respected musicians, singers, and songwriters in the business today.

During his nearly three-decades-old recording career, Bobby has helped introduce the world to dozens of songs that will live forever, including "Detroit City", "500 Miles Away From Home", "Ride Me Down Easy", and "Marie Laveau".

Today, the popularity he enjoyed as host of the award-winning Nashville Network cable TV show, "Bobby Bare and Friends" continues to grow.

Bring Bobby Bare to your stage. You and your audience will never forget the experience!

SHERMAN HALSEY
(Continued from page H-30)

and in Century City's comprehensive gameplan. "That's what we're looking for—magnetic origi

nality—both in Century City personnel and in the artists we represent," Halsey explains. "After strate

gies are implemented to promote the artist as much as possible, the artist has to deliver the goods. Dwight and the guys in the band were able to go into hard-core rock venues with new music groups like Violent Femmes and Husker Du and blow the roof off with a musical genre those audi

ences had never seen before."

From the company's home office in Los Angeles, Halsey keeps an open line to Century City's Nash

ville branch, headed by Vice President Bob Burwell, whose expertise in record company relations and interaction with music industry field personnel on the retail level provides an important practical foundation for the company.

Plans are in full swing for the launching of a ma

jor production company in 1987, based upon the same corporate and creative philosophies as the management wing. Video producer Joseph McGraw (Beat Rodeo, Stan Ridgeway) and MTV's Cutting Edge producer Jessica Cooper (Timbuk 3, Love Tractor) will join the ranks. Celebrated London di

rector and still-photographer David Montgomery, whose work ranges from Esquire, Vogue and Vanity Fair to internationally acclaimed television commer

cials, will become one of the first directors to work exclusively with Century City Artist's production wing.

Halsey describes the full-service production com

pany as addressing every area of the artist's and record label's needs, from creative direction to every aspect of production, as well as servicing and marketing of videoclips. The production wing will concentrate not only on commercial and shortform projects, but will entail longform music pieces, and television shows for cable and syndication.

"We are being very selective," says Halsey, "in putting together a carefully calculated team of specialists, each with their own sphere of responsibility to

ward the individual artists and record labels.

"As a management company," he continues, "we direct an artist's career—one may need help with marketing, another with image. The production com

pany is an extension of this process, allowing us to draw upon a real synergy between the manpower and expertise within the two companies."

If Sherman Halsey's success continues true to form, Century City Artists—the company with its head in the artistic clouds and both feet planted in music industry reality—may soon find itself at the forefront of the entertainment community.

Valley Forge Music Fair & Westbury Music Fair

SALUTE

THE JIM HALSEY

ON THEIR 35TH ANNIVERSARY.

THANKS, JIM, FOR SHARING YOUR FRIENDS WITH US!

Roy Clark
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Lee Greenwood
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Kathy Mattea
The Oak Ridge Boys
Mel Tillis
The Whites
Don Williams

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NEW PROFIT CENTERS FOUND FOR PERFORMING ARTS CENTER

If necessity is the mother of invention, it has also fostered its share of creativity. Performing Arts Centers know that for a fact, having responded to an era of conservative trust authorities and limited resources by broadening and enhancing their conventional programs.

"Performing Arts Centers are looking for ways to generate revenue and their subscribers are looking for new forms of entertainment," says James Yelich, who works exclusively with P.A.C.s and city celebrations for the Halsey roster. "Popular music is becoming more and more accepted in the P.A.C. realm," he notes. "Nostalgia, country, folk and new age music are all on the increase."

Yelich is optimistic about the future of municipal bashs, civic festivities and P.A.C. fare, pointing to the nationwide need for wide-appeal talent in these contexts. Halsey artists have proven themselves as viable profit centers and consistent money-makers in both areas.

Southwest sage Michael Martin Murphey, a soft-spoken crowd pleaser, will headline with the Utah Symphony for a series of trendsetting performances in Salt Lake City, Snowbird and Park City later this year. Perennial gospel-pop favorite Pat Boone has made his mark in P.A.C.s this past year, too, as has vocal dynamo Brenda Lee.

For several years, Roy Clark has cultivated an ardent following among P.A.C. patrons, whose appreciation for the master virtuoso's prowess in jazz, blues and classical extends far beyond traditional country confines.

Yelich sees Clark's success on the P.A.C. circuit as indicative of the future course in store for other Halsey heavyweights.

"We should have a record year of Roy Clark performances in P.A.C.s," predicts Yelich, "and I think that's contagious." 

AMERICAN INDIAN ART COLLECTION TOUR

Over the years, Jim and Minisa Halsey have assembled what is considered to be one of the finest collections of museum-quality American Indian art held in a private collection.

Minisa Crumbo (Halsey), a noted Indian artist, has exhibited her paintings and drawings all over the world. She is the only American Indian artist ever to be invited to the Soviet Union, and one of her paintings hangs in the Pushkin Museum in Moscow.

Now for the first time, a representation of the Halsey Company Collection will be on tour around the world for selected exhibitions. The show will consist of 30 original paintings by contemporary masters, including Gilbert Benjamin Atencio (San Ildefonso), Jean E. Bales (Iowa), Archie Blackowl (Cheyenne), Ace Blue Eagle (Creek-Pawnee), Robert Chee (Navaho), Minisa Crumbo (Creek-Potawatamie), Woody Crumbo (Potawatamie), Chebon Dacon (Choctaw-Creek), Enoch Kelly Haney (Creek-Seminole), Joan Hill (Cherokee-Creek), Jack Hokah (Kiowa), Wolf Robe Hunt (Acoma), Charles Lovato (Santo Domingo), Gary McLain (Choctaw), Loren Pahsetopah (Osage), Paul Pahsetopah (Osage-Cherokee), Jerome Tiger (Creek-Seminole), Calvin Vigil (Jicarilla Apache), and Beatien Yazz (Navaho).

Many of the Halsey Company pieces previously on loan to museums and universities across the nation have been reassembled for this show.
FOR A ROLLLCKIN' GOOD TIME, JUMP ON BOARD SOUTHERN PACIFIC.

They're an original — with roots in the Doobie Brothers and Creedence Clearwater Revival — five veteran musicians with a dynamic and energetic sound all their own.

Southern Pacific has headlined club and concert dates, toured Europe, appeared at the Farm Aid benefits, and shared the bill with the Beach Boys at the Washington Monument for America's July 4th celebration.

Named Billboard's Best New Country Group, Southern Pacific has scored big with their first five consecutive singles including: "Thing About You", "Perfect Stranger", "Reno Bound", "A Girl Like Emmylou" and their latest "Killbilly Hill".

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From the stages of Caesar's Palace and Bally's Grand Hotel in Las Vegas to Carnegie Hall and the Soviet Union's Rossiya Theatre in Moscow — from headlining the biggest state fairs in the U.S. to major concert halls around the world, Roy Clark is still the perennial "Entertainer Of The Year".

His mastery of many instruments and electrifying live shows assure standing ovations and packed performances night after night.
PRESIDENT
(Continued from page H-34)

“The agent’s role, particularly at Halsey, has changed drastically over the last 10 years. I think this is true in the entertainment business in general, but I know in our office it’s made up of business professionals and marketing executives. The field is a lot more respected today than it used to be, and there’s a good reason for that. Our agents deal with people straight.”

Cline stresses the importance to his company of maintaining a high profile at conventions and entertainment business confabs. “A great deal of the college business, the fair business and the convention business is done that way. The Performing Arts Centers have their trade association. It’s very important to go to all these meetings and to keep up your profile, because to develop a relationship with these buyers is to assure providing them with entertainment year after year.

“The vast majority of our business consists of repeat customers. And we are aggressively looking for new business every day.”

Cline believes the company has prospered because of teamwork. He emphasizes that The Halsey Company looks for “talent and attitude” when it looks at representing artists: “Talent will take you a long way, and attitude will take you all the way. You have got to have a good team and that means the manager and the record company as well as the booking agent.

“Part of our booking agent services stem from the fact that it behooves us to try and make the right career move or to get the right exposure or find the right vehicle for exposure. We might not be directly compensated, but down the line our booking commissions will bring in more money. We’re always looking down the road.

“I would say the greatest challenge facing us is to keep up with the growth, to innovate and change as we expand to diversify into other areas. It’s always been hard to make money on the road. What’s making it harder than ever is that expenses are so high. But I think every business in the U.S. is experiencing that. The challenge is to do business within the confines of operating budgets in order to be profitable.”

Cline and Halsey take the notion of success through teamwork to the highest level at The Halsey Company. The two talk by telephone daily, frequently several times a day.

Comments Terry Cline on the remarkable success story of The Jim Halsey Company’s booking agency, “We’ve shown that as country music has broadened, we have broadened. We develop new talent as well as established stars. Ever since I’ve been here, we’ve been continually growing. We always will.”
A CAT NAMED ROCKIN' SIDNEY.

For knock-out performances fueled by zydeco, boogie-woogie, blues, country, even classical — where everybody rocks along the way.

He "played it all" for over 30 years before bursting onto the national scene in 1985 with his Grammy-winning zydeco hit, "My Tcot-Too" — a mixture of French, blues and Caribbean music.

For a rockin' good time, give Rockin' Sidney a call.
Amana Refrigeration, Inc. salutes

Over the years, Amana has been proud to be associated with Jim and his fine people.

The Jim Halsey Co. has provided an array of special entertainment stars for the Amana VIP Golf Tournament, helping make the event one of the most prestigious in the world of golf.

It's through the leadership and innovative spirit of Jim, John Hitt and so many others at The Jim Halsey Co. that the entertainment industry has enjoyed so much success.

From Amana to the Jim Halsey Co., we give you a well-deserved standing ovation.
FOUNDER
(Continued from page H-3)

Of the 18 sold-out shows in
three cities, Halsey says, "It
changed my life. I was appre-
hensive at first because of every-
thing I'd heard about how diffi-
cult it would be. But I came away
with a totally different attitude.
A rapport was established with
the audience from the first bar
of music that was played, and I
realized we can change the
world through music and art by
creating a state of harmony with
audiences—a relationship that
isn't political."

College Seminars
Halsey plans to take his meth-
odology for discovering and
making artists to the college
 campus this year, introducing a
"Careers In Entertainment"
seminar series. Planned as com-
prehensive one-day sessions,
the first is scheduled next
month at the Univ. of Tulsa.
Some 20 such seminars are ex-
pected to appear on the calen-
dar this year, with a summer se-
ries expanded to two five-day
sessions available for college
credit. Topics will range from
personal management to public
relations. The course will include
a "Careers In Entertainment"
textbook written by Halsey, with
a series of audio and video cas-
ettes in the works.

"I want it to be motivational
and inspirational," says Halsey,
who's been developing the proj-
duct during the last five-year plan
and implementing it in the cur-
rent one. "It's a perfect vehicle
for a co-sponsor in every mar-
ket. In fact, we've already se-
cured the local newspaper, a
bank and an auto dealer for our
first."

Festival Of Stars
On the concert front, Halsey
intends to borrow a marketing
strategy from Broadway by
packaging artists and selling
subscription series. The current
offerings under this configura-
tion on the same bill are: The
Judds and Lee Greenwood, Roy
Clark and Mel Tillis, Tammy
Wynette and Merle Haggard,
The Oak Ridge Boys and The
Forester Sisters, and Reba
McEntire and Michael
Murphey. The series has been
signed to play some 20 venues
nationally, ranging from the
Westbury Music Fair on Long
Island in New York to the Univer-
sal Amphitheatre in Los Ange-
les.

"We were selling these shows
anyway," says Halsey, "and by
convincing promoters to buy a
year in advance and sell them as

(Continued on page H-50)
a package to their ticket-buyers, the attractions should be enhanced. The reason we can do this is we do have the strength representing the artists—so that we can lock-in promotions with record companies that will sell both tickets and product."

Broadway

Halsey has plans to give something back to Broadway, however, in the form of a musical sometime in the course of the current five-year plan. Participating as one of a consortium of producers, Halsey says one project is scheduled to arrive in New York next year. There's also a project "written specifically for Roy Clark," but the singer's schedule is booked through 1987, which would postpone a debut on the stage until sometime afterward.

Billboard World Song Festival

Later this year, Halsey and Billboard will coordinate the debut of the World Song Festival. The event will culminating songwriters from around the world, showcasing their talents in six different categories. Cash prizes and performances of the winning songs on a television show scheduled for November are expected to contribute to the reappearance of the awards on an annual basis, with Halsey producing and orchestrating the festival.

"I see the next five years as some of the most promising we've had," says Halsey. "I really don't see any limits on where we can go, and the energy we're bringing into these projects continues to make ours a very special company built on people power."

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"DON'T BE CRUEL"
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Commercial release date in the United States and Europe for album, February 2nd.
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**Hot Latin 50**

**by Tony Sabournin**

**J ust because there were no formal announcements regarding the managerial changes made late last year at CBS International—Frank Welser as the new vice president, administration and marketing, and Nick Crillo as senior vice president, Latin America operations—it does not mean the label has been dragging its feet. After its sweeping success with the "Primitive Love" album, Miami Sound Machine is putting the final touches on its new vinyl, "Rhythm's Gonna Get You." An April release date has been set to coincide with a tour sponsored by Pepsi-Cola, for whom MSM recently completed Spanish/English radio and television commercials. Regarding the label's unarguable hot act, director of creative operations and East Coast promotion man Sergio Rozenblat says, "For CBS, Miami Sound Machine's success is a matter of personal pride as well as a corporate victory.

As is the case whenever a decisive statement must be made, Discos CBS will be relying on its star-studded stable for what is predicted to be a very interesting year. Stalwart Julio Iglesias is completing a new release with a soundtrack, mainly, according to industry sources, to recapture that section of the Latin segment that he seemingly lost during his crossover efforts. In a similar concluding stage is Brazilian multi-talented singer Roberto Carlos, as multi-named Florence Vicenza de Casillas Martinez Cardona, aka Vikki Carr, who is completing an album with songs by Jose Luis Perales. The Argentinian brother-sister duet Pimpinela, currently shooting the final episodes of a novela, will have a new album out in February. Braulio, young veteran of two albums, is already being projected as the singer/composer to look for in the coming years. His "Juguetes De Nadie" ("Nobody's Toy") from his recent release "Lo Bello Y Lo Prohibido" ("The Beautiful And The Forbidden") is receiving ample airplay around the nation. Miami-based Lissette, fresh from a triumphant appearance at Puerto Rico's Caribe Hilton, is preparing for a March 21 concert at the James L. Knight Center in Coconut Grove.

The foremost exponent of ranchero music, Vicente Fernandez, also has a new release, "Hoy Platico Con Mi Gallo." "I Spoke Today With My Fighting Cock," as its renowned orchestra leader Ray Conniff (his "30th Anniversary" album) and CBS newcomer Palito Ortega. The label is also strengthening its foothold on mesengue. Johnny Ventura's debut album generated strong initial sales, according to national sales director Juan Estevent, and the label has acquired releases by Andres Montero (whose hit "Dime Lo Que Haces" has had great radio exposure on the East Coast), Jerry Legrand, and Jochy Hernandez.

Two new signings strongly suggest the label's future direction. Top Banana, a group of Puerto Rican rockeros who, according to Rozenblat, "just might transfer to this hemisphere the excitement and popularity that Spanish rock has enjoyed in Europe"; and Las Diego, who, since their arrival from Cuba in the Mariel exodus, have penned hits for Yolanda Monge, Lissette, and Maria Conchita Alonso.

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**Latin Muñas**

**by Carlos Agudelo**

**NEW ARBITRON RESULTS have made WQBA-AM "La Cubanisima" the second station in the Miami market. Its 3.6 share, .6 more than last summer's, has placed it well ahead of WCMQ-FM, which lost .1 point for a 3.8 share. WAQI follows with 3.5. WQBA-AM is next with 3.9. WCMQ-AM has a 1.6, up .5 points from the summer survey; and WSUA figures last with 1.1, down .5. In Houston, KXXZ-AM "Radio 13," with a 1.7 share, is making success in the charts with its own version of "Me La Estas Poniendo Dificil" than Camilo Sesto, who first made it popular. Meanwhile, Veronica Castro sings "Macumba" in a pop style, while Georgie Dann makes it more danceable. The trend has alarmed some record executives who fear this crossover among different genres may shift sales and airplay from pop to dance music.**

**KBBG-FM FREMONT, Calif., programmed by Héctor Campos, has been added to the Hot Latin 50 panel of reporting radio stations. Also entering the panel is WSRA-FM "Sonorama 107!" Rio Piedras, Puerto Rico, programmed by David Gleason F. The station is the base for "Musica En Flor," a programming service that is distributed to 27 radio stations in Central and South America. It also provides consulting and research services for a number of stations in Puerto Rico and the U.S. The station's 25,000 watts of power beam out from 3,000 feet give it a potential audience of 75% of the island's population. Radio stations WSNW and WIAC-FM "Sistema 102," both of San Juan, Puerto Rico, have been dropped from the panel, as stations interested in being part of our reporting panel are invited to write to La Radio Latina.**

**KBA-AM "Que Bueno" and sister-station KDXK-AM "Doble XX" El Paso, Texas, programmed by Raúl Gomez and José Luis García, respectively, are sending good results with their formats. KBA has a bilingual mixture of top 40 and Latin top 40. KDXK has a multigenre format with norteño and Spanish pop as its ingredients.**
**IT ISN'T OPTN** that a symphonic work written a mere three years ago gets two major recordings, but that is the case with Witold Lutoslawski's Third Symphony. Its first recording, following some label jockeying for premier disc rights, was by Esa-Pekka Salonen and the Los Angeles Philharmonic on CBS Records.

Lutoslawski himself conducts the new recording, due out on Philips in February. The orchestra is the Berlin Philharmonic. The symphony is coupled with "Les Espaces Du Sommeil," an earlier Lutoslawski work in which Dietrich Fischer-Dieskau appears as baritone.

In a recent interview Lutoslawski responds to the nagging question of seeking total accuracy in a recording. "There must be no moment at which a student, studying the record with the score in front of him, could say that they are not playing precisely." He admits that he can be "a great handicap for a performer."

But if a performer is "mainly preoccupied with being precise," he doesn't entirely feel free to interpret the piece," admits Lutoslawski. Yet, he declares himself entirely pleased with the new recording's outcome.

**CLEARING THE AIR:** The Voice of America plans to rebroadcast segments of a program featuring Soviet refusnik pianist Vladimir Feltsman that was first aired over Woodstock, N.Y., station WDSF. Jerome Gillman, head of WDSF, has been told by Natalie Clarkson, chief of the VOA's Russian branch, that the program will be repeated several times, aimed at different geographic areas of the Soviet Union.

It will be recalled that Feltsman, whose failed campaign to emigrate was supported by many international artists, was the performer in a solo recording that was released about a year ago by CBS Records International. The live recording was made informally dur- ing recital at the U.S. Embassy in Moscow and the tapes just as informally transported to the West.

Much of this emigre recording, as well others Feltsman recorded in the Soviet Union while he was still in the good graces of the government, were used in the Lutoslawski's 3rd symphony receives a 2nd recording.

WDSF program. The program also includes a telephone interview with Feltsman by WDSF classical programmer Leslie Gerber.

**PASSING NOTES:** The Medici String Quartet will be heard in a Ravel/Shostakovich package for Nimbus. Also upcoming for the U.K. ensemble is a recording of the Mendelssohn Octet—with guests, of course... An album of Jewish folk songs played by Itzhak Perlman is being readied by Angel. The recording was made in Israel.

The Handleman Co. will sponsor a Detroit Symphony "Great Performers" concert Feb. 7 featuring Leontyne Price... New video cassettes from Kultur in March will include "Going on 50," a program with Zubin Mehta and the Israel Philharmonic. Also due are cassettes with performances by Arturo Toscanini and Artur Rubinstein.

**RASS ROUTE**

by Linda Molekski

THERE'S MORE TO Texas than cowboys and cattle. The Lone Star state is currently one of the hottest areas for independent dance product.

According to Big State Distributors' Noble Womble, a good number of r&b records are generating sales and radio airplay there, particularly in the Dallas area. Among them are Edge's "U-Turn" by J. Blackfoot, Reality's "Lovin' Ev'ry Minute Of It" by Doug E. Fresh & The Get Fresh Crew, and Source's "You

Wombo credits much of the records' early exposure to area clubs, which are "getting more hip to the Mi-am and New York sounds. Sometimes they're on a re- cord for a year before [radio] will touch it."

Big State distributes some 250 lines, 75% of which carry dance-oriented product. The company operates out of Dallas, Houston, and Denver.

**OF SPECIAL NOTE:** Congratulations to Amherst Records, which was recently nominated for a Grammy Award in the best-pop-instrumental-performance category. "Johnny's Theme," a track from the label's "The Tonight Show Band With Doc Severinsen" album, is up against such heavyweights as "Top Gun Anthem," from the "Top Gun" motion picture sound-track, and "The Brazilian," from Genesis' "Invisible Touch" album. It's been 12 years since this honor was last bestowed upon an indie—that was Aereo with Van McCoy's "The Hustle (I)" in 1975. According to a spokesman for the label, the "Tonight Show" album has sold more than 300,000 copies, and a second vol- ume is expected to be released in February. Other indi- ce logos up for Grammys this year include GRP, Alli- gator, Shanachie, Nighthawk, Rawkus, Flying Fish, Rounder, Sugar Hill, and Concord Jazz.

SEEDS & SPROUTS: Chicago-based A-1 Creative Club's "Runners," which, Womble says, was "played hard" on urban stations for three to four months before top 40 picked it up.

"It's a constant battle to prove to radio that inde- pendents are not fly-by-night companies," he says. "We have quality records, and we have to educate them to that."
**Jackson Joins Rock, Classical For 'World Power'**

**BY STEVEN DULPER**

NEW YORK — Joe Jackson can never be accused of locking himself into one musical format, and his upcoming A&M release, “World Power,” due in March, confirms his innovative standing.

The project, now being mixed at RCA Studios here, is an all-instrumental work combining symphonic and electronic instruments in a live recording setting.

Two engineers were brought in for this very unusual sessions: longtime Jackson associate Mike Frondelli, who handled the “rock’n’roll end of things,” and Grammy-winning classical engineer Paul Goodman.

Together the pair oversaw the unusual studio setup in RCA’s big room, Studio A. Approximately 50 orchestral musicians were employed for the recording, playing among other instruments—inviols, saxophones, cellos, oboes, double basses, percussion, and assorted other woodwinds.

Playing side by side with the orchestral ensemble were digital synthesizers, a full drum kit, and electric guitar and bass.

The instrumental album is “abstract” and carries no story line, says Jackson. “It expresses a variety of emotions.”

Jackson says he chose to record the project with both orchestral and contemporary instruments because he wanted to “use everything that was available to me” to bring those emotions to light.

“Composers who have written orchestral music in various times have always drawn on whatever instruments and technology were available to them at that time,” Jackson says.

Fondelli, who is also working on Pat Benatar’s next Chrysalis album, says the sessions were a first for him. “It’s been a great exchange of ideas and information,” he says. “And while I don’t have a chance to use a 60-piece orchestra in a typical rock record, I might use a horn or string section, and this has definitely given me some good ideas.”

Most essential to the success of the project, says Frondelli, was the spontaneity captured by the live recording process. “We were looking most of all for the reaction between all the musicians and the conductor [George Manahan]. There’s a certain excitement on a project of this type, particularly with so many musicians involved—it’s not like a string overdub date.”

The logistics of the recording were intricate and often difficult to work out, says classical engineer Goodman. He notes that although there were live sequences going in the control room, only the conductor was recording all the parts in his headphones.

“Musicians really had to take all their cues entirely from the conductor,” Fondelli says. “The synthesist was conducted through various musical passages with no breaks in the sequence. We had to be extraordinarily careful about the lines of communication—who was being fed what signal.”

The orchestra musicians were often working in the dark, as they were not receiving the same feed as the conductor, says Fondelli. On several occasions, some of the first-chair musicians needed to get headphones with at least part of the signal in order to follow what were usually highly complex, polyrhythmic passages.

Goodman describes his role on the project as primarily one of achieving the proper balance, both within the orchestra and alongside the electronic instruments.

“The balances of the orchestra were 99% gotten at the sessions; because of the enormous amount of microphone leakage, it would have been impossible to get it in the mix,” he says. “My job was to keep everything in its place during the sessions.”

Goodman is a noted classical engineer who is currently up for two Grammys for New World’s “Can- dide,” with Leonard Bernstein and the first Vladimir Horowitz studio recordings. His credits include work with the St. Louis, Chicago, and Dallas symphony orchestras and engineering on “La Cage Aux Folies,” “Me And My Girl,” and Soundhouse’s “Sunday in the Park With George.”

“I found this recording very intriguing,” he says. “I had never worked in a split situation like [shar- ing the board with Fondelli], and it was a real challenge to attempt to integrate the synthesizers, drums, and guitars into the balance of the orchestra.”

NEW YORK

ASHFORD & SIMPSON were in at 39th Street Music Productions completing tracks for an upcoming project. Tim Cox was at the desk. John Paul was handling vocals.

New dance/pop act Jajilat was at Unique Studios to lay vocal tracks for its debut album. Royce Shamir was engineering the sessions. Now the group is working on guitar and vocal overdubs at MediaSound Studios, its first single is “Let Me Be The One.” Bob Freeman is producing the group.

Jennifer Rush was in at Giant Sound working on her upcoming CBS release. Desmond Child produced. Gregg Lumsford was at the console. Also there, Warner Bros. artist Michael Franks was in to work on his next release. Rob Mounsey was producing. John Wolfson was at the board. Finally, Bethany Wilde is breaking in the new Syncavelier room. Ollie Cotton is doing the production with Greg Frey. Hans Toebeson is at the controls for the project.

LOS ANGELES

NATALIE COLE was in at Lar- rabelle Sound earlier this month, working on an upcoming album for Manhattan. Gabe Vetrini was at the knobs, with John Hegedus assisting. Also there, Chrysalis artist Jellybean Benitez was in producing his own project. Eddie Delena was engineering. Jeff Lorenzo was assisting. Finally, Rick Nowels was in mixing Capitol’s Eric Martin. George Tutus was at the desk, assisted by Elmer Flores.

Bernie Taupin worked on his up- coming album at Sound City Center. Martin Page was handling production. Ed Thacker was at the console. Bino Espinosa was assisting. RCA act What If was in Studio B at Hollywood’s Conway Record- ers, working on its latest project. The band used the Mitsubishi 32-track digital recorder and was co producing with Mick Guzauskas. Guzauskas also engineered. Gary Wagner assisted. Also there, MCA’s the Boys were working on their next release for a new project. At the board was Mike Canafelly. Assisting him were Marnie Riley and Richard Meckner.

NASHVILLE

GOMSTOCK RECORDS producer Patty Parker was in at Chelsea Studio working on a new single by country artist R.J. McIntosh. Over on Belmont Boulevard, Penny Morris was in at Sound Emporium to work on a upcoming project. Bill Rice and Johnny Morris were producing. Gary Laney and B.B. Sherrill were at the knobs. Also there, Bill McCor- sel was in to work on demos for Tom Collins. Rich Alves produced and Laney was at the controls. Finally, John Garrett was in working on ads for General Mo- tors. Laney was at the desk.

OTHER CITIES

GLADYS KNIGHT & THE PIPS were in at Westwood’s Awesome World Recording Studios, working on their upcoming MCA release. Howie Rice produced. Curt Ser- rioli engineered. Also there, Santa Fe was in to finish the 48-track mix for its new album, on CIA Records. The band was producing itself. Lee Waters was at the console.

In December, Huey Lewis & the News were in Seattle, Wash., at London Bridge Studios. The band was doing overdubs and a mix on a live version of its “Jockey’s Lad- der” single. Robert Misbach was at the board. Rakesh Parashar was mixing. The sessions were being broadcast on PBS television (Continued on next page)

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**AES Sked Announced**

NEW YORK – A full schedule of technical papers and workshops is set for the upcoming AES Audio Engineering Society (AES) conven- tion at London’s New Queen Elizabeth II Conference Centre, March 10-13.

The annual European AES meeting is traditionally the venue where dozens of new products and technologies are premiered to the audio community, and this year appears to be no exception.

While many of the technologies outlined in the technical papers are often years from the product stage of, indeed, they arrive there at the Europe show about a year past years seen the introduction of the DASH and Profilih digital recor- ding formats, the Soundfield microphone, and the first compact disk mastering systems.

Some of the notable technical papers at this year’s AES conference will cover the following:

- The “audiophiles,” a new computer-assisted 5-D audio simu- lation system.
- A new multimode sound-reinforcement system with a remote wireless control facility.
- A digital audio recording for- mat offering extensive single-machine mixing capabilities.
- A programmable measuring system for digital audiotape recorders with statistical stations built around a real-time computer.
- A carbon-fiber radial loud- speaker system.
- Computer-control techniques for ambisonic sound fields.


More than 150 manufacturers have already registered for the exhibition space at the annual European meet.
Sound Investment

designed by Julian Music Systems (JMS) in conjunction with Apple. Further upgrade plans include the addition of JMS’ Rackintosh, a rack-mountable version of the StratoMac designed for studio and road applications. Says Stone: “We have all the tools, and you only pay for what you need.”

The DUB EXPANDS: Baltimore’s DUB Center has completed its expansion program, and the audio duplication facility is now capable of grinding out more than six million cassettes a year. DUB has also added high speed labeling and packaging capabilities, as well as complete distribution services. The firm’s toll free number is 1-800-DUB-0868.

Great Plains AES: A “mini Audio Engineering Society (AES) convention was recently hosted by the Oklahoma State University AES section. More than 1,000 students, audio pros, and studio reps gathered at the OSU Student Ballroom to view the wares and services of such exhibitors as Solid State Logic, Alesis Lancing, and Crosslink Video Productions. A number of workshops were also featured, including a discussion on stereo television presented by Ralph Lan- don, chief engineer of local NBC TV affiliate WCNH. Other subjects covered were music video production, MIDI, and room acoustics. The OSU AES section hopes to make the event an annual occurrence.

LA PRO: The Los Angeles Pro Video Expo ‘87 is set for May 20-22 at the L.A. Convention Center. In addition to an equipment exhibition area, the Expo will offer seminars and workshops in professional video management, production, and technology. Contact 1-800-248-5474 for registration information.

Gearing Up: Advanced Music System/Calrec says it will be on hand for the London AES meet, March 10-13, with its most comprehensive exhibit ever at any European AES. Key products displayed will include new software updates for the AMS AudioFile, a hard-disk based digital recording system; and Calrec’s assignable broadcast console, which offers up to 128 assignable channels and 12 stereo groups. Calrec microphones, including the Ambisonic Soundfield mikes will also be on display.

Expanding Planet: Dallas-based Planet Dallas recently completed a control room upgrade and redesign. The design was by Carl Yancher of Los Angeles’ Lakeside-Associates. The new control room houses Lakeside monitors, an MCI 925B automated console, an MCI JH 24 recorder, and outboard gear by Lexicon, Yamaha, and others.

Reading List: If you missed the Third International AES Conference held in Tokyo back in 1985—or if you were there and feel like reminiscing—you may want to pick up a new book published by the audio organization, “The Present & Future of Digital Audio.” The volume contains 30 papers presented at the conference by leading international experts in the field. In the U.S., the book costs $25 for AES members, $35 for non-members.

Also from the AES library is a volume titled “Stereo Audio Technology for Television & Video.” This new book contains 25 papers on this subject, first presented at the Fourth AES International Conference, held last year in Rosemont, Ill. Price is the same as “Digital Audio,” and information on ordering may be obtained by calling the Society, 212-661-2355.

Edited by STEVEN DUPLER

In Woodland Hills, Calif., Hand In Hand was in at Preferred Sound working on basic tracks—keyboards and horns—and vocal overdubs. The project, spearheaded by producer/arranger Craig Taubman, includes L.A. session musicians and a children’s choir. Mixing was also done there. Matty Spindel was at the console, with Scott Campbell assisting. Also there, Kenny James, a winner of last year’s “Star Search” contest, was in working on overdubs and vocals for two tunes. Michael Wiers was on keyboards, and Bill Elliott did the arrangement. Frank Day and Elliott co-produced for Camel Records.

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'60s Meet MTV: Only In ‘America’

KBC Band Clip Propels Album’s Sales

BY JIM BESSMAN

NEW YORK Can Woodstock-era musicians survive—and even thrive—in the age of MTV? For the KBC Band, headed by Jefferson Airplane veterans Paul Kantner, Marty Balin, and Jack Casady, the answer is yes. Arista Records executives attribute some of the “dramatic” increase in sales of the KBC Band’s eponymous debut album to a heavily promoted video, added to MTV as an exclusive on Dec. 24.

The label is now preparing a promotional program hinging on the band’s “America” video; it will be hooked into radio, retail, and MTV. Jim Cawley, Arista’s vice president of sales and distribution, says that “KBC Band” was moving slowly when “America” began its run on MTV.

Now, he says, retail accounts across the U.S. have been seeing strong sales on the album. He attributes this to the clip and the increase in radio play that accompanied it.

“It’s the most amazing example of [the power of video] I’ve ever seen,” says Hawley. “Of a half-dozen Turtles stores surveyed in Atlanta, sales went from 22 units last week to over a hundred this week.

“A Bay-area Tower store sold over 50 units in the past week, after selling no more than a 10 a week before Christmas,” Hawley continues. “One Strawberries store went from five to 90 copies in one week, and the entire Sound Warehouse chain went from 62 total to 364 in one week.”

Instead of trying to escape ’60s labels and political views, the video for “America” embraces them. The clip presents a hopeful, if sometimes critical, portrait of the U.S. as seen through the grown-up eyes of the ’60s generation. Director Louis Schwartzberg uses time-lapse and aerial photog- raphy, much of it culled from his own extensive film library. (The director’s firm, Energy Productions, specializes in such footage and served as the official film crew for the Liberty Weekend festivities in July.)

In all, 25 U.S. cities and national landscapes are employed, with per-

formed by the band keyed in to such backdrops as the Pittsburgh Paint & Glass building, the Union Pacific Railway, Monument Valley, and the St. Louis arch.

But also included are snippets of Vietnam War footage, a basketball game played by veterans in wheel- chairs, a food giveaway to the poor in Los Angeles’ MacArthur Park, and other scenes depicting the underdog of the American dream.

“It’s a pastiche of America, but it’s not a Republican Party travel- og,” says Kantner, who co-wrote the song with Balin. “We have a great patriotic love for the country, but we also think it still needs help.”

Given the wealth of songs released during the past few years with the U.S. as their subject, a primary concern of both band and label was to make the clip fresher than its somewhat tired subject matter.

Abby Konowitch, Arista’s vice president of video and artist development, recalls how Kantner “didn’t want ‘America’ to resemble the videos to ‘Born In The USA,’ ‘Pink Houses,’ or Jackson Browne’s ‘For America.’

In fact, it was clearly a visual song,” says Konowitch, “but we didn’t want a corny cliché where we fol-}

lows the lyrics so closely there was no space left in the mind of the viewer.”

The original submission by Schwartzberg was beefed up with the addition of the performance footage as well as the politically tinged Vietnam shots.

When the video entered sneak-preview status on MTV, "‘that gave it the boost we needed,” says Konowitch. “It was getting pretty good response when it went on ra- dio, but having MTV play it five times a day the week before Christmas was the breakthrough.”

Also helping on the radio side was Arista’s shipment of the clip to 150 album rock radio station programs just prior to Christ- mas.

“‘As soon as we saw the video, we knew it was special,’ says Sean Coakley, Arista’s senior director of national album promotion.

Coakley says that since the video serv-icing, radio programmers have responded to “America” as hoped, with increased rotation and listener requests taking the single into the top 10 on album rock charts.

To further fuel the push, Arista is readying an extensive promotional campaign based on the “America” video, with tie-ins to loc- al radio and retailers as well as MTV. Featured will be national travel giveaways and an in-store display contest with the “America” clip run continuously in stores.

Steve Shmerler, vice president of creative marketing for Arista, says that WBCN Boston has al- ready promoted “America” at Strawberries via the station’s “Big Mattress Song Of The Week. morning-show feature. Shmerler says that copies of the video and 12-inch singles of the song were given away to buyers of the al- bum, tape, or CD.

A Virginia vid store offers cult films for lovers of the best of the worst in movies ... see page 51

Videockey

los Angeles

I.R.S. recording duo Timbuk 3’s video for “Life Is Hard,” currently on MTV and Houston-based Hit Video USA, is a unique clip that was filmed in one take—with no editson a street corner in Ver- non, Calif. It was directed by Carl Grasso, who was also behind the scenes for the group’s first video, “The Future’s So Bright, I Gotta Wear Shades.” Jessica Cooper pro- duced. C.D. Taylor was assistant director. Peter Smoker served as director of photography. “Life Is Hard” is the second single off Tim- buk 3’s debut album, “Greetings From Timbuk 3.”

Timbuk 3’s label mate Concrete Blonde took to the streets of Los Angeles to shoot its debut clip, for “Still In Hollywood.” It was direct- ed by Jane Simpson, whose produc- tion credits include videos for Chaka Khan, ELO, and the Un- touchables. Tina Silvey of Silvey- Lee Productions produced. The piece supports the group’s debut self-titled album.

One Heart Corp. was responsible for Journey’s clip for “I’ll Be Alright Without You,” the latest single from the group’s Columbia album “Raised On Radio.” It’s also the latest in a series of live perfor- mance videos from the group, filmed at the Omni in Atlanta. Mi- chael Collins directed. Tammarca Wells produced. Martin Pitts served as director of photography.

The production company also wrapped the Psychedelic Furs’ clip for “Heartbreak Beat.” It’s a dra- matic visual piece that was filmed in black and white by director Jim Shea. Gerry Wenner was cinema- tographer.

Former Blondie member Debbie Harry is back with a video for

Giant Steps. As a tune-up for the Super Bowl, three members of the National Conference champion N.Y. Giants recorded a single, “We’re The N.Y. Giants,” and appeared in its accompanying video for Little Major Record Distributors and A-1 Creative Records. Standing, from left, are wide receiver Lionel Manuel; A-1 Creative Productions president Eddie Thomas; tackle William Roberts; and linebacker Andy Headen. Seated in the center of the huddle are Longhorn’s Robin Friedman and Little Major president Mel Fuhrman. The Giants video is distributed nationally by Coliseum Video.

The Definitive Herb. A&M Records co-founder Herb Alpert just wrapped a new high-definition video with director Zbigniew Rybczynski. The clip was shot at North River Studios on Manhattan’s Lower West Side. Choreography was by Jerome Benton (formerly of the Time). The video is only the second clip to utilize the Sony high-definition video system. (Photo: Chuck Pulin)

William Roberts; and linebacker Andy Headen. Seated in the center of the huddle are Longhorn’s Robin Friedman and Little Major president Mel Fuhrman. The Giants video is distributed nationally by Coliseum Video.

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www.americanradiohistory.com
Legislators take steps to ‘treasure’ the music

A LOT OF PEOPLE consider jazz to be America’s only indigenous art form. A lot of people see it as this country’s most important contribution to world culture.

Now there’s a movement to make that kind of thinking a matter of official record.

A resolution declaring jazz “an American national treasure” was introduced last year in the House of Representatives by Michigan Democrat John Conyers, a longtime friend of the music. Nothing happened.

But now, Conyers’ bill has been reintroduced:

A lot of people knew that would happen.

A similar resolution, proclaiming the music “a treasure of our city,” was recently passed by New York’s City Council. The New York version of the bill—modeled directly on Conyers’ proposal—but the great many musicians who have lived and worked in the city over the years—was unanimously adopted by the City Council on Jan. 7.

Conyers’ proposal describes jazz as, among other things, “a unifying force, bridging cultural, religious, ethnic, and age differences” and “a true music of the people, finding its inspiration in the cultures and most personal experiences of the diverse people that constitute our nation.” And, noting that the music “has not yet been properly recognized nor accorded the institutional status commensurate with its value and importance,” the resolution calls on Congress to designate it “a rare and valuable American national treasure to which we should devote our attention, support and resources to make certain it is preserved, understood, and promulgated.”

The move to confer “national treasure” status on jazz grew out of a series of forums on the music’s status that Conyers has hosted in Washington. The idea behind the bill, according to Conyers, is to “establish a more positive framework for policy development and resource allocation with respect to this music.”

The New York resolution, which will become law as soon as Mayor Edward Koch signs it, was similarly motivated. While acknowledging that the bill is largely “symbolic,” Wendell Foster, the Bronx Democrat who sponsored it, cites the practical value of placing the music’s significance on the record.

“If we’ve already declared it a treasure of New York City,” Foster asks, “how can the Parks Dept. or the Cultural Affairs Dept. say there’s no money in their budgets for jazz?”

ALSO NOTED: John Snyder is no longer in charge of jazz at Atlantic. The industry veteran and the label had what is being described as an “amicable disagreement” over the direction of Atlantic’s jazz department. They parted company just a few weeks after the release of the multirecord historical anthology that Snyder put together.

A sampling of new releases finds much worthwhile

A sampling of recent releases I’ve enjoyed and the reasons why.

“Triumph,” Philip Bailey, Myrrh/LA Records

This would have been a memorable album if all it contained was “Come Into His Presence,” which could just be the classic song of 1986. It is a haunting, heartfelt praise ballad sung in Bailey’s most gorgeous falsetto. Fortunately, there’s more than “Come Into His Presence” here. There is, for instance, “Marvelous,” a slick and silky tune that would have fit perfectly into any of the classic Earth, Wind & Fire albums. It is all but irresistible and features a hummable, memorable chorus. In fact, this is the best E&W album released by anyone in years—and it is much more passionate than Bailey’s mainstream releases.

Other equally compelling songs include the joyous, bouncy “Thank You,” the shimmering ballad “Love Of God,” and the modern take on “All Soldiers.” But there’s not a weak cut in the lot. This is rapidly becoming my favorite album from late last year. And don’t be surprised if “Come Into His Presence” isn’t in the offices of hymnbooks of the year 2086.

“The Wild Frontier,” Randy Stonehill, Myrrh/LA

“The Wild Frontier” is the album a lot of us have been waiting for Randy Stonehill to make. Propelled by the guitar and production skills of Dave Perkins, “The Wild Frontier” screams into the ‘80s. At its best—the surging title track and the anthemic “Here Come The Big Guns”—this album sounds like a mixture of Big Country and Bruce Hornsby & the Range.

In that same league is the Tonyin K./T Bone Burnett-styled retrorock of “What Do You Want From Like?” and a divine updating of one of the first contemplatory Christian songs, Chet Powers’ “Get Together.” Elsewhere, “Evangelize” is an ambitious, melodic ballad of Americana, and “Defender” is filled with a thundering, raging passion.

“The Wild Frontier,” alas, can’t maintain this pace on the rest of the album. But even on the lesser songs, the music is never less than emphatic, the lyrics never less than challenging. This is risky, change-taking record-making. As a line of the title track goes, “We miss the spider’s web for a safety net.” In this case, the successes are worth an occasional fall.

“Only The Overcomers,” Harvest, GreenTree Records

Harvest joins Dallas Holm, Wayne Watson, and a handful of Christian artists who continue to make viable music while working exclusively in a middleof-the-road framework. With lyrics that are always devastatingly on target, “Only The Overcomers” is aimed squarely at the Christian community. The topics range from evangelistic to fervent exhortation of the Body.

The album is spiced with muscular production by Bill Maxwell, and it benefits from an all-star band. And as is true of earlier Harvest albums, the singing of Jerry Williams and Ed Kerr is a definite strength throughout.

All the group lacks is that little added “something” that makes you walk away humming the tunes. But there’s no denying the passion and sincerity of these performances.
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Tim Feehan
By KIRK LaPOINTE

Operating in the shadow of the U.S. and dulled by its music, the Canadian recording industry has always taken for granted the difficulties of making its voice heard below the border. It has come to accept, if somewhat grudgingly, that not every successful Canadian artist will reach similar stature abroad. It acknowledges that each of its recording stars is an outsider elsewhere and must be well-supported and immediately compelling to attract attention in the most competitive market in the world. While Canadian content radio regulations often give domestic artists a foot in the door at home and companies find it relatively easy to spread the news about recordings in the small Canadian market, there is no such ease of entry into the U.S. Thus, when there are breakthroughs—Bryan Adams and Corey Hart in 1985, Glass Tiger in 1986—the divergent Canadian industry practically rallies as one in some sort of nationalistic ritual.

What the business has found harder to swallow, however, is the apparent indifference of its own federal government to its plight. If Canadians seem willing to support their musicians, the Canadian government has shown little interest in upholding the companies that back those musicians. Other cultural industries have received sizeable subsidies, but the music business has been what Canadian Recording Industry Assn. (CRIA) president Brian Robertson calls "a poor orphan" among the arts. Particularly maddening to the business is the country's copyright law, left unchanged for more than 60 years, which annually deprives the industry and its artists of more than $60 million due to lax infringement penalties and an outmoded mechanical rate. Irritating, too, is a federal sales tax that adds 12% to the price of a recording.

But there came good news in 1986 for the Canadian-owned element of the business. After more than three years of delays and after many executives assumed no help would be forthcoming, a federal assistance program worth $25 million over five years was unveiled. The Sound Recording Development Program (SRDP) will help Canadian companies produce records and music videos, support artists when they tour internationally, make it possible for cash-strapped executives to attend trade fairs and improve their business practices and provide a smattering of funds for syndicated radio programming. Robertson says the funds are spread very widely and that the overall impact on the beleaguered independent sector will be "modest." But Earl Rosen, executive director of the Canadian Independent Record Production Assn. (CIRPA), whose members will benefit from the program, is more optimistic: "It should provide a firm financial base for several companies. I think it's as much money as the industry can absorb right now."

And there are hopeful signs that 1987 will resolve that long-troubling copyright situation. In mid-1986, the conservative government outlined its general intentions in the field through a "white paper" of policy and appeared certain to follow that move with the introduction of legislation early in 1987 to amend the 1921 Copyright Act. "The real test of government support will be what they do with copyright," Robertson says. At year's end, the industry was still concerned that the government was headed in the wrong direction on a few copyright issues, but the overall revisions are likely to

(Continued on page C-8)
AT HOME IN CANADA...
AT HOME EVERYWHERE!

CAPITOL RECORDS—EMI OF CANADA LIMITED
Top 10 New Faces For '87
STARS OF THE FUTURE ALREADY SPARKLING ON GLOBAL HORIZON

ot so long ago, it was feasible to sign a Canadian artist, record his album for $25,000, modestly promote and market it and recoup your investment exclusively on Canadian sales. Publishing revenue was considered gravy and international licensing was like winning the lottery.

But that was then and this is now. The days of signing a Canadian artist for the Canadian market are long gone. Just about anyone handed a contract is being aimed internationally with a sizeable recording and video production budget. In the cases of Bryan Adams, Corey Hart, Loverboy, and Glass Tiger, such an approach has resulted in big rewards and recognition for the country's music. In countless unsuccessful stabs, however, the losses have been heavy. Who are the possible Canadian stars of the future? What are their credentials as they try to break internationally? Billboard assesses the next generation of Canadian talent, many of whom are faces to watch in '87:

1. The Parachute Club. Veteran Toronto group with a danceable, literate brand of music. Juno winners in '85 as Group of the Year, with two platinum albums out in Canada. A third release, "Small Victories" (on RCA in the U.S.) was partly produced by John Oates of Hall & Oates, who shares vocals with the band's Lorraine Segato on "Love Is Fire," the first single. Oates' commercial influence and clout should help open some doors for this deserving group.

2. Platinum Blonde. Reigning teen idols in Canada whose second CBS album, "Alien Shores," went quadruple platinum domestically and mysteriously failed elsewhere. But British-born singer Mark Holmes has proven himself as a solid writer whose work can command AOR and a wide audience, not just hit radio and youngsters. The band is increasingly polished in concert and appears to have the musical depth to succeed internationally.

3. K.D. Lang. Perhaps the most eagerly anticipated Canadian project of '87 is her first major release due early in the year, produced by Dave Edmunds. Alberta native Lang defies definition, can be compelling and outrageous onstage and is equipped with enough moxie and charisma to take her to the top. A crowd pleaser and a good bet for success. Signed to Sire Records.

4. Gowan. His last CBS album, "Strange Animal," went triple platinum at home but couldn't connect in other territories. Due in February with his third album (again produced by David Tickle), the Toronto-based Gowan is a cross vocally between Phil Collins and Chris De Burgh and musically between.

An Interview With WEA's Stan Kulin,
CBS' Bernie DiMatteo,
PolyGram's Peter Erdmann

PRESIDENTS' PANEL: FACING THE ISSUES, MEETING THE CHALLENGES

By KIRK LaPOINTE

Their companies dominate the headlines in news about the Canadian recording industry, but the president of WEA Music of Canada Ltd., CBS Records of Canada Ltd. and PolyGram Inc. Canada largely keep a low profile. Billboard asked Stan Kulin of WEA, Bernie DiMatteo of CBS and Peter Erdmann of PolyGram to discuss how they run their firms and what are some of the issues facing them and the industry. Kulin is a Canadian industry veteran, DiMatteo was given the CBS post after work for the company in New York and Erdmann is a German native.

Billboard: What are some of the challenges of running a company in Canada?

Kulin: I think it has always been a difficult situation given the geography of the country, given that the distribution has to take place over 4,800 miles and very thin pockets of population over much of that distance. Given the small population relative to other countries, I've always felt the business has done a remarkable job in controlling distribution and manufacturing costs. The other challenge is to develop a domestic star system. I think we all have to agree that there has been a dramatic improvement over the last five or six years in this area. All the companies are one way or another today committed to this. It's a difficult task and aggravated by the fact that 26% or 27% of the population speaks French and cuts down the market even more. I think that's why, at least with our company, we look to sign acts that have a chance internationally to make our money back.

(Continued on page C-6)
CIRPA Promises No Relaxation Of ‘CanCon’ Vigil

CIRCA RECORD INDUSTRY SEARCHES FOR ALTERNATIVE ROUTES AROUND RADIO’S SOFTER SOUNDS

Until recently, “deregulation” was a dirty word in Canada. In the radio business, the word implied an end to the diverse and orderly broadcast system, a concession to profit-seekers and a devastation of the cultural community.

Then came along a dirtier word: “overregulation.” In the radio business, it meant preventing broadcasters from responding to shifting tastes, forcing them to stick to unprofitable formats and prodding up some domestic releases that would not have been playlisted in the absence of Canadian content quotas.

Now there’s a new catchword to describe what’s going on in radio: “re-regulation.” In the last two years, new rules have been introduced in Canada to give broadcasters the freedom to alter formats and play as many commercials as they can sell and the audience will bear. And, in some cases, those once-untouchable content quotas have been relaxed.

These looser Canadian Radio-Television and Telecommunications Commission (CRTC) regulations have generated a shakeout never before seen in the business. Practically overnight, stations have abandoned long-standing formats. The CRTC’s chief official for radio, Peter Flemming, summarizes the result in ’86: “Gold, gold and more gold.” Right across the country, the trend in radio was to a softer sound and an older audience. In such major markets as Vancouver, Edmonton, Winnipeg, Toronto, Ottawa, Montreal, and Halifax, stations used the new rules to try to land the upscale 25-49 demographic. In the process, contemporary hit radio was largely abandoned, outlets for new music were reduced and enemies in the record business were made. Record executives complained that radio had betrayed their symbiotic relationship and warned that progressive Canadian music would be stopped dead in its tracks. An irony of the situation: the CRTC’s loosened rules took hold just as its political master, the federal government, announced it would help subsidize new Canadian music production. Said one cynical consultant: “It’s like Ford announcing a buyer’s incentive program for the Edsel.”

Not surprisingly, the Canadian Assn. of Broadcasters warmly greeted the elimination of daily and weekly limits on advertising for AM, the easing of limits on how often FM could repeat songs, the striking down of hourly ad limits for FM and the reduction in foreground programming requirements for FM. It had earlier welcomed flexible CRTC rules on format changes. “Many parts of the radio industry are suffering and the commission has shown a willingness to listen and respond,” says Pierre Nadeau, the association’s vice-president of radio.

Indeed, by year’s end, the moves under CRTC chairman Andre Bureau toward a supervisory instead of a regulatory approach were paying dividends for the business. The Radio Bureau of Canada reported an upswing for several radio stations. There was an increase in national advertising, but smaller stations in some regions were still hurting.

The BBM Bureau of Measurement surveys generally showed strong initial sampling of softer stations and slightly smaller retained audiences. For the most part, however, those smaller audiences were sufficiently high-quality for stations to stick to their new guns.

The most publicized format change came at CHUM-AM Toronto, for three decades considered the flagship contemporary hit radio station in Canada and widely regarded as one of North America’s.

(Continued on page C-14)

VRAC’s Jim Sintzel

and MuchMusic’s Moses Znaimer

PROFILES IN VIDEO REVEAL PAINS

AND GAINS OF VOLATILE INDUSTRY,

OFFERING SHARP U.S. CONTRAST

Jim Sintzel has reason to be frustrated. Moses Znaimer has reason to be smug.

Sintzel is the Toronto lawyer who has been trying to organize retailers in the estimated $1.3 billion video business. He has warned them that failure to band together means certain abuse at the hands of government. Taxes, blank tape levies, VCR surcharges, continued copyright problems, classification red tape and Criminal Code changes to widen the definition of pornography are just some of the troubles he forses. So far, however, his Video Retailers Assn. of Canada (VRAC) has been fighting uphill to lure members. Its annual convention last fall was cancelled when Canadian video distributors wouldn’t participate. Sintzel wishes to champion the cause, but he admits he can no longer ignore his law practice. “I have to eat,” he says.

Znaimer is the Toronto broadcaster whose CITY-TV station got involved in music video programming a decade ago and has since launched the successful MuchMusic Network across Canada. It did not take many fiscal years for MuchMusic to turn a profit: one. And, while many have been predicting doom for videoclips, Znaimer’s service keeps reeling in more subscribers on cable. By year’s end, it was closing in on one million paying customers. Last year, he launched a French-language equivalent to MuchMusic called MusiquePlus and promised to champion the cause of Quebec music. MuchMusic also opened a Vancouver bureau. This is bad news for those who would have loved to see Znaimer’s vision falter. “I must express happiness,” he says.

The two organizations offer interesting contrasts to their U.S. counterparts. The Video Software Dealers Assn. (VSDA) is a well-grounded group that serves as an effective lobbying force, but VRAC is little more than a one-man outfit with only a sliver of the estimated 8,500 retailers abroad. MTV has seen its ratings dip and been forced to tighten its playlist to retain its audience. MuchMusic’s appeal seems to be stable, even widening, and its playlist is broadening to include block programming in the fields of black, country and possibly new age music.

While economies of scale have meant lower video prices in the U.S., most price points in Canada remain comparably high and have hindered any movement to sell-through. Selection is often limited and retailers often haven’t been willing to devote much effort to sell-through when they can survive on rentals. The business is also plagued by uneven distribution—“Some companies write off the Mari-

(Continued on page C-14)

Johnnie Lovesin,
Liberty Silver and Rob Laidlaw in Much-Music’s “Big Ticket” in November.

Moses Znaimer,
president/executive producer, MuchMusic/ Citytv.
Canada's Number One Video Show!

VIDEO HITS
starring Samantha Taylor
weekdays at 5 p.m.

WITH A 66% SHARE
OF THE TEENAGE VIEWING
AUDIENCE!

CBC Television
DiMatteo: I don’t see any particular difference in running a company in Canada versus the U.S. Although, during the first year, when my family was getting oriented and we were trying to get settled, there were some difficult moments. Things like work permits, landed immigrant status, making friends, etc. Relocation is much more difficult for a wife than it is for the husband or the kids. The husband has his work, the kids have school and the wife has lots of time on her hands to miss her friends and family back home. That makes it a bit of a strain at the beginning, but once over those personal hurdles, the business of working here is pretty much the same as working in the States. The record business in Canada is somewhat different, but mostly for the best. The country is enormous and it makes distribution a bit more difficult, but because we have to deal with far fewer radio stations, it makes it a bit easier to get full coverage. We can actually give a record a fair shot in Canada. Sometimes that doesn’t happen in other territories.

Erdmann: I would say No. 1 on the list is the high import duties we’re paying in comparison to the U.S. The LP and cassette are being made locally and are priced properly. The CD, up to this point, can only be brought in from abroad [Editor’s Note: PolyGram’s intra-company arrangement differs from some other companies that buy from Canadian CD plants] and add about $4 to the price of a disk. One of the greatest disparities in Canada is the price difference between LP and CD. That I consider unfortunate, but I can’t wish away the costs. Another thing is the [12%] federal sales tax. It really adds an unfair cost. And something that has hit us really hard this year is the dollar exchange. The cost [of imported records] has gone up 43% as a result of the dollar. And the higher cost we are paying attracts a higher import duty and higher federal sales tax. As a result, instead of the price of a compact disk coming down, we had to raise them. That I consider unfortunate. We should be supporting this new configuration at this critical time, not turning people off. That, unfortunately, is the price of doing business in Canada.

Billboard: What kind of music succeeds or fails here that might not in the U.S. or elsewhere?

DiMatteo: I don’t think there really is much of a difference in the tastes of Canadians and Americans. If you look at the charts, you’ll see pretty much a mirror image of the U.S. charts in Canada and vice versa. Of course, there are some ethnic differences that do have an impact, i.e. we’ll sell more French product because of the influence of the Quebec marketplace; and we’ll probably sell less r&b product because of the lower percentage of black population in Canada. But, on balance, I don’t see much difference.

Kulin: I think there is a difference. It’s obvious to me. We don’t have the huge big black base to start with, so you can get an artist like Anita Baker and we can do very well, but they’re really behind us. Traditionally, with some of the British acts like Genesis, Phil Collins and Elton John—they do a lot better proportionately. Our share is about 20% of the U.S. I think Canada is more open to it. But domestically, you have to look to rock’n’roll to make your money back.

Erdmann: There shouldn’t be much of a difference in tastes between people in Canada and people in the U.S., but there are differences and it’s because of the way the market works. We’ve been very successful with European MOR and we can work a record on the basis of one single. I remember the success we had with Louise Tucker [*Midnight Blue*] when we distributed Arista. We committed to the record, even though we knew its success depended on one song. As a result, Arista in the U.S. was forced to release the record, but it didn’t succeed there. If basically what you have is one hit tune [in the U.S.], you’re better off [as a company] not touching it because if you don’t succeed, you’ve spent an enormous amount of money. There are other differences, too. I would think that for every 10 Americans who like country music, there should be one Canadian. But we’re not set up to work the records. Nine out of a possible 10 records we could work we don’t release because we just can’t work a small market like that.

Billboard: What are some of the key issues facing the industry and what might be some of the solutions?

DiMatteo: I think that one of the main problems confronting the industry in Canada and in the rest of the world is unauthorized copying of copyrighted works, i.e. home taping, etc. I think the only fair solution to the problem is a blanket tape royalty to become part of the proposed new Copyright Act. This royalty will be divided in some equitable way among the artists, the publishers and the record companies. The royalty should approximate an amount that would equal a full royalty for the artist, full copyright payment to the publisher and some profit for the record company [who, by the way, made an investment in the sound recording and is entitled to a return on that investment].

I think a second issue confronting the industry is similar but different, nonetheless. I’m talking about counterfeiting and bootlegging. It’s a similar problem in that these actions deprive the rightful recipients of revenue, but it’s substantially different because the counterfeiters and bootleggers are criminals. I believe that we should try to secure stiffer criminal and civil penalties and we should always prosecute to the fullest extent of the law.

One important other issue facing the Canadian recording industry is to get our domestic product to be more readily accepted outside of Canada, and in particular, the States. This is a very complex issue and it sometimes gets clouded by a rare success here or there. But, on balance, based on what I personally see, this country is as rich in its development of domestic talent as any in the world. Production is first class. Many in the States have been known to disclaim Canadian product by pointing to the Canadian content regulations [for radio] and the fact that Canadian artists can easily sell a bundle of records because radio is required to play their product. All I can say is that it is a myth. We must continue to try to make the message clear that Canadian records sell well in Canada only if they are good records, period, not because they can satisfy the content regulations.

Erdmann: I think the problem lurking around the corner is where is the album going. I hope we don’t see the album go as quickly as the 8-track, just because record companies want the market to dry up faster than consumers do. I think the market will be there for quite some time. It will be more cumbersome for retailers to carry all three configurations, but I think there is more life left in the album than people would have us believe. We also have to consider economics, because it will be impossible for young people to buy $20 CDs all the time.

The next thing we have to worry about is the packaging and selling of CDs and tapes. That is something we’re doing very badly—selling what’s in the stores. What still bugs me is that half of the information you need is missing [in liner notes]. That is something we all have to improve.

Kulin: We have just come off our best year ever. It’s been a marvelous year, particularly after May. But I can tell you our market share would have been a lot bigger had we had an adequate supply of CDs. We’ve had problems ever since we started selling them in this country. For WEA, one of the major issues is to improve our supply of CDs. And, based on information I’m now getting, we should be in a pretty good position to no later than February or March of ’87 to get the good CD fills of some of our competitors. On CDs, I would hope that down the road manufacturers’ cost would be dropping. I think it’s important for the industry that the price of that configuration come down. In fact, it could be going up because of the increased royalties and I think it will hurt the configuration.

The other thing is the ongoing situation of us having to pay a federal sales tax. I have never been able to understand this, considering that books are exempt. Now I hear they’re thinking of applying it to appliances. That, unfortunately, is the price of doing business in Canada.

There should be some concern as to whether we will have the number of outlets available for recorded music in the future. There is some talk going on as to whether some of the major department store chains should be carrying records. I think that is a concern that the industry is going to have to address. I sure would hope they would continue to do so and that that situation wouldn’t change.

Another thing is the need for radio to get back and experiment a little bit and try some new things instead of relying on gold in the wake. It has this past year and to remember that we need a flow of new acts and new talent to keep both radio and our business viable and healthy.

Billboard: What would be the impact on your company of a free trade agreement with the U.S.?

Kulin: It would probably help our situation. My intuition tells me it would have a rather significant impact. Rather than an independent company up here, we might have a branch-type operation. And how many branches there would be is open to conjecture. I think you could see areas such as our Midwest being supplied maybe out of a Chicago branch. And at the same time, it’s possible that (Continued on page C-17)
CBS GROWS GIANTS IN CANADA.

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DEVELOPING MORE ARTISTS IN MORE COUNTRIES BECAUSE, IN THE WORLD OF MUSIC, OUR BUSINESS IS THE WORLD!
OVERVIEW
(Continued from page C-1)
quell many complaints. Among the probable new laws: a maximum $1 million fine for infringement, up from the meager $200 current maximum.

The recording business is coming off a flat first six months, but that is a sharp drop compared to the second half of 1986. Bosted by a stronger Christmas in Canada, compact disk sales, overall recording revenues were expected to increase 5% to 6% overall in 1986 for a total of $325 million at the wholesale level and roughly $550 million to $600 million at retail. WEA Music of Canada Ltd. had its finest year ever and commanded nearly one-quarter of the market. RCA-Aria had its best year, MCA upped its market share with several strong-selling releases and the acquisition of Motown for distribution, CBS was riding the Bruce Springsteen "Live" recording to what appeared to be unquestionably its finest fourth quarter ever, and PolyGram had its best-ever first quarter and a strong finish to 1986. The Record, the Canadian industry trade publication, cited "Whitney Houston" as the top album and "Nikita" by Elton John as the top single of 1986.

Without a doubt, the big news in the business was the CD. If Canada was somewhat slow out of the gate with the new configuration because of inadequate supply and cautious marketing, it caught up in 1986 and seemed certain to outpace many territories in the coming year. Two reasons for the glowing outlook: growing consumer acceptance and a disproportionate number of manufacturing plants to supply the demand. First to surface was Praxis Technologies Inc., which opened its facility just west of Toronto in late summer and was immediately swamped with business. Two other plants are slated for fall 1987: AFD Canada, Amercic Disc Inc. in Drummondville, Quebec, 100 miles east of Montreal, with a scheduled February 1987 opening, and Cinram Ltd. in Toronto, aiming for start-up sometime in 1987. The presence of Praxis and even the operation of two other plants is not likely to lower CD prices in Canada—the best CD bargains in downtown Toronto still mean a $16 outlay—but retailers and recording companies are jubilant that the new technology hasn't been lost on consumers.

"The advent of the CD seems to have brought consumers into the stores who haven't been there," says Peter Erdmann, president of PolyGram Inc. The big shift two years ago was the strong surge of the cassette as it challenged the LP for supremacy. Now being outsold nearly two-to-one, the LP is also likely to be outsold by the CD by the end of 1987. But, because the CD market party involves new consumers, there is reason to be optimistic about a substantial revenue increase this year.

From an artistic point of view, 1987 is shaping up as one of the industry's finest years. Bryan Adams quietly recorded his fifth album late in 1986 and will lead what is potentially the biggest Canadian musical invasion ever. Several star Canadian attractions, including Loverboy, Rush, Corey Hart, Glass Tiger, Honeymoon Suite, Platinum Blonde, and Gowan, will issue new releases this year and should receive major pushes abroad. Additionally, brisk-selling late '86 recordings in Canada by the Parachute Club and the Partland Brothers will get early '87 international releases.

Last year at this time, the domestic music industry was coming off its headiest performance ever. The previous year had seen the release of two Canadian blockbusters, "Reckless" by Adams and "Boy In The Box" by Hart, both of which sold more than 1.2 million copies in Canada (12 times platinum) and now rank 1-2 in domestic recording history. Platinum Blonde's "Alien Shores" was a quadruple platinum release and Gowan's "Strange Animal" went triple platinum in the phenomenal year.

But the successes of '86 were milder. Hart's "Fields Of Fire," Glass Tiger's "The Thin Red Line," and Honeymoon Suite's "The Big Prize" were the best-selling Canadian releases, but each sold less than one-quarter of the top '85 recordings. Even so, it was far from a disappointing year, particularly for the veterans of the business. Rush and Triumph re-emerged with their top-selling albums in some time, Kim Mitchell established himself as a bonafide solo star in Canada, Bruce Cockburn consolidated his successes as a conscientious observer and literate musician and Anne Murray departed stylistically but drew praise, and Gordon Lightfoot returned to form with his sincerest record in some time. There were plenty of promising newcomers: Haywire, Jim Foster, Eight Seconds, the Partland Brothers, Chalk Circle, One To One, Cats Can Fly, Eye Eye, Billy Newton-Davis, Doubledate, and 54-40 among them.

If newer music faces one problem in Canada right now, it may be radio. Last year saw a significant shift toward adult contemporary and gold formats and a noticeable reduction in the number of airplay outlets for new acts. Overnight, it seemed, contemporary hit radio aimed at a young audience turned into softer, reflective radio that sought the yuppie and baby boomer. The move was prompted by a loosening of federal radio regulations, and while many viewed the development as a mere swing of the pendulum that will inevitably swing back, others were worried that it would choke Canadian new music and stifle several companies.

"Where is tomorrow's gold going to come from?" asks Robertson. Still, for all the attendant publicity about radio's sudden conservatism, there were hopeful signs for many forms of music.

Seemingly best-equipped to capitalize on radio's current appetite is "new age" music. By year's end, A&M, PolyGram, RCA, and Capitol were heavily involved in mining music from the seemingly bottomless new age pit. Two previously platinum Canadian artists, classical guitarist Liona Boyd and MOR pianist Frank Mills, scored well with their new age releases. Retailers were reporting healthy new age sales, particularly in CDs, and many leading radio stations now feature new age music either as block programming or as part of their regular hits.

Optimism may be merited among many black music advocates. The shift to softer radio formats opened the door to many Canadian black artists. Coincidentally, the Junos for most promising male and female vocalists went to two blacks, Billy Newton-Davis and Kim Richardson. Even so, the executive director of the Black Music Assn. of Canada (BMAC) says the developments have so far been merely "cosmetic." Daniel Caudieiron notes the lack of a black music radio outlet, the absence of a concerted black artist development policy by the major labels and the disarray of the black industry. "There's a certain skepticism on my part," Caudieiron says. "Some of us have been through this before in 1978 and 1979 when Claudia Barry and Gino Soccio were getting a lot of attention in Canada, but nothing much happened to them. This could be the same thing all over again."

No element of the business has been in such a state of decline as the French-language music industry. Even though songsstress Martine St. Clair is easily the best-selling Canadian female artist, the number of French releases has steadily fallen in recent years, many companies have been forced into bankruptcy and many artists have simply had to move to France or find other professions. But the government's $25-million package should provide the most help of all to the Quebec-based business. Fully 40% of the funds are earmarked for French-language music. Another promising development in late '86 was the introduction of MusiquePlus, the Montreal-based equivalent of the MuchMusic Network. "We will expose as much French-language music as we can get our hands on," says Musique-Plus managing director Znamier, who launched the service on Quebec cable and has drawn strong praise from the francophone music industry.

The quietest success in the Canadian industry is children's music. With more fare abroad than at home, such artists as Raffi, Robert Munsch, Sharon, Lois and Bram, Bob Schneider, and Fred Penner regularly score gold and platinum certifications for such labels as Kids' Records, Troubadour, Elephant and others. "We don't get a lot of attention, but we are in business and often doing well," says Kids' Records president Bill Usher. Children's music has greatly benefited in the last two years from boosts in Canadian television production. Many children's artists host or regularly appear on national TV shows. Among the major labels, A&M has made the strongest commitment to the music and has prodded retailers to move some product from the back of their stores and display it prominently. Says Usher: "Very few parents want to walk through the rock department to get to a children's record."

The same aversion to enduring rock in the stores can be said of the consumer for country or classical recordings, both traditionally displayed in the rear of the retail outlet.

Although Canada readily embraces such country artists as Kenny Rogers, Dolly Parton, Alabama, Willie Nelson, Ricky Skaggs, and Janie Frickie, the domestic country industry has performed unevenly in recent years. WEA signed Juno-winning Prairie Oyster at year's end and another new artist to its roster, K.D. Lang, sings with a country twang. But the Canadian industry has lacked a crossover artist to

(Continued on page C-12)
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OVERVIEW
(Continued from page C-12)

Massey Hall in Toronto for roughly 100 nights a year and capture that middle ground between the clubs and the hockey rinks. "He is doing things I really have no interest in doing," says CPI president Michael Cohl. "There is room for both of us." Concert business in Vancouver was dwarfed in '86 by the presence of Expo, but the 60,000-seat indoor B.C. Place proved useful as a major facility. Toronto promoters are anxiously eyeing the 1988 or 1989 opening of a similar domed stadium there.

Although some predict a change in the nature of indies, in the relationship between radio and the recording industry and in the depth of material carried by many of the country's retailers, the basic structure of the business remains largely unchanged. The broadcast business is Canadian-owned and foreign-owned multinationals rule the record industry. No one expects that to change.

The wild card in the coming year, however, could be the current negotiations by Canadian and American officials for a wide-ranging free trade arrangement between the world's two largest trading partners. A deadline to reach a pact has been set by both governments for this fall, but even at this late stage, there remains considerable uncertainty about what is on the table and what isn't. Is Canada's 14.5% import duty on recording up for grabs? Is its sizeable customs levy on compact disks—which add nearly $4 to the retail price—about to be eliminated? Would the independence of the Canadian operations of multinationals be jeopardized? There are many faces to watch in the Canadian recording industry in the coming years, but those are three key questions to watch in the coming months.

PRESIDENTS' PANEL
(Continued from page C-6)

Cleveland would be supplied out of a Toronto branch. My personal view is that all the cultural industries should be excluded from the free trade talks. I think the country has something to offer and that it's vital that culture be left off the table.

DiMatteo: Of course, I don't know how the free trade issue will be resolved in the cultural area, but if there actually were free trade, i.e. if records were allowed to flow freely from the U.S. into Canada and vice versa, I think that the Canadian industry would suffer. The U.S. market is 10 times the size of the Canadian market and the volumes that are produced in the States are very much greater than in Canada. There is a much higher risk of U.S. companies generating surplus records than Canadian companies. If they unload that surplus into Canada, it would have a dramatic negative effect on our industry here.

Erdmann: Unfortunately, there is very little known about where the negotiations are going. Theoretically, it should be beneficial because of the elimination of duties. Unfortunately, I can't say much until I see a blueprint for what the government wants to do.

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Canadian TV Showcase At MIDEM Is Canceled

OTTAWA A $1.2 million (Canadi- an) television showcase of Canadian pop artists scheduled for MIDEM Tuesday (27) has been scrubbed after a French network backed off its plan to broadcast and help finance the show and a last-ditch attempt to secure partial financing from a Cana- dian film agency failed.

‘We didn’t meet the criteria for Telefilm support. We gave it a shot, but it didn’t work’

The program was being produced by Juno Awards show producers Peter Steinmetz and Gary Blye and would likely have featured Corey Hart as a headliner. Confirmed artists included Glass Tiger, Luba, and Liberty Silver, all Juno winners. Chalk Circle, Erroll Starr, and Que- bec artists Martine St.-Clair, Daniel Laviole, Richard Seguin, UZEB, Mi- chel Rivard, and Marjo were slated to appear. Partners in the deal were to be Steinmetz, the Canadian Independent Record Production Assn. (CIRPA), and the Association de l’Indus- trie du Spectacle du Quebec (ADISQ).

The publicly owned Canadian Broadcasting Corp. (CBC) had com- mitted to broadcast the show in Canada. Music Box was set to broadcast in Britain, and FR-3 in France expressed interest in broad- casting across Europe. But when FR-3 pulled out of the project, fin- ancing was in jeopardy. Efforts were made to trim the program’s budget to $1 million, but that would have meant a $250,000 shortfall.

On Jan. 5, just three weeks before the scheduled event, organizers ap- proached Telefilm Canada, a federal government agency that finances television films, to get funds. CBC, the federal Department of Communica- tions, and the Canadian recording industry had already invested in the show.

“We just didn’t meet the criteria for Telefilm support,” says Stein- metz, “We gave it a shot, but it didn’t work.”

Telefilm chief Peter Pearson says the agency doesn’t finance promo- tional or awards shows. His agency was created to help finance Canadi- an TV projects, but the aim is to re- cop from investment. Pearson says programs like the MIDEM gala have little appeal after an initial broadcast and would not likely re- turn the investment. Other awards shows, including the Junos, have been turned down in the past when they approached Telefilm.

The show was to have been the first-ever showcase of Canadian talent at the music trade fair, and while Steinmetz acknowledges that the late cancellation is a little embar- rassing to the Canadian business, he says everything is in place to stage such a show next year.

“You’re quite confident we can make it work then,” he says, “We have the necessary commitments.”

Steinmetz says he intends to press the federal government to al- ter Telefilm policies so music vari- ety projects can be financed.

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LONDON — Though it will fall slightly below the $50 million level estimated at last year’s massive 20th-anniversary MIDEM, British attendance will maintain the tradition of full-scale involvement that reflects the continuing strength of U.K. product in the international market. This year’s total was well over 200, which includes 88 exhibitors.

Of these, more than 50 will benefit from the agreement between the London-based Trade Board (BOTB) subsidy administered through the British Phonographic Industry, and another 24 will gain the subsidy administered through the Music Publishers’ Assn. Each receives about $8,500 toward the cost of a four-unit stand, subject to certain BOTB conditions, notably that the company’s primary object shall be to sell records and exploit the benefits of which will accrue to the U.K. music product with a U.K. connection accounts for more than 20% of global prerecorded music earnings and royalties in Europe. In May, the BOTB can annually, the government investment is not wasted.

French companies at the MIDEM included CBIS, Island, K-Tel, Pickwick, and Starblend, Starblend is a secondary marketing operation, now in its fifth year, with a wide range of product, including the Country Store catalog of 40 mid-price country albums, the Solitaire Country Love label, and double albums; and the Master-piece “backtracking” label, featuring such artists as Neil Sedaka and Eric Clapton.

In addition, Starblend recently set up Solitaire, which it hopes to build into a viable indie label. Managing director Tony Harding is seeking overseas material for selected television marketing projects and hopes to acquire suitable material for potential marketing in the U.K. Most deals, however, will be finalized at the first time

Boosters Will Take Texas To The World

Lone Star State Delegation Sets MIDEM Campaign

AUSTIN — The eyes at MIDEM ’87 should be on Texas as the state’s music interests combine forces for a move into the international market.

Under the banner of the Texas Music Assn. and Texas Music Commission, a 45-member delegation is representing Texas as a whole. The group originated record projects for global exploitation, according to Mike Tolleson, executive director of the delegation and member of TMC and its MIDEM director. Tolleson estimates that $100,000, spent on promotion of the MIDEM project worldwide, will bring as much in revenues for the state’s entertainment industry.

The world thinks of Texas in terms of the oil industry and the images portrayed in the ’Dallas’ TV series,” says Tolleson. “The much-publicized oil woes of the past year have encouraged Texas to export more of some of its natural resources, and the music industry is our new rising star.”

Tolleson points out that the home is to 170 professional musicans, 600 radio stations and a large club circuit as well as the state’s natural resources. The Texas delegation to MIDEM will exhibit in a red, white and blue Lone Star theme booth, which will be a focal point in the conference. Tolleson will introduce the international music industry to Texas talent and facilities for international promotion.

In addition to Tolleson, the Texas Music Commission will be represented at MIDEM by Tramell S. Crow, chairman, Lucky Tomblin, vice chairman, and Steve Mendell. The Texas Music Assn., a nationwide organization of companies, and the representatives of the state are the only representatives of Texas music, will be represented by its president, Ernie Goins.

The Texas Music Commission was created by the state legislature in May 1982. Gov. Mark White appointed John B. Wright executive director of TMC and charged them with encouraging and cultivating the Texas Music industry.

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Germany Looks To MIDEM For Global Exposure

BY WOLFGANG SPAHR

HAMBURG The encouraging recovery of the German record market in recent months and the worldwide success of German productions sung in English by such newcomers as Modern Talking, Jennifer Rush, Dräfi Deutscher, Sandra, and others have encouraged native companies, producers, and songwriters to invest in MIDEM in a bid to place product on a full global scale. More than 150 representatives of various sectors of the German music business are at MIDEM this year, with 30 companies booking stands.

Michael Karnstedt, head of Peer Publishing's European operation, says the global reach of contemporary music imbues MIDEM with a special importance. "The Pan-European scheme of things becomes more and more important in today's music business," says Karnstedt. "English-language productions from Germany are opening up doors for a really international acceptance of our business."

Karnstedt says this success is responsible for Peer's worldwide publishing companies agreeing to a joint venture with Roland Klinger in Holland in an effort to provide the company with a heavier and even healthier presence in Europe.

"Everybody is talking about a united Europe these days. We believe in it and we invest in its future," he says. MIDEM is the "international summit" of the music business, he adds: "It is not necessarily the right moment for concluding spectacular deals. Rather, it is a concentration of music industry know-how."

Peer has organized a meeting of the most important international managers at MIDEM this year. "We want to launch new artists on their careers in Cannes, and we want to check out potential catalog deals. The fact is MIDEM remains the barometer of the business."

George Glueck, managing director of Intro in Berlin, anticipates good business at MIDEM, particularly since his company published six of the 12 No. 1 hits in West Germany last year. Intro topped the charts for seven months in 1986 with such names as Falco, Modern Talking, and Status Quo. Says Glueck: "Our 1986 success in getting a total of 54 chart titles placed gave us precisely the right kind of motivation to come here and obtain the best possible international deals for our product."

The same line is taken by Gotze Kiso, head of Chappell/Intersong in Germany. At MIDEM he represents Dieter Bohlen's artists Modern Talking, C.C. Catch, and Chris Norman. Bohlen has collected more than 200 gold records from all over the world and will be scouting for new projects.

"Whatever critics may say, MIDEM is the accepted meeting point of the business, and it saves us all a great deal of money and time," Kiso says.

Teldor's joint managing directors, Manfred Atzert and Thomas Stein, are almost fully booked with appointments for their stay at Cannes, owing to the curiosity regarding the company's new DMM-CD technology, direct metal mastering for the compact disk configuration. More than 100 potential licensees are coming to MIDEM to study DMM-CD.

Teldor has thus booked a bigger stand than usual and in advance of MIDEM's start opened a special office to coordinate meetings and appointments. Further, the company, which has a 10% market share of the German record business, is interested in buying new product and in placing its national artists (Falco and Peter Maffay among them) into the global scheme of operations.

"Our ears are wide open in Cannes for anybody who has new sounds to offer. Our own team is 15 strong," says Stein. "Our search is for a mixture of technology and music at MIDEM," Atzert adds.

Josef Bamberger, managing director of Ariola-linked UFA Publishing, will discuss the new organization and implications of publish- (Continued on page 82)

Independent Labels Group For MIDEM

Single Stands Will Represent Several Imprints

NEW YORK Independent-label representatives who will share a stand and a contingent of Texas-based music companies are among the U.S. groups setting sail for this year's MIDEM convention in Cannes. All told, approximately 150 U.S. companies are expected to participate in the meet, to be held Monday-Friday (26-30).

The U.S. independent stand, which will serve 20 labels covering a broad range of music, was organized by Frank Kelz, market director for the New York-based Ferard Associates, MIDEM's U.S. representative.

Although there have been previous "group" stands put together by U.S. indie's this year's stand is the first effort by the festival itself to attract new participants with a special package.

"They realized that there were a lot of independent labels that wanted to go," says Don Rose, president of Rykodise USA, one of the labels participating in the stand. Rose adds that a special discount rate of $2,400 for the stand is a one-time deal. "The idea is to give you a taste," he says.

Participants in the stand will also benefit from a tie-in with Miller Brewing Co., arranged by Kelz. The company has given the contingent 150 cases of beer for daily "Miller time" cocktail parties at the booth. Participating labels have each kicked in $60 to cover shipping costs.

The group promotion and special rate are seen as a way to compete with companies from countries like Australia, Canada, and the U.K., which receive government assistance. Common stands are planned by Australia, Holland, Norway, Belgium, Austria, Sweden, and Finland.

Also slated for the meet is a Texas Music Assn. stand, featuring 10 independent music companies from the Lone Star state.

In addition, Fantasy Records will be a first-time participant. 

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International

EVD Support Results In High Turnout
Dutch Reps Take On MIDEM

By Willem Hoos

AMSTERDAM More than 100 representatives of the Dutch record industry and affiliated trades are participating in this year's MIDEM '87, which takes place Monday-Friday (25-29) in Cannes, France. For the third year in succession, Economische Voolightings Dienst (EVD), the Netherlands foreign trade agency created to stimulate Dutch exports worldwide, has financially supported a Dutch "inland" in the exhibition hall, with 15 companies buying space at individual stands.

The EVD has its own joint stand with the Conamus Foundation, which has been promoting Dutch music domestically and abroad for more than a quarter of a century.

To emphasize the strong Netherlands presence, a Dutch Day is set for Monday. It features a special English-language edition of the trade magazine Muziek & Beeld and giveaways of 4,000 double-sided cassettes titled "From Holland With Love," which promote the music of 28 Dutch artists.

Hosts at Dutch Day are John de Mol, managing director of Conamus, and Theo Herngreen, an EVD project manager. A high-ranking government official will be the special guest.

The only Dutch act set to perform at MIDEM this year is rap duo M.C. Meker G. & DJ Sven. Last summer the act had a smash hit with the single "Holiday Rap," which went to No. 1 in the Netherlands. West Germany, Australia, Scandinavia, France, Spain, and Italy, selling some 2 million units in European territories.

M.C. Miker G. & DJ Sven's new single, "Celebration Rap," was released in the Netherlands at the beginning of November and is also a major hit. The duos signed to indie Dureco, which has a joint stand at MIDEM with Dutchy Publishing.

Leader of this delegation is Martin Jol, managing director of both companies since January of last year.

Rob Ebers, Dutchy general manager, is seeking distribution deals for "Celebration Rap" in South American and Asian territories and is also seeking international interest in the LP "Hunting The Queen" by Dutch act Martin Peters & the Dream.

At the meet, Ebers will also be pushing the LP "Kankan," a fusion of church organ and synthesizer music, already gold in the Netherlands with sales of more than 50,000 units.

Dureco international A&R promotion chief Fris van Swoll is seeking disco/dance repertoire for the High Fashion label, a Dureco specialist outfit in this field.

Willem van Kooten believes he is the only Dutchman to have visited every MIDEM so far. He is managing director of publisher N.M. Music of Red Bullet Productions and is chairman of independent record company CNR. He is looking for international exposure for the songs of acts signed to Nada.

Also on van Kooten's list is writer/musician Roggie van Leeuwen, former frontman of pop group Shocking Blue, which topped Billboard's Hot 100 with "Venus."

Two female acts, Centerfold and Mai Tai, are being promoted at MIDEM by Cees Bass, managing director of CNR. The former has already been featured in the Dutch-language "Playboy" magazine. The latter's new single is a cover of "Radar Love," which gave the Netherlands' top rock band Golden Earring a U.S. top 10 hit in 1974.

Mai Tai's last single, "Turn Your Love Around," is released by Poly-Grande in the U.S.

Two Dutch publishers are sharing a stand at MIDEM: The Company of the Two Pijsters and Universal Songs. The two Peters (Schoonhoven and van Bodegraven) have bought all the shares in Universal, but the two firms continue working under separate names. Universal, with a catalogue of 12,000 titles, is the leading gospel music publisher in the Netherlands.

On the Universal roster is U.S. writer/producer Tom Parker, the man behind the classic-oriented project "Young Messiah," which followed his "Young Messiah" release by four years.

Tony Berk, Eoha Music chief, is at the meet for the 15th time. While interested in international repertoire, he is also there to sell three new Dutch acts. Another MIDEM veteran is Cees Wesels, who has made 16 trips to the event. Wesels is the managing director of heavy metal specialists Roadrunner Records. He also founded Emergo Records six months ago to represent new music acts.

With a stand of its own is Le Disque, a production company with Rob and Ferdi Bolland and Michael Lambrechtsen as co-managing directors. They are working on the upcoming "live" album of Falco as well as the Bollands' own annual joint album for Teldic of West Germany.

Jean-Pierre Burdorff, one of three managing directors of production firm 4-Tune, is promoting "The Girl In Black," the debut solo LP of Anita Heikes, formerly with the top all-female group the Dolly Dots. He is also pushing the single "Let's Go Crazy," recorded by U.S. disco group the Tramp in the Netherlands.

New indie record company Streetheat Records is also at this year's MIDEM. The company specializes in funk and disco repertoire and tops its plug list with a 12-inch single titled "I Need Your Loving" by funk band M Biotus.

Dutch rights organization BUDA/STEMRA has its own stand at the confab, with general managers Ger Willemse and Jan Verhagen on hand. Also there is wholesaler/distributor Bertus. At last year's event, Bertus signed distribution deals with French label New Rose; Sweden's Nabel Bridge; and U.S. labels DMP, Private Music, Telarc, Dunhill, Rykodisc, and Mobile Fidelity.

Among other Dutch companies with a Cannes presence but no individual stands are Peer Music Holland, Dutch branch of the Peer Southern Organization, and independent record company Megadisc.

International

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MIDEM '87

Italian Execs
View MIDEM As Part Of Routine

BY VITTORIO CASTELLI

MILAN As in previous years, the overall attitude of the Italian industry towards attending MIDEM is that it is part of normal routine rather than a matter of rooftop shouting about great expectations.

In general, the Italian music business executive believes that license deals are often set and signed before MIDEM even starts Monday (20), but he nevertheless regards a trip to the south of France as being well worthwhile even if purely on public-relations grounds.

Sandro Coppola, president of the Atlas/Delta publishing group, admits that Cannes at MIDEM time is a good place for publishers to be. “But many publishers these days don’t sell songs as such anymore. The business is much more about offers of finished product.”

Italian record producers are enjoying a big international reputation for their high standards in the dance-music field. Names like Sandy Mar- ton (Ibiza), Den Harrow (Baby), and Carrara (DDD) are among the many who have achieved Pan-European popularity.

Says Coppola: “These were all made-in-Italy productions and carried a special kind of approach to dance music. But it has to be admitted that that success is fading a little now. My guess is that there will be many Italian producers in Cannes just watching closely for new trends, new ideas, and new directions in which they can take their sounds. MIDEM is a good showcase in that sense.”

Another aspect of the Italian mood at MIDEM is offered by Davide Matalon, president of the Ducale/Arion group, which covers just about every part of the music-producing process. He says: “For a while, I seriously thought about not bothering to book a stand for my companies and just turn up in Cannes as a visitor.

“But I had to change my mind because many producers from all over the world announced they were visiting MIDEM and would want to meet up with us. But anyway, to me MIDEM is more important for the industrial side of the business—the pressing and duplicating—than for artist and catalog exchanges and buying and selling individual items.

“While our net of distributors all over the world, apart maybe from South America, is fairly complete, I foresee important business being built up in other areas. For instance, I’ll definitely be signing a deal in Cannes with representatives of the Korean company Sunkyon. This will mean they will produce our CDs, while we take care of boxes, inlay cards, assembly, and so on.

Matalon says he will also be using his MIDEM visit to “keep a close eye” on the digital audiotape (DAT) situation. “There’s no way we can stop progress in our industry. If DAT has to happen in Europe, then I want to be among the first of the companies to take advantage of its technological development.”
GERMANY AT MIDEM
(Continued from page 77)

Ende, head of Francis, Day, and Hunter, is seeking new deals for his German material.

Ralph Siegel, owner of Jupiter Records and Siegel Publishing in Munich, this year booked a Palais des Festivals stand at MIDEM after two years’ absence. He says: “For me, fostering contacts with our partners from overseas is a more important aspect of MIDEM than actually concluding deals.”

Virtually all the big West German companies are represented at this year’s gathering, including RCA, which sent managing director Michael Anders and adr chief Franz von Auerarsperg in hopes of placing in other territories releases by RCA’s national rock acts. Says Anders: “We’re not sailing in on a wave of very high expectations, but we do know our product has international quality.”

Ariola from Munich is represented, as well as Bellaphon from Frankfurt, the latter seeking business for its new CD plant in Germany. Bellaphon president Branko Zivanovic says: “We’ve developed a unique new technology in the business of pressing compact disks and MIDEM is the right place for us to unveil it.”

THE U.K. AT MIDEM
(Continued from page 73)

package of specials will include Elton John’s new Australian show, the new Lionel Richie video special, and HBO’s 60s reunion concert, “A Night At The Fillmore.”

The company is also moving into variety programming with the “Cover Story” magazine profile series, expected to prove popular among European program buyers.

British involvement in CD manufacturing will be represented by pioneer audiophile company Nimbus, the first U.K. company to press CDs, and Discotec, a new operation.

Among the music TV channels, Music Box no longer has a stand following its merger with the “Best Of British” Super Channel, and, although MTV’s new Europe-an operation will be represented, the company may keep a low profile until its plans are finalized.

Sky Channel will have its own stand in addition to its participation in the joint stand taken by the International Federation of Music TV Channels. Sky is announcing plans for the second World Video Awards, and it plans to unveil new formats for “Sky Trax” as it moves into its fourth year of music production. Now in 7.7 million homes in 18 countries, it plans a groundbreaking special from Budapest and others from Yugoslavia, Scandinavia, and Switzerland. To produce these, it will work with local record industries and will showcase national acts.

British artists scheduled to perform at MIDEM galas include Level 42, Carmel, and Basia in the MIDEM Trophies Gala Sunday (25), and Kim Wilde and Orchestral Manoeuvres In The Dark in the Prestige Gala Thursday (29).
**HITS of the WORLD**

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<td>CINDY LAUPER TRUE COLORS CBS</td>
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**WEST GERMANY**

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**AUSTRALIA**

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<td>GAME SOUL SCULDER</td>
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<td>DONT ME WHEN IM GONE JAMES TAYLOR &amp; WILLIE NELSON</td>
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<td>YOU CAN CALL ME AL PAUL SIMON WARNER</td>
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**FRANCE**

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**ITALY**

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Jazz—or what passed for jazz in the cafe society of the ’20s—wore white ties and tails as Paul Whiteman’s 1924 Aeolian Hall concert. Of course, the big debut was that of Gershwin’s “Rhapsody in Blue,” but there were other delights as well. That evening’s program is lovingly restored here on two digitally recorded LPs, on which something of recorded history is made.

BLUE YONDER
PRODUCER: John Brant, Art Martin
Atlantic 81466
Irrigulous vocals by front woman Sandy Stewart are the chief asset of this debut album, although “Windsong” might cut a radio groove, moody songs generally lack necessary momentum for chart longevity.

C.S. ANGELS
Chasing Shadows
Edgel LP 003
For those Comsat Angels remain true to their roots on this effort. Moody, atmospheric arrangements make up the unusual project, which was supervised by label mate Robert Palmer. Appealing rhythms, but recorded is not likely to break group’s cult status.

DAVID DEE
Sheer Pleasure
Edgel DP 005
Electric blues guitariste Dee is a real find: a stinging guitar style, gritty vocals, and strong horn charts are married for one of the finest blues dates in a long, long time. Bluesmen beware: There’s a new gun in town and he’s lin’egs’ smoke.

MAUREEN McGovern
Another Woman’s Life
PRODUCERS: Ron Barret & Mountain McGovern
CBS EK 421
McGovern proves her mettle as an interpreter (and wins liner kudos from no less a peron as Barry Norman) on this pleasantly understated set of standards and complementary new compositions. More than a hint of Streisand’s influence here, and that isn’t bad.

KAREN KAMON
Voices
PRODUCER: Phil Ramone
Atlantic 3243
Kamon and Ramone take another shot after cool reception accorded the singer’s CBS debut. Vocalist puts her silky pipes to OK use on so-so material by such writers as Tino K. and Rans Ballard.

MADHOUSE
Just
PRODUCER: Nine Loose
Polydor 32454
Prince’s boutique label comes up with an odd one: a package of jazz-funk instrumentals, professionally played but so anonymous that the musicians aren’t even listed on the package.

SYNERGY
Stephanie Suite
PRODUCER: Larry Fast
Paragon Records 204
Fast’s first album in six years shows why he is respected not only for his synthesizer playing but also for technical innovations. This date offers more warmth than one might associate with an all-electronic project. Record may have trouble finding a home, but 20-store play could pump sales—for especially dealers who do well with new age product.

THE TONS
Taylor’s Pleasure
PRODUCER: T. Marsden
Blue Note 419
In 1979 the Tons released one of the finest pop-rock albums of the decade; the songwriting on 1982’s “Four-Letter Words” was also first-rate.

Hence, this mini-LP’s slick AC sound is a letdown, but the record does contain one instrumental smash. “There Goes My Heart,” featuring Richie Sambora of Bon Jovi on guitar. Group member Jon Bon Jovi worked on the “Staying Alive” soundtrack and has written a number of instantly recognisable jingles. Call: 213-457-3121.

MINUTEMEN
Balbrit Result
PRODUCER: Mike Watt
SST 04B
Swan song for the late, lamented Southern California postpunk powerhouse is a largely live re-creation of the trio’s trippy and perceptive sociopolitical themes. Essential for alternative radio and retail outlets.

MAKING PLAYERS
Heritage
PRODUCERS: Mick Eyster, Mike Mills, Waving Flags
Emergo/Import EM 9101
Formerly U.K. only label bows in U.S. with this quasi-pop mixed bag; though band has been together four years, there is still a lot of promise. Participation of R.E.M.’s Mills and popmover EASTER will undoubtedly draw attention from critics.

THE DOYLE-WHITING BAND
Feet And Blood
PRODUCER: Mark Doyle
Blue Note 1090
Hard-drivin’ duo of Mark Doyle and Joe Whiting has been together since the early ’70s, when it recorded for RCA as Jukin’ Bone. Blues-rock focus hasn’t changed, although the emphasis has shifted to the latter. Worth a listen. Call: 323-222-1808

Perryville Road, Baldwin park, N.Y. 10027.

ROBERT WIEGMEAN
Dangerous Curves
PRODUCERS: D. & R. Vincentic Funkschoal/Import 006
One of the first albums to arrive of the week, it is mid-tempo and catchy with a new U.S. hit. It is a perfect mix of pop and rock with a good rhythm section. This album is going to be a big hit in both the U.S. and around the world.

RORY GALLAGHER
Standing On The Edge
PRODUCER: Rory Gallagher
Warner Bros. 24574
No staggering surprises here—just saxophonist Sanborn’s tasty combo of driving funk and taut ballads, all circling around the same sound. “Double Vision,” Sanborn’s collaboration with Bob James, is still a chart topper after six months; expect hot action at retail and a warm welcome on the jazz side of the dial for this one.

DAVID SANBORN
A Change Of Heart
PRODUCER: Michael Collins
Marcher, Mercer Miller, Ronnie Foster, Phillece Sayre
Warner Bros. 25670
No staggering surprises here—just saxophonist Sanborn’s tasty combo of driving funk and taut ballads, all circling around the same sound. “Double Vision,” Sanborn’s collaboration with Bob James, is still a chart topper after six months; expect hot action at retail and a warm welcome on the jazz side of the dial for this one.

JAMES BONNY & SONNY CLARK
Together
PRODUCER: Don Schlitten
Warner Bros. 25588
Two superb jazzmen—Boney on guitar and Clark on piano—with light, melodic touches prove a fine pairing on this quartet and quintet dates from 1954.

VARIOUS ARTISTS
Boop Boop, Vol. 6
PRODUCERS: Don Schlitten
Warner Bros. 25588
Compendium of small groups from the late ’40s and early ’50s features tenor saxophonist Paul Quinichette, Eddie "Lockjaw" Davis, Johnny Hartman, and Frankie Slocow. All are of interest to jazz collectors, but the Quinichette date proves to be the standout.

COUNTRY PICKS
THE BELMANN BROTHERS
Country Rip
PRODUCERS: Don Gandy, Joe Barker
MCA/Curb C5721
The ever-versatile Bellmanns are back with a mixed bag of country smashes. “There Goes My Heart,” featuring Richie Sambora of Bon Jovi on guitar. Group member Jon Bon Jovi worked on the “Staying Alive” soundtrack and has written a number of instantly recognisable jingles. Call: 213-457-3121.

HANK WILLIAMS JR.
Hank Live
PRODUCERS: Hank Williams Jr. & Barry Bennett
Epic/EM 9103
“I Will Always Love You,” and three hit duets with George Jones. And the essential “I’D-O-V-E-B-E-C” is here, too.

JIMMY SWAGGART
I’m Just A Blowin’ In The Wind
PRODUCER: Don Jennings
Epic/EM 9103
This highly energetic, back-to-basics rock’n’roll roll from Jimmy Swaggart, who allows a touch of Springsteen to creep onto the record as well as ’50s roots, is an example of the latter is the inclusion of that era’s ‘Get Together.’ Producer Perkins has pulled the best from this veteran rocker.

JANET PASCUAL
I Give You Jesus
PRODUCER: Joe Hoffman
SST 04B
Pascual often sings at Jimmy Swaggart’s crusades and has his TV programs, which means she is exposed to more than 160 million people regularly. The eight songs on this album are easy on the ear, soft, and flowing, with a million-of-the-road sound.

CLASSICAL PICKS
UVAH: THE FOUR SEASONS
Stile di增速, Macht, Permanis, Israel Philharmonic Orchestra, Wilma Desiderio-Verogin
Warner Bros. 25670
Each violinist in this all-star group takes the solo spotlight in successive sections for refreshing variety. The set is, of course, excerpted from the live “Huberman Festival” package of several years ago. There’s still lots of sales life here, however.

MOZART: SYMPHONIES, NOS. 40 & 41
Prague Chamber Orchestra, Mackerras
EMI/Vanguard 65381
A musicalo case is made in the notes for faster tempi than usual, particularly in the minuets, and Mackerras shows that it works. Bracing readings, well-judged, well-voiced, and extended, more than 71 minutes of music.

MOZART: EINE KLEINE NATURKUNDSKUNDBIVERTRETS IN FLAT E & FLAT MAJOR
Orchestra of the Rustock
Deutsche Grammophon 419 192
The prize here is the D major divisi, which features an accomplished quartet of horn players. It’s an early work, as is the E flat. The disciplined and poetic playing of the conductorless ensemble in no way better displayed than in the trio of pieces and the opening of the ubiquitous “Nachtumk.”
Congratulations

Whitney Houston
Michael Masser
Linda Creed &
Arista Records
on your Grammy nomination for
Record of the Year for
“Greatest Love Of All”

You’ve surely made our year,
and inspired millions around the world.
Thanks for your support,
and for giving us your song.

Special Olympics

This page courtesy of a generous friend of Special Olympics
loyalty across its entire artist list. But, label executives say, an overabundance of product and format confusion is confusing both retailers and consumers and making it more difficult for a label to establish a "new star age" policy for its roster.

"The new splash is past," says Howard Gabriel, general manager of Reprise Records, which distributes several indie new age labels as well as its own Relativity imprint.

Listening to the current scene of videotopic phenomena, Gabriel says that once Windham Hill titles began to dominate the Top 40, the market in the world was indiscriminately throwing new age music into the stores.

"At one time, I could sell anything electronic or new age. Now, there's a tremendous amount of oversaturation out there, and the sales barrage has passed. The public for this stuff is not a strong enough audience. They buy two or three or four records and that's it."

Varying survival tactics now include "much greater selectivity" in signing new artists and labels and actively building images for each artist. Gabriel says, "We have a selection, but it's going to be only the best, the best of the best. It has to have special merit."

The acts Gabriel is working hardest to be Relativity signers Tangerine Dream and guitarist Max Tucker have "T. Dream is fairly easy," he says. "They came to us as a well-established band, had a good following, Lasser, who was Andreas Vollenweider's guitarist, doesn't have nearly the same recognition."

"The problem is that the same songs are in any other musical genre: as much press, touring, video, press exposure possible." Touring is "incredibly important," says Gabriel. "It lets you put a face on an otherwise faceless form of music."

Both Lasser and Tangerine Dream will be on the road this spring and summer.

Ron Goldstein, newly named president of Private Music and former president of Island Records (see Ex- ecutive Turntable, page 4), says he also plans to explore a number of possible new promotional avenues this year. These include more tour- ing for his artists—both in a "Private Music" format and on individual bills—as well as artist posters, in-store appearances, etc.

Two of Private's best-selling artists, guitarist Lev Kottke and synth- 5 rethnic Patrick O'Hearn, have each sold almost 50,000 units of their initial Private albums. While these numbers are more than respectable for a new artist, they do not come close to the genre standards—Windham Hill's George Winston, who has one platinum and two gold records under his belt.

Other strong-selling new age acts include Living Music's Paul Winter, Geffen's Kitaro, CBS Masterworks' Vangelis, and some others. Richie Jarre, Gramavision's Terry Riley and Steven Halpern, and Windham Hill's Mark Isham.

The power of video is not being ignored by new age labels. One outlet for the acts is the "New Visions" cable channel, a 24-hour cable network.

When the show first began about 10 months ago, submissions were open only to well-established artists, like Ken Gosenberg, the show's producer and program director, submissions are now up by 150%, and letters are labeled more thoroughly and are more personal, adds the show's program director. Also, says Gosenberg, the clips feature more shots of the artists themselves and the natural ambient or landscape footage.

"Labels like Jem and Avalon, which weren't doing videos at all, are now supplying them to us on a regular basis," says Gosenberg.

Windham Hill and Private Music share an important advantage over other independent new age labels: Both are distributed by a major rec- ord company—A&M and RCA, respectively.

Private's deal with RCA is relatively new, and Goldstein says one of his primary goals is to "find out just how accessible our product is and whether or not it's selling through" in areas outside the East and West coasts.

One new signing Private is bank- ing on heavily is guitarist Carlos Alomar, a top sessioneegor who has worked with David Bowie and Iggy Pop. "Proper publicity will be vital to [Alomar's] success," says Goldstein.

Windham Hill, on the other hand, has used an "unusual strategy," which allows the company to sign a variety of acts to a number of sublabels, including Open Air, Magenta, Hip Pocket, and Lost Lake Arts as children's label Windham Hill/ Rabbit Ears. More recently, Wind- ham Hill began distributing Win- dson's Dancing Cat Records and Winter's Living Music label.

One last major signing director of Windham Hill says the company has always steered away from the new age tag, defining itself more by its audio.

One Windham Hill priority this year is guitarist Michael Hedges, whose second hourlong instrumental album, "Aerial Bound- aries," on Windham Hill and also re- corded a vocal album on the Open Air label. Last fall, he was featured in a showcase for A&M executives, and his eclectic program included a unique guitar/vocal cover of Sheila E.'s "Love Machine"—hardly a new age staple.

"We haven't tried to stand still in terms of packaging, the types of music we re- cord," says Sutherland. "Now, it's becoming apparent that we have some artists who deserve a stronger individual image. The question is: When do we promote someone as part of the Windham Hill family, and when do we move beyond that?"

In the U.S., the CDV technology has been marketed to a number of labels (Billboard, Nov. 8).

"But CDV is a much more easily sold concept. The consumer under- stands CD very well, and it is a small step to understand CDV as well. It's sound-driven, whereas video has been the movie-driven." We look forward to the introduc- tion, though of course when consid- ering putting software out on CDV you have to remember that initially the machine base will be zero.

In the U.S., the CDV technology has been marketed to a number of labels (Billboard, Nov. 8).

William Goldstein, publisher and editor in chief, says, "We feel that we have entered this venture with Jim Halsey, whose rich experience in the field and high profile will make the festival's success.

There are several unique factors that will be introduced in this event that are certain to make the Billboard World Song Festival one of the most exciting of its kind."

PHILIPS EYES FALL LAUNCH FOR CDV TO U.K. CONSUMERS (Continued from page 1)

$7.50 and are seen as an ideal way to introduce the youth market to CD product.

Hardware should eventually range from portable singles players to sophisticated combination CDV/television units and will be priced to appeal attractively, according to a Philips spokesman. The company is not yet disclosing precision costs. Initially, it is likely that one unit will have two different CDV machines will be offered.

Although existing CD units will not play the new CDV software, the system possesses "backward compatibility," meaning that current audio CD disks will be playable on CDV equipment. Comments: "Consistency will be a key to the launch, Oberstein admits, who are those who will not support CDV. There will be those spookers who can find a thousand different reasons for not getting involved. Anybody can research and declare that there is nothing to be had in all this, so let's wait and see." Picture Music International managing director Geoff Remmey, who attended the presentation, said afterward: "We have always been enthusiastic about laser technology. Pioneering has been marketing combined CD/TV players for some time with great success, and we have always made our material available in LaserVision.

There are terrific benefits from CDV in terms of quality. We've tried hard to put across the benefits of hi-fi videocassette. We make a point of providing separate- ly sourced video and audio masters where most people cut the corner and supply one, but that extra care is not worthwhile and will be converted at the consumer level.

"But CDV is a much more easily world talent that can emerge as a powerful tool for better under- standing, meanings and be a force for world peace."

Sam Holdsworth, Billboard's pub- lisher and editor in chief, says, "We feel that we have entered this venture with Jim Halsey, whose rich experience in the field and high profile will make the festival's success.

There are several unique factors that will be introduced in this event that are certain to make the Billboard World Song Festival one of the most exciting of its kind."

Billboard, Halsey to Launch Song Contest (Continued from page 1)

1987. The Jim Halsey Co. will pro- duce the festival.

Details of the competition, including entry regulations, judging pro- cedures, and prizes, will be dis- closed at a press conference March 4 in New York.

"It is our fervent hope," says Hal- sey, "that this festival will provide the opportunity for songwriters throughout the world to have their creativity recognized, properly rewarded, and exposed to an audience far greater than ever before possible. It is this melding of
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Among film firms, MGM/UA led all stocks tracked by Billboard, with a **21% increase** moved up 18.15%, from 4½% to 5½%. Retailer Handelman Co. (HDL) enjoyed one of the group's largest rises, 17.1%, as its stock rose from 2½% to 3½% during the period. American Can (AC), which owns the 553-store Musiland Group, saw its stock edge out the market pace, while Parliament, a gain of 9.6%, followed by CBS, which went from 123 to 137 for an 8.86% increase.

For film companies, the showing has been diverse. At the top is MGM/UA (MGM), which led all Billboard-tracked stocks with a net gain of 21.85%, rising during the period from 9½ to 11½. Orion Pictures (OFC) was second among Big Board listings with a gain of 17.5%, moving from 12½% on Dec. 31 to 14½% on Jan. 16. At nearly the other end of the spectrum was the Cannon Group (CANN), which gained just under 1.1%, moving up slightly from 11½ to 11¾. Home video outfit Vevey (VTV) was third among financial

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<td>Cannon Group</td>
<td>610</td>
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### AMERICAN STOCK EXCHANGE

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<td>Westinghouse</td>
<td>531.4</td>
<td>8½%</td>
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### NARM meeting halls more uniform application of bar coding by WEA

...see page 43

**MARKET ACTION**

**BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS**

**COURTESY OF PAINE WEBBER RESEARCH, 1250 Ave. of the Americas, New York, N.Y. 10019, (212) 713-2000**

**FINANCIALLY SPEAKING**

### Getting The Most From Subpublishing Basics Of An Overseas Deal

**BY MICHAEL F. SUKIN**

While publishers and performers continue to find MIDI splits particularly depressing because the weather that's hitting Europe, they should remember that subpub deals: Americans should encounter more interest and flexibility from overseas publishers this year.

The relative strength of the U.S. dollar during the past few years has meant a dramatic reduction in subpub deals for U.S. catalogs. But now, as the dollar continues to decline, we are seeing much greater interest in making deals for U.S. copyrights, especially as far as advances are concerned.

The issue of currency values is only one of the tricky problems publishers from overseas face when they seek to make deals for their catalogs in other countries. In an earlier piece, we looked at the issue of making territory-by-territory deals vs. worldwide subpublishing agreements, the need to subsidize subpublishers, and how to evaluate the efficiency of a licensee in exploiting your catalog.

Now, with the subpublishing activity that MIDEM engenders for publishers and writer/artists, it seems an appropriate time to take a look at how revenue is accounted for in the field of subpublishing.

### What is subpublishing?

As already mentioned, currency fluctuation can be a thorny issue. Our view is that you don't want to be left out of the international market because you're not making a sublicensing agreement in order to make money as a currency trader.

Most U.S. publishers have found that they want a stable system of payment. You don't want it to be your problem if the value of your licensee's currency goes down. Many companies have lost a lot of money when the value of their currencies declined 40%-50% against the dollar in the early '80s. These companies have the same problem. Therefore, the relative value of their advances remains the same, but the relative value of their advance commitments increased dramatically, leaving a much more profitable recoupment position.

Conversely, subpublishers overseas who made fixed-dollar advances last year now find those deals are cheaper to live with. But the flip side is that their licensees are the recipients of their future royalty payments, and that can sometimes be a problem.

How long should a subpublishing deal run? Most subpublishers now want a three-year deal, with extensions. Some will only take a second-year deal with an option, but many...
only fully computerized rental chart. The company says that rent-
als are down 15% on the same period last year and 18% on the period im-
mediately before the last holiday season. Rental levels are at their
lowest since June.
Top titles do well, but there have been many instances of snowbound customers not being able to return tapes to their dealers, so more busi-
ness is lost. Says VTA’s Mann, “Losses to the retailer will clearly have
a knock-on effect to the dis-
tributor as dealers rethink their
spending patterns in the next two or three months.”
With many businesses down some 25%-30%, the trade worries that once people get out of the video habit it is alarmingly hard work get-
ting them back into the shops. De-
alers say they need a new crop of
blockbusters.
Such European countries as West Germany and Holland are better-
prepared for sudden spells of icy weather, certainly with regard to
keeping roads and railways open. But trade problems were still evi-
dent.
Dieter Oehms of PolyGram Music Sales, with more than 70 sales re-
presentatives nationwide and more than 2,000 outlets in West Germany,
says many stores reported having fewer customers during the really
cold spell. He says, “PolyGram had no problem fulfilling orders. But
having gone through such a spell, the industry has to maintain and
build trade through February. As a result, record companies are book-
ing extra time on radio and televi-
sion in a bid to regain interest in
new product. Sales on CDs, though, remained very strong.”
A turnover dip of 10%-15% during the “ice-age week” is reported by
Nico van Biemden, deputy managing
director of the distributor Record
Service Benelux (RSB)—a joint ven-
ture between WEA, RCA/Ariola, and PolyGram—which claims 60% of
the market in Belgium and 50% in
the Netherlands.
Van Biemden says the situation was eased by closing the RSB ware-
houses in Ereda, Netherlands, for
taking inventory on Jan. 15-16.
Free Record Shop (FRS), a chain of 39 shops in the Netherlands, re-
port a “sharp drop” in customers during the cold spell. One, in down-
town Amsterdam, was virtually de-
serted for several days. “You could shoot a cannonball outside and
obody would be hurt,” say the store’s
manager. But business picked up
after soon because the FRS chain’s sales and stocking approach and
mainly attracts young people. Says
the manager, “Youngsters don’t feel the cold like the older folk.”
FRS’ main problem was a result of a delay in supplies from the U.K.
With conditions being worse in the U.K., supplies dried up.
Machiel de Ruiter of Bertus, the Netherlands’ leading record whole-
saler, reports “slight turnover loss,” but adds that January is tra-
ditionally rather low month, with big releases and most local record com-
panies wait to unveil product at MI-
DEM. During the bad weather, Ber-
tus, links with the U.K. were poor,
with delays of up to four days.

FOR THE RECORD
In an article on new releases in the Jan. 10 issue, Atlantic recording
artist Karen Kamon’s name was misspelled. Billboard re-
grets the error.
Contrary to a report in the Jan. 24 issue, Gerald Koy will manage
Kenny Rogers’ new Nashville of-
fice and Ken Kragen will contin-
uce as Rogers’ manager.
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<th>No.</th>
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<td>26</td>
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<td>23</td>
<td>BILLY VERA &amp; THE BEATERS</td>
<td><em>Dance with Me</em></td>
<td>Warner Bros.</td>
<td>39</td>
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<td>24</td>
<td>EDDIE MONEY</td>
<td><em>Don't Stop the Music</em></td>
<td>Capitol</td>
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<td>23</td>
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<td>26</td>
<td>GLASS TIGER</td>
<td><em>Don't Fall in Love</em></td>
<td>CBS</td>
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<td>27</td>
<td>ARTHA</td>
<td><em>Artha</em></td>
<td>A&amp;M</td>
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<td>28</td>
<td>STRIPER</td>
<td><em>Fallen Angel</em></td>
<td>Loma</td>
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<td>29</td>
<td>STEVE WINWOOD</td>
<td><em>Back in the High Life</em></td>
<td>Island</td>
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<td>30</td>
<td>KANSAS</td>
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<td>Columbia</td>
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<td>31</td>
<td>SAMANTHA FOX</td>
<td><em>Touch Me</em></td>
<td>MCA</td>
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<td>ROBERT CRAY</td>
<td><em>Strong Persuader</em></td>
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<td>ROBBIE NEVIL</td>
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<td>JAMIE OULL</td>
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<td>THE PRETENDERS</td>
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<td>36</td>
<td>TINA TURNER</td>
<td><em>Break Every Rule</em></td>
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<td>37</td>
<td>TALKING HEADS</td>
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<td>READY FOR THE WORLD</td>
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<td>EUROPE</td>
<td><em>The Final Countdown</em></td>
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<td>MIAMI SOUND MACHINE</td>
<td><em>Reach Out</em></td>
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<td>WHITNEY HOUSTON</td>
<td><em>Whitney</em></td>
<td>Arista</td>
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<td>STEVIE NICKS</td>
<td><em>The Other Side of the Mirror</em></td>
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<td>ERIC CLAPTON</td>
<td><em>Time of the Season</em></td>
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<td>NEW EDITION</td>
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<td>SURVIVOR</td>
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<td>BILLY JOEL</td>
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<td><em>Double Trouble</em></td>
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<td><em>Stand By Me</em></td>
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<td>DUANE EDDIE</td>
<td><em>Drummond</em></td>
<td>Capitol</td>
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<td>64</td>
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</table>

**Notes:** Albums with the greatest sales gains this week. (CD) Compact disk available. Recording Industry Assoc. of America (RIA) certification for sales of 500,000 units. **Million unit sales.** Copyright 1987, Billboard Publications, Inc. All rights reserved. This publication may not be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise. Without the prior written permission of the publisher.
david & david

david & david & the press
Time magazine calls Boomtown one of the year's best albums. So does Rolling Stone. The Village Voice calls it a "revolutionary fantasy." And the Los Angeles Times says David & David have firmly grasped the musical crown "passed through the hands of the Doors, the Eagles and X."

david & david & radio
"Ain't So Easy" is the new hit single from Boomtown. In its first week of release, the song has been added by more than 150 stations nationwide. "Ain't So Easy" builds on the Top 10 success of the album's first track, "Welcome To The Boomtown."

david & david & retail
Retail enthusiasm for Boomtown fueled its acceptance on both radio and MTV. One of the fastest-selling albums of the winter, Boomtown has spent six months on Billboard's album chart and reached into the Top 40. Soon to surpass Gold, Boomtown is exploding.

www.americanradiohistory.com
Nova's Libman says the Beasties' work "the ultimate crossover album. It's black, disco, heavy metal, and now spreading pop. It's very unique. The album kind of makes fun of rap, and there are great guitar riffs they've taken from Black Sabbath and Led Zeppelin. It's been our No. 1 for several weeks." Hornsby's success was spurred by a marketing campaign that took a "musical approach, not a hype-the-artist approach," says Rick Dobbis, RCA executive vice president, U.S. "We took an approach that was really focused on getting people to listen to this album and to get to know the artist. A lot of people say that often is the case, but the fact of purchase price was a "high six-figure number." "Basically, Savoy was in pretty bad shape," says Malaco business manager Stewart Madison. "They'd lost a lot of their artists, and the distributors were having trouble getting product. Prelude had let a lot of the best-selling titles go out of print. "Right now, Savoy's best-known artists are probably Albertina Walker, Rev. Clay Evans, and the New Jerusalem Baptist Choir, but they own the masters to a wealth of gospel material. For example, they have 25 years' worth of Rev. James Cleveland's recordings in their vaults. "As soon as we can, we're going to make as many titles as possible available again. We'll probably press up over 100 different albums to get things going. As it stands now, if we can sell 300 copies of a title in a year we'll keep it in print." Madison adds that Malaco does not intend to turn Savoy into strictly a reissue label. "They've got some good acts that haven't really been promoted properly. We've got the ability to do that at Malaco. "We need people that can spot talent and develop it into something that our sales staff can sell. They can do that at Savoy, and that's why we're keeping their people. Together, I think we can really sell some records. Eventually, I think Savoy can account for as much as 20% of our business." Madison says that Malaco had been pursuing the deal for Savoy since late last year. "It was one of those situations where everyone hurried up to wait. We had to finish the transaction by the end of 1986 for tax reasons, and we just got it under the wire. "The acquisition of Savoy will give us an even broader appeal in the gospel marketplace. It should open a few more doors for our Malaco gospel product and our newest label, Muscle Shoals Sound (Gospel). Between the three labels, we'll probably be putting out 50 to 60 new gospel albums annually."

The first Savoy/Malaco product should be available in a matter of weeks.
## Top Pop Albums

### Table A1 (Listed by Artists)

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
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<tbody>
<tr>
<td>131</td>
<td>Pink Floyd</td>
<td><em>Dark Side Of The Moon</em> (1973)</td>
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<tr>
<td>132</td>
<td>George Winston</td>
<td><em>Windham Hill</em> (1979)</td>
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<tr>
<td>133</td>
<td>Gregory Alldine</td>
<td><em>KROKUS</em> (1983)</td>
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<tr>
<td>134</td>
<td>Tony Joe White</td>
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<tr>
<td>135</td>
<td>Johnny Cash</td>
<td><em>Ring Of Fire</em> (1993)</td>
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### Table A2 (Listed by Titles)

<table>
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<th>Title</th>
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</thead>
<tbody>
<tr>
<td>130</td>
<td><em>Huay Lewis &amp; The News</em></td>
<td>Huey Lewis &amp; The News</td>
</tr>
<tr>
<td>131</td>
<td><em>Dark Side Of The Moon</em></td>
<td>Pink Floyd</td>
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<tr>
<td>132</td>
<td><em>Windham Hill</em></td>
<td>George Winston</td>
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<td>133</td>
<td><em>KROKUS</em></td>
<td>Gregory Alldine</td>
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<td>134</td>
<td><em>Blackmore's Night</em></td>
<td>Tony Joe White</td>
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<td>135</td>
<td><em>Ring Of Fire</em></td>
<td>Johnny Cash</td>
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### Table B1 (Listed by Artists)

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<td><em>The Power Of Love</em></td>
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<td>131</td>
<td>Pink Floyd</td>
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<td>132</td>
<td>George Winston</td>
<td><em>The Journey</em></td>
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<tr>
<td>133</td>
<td>Gregory Alldine</td>
<td><em>Fandango</em></td>
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<td>134</td>
<td>Tony Joe White</td>
<td><em>The Story Of My Life</em></td>
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<tr>
<td>135</td>
<td>Johnny Cash</td>
<td><em>Hurt</em></td>
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### Table B2 (Listed by Titles)

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<td><em>The Wall</em></td>
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<td>135</td>
<td><em>Hurt</em></td>
<td>Johnny Cash</td>
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*BILLBOARD JANUARY 31, 1987*
WHOLESAVERS SLAM WEA PRICE HIKE
(Continued from page 1)

vantage than it would an account that buys direct," says David Lieber-
man, board chairman for Lieber-
man Enterprises.

Although he declines to specify the actions his company has taken in re-
sponse to WEA's moves, sources say the rack has cut its branches' WEA orders down to 50 titles. Of those orders, 40 are on a na-
tional list, with branches permit-
ted to buy another 10 titles, accord-
ing to regional preferences. A source indicates the rack typically buys 200-300 titles from WEA.

Furthermore, although Lieber-
man is apparently restocking hit
product, it has ceased reporting
WEA titles to trade publications' charts.

Meanwhile, branches of the Handelman Co., the industry's other
major rack, are only permitted to buy WEA product with the consent of its Detroit headquarters. It is more difficult to quantify just how
much Handelman has reduced its orders. A WEA source says that
"it's not as unusual as it may sound. They often control the flow of major
releases from Detroit." But he indi-
cates the rack has "cut back" on
its new release spreads, "splitting
them out into minimum quantities." Another source indicates the rack may be poised to take even more dra-
matic actions.

Mario DeFilippo, vice president of
Handelman, declines comment on
his company's reaction to the new
WEA policy, but says, "We're still
studying the situation."

The rack's major gripe does not
appear to be the loss of the func-
tional discount as much as the high-
er cost for WEA goods and the fact
that the distributor had already is-
 sued a 2% across-the-board hike
during the first quarter of 1986
(Billboard, March 8, 1986). Lieber-
man president Harold Okinow ex-
presses a similar sentiment.

"The other [distributors] have al-
ready taken the functional discount
down," says Lieberman. He says
WEA "made the playing field un-
even" in passing a larger percent-
age increase to wholesalers than it
did to its retail customers.

The price for $8.98-list WEA pro-
duct moved to $5.24 each for box lots, $8.50 for loose orders. Under its pre-
vious multiplier structure, the best
retail price was $5.19; the best
wholesale price was $5.13. The box
for CDs moved to $10.24, which rep-
resents an 86-cent reduction for
dealers but a 15-cent increase for
wholesalers.

Unlike the larger racks, East
Brunswick, N.J.-based Sonny Gee
Records & Tapes, which services
roughly 100 accounts—most of
them supermarkets—is rolling with
the punches. General manager Fred
Edwards says the new WEA policy
does not appear to be affecting his, "I'm pretty much resigned myself to
the fact that you have to carry the hits, no matter what they cost."

Some one-stops, including Den-
vil-based Danjay Music & Video
and Atlanta-based Nova Distribut-
ing Corp., are passing the hikes
along to their retail accounts. But
others, including Los Angeles-
based City-1 Stop, are standing pat
for now.

Danjay president Evan Lasky, who
also heads the 86-store Budget
Tapes & Records franchise, ex-
 plains that one-stops did not imme-
diately institute WEA hikes be-
cause residual effects from the dis-
 tributor's fourth-quarter stocking
program "kind of washed out the in-
crease for the first 30 days."

While some one-stops are raising
prices for all labels, Danjay is only
moving up WEA product. Says
Lasky, "We felt it unfair to raise
across the board and also that
would encourage the other vendors
to raise prices."

Danjay had not yet settled on a
specific increase at presstime, but
Lasky says the company's WEA
hike "ought to give me a couple
more cents." As for the effect on
consumer prices, he estimates "by
the time it gets out there at retail, it
could be 40-50 cents."

"The loose price situation is ridic-
ulous," says Steve "Bud" Libman,
executive vice president of Nova.
"WEA is 25 cents more on loose than
any other vendor."

Nova is raising WEA's $8.98-list
titles from $5.77 to $5.91, and CDs
from $11.49 to $11.99. "Those are the
two most critical price points," says Libman, who adds that no other
hikes will occur on Nova's remaining
labels. "Actually, WEA was low on 45s.
Their new price more or less brings
them in line with other vendors be-
cause everyone else went up eight
months ago."

Libman says that in announcing
the adjustment, WEA's sales exec
Sara Libman explained that it initially ab-
sorbed the distributor's price hike
"hoping WEA would come to its senses, especially since no other la-
beIs have followed suit.

Pat Moreland, director of City-1
Stop, says, "Years ago, when we did
differently mark RCA product af-
ter a price raise, the problem was
that other one-stops didn't. It was
very competitive then and it still is."

"As for the present situation, I
have a problem with raising on
WEA now because we didn't do any-
th ing when CBS changed its policies
eight months ago," Moreland adds,
referring to a 2% across-the-board
hike the latter major house took in
1986 (Billboard, March 15, 1986).

A WEA executive explains the
thinking behind the new pricing pol-
icy: "Ten years ago, the percentage
of business that we did with retail
wholesalers was relatively steady. The
reversal of what it is today.

"That's not a slam at the whole-
 sale, because they provide a very
important function for us. The prob-
lem was that, in order to get all of
these prices in line, the wholesaler
took the biggest hit."

The WEA executive suggests
that a solution to the rack's dilem-
ma would be to introduce variable
gearing, noting that the new WEA
structure sets the stage to follow
CBS in eliminating list prices. "Let's
say, for a WEA record than they do
an MCA record. Ultimately, the con-
sumer decides what the fair price
should be, and if we find we're too
high, we'll have to adjust our
pricing."

"It was never our intention that
they would never pass [the in-
crease along], I think the strength of response from the rackjobber is a
little surprising."

FOR YOUR CONSIDERATION
1986 GRAMMY Nominee
"Best Comedy Recording"

BOB & RAY
A NIGHT OF TWO STARS
Recorded Live At Carnegie Hall
Celebrating 40 Years Together

Developed & Produced by Larry Josephson
For The Radio Foundation, Inc.
New York City (212) 595-1837

Distributed on the RADIOART and MIND'S EYE labels

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THE BROADCASTING INDUSTRY COMMUNITY - PART 2

The broadcast community has given Fowler fairly consistent good marks. John Summers, senior exec-
utive vice president of the National Assn. of Broadcasters, cites the out-
going chairman for his "tremen-
dous accomplishments which have
benefited the public and the indus-
ty."

Not everyone involved in broad-
casting embraced Fowler's conser-
"The commission has also begun its inquiry into allowing AM sta-
tions to use multiple "synchronous"
transmitters to enhance and extend
circuit coverage, and more impor-
tantly, initiated a major review of
AM broadcast rules in hopes to fur-
th the "entrepreneurial initiative
of broadcasters."

In addition to hacking away at
hundreds of broadcast regulation
rules (ranging from licensing terms
to station logs, Fowler also stumped for First Amendment rights for broadcasters, and was of-
ten quoted as saying they should
have the same rights as newspa-
sers. In a 1982 speech, he said that
if a broadcaster "plays fast and
loose with an advertiser or a ratings
service, it'd be a matter for the local
court, not a federal agency."

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Not everyone involved in broad-
casting embraced Fowler's conser-
ve marketplace- forces philo-
"weakening especially those con-
"the quirks of minority and female
earns into broadcast ownership,
fading public service guidelines,
and his hands-off approach to
content regulations."

By and large, Fowler's deregula-
tory, marketplace approach to
broadcasting has worked, with the
notable exceptions of AM stereo
(broadcasters say his decision to
leave the choice of a system stan-
dard to the marketplace has slowed
down growth in that area), and
must-carry provisions in cable TV.

ANTIPRIVACY BILL
(Continued from page 3)

Title V would establish an Office
of Consumer within the office of
the U.S. Trade Representative,
which would coordinate Congress' part in negotiation and retaliation ini-
tiatives.

In introducing the bill, Wilson
took on Canada, criticizing its re-
cent decision to increase the mini-
 mum quota of Canadian-produced
programming on radio and televi-
sion stations as a "double stan-
dard." He pointed out that Canada
also "expropriated" U.S. satellite
and cable TV signals "without pro-
viding any compensation to [U.S.]
copyright holders."

The bill was referred to the Fi-
ance Committee.

SEATEN BILL IMPEMENT
(Continued from page 2)

the top of its legislative agenda.
RIAA's incoming president, Jay
Berman, has said that a DAT bill is a
top priority, and the trade group's new
Washington headquarters, at
1200 10th St. N.W., underscores
the seriousness with which the RIAA
views cooperation and trade lem-
bs to wrestle with on Capitol

Hill this year.

The RIAA has also lent its sup-
port to a tough trade bill, S. 385, in-
trouded Jan. 20 by Sen. Pete Wil-
son, R-Calif., and five others. (See
separate story, page 5). It also plans to reintroduce its home-taping bill
dealing with analog tape record-

CAREY L. HOLLAND
ALABAMA MUSIC HALL OF FAME AWARDS CEREMONY

(Continued from page 6)

Fantasy Acquires Pablo

(Continued from page 6)

was speculated that the union would strike whether the plan to eliminate the funds, a stand record companies insisted upon. The MPTF proviso calls for contributions by record companies of about 0.5%, less deductions, on the list price of recordings sold that were covered under AFM jurisdiction. The money, which amounted to about $9.5 million last year, is earmarked for union scale payments to participating free performances in various local territories in the U.S. and Canada.

A similar percentage of sales revenue is called for in the SPF, but here the funds are used as a de facto royalty for union musicians who participate in recording sessions. It is understood that under the new agreement contributions to the SPF would be cut by 10%. The floor below which royalties would not be paid was raised to 25,000 sales. One concession to the AFE in the deal was the increase in the list-price cap to $10.98 in the case of compact disks. It remains $9.86 in the case of LPs and cassettes, however.

The proposed agreement calls for increases of 4% in session wages in each of the pact’s three years. An increase is also called for in label contributions to the union’s Pension & Welfare Fund.

FINANCIALLY SPEAKING

(Continued from page 90)

societies will not register a contract for less than three years.

Collection and retention periods also need to be considered. How long can a subpublisher collect money for you? It probably isn’t fair if a deal ends on Dec. 31 without an additional collection period for the subpublisher. Since all societies account many months late and some, like GEMA in Germany, only once a year (for performances), the subpublisher would be unable to collect royalties actually earned during the term of his agreement if his right to collect was cut off on the date of contract expiration. Thus, most original releases.

The label plans releases by country-oriented rockers Rank & File, eccentric folk singer Cindy Lee Berghill, and a trio album by guitarists Richard Thompson, Henry Kaiser, and Fred Frith this year.

As for hitmaker Vera’s future on the label, Stewart admits that the singer is being wooed by a number of major suppliers, but adds, “There’s a chance there may be a new Billy & the Beaters record on Rhino/Capitol later this year.”

Ten by Buddy Killen, one of the original inductees into the Alabama Music Hall Of Fame and a music supervisor for the ceremonies.

Sun Records founder Sam Phillips used his acceptance speech to lambast the pace of the show. “This is a disgrace,” he said, adding, “I might be more grateful under better conditions.” That it took Phillips more than 15 minute to vest his plume was a fact not lost on the dwindling audience.

Grazz pioneered touring big-name jazz concerts in 1944 with the establishment of Jazz At The Philharmonic; his recordings of these shows, featuring such titans as Lester Young, Charlie Parker, and Coleman Hawkins, were the first live jazz releases.

Grazz’s track record as a manager of top-flight jazz talent is also well-established; his clients include Fitzgerald, Peterson, and guitarist Joe Pass.

CHRISS MORRIS

SPECIAL PERFORMANCE: Corazon Aquinos 1st Year Anniversary

• First week adds:

- Knx-Fm Los Angeles
- WnEw New York
- KtCz Minneapolis
- KblE St Louis

• Their first album in six years

• Digital Recordings

• All new songs
MCA Video Hikes ‘A’ Titles $89.95 ‘Legal Eagles’ Due In April

LOS ANGELES: MCA Home Video becomes the third program supplier to move to the new $89.95 price point for home video movies with the April release of “Legal Eagles.” CBS/Fox Home Video and RCA/Columbia had previously hit the $89.95 list-price corridor with “Animals” and “Stand By Me,” respectively. HBO/Caroon is expected to follow suit shortly. It had been a considered a $89 suggested list tag but is likely to follow the same pattern as the three majors. Woody Allen’s “Shadows &amp; Fog” is predicted to be HBO/Cannon’s first entry at $89.95.

Additional titles at the higher price point are Gene Gibbs, president of MCA Home Video, will be chosen on a title-by-title basis.

Elektra Acts On ‘Arab’ Track

BY JIM BESSMAN

NEW YORK: Elektra Records has agreed to apply stickers to the album “The Cure” in future shipments, stating that the song “Killing An Arab” is not racist. The label also is asking radio programmers to cease airplay of the track.

The actions, in addition to others taken by the label and the group, came in response to pressure from the American-Arab Anti-Discrimination Committee (ADCC), which has charged that the album’s promotion anti-Arab sentiments in the U.S. (Billboard, Dec. 13, 1986).

According to the Cure’s Robert Smith, “Killing An Arab” is based on the Albert Camus novel “The Stranger” and contains “absolutely no element of racism whatsoever.” However, the band admitted through manager Chris Parry that the song could be misunderstood.

Stickers For Core Album

In addition to written requests to album rock and college stations seeking termination of airplay of the song, Elektra will apply stickers to the album in all future shipments this spring and in the second quarter of 1987. The label will make the same request to the album and the associated Elektra Entertainment videotape, “Staring At The Sea,” with the message that the song “decries the existence of all prejudice and consequent violence.”

The sticker, which also condemns the song’s use in “furthering anti-Arab feeling,” is being sent in quan-
tity to U.S. retailers through WEA distribution with instructions that it be immediately affixed to designated product. The sticker’s text will be printed directly onto all future product packaging.

The Cure also agreed to partake in a major benefit concert in the U.S. next summer, with proceeds going to U.S., Lebanese, and Palestinian orphanages.

Parry said that the group had a responsibility as an “international act of some repute” to ensure that the track not be “con- sidered in any way, shape, or form as racist propaganda.”

He added that the track will likely remain on the album. He says “core fans have the necessary understanding of the band’s work.”

The label also is asking CBS to cease airplay of the song pulled from the album.

FOR THE RECORD

The bullet for “Take It From Me” by the Commodores (Poly-
dor) will be off from this week’s Hot Black Single-
gles chart (page 30). The record advanced from No. 90 to No. 75 on the current chart.

INDIES Push ‘New Faces’

NAISHVILLE: Although the Country Radio Seminar’s produce-
ers have yet to release the lineup for the event’s annual New Faces Show, to be held Feb. 21, an unofficial list reveals a strong push from independents to gain exposure.

Of the 10 “new faces,” four are from the indies. Most gained their current chart visibility only last year.

The names of the acts were gathered from record labels, mana-
ges and the trade. A seminar spokesman says the organization has not released the list because it does not yet have confirmation from all the acts invited to take part.

Artists expected to perform at the show are Keith Whitley, RCA; Lyle Lovett, MCA; Sweethearts Of The Rodeo, Columbia; Tom Wopat, EMI America; A.J. Masters, Bermuda Dunes; Adam Baker, Reprise; Tyton, Warner Bros.; Reprise; Larry Boone, Mercury; and the Girls Next Door and Holly Dunn.

Last year’s new faces were Restless Heart, T. Graham Brown, Judy Rodman, the Forest Service, the Bellamy Brothers, Galena, Band, Billy Joe Royal, Randy Travis, Marty Stuart, Robin Lee, and Nichole Larson.

EDWARD MORRIS

GOLDEN OLDIES: The second annual Rock and Roll Hall of Fame induction dinner, held Jan. 21 in the Grand Ballroom of Manhattan’s Waldorf-Astoria hotel, climax-
ed with a full-star jam featuring Bruce Springsteen, Chuck Berry, Keith Richard, Sting, Roy Orbison, B.B. King, John Fogerty, Joe Cocker, Cheets, Halley, Must Hall, John Oates, Bo Diddley, Carl Perkins, Wolf, Paul Butterfield, among others. Highlight of the session was Springsteen sharing the mike with Orbi-
on and Cocker in an emotional duet of “Tulsa Time.” Earlier in the evening, the 15 rock legends inducted into the Hall of Fame were Diddley, Perkins, Orbison, King, Ray Charles, Jerry Lee Lewis, Chuck Berry, Sonny Bono, etc., only.

CONCERTS: An early-morning wake-up call at the Delta hotel in New Orleans signaled that a commercial act’s home video im-
ages will be shot there. However, the unexpectedness of the selection has put some of the organization are
to come together in Chicago, where things have been
on the up and up. The concert will be filmed in a hotel, and publicists.

INDEPENDENT ACTS have been selected to be featured in HBO’s new $89.95 album “Take It From Me,” with artists ranging from the top of the Jan. 21 Billboard album chart.

One of the group’s possible contracts with the channel will soon be put in place.

MCA Video has already said yes to the job.

BACK TO TV WITHOUT THE PICTURE: Steve Ca-
ser has a new TV show. It’s called “Two to Tango,” and it will be on the channel.

A new show by Steve Careter will be on the channel.

Our RBU: Billboard’s man in Austin, Glenn A. Baker, has regained the title of “Rock Brain Of The Universe,” a writer’s award given out by the ASCAP Foundation.

“ALWAYS ON HIS MIND: When Ray Charles sings “Georgia on My Mind” on “The Johnny Carson Show,” it’s often done with a Tennessee accent, for the song was first popularized by the late Tennessee-born star in the 1950s.

THE ANTIPIRACY PUSH is frustrating many home video retailers, Teller said. They say they play an impor-
tant role in helping to combat the illegal copying of movies by retail offenders by alerting the MPAA, the film studio trade group, cooperating with the FBI, etc., only to learn that after they have helped convict the offenders, the A.B.A. Beautiful scenery in the movie, “The Great Lax”.

THE RACIAL/ARAB INTERNATIONAL picture is changing in the aftermath of December’s acquisition of full control of the company of Britain’s Bertelsmann A.G. RCA/Arionica chief Elliott Goldman will drop some international responsibilities but will pick up others in the areas of France and music in Latin America.

Still, some things are the same. The industry has not found a way to replace the marketing expertise it has lost by United Artists and other companies.

In the meantime, however, Goldman is overseeing production of the movie “The Great Lax,” with funding from the A.B.A. Beautiful scenery in the movie, “The Great Lax.”

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Analysis of the music print market
An update on video rights as they pertain to music copyrights
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