The Progressive Reign Of Genesis
In 1986, there were two ingredients for an unforgettable night.
Centralized Licensing Stirs European Royalty Debate

BY MIKE HENNESSEY

This is the first of two parts.

LONDON. Battle lines are being drawn in Europe for what could develop into a highly disruptive and acrimonious conflict over the collection and distribution of mechanical royalties.

The critical situation has arisen partly because GEMA, Europe’s most powerful authors society, has decided to join the BIEM, the Paris-based international bureau that negotiates mechanical royalties with the record industry, and partly because of the European Economic Community principle that the EEC be regarded as one integral territory allowing the free flow of product among member states.

This means that record companies with a valid license have the right, under EEC law, to centralize the licensing of their product for continental Europe in one country.

(Continued on page 90)

Initial Orders Top $17 Million CDs Bring Back Beatlemania

BY DAVE DIAMINTO

LOS ANGELES. With guarded optimism, retailers across the country braced themselves for the Feb. 26 arrival of yet another Fab Four in their stores.

But for this new quartet—the first of Capitol’s long-awaited Beatles compact disk releases—the word “performance” is taking on an entirely new meaning.

Coming directly on the heels of Bruce Springsteen’s five-record box set, which many retailers priced so low they lost substantial profits, the Beatles CDs are being ordered in record numbers to be sold at competitive prices.

Capitol’s recently publicized estimate of initial orders—350,000 per title, worth roughly $17 million—has been described as “too low now” by a company spokesman.

The general consensus? Retailers see the Beatles CD lineup as an automatic sale and are ordering accordingly. But sensitivity about pricing, spurred by the Springsteen box-set issue, has in many cases prompted dealer wariness.

(Continued on page 88)

Hit Acts Power Indie Distributors

BY LINDA MOLESKI

NEW YORK. Fuelled by the success of Run-D.M.C., Doug E. Fresh, and the Timex Social Club, among others, independent distributors are reveling in their most profitable period in years. And, while many reject revenues up nearly 35% over a year ago, the increase in hit product from indie labels is not just boosting billing. Distributors say it has given them renewed credibility at radio and retail.

Now, with Solar Records set to join the ranks of independently distributed labels, distributors are optimistic about attracting other labels currently handled by the majors.

“Doors have opened for us,” says Noble Womble, promotion man for Dallas-based Big State Distributors. “We’re getting more and more reputable now. People are taking notice that we don’t have schlock product anymore.”

According to John Salstone, co-owner of Chicago-based M.S. Distributors, “...the independent distributor is finally being recognized as a legitimate force.”

(Continued on page 91)

Friends’ Earns Grammy: Simon, Winwood, Too

BY PAUL GREIN

LOS ANGELES. The Grammys, which have been edging from their traditional adult contemporary emphasis to more mainstream pop-rock in recent years, took a big leap in that direction Feb. 24 with this year’s 25th annual awards presentation. Paul Simon’s controversial “Graceland” won the Grammy for album of the year, while Steve Winwood’s “Higher Love” was an upset winner for record of the year.

Simon’s album has stirred considerable controversy because portions of it were recorded in South Africa. But its victory at the Shrine Auditorium here suggests that the severe restrictions on recording in South Africa have been lifted.

(Continued on page 79)
Beatles Break Out On Home Vid Too

‘Help!’ & ‘Hard Day’s Done Digitally

BY JIM MCCULLAUGH

LOS ANGELES The CD-led Beatles resurgence is fueling a flurry of activity on the home video front.

Among the developments:
- A digital stereo hi-fi version of “Help!” the group’s 1965 color feature, which has just been released to video by MPI Home Video. The film has not been seen theatrically for six years.
- “The Making Of A Hard Day’s Night” is being readied as an educational tool. Also an MPI project, it features a performance of “You Can’t Do That” which was edited out of the original film. Interviews with the film’s director, Richard Lester, and producer, Walter Shenson, will be included. A spring release date is anticipated.
- “It Was Twenty Years Ago Today...” is a combined Granada Televisión International, EMI, and Picture Music International venture. will be available from a June 1 U.K. television premiere and a possible subsequent U.S. broadcast date. For the two-hour “time capsule” documentary will feature music video from “Stgt. Pepper’s Lonely Hearts Club Band” as well as rare and never-before-seen archival footage. It is timed to coincide with the CD release of “Stgt. Pepper’s.” A U.S. home video distribution deal is being negotiated.

Chicago-based MPI says it has already readyed 45,000 copies of the $69.95 “Help!” cassette, four times the initial pace of “A Hard Day’s Night.” That title was released in 1985 by MPI at $69.95 and was re-released in a digitally remastered version in 1985 at $39.95.

Home video observers expect a resurgence of interest in other Beatles-oriented home videos, such as “The Compleat Beatles” on MGM/UA, “Ready Steady Go! The Beatles” on Sony Video Software, and “Magical Mystery Tour” on Media Home Entertainment.

MPI, according to Jaffer Ali, vice president of sales, will supply stand-ups, key rings, and other promotion material to video dealers, and it...

(Continued on page 88)

Paramount: Pay-Per-View Will Promote ‘Top Gun’

LOS ANGELES Fresh from its unique “Top Gun” videocassette tie-in with Diet Pepsi (Billboard, Jan. 31), Paramount is adding another wrinkle to home video promotion.

On May 1, the Paramount Televisión Group will be offering its pay-per-view (PPV) affiliates the opportunity to encourage viewers to apply the $4.50-a-package against purchasing cassette copies of the “Top Gun” film and CBS Records’ audiocassette soundtrack. The studio claims this Double Take promotion will be the first time both PPV and videocassette sales have been promoted simultaneously.

Participating cable operators will receive the cassettes at a wholesale rate, in effect involving them in the videocassette distribution channel. At the same time, according to Alan Cole-Ford, vice president of the Video Division of Paramount’s Televisión Group, it will enable cable operators to increase their revenues.

PPV is a sore point for some video dealers, who maintain it hurts both sales and rentals of new movies. In this case, “Top Gun...” (Continued on page 83)

‘More New, Exciting Artists Than I’ve Seen In 30 Years’ Mood Upbeat At Country Radio Seminar

BY GERRY WOOD

NASHVILLE The perennial charges and countercharges were downbeat, but the overall mood was upbeat at the 18th annual Country Radio Seminar, held here Feb. 19-21.

Research results and constant references to so-called new acts as Randy Travis, Steve Earle, Dwight Yoakam, Lyle Lovett, and Sweethearts Of The Rodeo kept the focus positive despite enough family arguments to start a feud.

“They are more new, exciting artists than I’ve ever seen in the 30 years I’ve been involved in the industry,” said Mike Oatman of Great Empire Broadcasting, Wichita, Kan. “So combined Grand Ole Opry and Country Radio Broadcasters, which sponsored the seminar, also praised “new investment by record labels in the market.”

For the first time, the radio industry was fed the findings of a survey commissioned by the Country Music Assn. through Market Data Corp. of Chicago. According to Market Data’s Bruce Miller, the survey uncovered a huge potential audience that country music can capture with the proper changes.

The market study—based on interviews with music buyers, country and noncountry, in 12 major U.S. cities—pointed large numbers of fans of country music, mostly adult, who Miller outlined methods to attract that audience, including the need for performers to be more glamorous, sophisticated, yet easy to identify with.” and for “stories, lyrics, poetry, instrumentation, and production elements... to be more involving and gratifying.”

Consumers of all age and demographic categories can be converted to country, according to Miller, and programming should be expanded to include a wide range of sounds “to cover the spectrum of opportunities.”

Keynote artists Barbara Mandrell and Larry Gatlin pushed for greater acceptance of new acts and sounds. Said Mandrell, “It’s hard for a DJ to develop his own radio personality, let alone the personal style of his musical guest, when the most exciting thing he has to say is ‘You’ve just heard 10 songs back to back.’” She urged a comeback for personal radio.

Gatlin got the programmers’ attention by confessing: “For a long time, I didn’t like you kids of bitches, and most of you kids of bitches didn’t like me because...” (Continued on page 89)

Winning Lineup. Artists honored at the British Record Industry Awards ceremony enjoy their moment of triumph. Pictured in the front row are the Bangles, from left, Susanna Hoffs, Vicki Peterson, Michael Steele, and Debbi Peterson, who were voted best international group. Standing in the back row, from left, are Neil Tennant of Pet Shop Boys (best British single), Stedman Pearson of Five Star (best British group), Paul Simon (best international solo artist), Peter Gabriel (best British male artist), Denvece Pearson of Five Star, Eric Clapton (outstanding contribution to British music), Five Star member Doris Pearson, and Mark Knopfler of Dire Straits (best British album).
### March Hot Album Releases

Ten albums are slated for release in March by artists who hit gold or platinum with their last release, or in the past 12 months. All are single-disk sets listing for $8.98 unless otherwise noted.

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
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<td>Bob Clearmountain, Bryan Adams</td>
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<td>MCA</td>
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<td>Dolly Parton, Linda Ronstadt, Emmylou Harris</td>
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<td>Warner Bros</td>
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<tr>
<td>Simply Red</td>
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<td>Spandau Ballet</td>
<td>Through the Barricades</td>
<td>Epic</td>
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<td>Thompson Twins</td>
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<td>Various</td>
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<td>White Noise</td>
<td>Two's Missing</td>
<td>MCA</td>
<td>March 23</td>
<td>Various</td>
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### Superstar Winds Blow In March Releases

BY STEVE GETT

NEW YORK - The first wave of potential hit rockbusters is on the way. After the January and February doldrums, the platinum winds could finally pick up with new albums from Bryan Adams, U2, Simply Red, Night Ranger, Peter Wolf, Whitesnake, and the superstar trio of Dolly Parton, Linda Ronstadt, and Emmylou Harris. Eagerly anticipated product from Michael Jackson and Whitney Houston, however, has again been delayed.

A&M is optimistic that the new Adams album, "Into The Fire" (due March 30), will match the multiplatinum success of 1984's "Reckless." The latter spawned the hit singles "Heaven," "Run To You," and "It's Only Love." Leadoff single from the Canadian rocker's latest album is "Heat Of The Night," shipping March 17 in 7-inch and cassette configurations.


EMI America is releasing Wolf's second solo album, "Come As You Are," on March 20. The album's title track, just out as a single, shows Wolf returning to his J. Geils Band rock base and has drawn positive radio response.

Simply Red hit gold in 1986 with its Elektra debut album, "Picture Book," featuring the No. 1 Hot 100 hit "Hold on to the Nights." The British act's Alex Sadkin-produced second album, "Men And Women," is due in stores Friday (6).

On the flip side, Night Ranger has a March 23 release date set for its new MCA album, "Big Life," the follow-up to 1987's "Sev en Wishes." Geffen was high on the band for a new album from Whitesnake, the group formed by ex-Deep Purple vocalist David Coverdale. Produced by Mike Stone and Keith Olsen, "Whitesnake" ships March 16.

### Executive Turntable

BY BILL HOLLAND

WASHINGTON: The All-Industry TV Music License Committee, in conjunction with officials of the National Assn. of Broadcasters (NAB), briefed more than 300 lobbying broadcasters last week on the brand-new source-licensing bill, introduced Feb. 23 in the House.

The broadcasters, according to the committee and NAB staff, have given high priority to the source-licensing bill, one of their top legislative concerns.

The legislation, introduced by Rep. Frederick Boucher, D-Va., would end the separate blanket licensing of music used in syndicated TV programming. Local non-network TV stations have been pushing for a license arrangement that would require that music rights be bargained for, purchased, and conveyed through the same source-licensing arrangements of all the other copyright elements of TV shows.

Boucher introduced a similar bill in the last Congress and eventually lined up 166 co-sponsors, although the bill stalled in a subcommittee last summer. This year's bill has two revised sections that propos ents say will provide songwriters with residual payments and a right to a percentage of the gross revenue from negotiated licensing (Billboard, Feb. 28). Opponents from the performing rights organizations and songwriter and publisher groups say that even with the new provisions, any bill that eliminates blanket licensing and mandates a one-time source license that instead is inequitable and would (Continued on page 80)

Meet Nona. EMI America Records executives congratulate Nona Hendryx on "Female Trouble," her upcoming debut album for the label, during a special reception in Los Angeles. Pictured with the artist, from left, are Jim Mazza, president of EMI America; David Berman, president of Capitol Industries-EMI Inc.; Joe Smith, vice chairman and chief executive officer of Capitol Industries-EMI Inc.; Michael Barrackman, vice president of ad; East Coast, for EMI America; and Neil Portnow, vice president of ad for EMI America.

Vicki Germaine becomes creative director for Deniz Productions in New York. She was head of Number 9 Musical Entertainment.

Tom Finch is appointed director of production for Elektra/Asylum Rec ords in New York. He served in a similar capacity for Gramavision.

RECORD COMPANIES. In restructuring of its rock radio promotion division, PolyGram Records makes the following appointments: Calvin Lew as national director, West Coast; Drew Murray, national director, East Coast; and Brenda Romano, national field manager for rock radio promotion. Lew was local promotion manager in Seattle and San Francisco. Romano was manager of national adult contemporary promotion. Murray was national director prior to the reorganization.

Jeri McManus is named vice president and chief art director for Warner Bros. Records in Los Angeles. She was upped from art director.

Brenda Winfield is named national promotion director for Optimism Inc.

Meet In Conjunction With NAB

BY BILL HOLLAND

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in Los Angeles. She was with MCA.

RETAILING/DISTRIBUTION. Robert F. Cook is named managing director of National Video's PPT distribution division, in Portland, Ore. He was general manager and executive vice president for Continental Video.

HOME VIDEO. Stephen Poe is appointed senior vice president of acquisitions and programming for CBS/Fox Video in New York. He was an independent counsel to United Artists Pictures.

Dick Sano is made vice president, Far East, for Vestron Video International, back from Japan. He was manager of the international department for Nippon Herald.

Lawrence R. Meli becomes vice president of program development at Rainbow Home Video in Woodbury, N.Y. He was with SportsChannel in New York.

PUBLISHING. Cherie Fonorrow is named director of creative operations, U.S., for PolyGram's music publishing companies in New York. She was East Coast creative director and international manager for Chrysalis Music.

(Continued on page 80)
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Holiday Weekend Lures Big Traffic
Catalog CDs Keep Retail Rolling

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

NEW YORK The combination of Valentine's Day and a long weekend turned out to be a winner for music retailers, with larger increases showing up for chains staging sales during the Feb. 13-17 period. Compact disks, carry-over hits from the fourth quarter, and developing artists helped dealers spur sales during the Presidents' Day weekend, a spot in the winter calendar that—weather permitting—is traditionally strong for music merchandisers.

Interestingly, the key selling period coincided with the National Assn. of Recording Merchandisers (NARM) convention, which drew brass from most chains to Miami Beach. But this was not a case of "When the cats away, the mice will play." Instead, staffers at many stores posted impressive numbers.

"We should go away more often," says Tom Pettit, director of merchandising for the 7-store Record World chain, based in Roslyn, N.Y.

"The weekend itself was strong, and for the week overall we were up by 15%," says Pettit. "Monday [the holiday] was, if not the biggest day of the week, certainly close to it. Saturday tends to be our biggest day; the Monday numbers were right up there."

"Fantastique" is how Stan Goman, Tower Records' senior vice president, describes the 47-store network's long weekend. "It was our biggest weekend of 1987."

"Regardless of how you're going to be that good a holiday," says John Quinn, director of retail operations for the 100-store Sound Warehouse chain. Quinn attributes strong sales for the Dallas-based chain to increased traffic on the Monday holiday with Valentine's Day sale with the theme "Sweet Sounds At Sweet Prices."

Dealers say 1986 releases by Bon Jovi, the Beastie Boys, Georgia Satellites, Bruce Hornsby, Genesis, Peter Gabriel, John Lennon, Anita Baker, Huey Lewis & the News, Paul Simon, and Robert Cray were among the weekend's top sellers. Regional action was also seen for titles by Freddie Jackson, Miki Howard, and George Strait.

A happy surprise was logged by Poison, whose "Open Up." (Continued on page 8)

Championship Season. Anis Records executives meet to celebrate the label's most successful year and to discuss plans for 1987 at the company's executive retreat in Palm Springs, Calif. Shown, from left, are Don lenner, senior vice president of marketing and promotions; Richard Cannella, vice president of sales; Sall Licata, president of RCA/Anis/A&M Distribution; and Roy Lott, senior vice president of operations.

Beasties Creep To The Top: "Ill's First Rap Album To Hit No. 1 On Pop Chart

Beastie Boys' "Licensed To Ill" this week becomes the first rap album to reach No. 1 on Billboard's Top Pop Albums chart. DMC's "Raising Hell," peaked at No. 3 in September.

"Ill" also becomes the first debut album to reach No. 1 since "Whitney Houston," which hit No. 1 one year ago this week. Only four other debut albums have topped the chart so far in the '80s: Stevie Nick's "Bella Donna," the Go-Go's "Beauty And The Beat," Asia's self-titled album, "Men At Work's "Business As Usual," and Quiet Riot's "Metal Health."

As we're not sure what this means, but the last four No. 1 albums have been by acts from the Northeast. Bon Jovi and Bruce Springsteen & the E Street Band's "Born In The U.S.A." both yielded seven; Lionel Richie's "Can't Slow Down" spun off five.

Four albums by female artists have yielded four top 10 hits: Cyndi Lauper's "She's So Unusual," Madonna's "Like A Virgin" and "True Blue," and Whitney Houston. "Let's Hang On," Jackson's first ballad hit following four pop/dance/funk singles, also leaps into the top five this week on the Hot Black Singles and Hot Adult Contemporary Singles charts.

The single's multi-format success enables Jackson's "Control" album to return to the top five on the Top Pop Albums chart this week for the first time since August, incidentally, Genesis' "Invisible Touch" album also returns to the top five this week for the first time since August.

Fast Facts: Bon Jovi's "Livin' On A Prayer" remains at No. 1 on the Hot 100 for the fourth straight week. That song is the longest that a rock-oriented single has held the top spot since 1984, when Prince & The Revolution's "When Doves Cry" and Van Halen's "Jump" each logged five weeks at No. 1.

The Jett's "You Got It All" jumps to No. 3, matching the peak position attained last June by " Crush On You," the group's first crossover hit. "You Got It All" was written by Tony-winner Rupert Holmes, "a big hit for his own single "Escape (The Piña Colada Song)" topped the chart in December 1979.

Linda Ronstadt & James Ingram's "Somewhere Out There" jumps to No. 4, becoming the sixth top five hit written by the venerable team of Barry Mann & Cynthia Weil. The smash follows the Rich- Towners: "You've Lost That Lovin' Feeling," and "Soul And Inspiration," both of which hit No. 1. Dolly Parton's "Here You Come Again," which reached No. 3, and Sergio Mendes "Never Gonna Let You Go," and Paul Revere & the Raiders' "Kicks," both of which hit No. 4. We should note, in addition, both Mann and Weil have written top five hits with other collaborators.

Bruce Hornsby & the Range's "Mandarin Rain," jumps to No. 9, giving Hornsby and his brother John two songs in this week's top 10. The two also collaborated on Huey Lewis & the News' "Jacob's Ladder," which is No. 2 for the second straight week.

Crowded House's "Don't Dream It's Over" jumps to No. 11 from notches to No. 25, giving songwriter/group leader Neil Finn his first top 20 hit. Finn's former group, Split Enz, peaked at No. 58 in 1980 with "I Got You."

Loose Ends' "Slow Down" jumps to No. 1 on this week's Hot Black Singles chart. It's the second No. 1 black hit for the group, which first topped the chart in July 1985 with "Hangin' On A String." It's RCA's third No. 1 black hit in three months, Follow- ing Ready For the World's "Love You Down" and Bobby Brown's "Girlfriend."

We Get Letters: John Farkas of Cleveland notes that the Human League's "I Need Your Lovin' is" the group's follow-up to the No. 1 smash "Hum- man," recently peaked at No. 44. Farkas reports that this isn't the first time that the follow-up to a Human League chart-topper has failed short of the top 40. "Love Action," the follow-up to "Don't You Want Me," bubbled under the Hot 100 in 1982. The last act to fail short of the top 40 with the follow-up to two No. 1 hits was Queen, with their runner- up in 1980. "Crazy Little Thing Called Love" and "Another One Bites The Dust" both went crazy on the charts, but the follow-ups both hit the dust.

And Anthony Rolfe of Rochester, N.Y., notes that Chicago's "Will You Still Love Me" is the group's top 40 hit not to feature Peter Cetera on lead vocals since "Harry Truman" in 1975.

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$1 Prebate' Primo Cushions Move

HBO/Cannon Hikes Price

BY AL STEWART

NEW YORK HBO/Cannon Vid.'s move to a higher price point on major releases will be accompanied by an unusual promotion that re- quires TV viewers to pay $1 to visit a participating video store. The "prebate," or as the company termed it, is being offered in conjunction with the release of "Nothing In Common," the first video marketed by HBO/Cannon at the new list price of $89.95. The offer is designed to encourage consumers to bring a newspaper coupon worth $1 to a video store and receive a sticker from the dealer. When the stickered coupon is mailed to HBO/Cannon, the consumer will receive $1 for it.

HBO/Cannon, which joins CBS/Fox, RCA/Columbia, and MCA in upping the $10 price on major titles, hopes to gener- ate more rental turns for retailers with the promotion. Accordingly, the company believes that retailers will make a significant commitment to the title despite the price hike.

HBO/Cannon estimates that approximately eight rental transactions will be generated for each store as a result of the prebate. The concept is to get people to go to the store at least twice, says HBO/Cannon CEO Frank O'Connell. "First they will go in with the coupon to get the sticker and then they will probably go back to rent the tape. We're trying to stimulate multirentals and increase the total number of rental transactions for the retailer."

The company plans to run the coupon in a "Noticing The Canonical" advertisement that will appear in USA Today. When consumers go to one of the 23,000 video stores participating in the program to receive their sticker, "no one will walk out without renting something," says O'Connell. "USA Today has a circulation of 17 million, so if there is a redemption rate of 10%, there will be 170,000 people going into video stores as a result of the prebate."

ASCAP Has Record Year

NEW YORK ASCAP, by generat- ing a 32% increase in foreign dol- lar sales, set a new record in revenues last year.

The performing rights society posted a 3% overall increase to bring total revenues to $252 million, compared with $244.1 million a year before.

BMI, ASCAP's main competing performance rights group, does not publicly report its financial state, but it is thought that BMI revenues last year amounted to about $150 million.

While ASCAP's showing domes- tically was down 1% to $395.1 mil- lion, this flat result was more than compensated for by foreign income.

Overseas produced $40.2 million, compared with $30.4 million in 1985. ASCAP generated further in- come from investments ($5.7 mil- lion) and membership dues ($60,000).

Distribution by ASCAP last year amounted to $168 million, compared with $203 million a year before. Do- mestic distribution totalled $161.6 million, up $171.5 million.

ASAP salaries and expenses were up 11% to $47.7 million, about $18.3 million more than anticipated.

ASAP members were apprised of the society's finances at a semi- annual meeting Feb. 18 in Los Ana- geles.

By Paul Grein
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IMMC is a joint venture of Music & Media, the Golden Rose of Montreux and Billboard.

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Music Listeners Captured
SHOCK RADIO: CHALLENGE OR PROMISE?

BY DAVID BOLGER

However one might feel about the emergence of "shock radio" as a format, there can be no denying that it is generating the kind of excitement and controversy not seen since the early days of progressive radio.

The format evolved as a natural response to an industry that had stopped moving forward creatively. Both gave programmers reason to question the wisdom of format playlists, highly structured shows, and generic glee-Dorchester-style humor.

As today’s FM became distinguishable from AM in the ‘50s, the shock, long overdue, became inevitable. And just as in the late ‘60s, this new wave will produce its share of stars and casualties.

Howard Stern is generally recognized as the innovator of this new style. He and his team of industry outsiders have done nothing less than change the way we think about radio.

The music industry has a stake here. All-talk radio shows aimed at a younger demographic do nothing to promote records or break new artists. And the effect is magnified as many outlets abandon rock for other musical formats.

Stern’s show, or others like it in major markets, could have a marked effect on the introduction of new product. It’s a phenomenon that demands scrutiny.

A closer look at his show will reveal that Stern isn’t really very "shocking" at all, which is why I use the term "improvisational radio." Many of his critics are offended by his language. But in reality, his language is not significantly different from casual speech among friends. We may not be as witty, but we use the same words.

What Stern really object to is his sometimes brutal honesty and his revelations about human nature, which many of us might rather not think about. Like it or not, there’s a little of Stern in all of us, and this is the recent spate of letters from Philadelphia (some of which may be found on the back page) that have put the FCC into a delicious pickle—the current administration has taken a nonregulatory approach to the industry, but at the same time Stern offends its conservative sensibilities.

If those folks tend to take a very narrow view of the Constitution (except, recently, the Fifth Amendment), but I believe that if push comes to shove, this judgment would come to this one.

‘What you can or cannot say on the air will have to be settled’

David Bolger is senior writer for the Duck & Cover Group and the president of Citizens for a Funner Future, a pro-comedy PAC.

All of the publicity has, of course, only helped build Stern’s listener- ship. (The late Doug Kenny once said, "The only bad publicity is if you're not famous." It has produced an interest and level of street talk similar to the debut of "Saturday Night Live." I do not believe that I am the only one getting up just a bit earlier to catch more of the show.

Stern has also produced a new phenomenon—the cliffhanger segue. These are the ones who say they despise the show, yet they’re thoroughly familiar with all of the routines. I wonder how many of these listeners are Arbitron diarists.

Stern has been working like this for years, waiting for the industry and his audience to catch up. He has created a demand that for the present, at least, only he can supply—masters of the art show reruns until he came along.

Listeners are not going to settle for shows that do the same thing at the same time every day, when they can tune into a show where absolutely anything can happen at any time.

Hopefully, this development will open people’s minds to other forms of unconventional programming and help make radio as exciting, important, and spontaneous as it once was. Stern’s somewhat-toned-down weekly syndicated show is really just that—humanizing the phenomenon of a true invasion of a truly national simulcast.

Local stations will have to provide a credible alternative to mainstream radio to maintain their own identities. A certain amount of risk taking will be necessary. The talent is already there, ready and waiting—and so is the audience.

Letters to the Editor

THE COUNTRY’S MUSIC

We read with interest Gerry Wood’s article, "The Rockabilly This Country Radio" (Billboard, Feb. 21).

Our station serves a radio market of more than 100,000. Since we signed on the dot, we have created two current country records from Billboard’s Hot Country Singles chart and one country album that's been on the chart for at least a year. The fourth record in our rotation is what we call "the music America grows up on," and that is a rock’n’roll oldie from the ‘50s, ‘60s, or early ‘70s.

We have never gotten into the argument of what country is and what’s not. If it’s good, we play it. We try very hard to develop a feel for what our listeners want, and they want to Haggard, Jones, Skaggs, Yoakam, Travis, the Girls Next Door, Fabian, Avalon, Beach Boys, the Beatles, and Elvis.

Our fourth annual Day In The Park concert, with special guest Billy Joe Royal, drawn a crowd of more than 2,000. We don’t need a consultant from New York or Los Angeles to tell us about our listeners. We know them.

True, we appreciate and sinecity and a desire to inform and entertain come through on radio. That has not changed, and it never will.

Baby boomers, now in the major-

ITY, love their rock’n’roll oldies, and those oldies blend together great with today’s country.

M. Dale McKinney

General Manager

Martin, Ky.

LOTS AT STAKE

Why is Billboard singularly attempting to alter the spelling of "disc" by replacing the "c" with a "k"? Should you succeed, please remember that many of us have a lot at stake. We committed to our company name several years ago with what we thought was proper foresight.

Carl Singmaster

Manistee D&G & Tapes

Columbus, S. D.

SPELLING IT OUT

I write to call your attention to a minor, but continuously nagging, error which shows up in your publication and others.

The patents, copyrights, and trademarks of all the optical media manufacturers and hardware and software companies suggest using "disc" in all their published releases. Yet you (and some others) seem to ignore this and continue to spell the word in a way that is incorrect. This suggests limited power of observation or a puerile grasping for the past.

Would advertisers seem to agree with me? Let’s walk off into the future together.

John M. Hartigan

Technicide Inc.

Troy, Mich.

Editor’s note: We have chosen to use "disk" rather than "disc" in the interest of consistency. I would be confusing, for example, to call a record’s "digital Jockey" and one who plays 45s a "disk jockey."

THE REAL KMET

KMET is no more! What a statement for rock’n’roll! The only thing is, KMET hasn’t been KMET since the Moorehead/Bellamy days, when its sound was still fresh and radio wasn’t so predictable.

KMET was built for rock’n’roll of the “Mighty MET” that broke groups and gave creativity a place to grow. It was something necessary, not something forced, and grew out of, but not because rock’n’roll isn’t for adults. It was because we’re all just too used to insulate the intelligence of the adult album rock listener, who has come to expect boring radio as a way of life and to be told it’s rock’n’roll.

Those people responsible for driving a good thing into the ground should realize changing formats and call letters is like applying Bono to a dead body. It looks better, but underneath it’s still the same old crap.

Long live KMET!

Booie Bondage

Program Coordinator, Radio-Tex

Dallas

THE CHORD THAT BINDS

Can I be reading correctly? The publisher of Gordon Lightfoot’s "If You Could Read My Mind" has filed suit against those holding the rights to "The Greatest Love Of All" (Inside Track, Feb. 21)? For copyright infringement?

I’m hypothesizing. The two songs have similar forms, share a few chords, and have extremely different melodies. I can think of more solid evidence for a lawsuit than this obvious musical theft. Some even of Gordon Lightfoot’s own works might be said to be derivatives of derivative works.

The point is this: A song can be original—and powerful—while still sharing some elements of another hit song. To litigate legal action in denial of this fact is absurd.

Micah Solomon

Chevy Chase, Md.

SPEEDING UP OBSCENENCE

I see that Larry Berger, program director of WPLJ New York, is pleading to keep the 45 rpm record alive (Billboard, Dec. 27, 1988).

If that is so, why does his station actually play music at 48 rpm? That sounds to me like an easy way to kill off the 7-inch single.

Charles E. Everett

Bridgewater, N.J.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.
Buzz Bennett Makes Bold Comeback
Veteran PD Offers Philosophy At Gavin Seminar

BY KIM FREEMAN

SAN FRANCISCO Buzz Bennett stole the show during the top 40 session at the Gavin Seminar here Feb. 19-20. Several top programmers swapped provocative opinions and ideas during the session, and few seemed to mind as Bennett announced his official return to radio and dispensed doses of his programming philosophy.

For roughly three years, Bennett was out of the business, suffering and then recovering—with the help of Cocaine Anonymous—from a serious cocaine addiction. Bennett is now national PD of the newly merged Hefel & Ginsberg radio group. In addition, H&G VP/programming, Peter KVTY-Y-99-Tales PD Mark Driscoll and Bennett are in the process of forming BuzzMark, a multifold media strategy and marketing firm.

Emphasizing simplicity, Bennett boiled down the success of a radio station to five factors: noticability; repetition with variation; brevity, "which has nothing to do with the clock"; creating the perception of familiarity; and the "Carney factor"—entertaining via economic delivery.

All of those factors, he said, "are awfully simple, and awfully hard to understand."

On observing radio of late, Bennett said, "Across the country, too many stations are suffering from self-identity crisis. It's the PD's duty to make a station No. 1 when it's not No. 1." He explained that the PD accomplishes this through role reversal in approaching the staff.

He used H&G's KYHL as an illustration. The top 40 bills itself as "gladiator radio," which Bennett called "a metaphor for the prone-to-vapor air. If they think they are No. 1, they will be." Y-99's gladiator image includes using liners like "Push the wimps away." Bennett said that the slogan was derived from the idea that gladiators "entered the arena as friends, but still had to kill each other. It implies compassion and a terrifying attack at the same time."

WXKS "Kiss 108" Boston PD Sonny Joe White applauded Bennett's aggressive approach. "I don't see enough people taking chances. It seems that too many of us are looking only at the dollar value of our properties and playing it too safe," White said. He did acknowledge that Kiss 108 had the numbers needed to make taking risks more palatable to upper management.

Tackling the topic of making a top 40 appealing to older demos, White said that Kiss 108 refers to itself as "user parts" and programs parts of the day specifically for the larger, "less splintered audience. We're playing a lot of classic oldies—many of which sound like music that's out today. That'll open up your demos." White also emphasized psychographic research. "It doesn't have to be all that expensive," he said. "It can be as cheap as buying a couple in a bar some drinks."

The discussion then turned to competitive tactics. KRBE Houston afternoon talent "Magical" Matt Allen talked about the wild attack that station used to beat out competitor KKBQ in the fall Arbitrons. Afterward, KRBE PD Paul Christy quipped, "One of the tricks of success is having to put up with a high-risk guy like that."

Christy called lengthy song sweeps a "nauseating concept," while Bennett suggested that high-profile personalities and the maintenance of "more music" perceptions could be achieved simultaneously by using "more music, less talk" liners. "We've got to say that matters, not the activity itself," said Bennett.

Bennett offered this tip on relating to an audience: "Internal projection creates external reaction." He continued, "Too many times, radio is talking at or down to people. It sounds corny, but you've got to bring yourself out. Be honest."

Noting that "many battles had been lost in the hallways," Bennett said, "I never knew a station that had fun and lost." He stressed the importance of giving staffers a feeling of "ownership" of some element in the station. "If you've got a part-time air personality who plays your Beatles special or whatever. Of course, you go over it with him. You've given them responsibility for something. That'll help make the whole of your station greater than the parts."

Acoustic promotion executive Don Jenner spoke for many labels in urging programmers to back-announce (Continued on page 20).

**New Age/Jazz/Light AC Combine In 'Consistent Mood'**

KTWV Gives Los Angeles A Mix Of Genres

NEW YORK "Sensual, uplifting, and melodic" are the key words describing KTWV "the Wave" Los Angeles, says announcer/jazz/AC radio station's program director Frank Cody, who retired album rocker KMET Feb. 14 to create the new station (Billboard, Feb. 21).

"Our star sound is our consistent mood," says Cody. "It won't change at all. The way listeners want to put themselves in a different mood? Cody admits that's one way of looking at it, but he says KTWV's mood is "not so much moody as uplifting. It's a feel good" station with a rhythm that's easy to lock into. In all three of our genres, we're choosing music that neither assaults your senses nor lulls you to sleep."

Cody also stresses that the Wave is specifically tailored to Southern California. "With all the space out here and the consistency of weather, the music we pick is in sync with the way people want here to feel."

"Some formats are foreground, some are background," Cody continues. "I think we are totally right down the middle. I believe listeners can actually focus on the content of this station. They can relax and be aware of what's going on here at the same time." Cody says the "integrity and depth" of the Wave's music will help listeners actively aware of what they're hearing.

From the new age pool, the Wave's core artists include Andreas Vollenweider, Lisa Story, Will Ackerman, Kitaro, Daryl Anger, Shadowfax, and others in or similar to Windham Hill Records' roster of artists. From the jazz field, KTWV's core performers include David Sanborn, Pat Metheny, Bob James, Stanley Jordan, Kenny G., Dave Valentine, etc. Selected tracks from the likes of Phil Collins, Sting, Anita Baker, Dire Straits, Paul Simon, and Bruce Hornsby make up much of the Wave's light AC/pop mix.

KTVW's music director Chris Brodie is a Los Angeles radio veteran and was with KMET for its last three years. She says her move into this completely different music field was facilitated largely by the presence of many small record labels based in Los Angeles, local retailers' pre-KTWV awareness of new age music, and her own naturally eclectic musical tastes.

"It is very time-consuming because you have to listen to everything all the way through," Brodie says. "It's totally an ear thing, which is kind of a nice change. At the same time, there are tracks that are very obvious—like Eric Clapton's 'Walk Away.' And, in a way, (Continued on page 20)

Wolffing It As He Was. EMI America/Manhattan promotions manager Mike Stone, left, had the nice task of delivering Peter Wolf's new single, "Come As You Are," to radio. So he went as he was—in pajamas—to album rocker WLW Detroit. From left are Stone and WLW air talent John O'Leary, MD Jim Kelley, and promotion director Mike Isabella.

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**Radio**

**Newline...**

**CHARLIE OCIS** is appointed GM of Infinity country outlet WQYK Tampa, Fla. Most recent OCIS served in the same post at former country combo KCBQ-AM-FM San Diego, which Infinity recently sold. In the interim, OCIS had been acting GM of Infinity's newest purchase, WBWM Washington, D.C.

**DAVE MILNER** VP/GM of KEX-AM Portland, Ore., gets additional duties as VP/GM for its sister FM, KKRZ. Milner has been with the Taft property since 1984. At KKRZ, he succeeds Dave Crowl, who moved on to the VP/GM spot at recent Taft acquisition WBCS-AM-FM Milwaukee.

KZV-AM-FM promotes Patty Martinez from operations manager to station manager.

**JENNIFER MC CANN** is appointed VP/GM of WSSH Boston, a Noble Broadcasting outlet. McCann had been general sales manager of WJIB Boston for six years.

**BRUCE MC GREGOR** takes on additional duties as corporate PD for Pali- mar Communications, owner of KEDS/KEZO Omaha, Neb., and KDB-FM Ogden/Salt Lake City. McGregor continues as operations manager for the Omaha property.

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ALBUM ROCK TRACKS chart appears this week on page 83

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**OUT' THE BOX**

Programmers reveal why they have jumped on certain new releases.

**TOP 40**

Dom Testa, music director at KRKY "Y-108" Denver, puts the Stabili- ters in the not-new-but-definitely-noteworthy category. Y-108 has been on the group's "One Simple Thing" (Columbia) for nine weeks; it quickly worked its way to top five request status, Testa reports. "It's probably the best piece of vinyl that's out right now, and it's definitely a pop record." In the category of personal favorites and add candidates are the Cutting Crew's "(I Just) Died In Your Arms" (Virgin), which Testa calls "a killer," and Frozen Ghost's "Should I See" (Atlantic). "I understand this band includes some of the former members of Sheriff, who had a minor hit with 'When I'm With You,'" says Testa. The Canadian band's track reminds him of the Fixx, Honeymoon Suite, and Saga. "I've already listened to it 48 times, if that's any indication of how much I like it," he says.

**COUNTRY**

Generating a good deal of phone response at KRPM Seattle is the Bellamy Bros. "Kids Of The Baby Boom" (MCA/Curb), says music direc- tor Charley Parker. Also popular, she says, is Randy Travis' latest, "No Place Like Home" (Warner Bros.). But established artists are not the only ones attracting listeners, says Parker, who notes that new- comer Ricky Van Shelton's "Wild Eyed Dream" (Columbia) is definite- ly a song to watch.

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KIM FREEMAN  

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The Westwood One Radio Networks proudly present The Pretenders in an exclusive concert performance live via satellite from Chicago at 9:00 PM (CT) Tuesday, March 24. The band's Get Close tour is the most-anticipated rock & roll road trip of the year, and Westwood One's Concertmaster I mobile studio will be there to bring you and your listeners the entire Chicago show as it happens! You'll hear Chrissie Hynde, lead guitarist Robbie McIntosh, drummer Blair Cunningham, bassist Malcolm Foster and keyboardist Rupert Black delivering the greatest songs from the four Pretenders LPs, including "Don't Get Me Wrong" and "My Baby" from Get Close. Don't miss The Pretenders live in concert – the latest exclusive from Westwood One, radio's leader in Big Event specials! Contact your Westwood One Station Relations Representative now at (213) 204-5000 or Telex 4996015 WWONE.
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NORWAY: Gunnar Eide and EMA TELSTAR – Oslo

FRANCE: Claude Wild for C.W.P. & Asaad Debs – Paris

AUSTRIA: Jeff Maxian for VIENNA CONCERTS – Vienna

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Olympiahalle
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18 Reggio
19 Glasgow
20 Reggio
21 Birmingham
7 Birmingham
17 London
18 London
20 London
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1987/1988

PART TWO
July — December — North America

PART THREE
January 1988 — Latin America

PART FOUR
February — Australia/New Zealand

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**January 1987**

George Strait becomes the Houston Astrodome Livestock Show & Rodeo’s fastest sellout—48,000 seats in less than 24 hours

**January 1987**

Strait’s first two albums, “Strait Country” and “Strait From The Heart” are certified GOLD, making his entire catalogue Gold or Platinum

**October 1986**

The Country Music Association names Strait “Male Vocalist of the Year” for the second consecutive year

**October 1986**

*Billboard* names Strait “Top Overall Country Artist” “Top Overall Male Country Artist” and “Top Male Country Album Artist”

**April 1986**

Academy of Country Music names Strait “Top Male Vocalist” for the second consecutive year

**June 1986**

"Music City News Awards" names Strait “Best Male Vocalist”
Kingston fills post at WHTZ New York; KNBQ Seattle's Hansen shifts duties

Steve Kingston is indeed the new operations manager at WHTZ "F-100" New York, fulfilling a talk that has been circulating since Shadow Stevens left that post for the WPd at WEZB "B-97" New Orleans two months ago. The PD at WBSB "B-104" Baltimore for the last three years, Kingston says the decision to work with 2-100 PD Scott Shannon again was not a hard one. "It just took a long time, because when you're leaving one great station for another, there's a lot of things that have to be worked out," Kingston says.

Starting March 9, Kingston will be in charge of 2-100 day-by-day operations, while Shannon says he will continue his "architect" approach to over all station duties and devote more time to the morning show.

Ric Hansen steps out of the PD chair at top 40 KNBQ Seattle/Tacoma to concentrate full time on the morning show. Assuming the PD post is Ron Erak, who moves from the production manager seat at KUBE there. Across town at the hot album rocking KISW, listeners have been waiting for something. Last fall, PD. Robbins, of course, was hired by predecessor Beau Phillips, who was upped to the GM spot a few months back.

Word is that Pyramid Broadcasting is close to purchasing WXRX Chicago from the Shuddocks. Talk that Pyramid is already shopping around for a PD for the property is a little premature, as the group's Brian Stone says they only recently filed with the Federal Communications Commission. But that didn't stop WXRS-FM Boston PD Sonny Joe White from chirping about the Chicago prospect at Gavin.

Extravagavin: The Gavin Seminar for Media Professionals Feb. 19-20 in San Francisco at the Westin St. Francis was again a big success, with attendance more than double what it was for the convention's return to the circuit last year. Hard news from the confab is covered elsewhere, so here's a roundup of a few of the many colorful highlights.

Mutual/Westwood One talk show host Larry King kicked off the confab with his typically insightful anecdotes. (We've heard all these stories before, but recovering well from a mild heart attack he suffered Feb. 24.) Gary Owens made a return appearance as supersmooth host of the awards ceremony. Wanna join us in suggesting that Gavin hase a tape rolling next year so you winners can take home Owens' announcements of your honors for on-air use?

Will any of you forget Marc Ratner's solo acceptance of Warner Bros. label of the year award? Already flustered from winning the award for associate top 40 director, Ratner said, "How embarrassing. We've got 18 people here..." There was Matt Hudson, MD of WZEE "Z-104" Madison, Wis., which swept all three awards in the secondary market category: "I guess we can start running all our spoiling hits, huh?"

Also sweeping its category was KOST Los Angeles, with MD Liz Kelley accepting AC MD honors for the second year in a row and being caught almost speechless in the process. Said Power 106 PD Jeff Wyatt upon accepting, "This is a statement for anyone who disregards what anybody but the listeners think or say."

The ceremony had its irony. Like Mike Schaefer winning the top 40 PD award to tremendous applause, Schaefer, of course, programmed KIIS Los Angeles throughout 1986, but he was never officially named PD. Now on the promo team at KNBQ, Schaefer was quick to give gracious thanks to Los Angeles competitors for making his KIIS post a true challenge.

Steve Rivers is Schaefer's successor at KIIS and at the podium, too, where he accepted honors for top 40 station of the year for KMEM San Francisco, which he left to take on KIIS.

Meanwhile, there were enough stars running around to take a cassette full of artist IDs home. Bruce Hornsby and Bob Geldof set a tone of gracious accessibility, and the latter didn't hesitate to pin a few PDs down on why they weren't playing his record. On the other side, CNN threw the biggest bash by renting out the hotel's Ozarks disco one night... Smaller, but equally entertaining, was Atlantic's locale, with Ato's Bruce "Tape It" Tannenbaum narrating a videotaped travelog of his trip to Los Angeles' Un's new album, "The Joshua Tree," had plenty of people jammed into Island's suite for a preview before it hits the streets in an initial shipment of 300,000 units... And, the Vegetarians starred in the Chrysalis suite telling Australian tales.

quote: The only thing missing from Gavin's otherwise impressive Spiral top 40 panel was Marc Nathan's voice. Said the Atlantic national singles director, "You do realize this is the first time in 16 years that I haven't spoken up at one of these things. What gives? It's part of my lot's keep-them-job approach," he said, which is a slightly misleading reply, as Nathan's efforts over the years just got him a rather nice promotion... Coming out of the same panel, a less impressed KRXY "Y-105" Denver MD Dom Testa quipped, "How many times do we have to hear Don't lean on the national charts too heavily, then everybody goes back home and does it. And, I like how the labels come in with a new artist and say, 'Don't use the charts on this one, use your ears.' Then, when you get the numbers, they come in with 'How can you not play it, it's number XX on the chart?'... And then, one of many truly charming comments came from Hornsby, who recalled where he first heard one of his records on the radio: "KMET Los Angeles [now KTWR]. And see what it did for them!"

And, finally, the Buzz Bennett gem we should all etch in our desks: "I never knew a station that had fun and lost!"

Bay Area Beat: A very exciting radio market for us out-towners. Freshest station we heard was KITS "Live 105," which we venture to guess will do very well with its "modern rock" approach. Could this be the new niche for album rock radio? With classic rock too prominent and rock continuing its return to top 40s, Live 105's format sounds like quite a viable alternative.

During a day in Sacramento, we hit KSFM "FM 102," after a local television crew came in to tape PD Chris Collins leading the morning show through its typical zaniness, this time in the midst of tons of confetti. But, Collins has a serious side beyond his love for the Los Angeles Raiders. Three years ago, KSFM raised a quarter of a million dollars for USA for Africa, and Collins went to Africa to see how the monies were being used. We hear he had a great talk with Geldof at Gavin.

And, the good guys of the week award goes to KZAP Sacramento PD Tom Calle and MD Bill Prescott, who actually called their Capitol rep for permission before popping the Beatles compact discs on air on Feb. 19. That's more than we can say for what some of you did with Prince's "Sign O' The Times," eh?

Kaos Eagle's Nest, Idaho's brave PD, Mel Maxwell, capped off his S.F. visit flying high. He took a flight over the city in a home-built biplane, built and piloted by Marshall Freeman, our longtime mentor.

Moaning about the moaning on George's Motown hit "Sexcapade"? A number of Midwest stations apparently were, and so the label just cut a version of the single without the woman's sexy sound effects. If you want it, call Motown head of pop promotion Michael Lesser... Providing a more intentionally funny item are Geffen/Warner Bros. 'Al Courcy & Marko Babineau, who just released "I Just Wanna TESLAfy." The spoof single contains the warning: "May be offensive to those without a sense of humor."

Radio
**Washington Roundup**

**BY BILL HOLLAND**

A NEW BILL that would eliminate the cumbersome and costly comparative-license-renewal process at the FCC was introduced in the House of Representatives by Reps. Thomas J. Tauke, R-Iowa, and W.J. "Billy" Taukein, D-La. Both are members of the House Telecommunications Subcommittee and friends to broadcasters on many issues. Re- newal reform is one of the top legisla- tive items on broadcasters' agen- da, and the new bill, H.R. 1140, is seen as a giant step forward.

MEANWHILE, on the Senate side, Ernest Hollings, D-S.C., chairman of the Communications Subcommit- tee, says he "will try to do away with comparative hearings."

**FOR WEEK ENDING MARCH 7, 1987**

**HOT CROSSOVER 30™**

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<tr>
<th>TIME</th>
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**Billboard**

**FOR WEEK ENDING MARCH 7, 1987**

**KTTW LOS ANGELES**

(Continued from page 14)

it's much easier when you have three genres of music to build your library with." KTWV's initial li- brary consisted entirely of CDs. Vi- nyl product will sometimes be used, and some of the music will be put on car-

Brodie's instincts were reinforced shortly after KTWV went on air Feb. 14, Iowa. "We had promised our 800 listener line once after the first 20 minutes of air, and those lines lilt up with people virtually regurgitating our format back to us in their sug- gestions. Listeners got the format right away."

In the future, the toll-free listener lines will play a bigger role in music selection, says Brodie. At present, the Wave doesn't identify its music on the listener line is used to sup- ply music information to inquiring listeners. KTWV's music schedules are played on computers, and callers must be able to recall when the song was played, and sometimes describe the tune.

Explaining why the Wave does not announce its music, Cody says research found that "DJs, or what's perceived as a typical DJ [style]—our sounding,” ranked as the sec- ond most irritating, after commer- cials, for listeners, especially those over 30 years old.

The "playlists" the Wave is using instead of live air talents are vi- nettes recorded by actors. The playlets were concocted by Paul Goldstein, the Wave's newly pro- moted director of creative develop- ment. The features are used for top-of-the-hour time checks and topical news that can stay fresh during the 12 hours it takes to get the mes- sages on the air. The station has a person doing news live every morning. The actors have names—the young couple Steve and Kate and their friends Mark and Becky—to create identity.

I think the day of the DJ is going to fade away. It will either be per- sonalities or produced promos," Goldstein predicts. "The playlets are the produced way of getting emotion and personality on the station."

Another unique KTWV fea- ture, says Goldstein, is "Wave- songs." Used like jingles, the imag- ery package includes original songs featuring the station's calls that run a few times an hour.

Win or lose in the ratings, KTWV has certainly won in the dare-to-be-different category. Kim Freeman

**BUZZ BENNETT**

(Continued from page 14)

records. Bennett and others agreed new records should always be prop- erly identified for the role they play in accurate music research. "How can you call retail to find out what's selling if you haven't talked the listener what it is they should be buying," asked Bennett.

The testing of records cropped up again as a sore subject for label reps, who rallied to Bennett's rec- ommendation: "Two weeks of play in the right rotation—every four hours—and you should know if it's a hit or not."
Grate American Celebrity Sleepout!

Community for Creative Non-Violence

Dear Friends:

I am certain all of you are aware to some degree of the problem of our nations homeless, and I am just as certain that you have considered ways and means of becoming personally involved with a realistic solution. For that reason I am delighted to invite you to join Mitch Snyder, myself, and the Community for Creative Non-Violence in Washington, D.C., Tuesday evening March 3, 1987, for the Grate American Celebrity Sleepout!

Spend one single night of your life in the very same conditions as do our brothers and sisters who live outdoors on the streets of America all the time. By so doing you will demonstrate solidarity with the homeless and active support for the Urgent Relief for the Homeless (HR 558) bill currently before Congress.

You will be expected to make your own travel arrangements and pay your own expenses as well as provide your own blanket or sleeping bag.

We will provide a hot meal and hopefully a spot on a heating grate plus an opportunity for you to express your concern and compassion for the homeless through personal discomfort and sacrifice.

If you awaken with us as Wednesday morning, March 4, after spending the night on the streets of our nations Capitol, the United States government can no longer ignore the unfortunate plight of three million fellow Americans without your personal objection.

For Further Information Contact:

Community for Creative Non-violence
1345 Euclid Street, NW
Washington, D.C. 20009

202-332-4332

Hoping to see you soon on the streets of Washington, D.C.

Faith, Hope, Love

Martin Sheen
Windy City Fans Fields Of Fire. WLS Chicago found it "can't help falling in love" with Corey Hart, as he blows in for a station visit. Hart was on hand to discuss his third album, "Fields Of Fire." Pictured, from left, are WLS former assistant PD Chuck Crane (now PD at WYNY New York), Hart, and WLS PD John Gehron.

Nighthawks. KDLZ Dallas quiet storm host Keith Solis wings it as Genobia Jeter selects the next cut for the station's late-night show. The two kept area nighthawks entertained taking listeners' calls and tracking the sounds of the night.

“Can I Borrow Your Pen?” The KNIX Phoenix booth at the Arizona State Fair is the pad to take note of as two of the Forester Sisters settle in to sign autographs after their show. KNIX kept listeners happy throughout the fair by making other headlining acts available to sign station merchandise. Pictured, from left, are Kathy Forester with daughter Amonie, KNIX morning man W. Steven Martin, and Christy Forester.

Boppin’ ‘Til The Socks Start Drippin’. KLUV Dallas/Ft. Worth air talents Paula Street and Al Ferguson award trophies to the King and Queen of the Hop as they roll the clock back and treat Dallas to a '50s sock hop. Poodle skirts and letter sweaters were everywhere, with over 1,500 bopping in costume amid classic cars from the Kruse Collector Car Auction.

“Syracuse Me!” WAQX Syracuse, N.Y., midday air personality Lorraine Rapp catches David Lee Roth in something less than sartorial splendor as she opens the wrong door backstage. Diamond Dave didn’t seem to mind the intrusion and proceeded to give the Syracuse audience everything it came for.

“You Work Where?” KSOP Salt Lake City MD Wade Jessen is always happy to award a loyal listener $104 for identifying a "back-to-back" music mix. He is very surprised, however, to find that this listener is the PD for rival station KAT Ogden, Utah. Mark Sebastian, left, says he just wanted to find out how KSOP operates.

**Hits From Billboard 10 and 20 Years Ago This Week**

**POP SINGLES—10 Years Ago**
1. Love Theme From “A Star Is Born” (Evergreen), Barbra Streisand, Columbia
2. Fly Like an Eagle, Steve Miller Band, Capitol
3. I Love Dreamin’, Kenny Nolan, 20th Century
4. Night Moves, Bob Seger & the Silver Bullet Band, Capitol
5. Blinded By The Light, Manfred Mann’s Earth Band, Warner Bros.
6. Dancing Queen, Abba, Atlantic
7. Turn Between Two Lovers, Mary MacGregor, Mo-Gall America
8. Year Of The Cat, Al Stewart, Janus

**POP SINGLES—20 Years Ago**
1. Ruby Tuesday, Rolling Stones, London
2. Love Is Here And Now You’re Gone, Supertramp, Warner Bros.
4. Baby I Need Your Lovin’, Johnny Rivers, Imperial
5. Georgy Girl, Scaffold, Capitol
6. The Beat Goes On, Sonny & Cher, Epic
7. Gimme Some Lovin’, Spencer Davis Group, United Artists
8. Then You Can Tell Me Goodbye, Casinos, Reprise
9. Sock It To Me—Baby!, Mitch Ryder & the Detroit Wheels, New Voice
10. I’m A Believer, Monkees, Columbia

**TOP ALBUMS—10 Years Ago**
1. A Star Is Born (Soundtrack), Barbra Streisand & Kris Kristofferson, Columbia
2. Hotel California, Eagles, Asylum
3. Animals, Pink Floyd, Columbia
5. Songs In The Key Of Life, Stevie Wonder, Tamla
6. Fly Like An Eagle, Steve Miller Band, Capitol
7. Boston, Epic
8. Night Moves, Bob Seger & the Silver Bullet Band, Capitol

**TOP ALBUMS—20 Years Ago**
1. More Of The Monkees, Monkees
2. The Monkees, Colgems
3. Between The Buttons, Rolling Stones, London
4. S.O.S., Herb Alpert & the Tijuana Brass, A&M
5. Dr. Zhivago (Soundtrack), MGM
6. That’s Life, Frank Sinatra, Reprise
7. The Temptations Greatest Hits, Tamla
8. The Sound Of Music (Soundtrack), RCA
9. Whipped Cream & Other Delights, Herb Alpert’s Tijuana Brass, A&M
10. Spirit Of 67, Paul Revere & the Raiders, Columbia

**COUNTRY SINGLES—10 Years Ago**
1. She’s Just An Old Love Turned Memory, Charley Pride, AC
2. Southern Nights, Glen Campbell, Capitol
3. Turn Between Two Lovers, Mary MacGregor, Mo-Gall America
4. Heart Healer, Mel Tillis, MCA
5. Desperado, Johnny Rodriguez, Mercury
6. Lucille, Kenny Rogers, United Artists
7. Say You’ll Stay Until Tomorrow, Tom Jones, Epic
8. It Couldn’t Have Been Any Better, Johnny Duncan, Columbia
9. Adios Amigo, Marty Robbins, Columbia
10. The Movies, Statler Brothers, Mercury

**SOUL SINGLES—10 Years Ago**
1. I’ve Got Love On My Mind, Natalie Cole, Capitol
2. Trying To Love Two, William Bell, Stax
3. Sometimes, Facts Of Life, Javette Jackson
4. At Midnight (My Love Will Lift You Up), Rufus featuring Chaka Khan, Warner Bros.
5. Gloria, Enchantment, United Artists
6. Don’t Leave Me This Way, Thelma Houston, Tanala
7. I Wish, Stevie Wonder, Tamla
8. Reaching For The World, Howard Melvin & the Blue Notes, etc.
10. Too Hot To Stop, Bar-Kays, Mercury

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**The Benny Goodman Story**

Long Live Swing!

No fiction writer could have created anything more thrilling or inspiring than the real Benny Goodman story. As the “King of Swing” his band was the first to make people stop dancing and rush to the beginning.

For eight months in Chicago mobbed by 20,000 fans at the Paramount Theatre in New York.... Benny Goodman was the most popular band of the entire Big Band era. Benny Goodman added respectability to jazz with his now legendary 1938 Carnegie Hall concert. Benny Goodman used his great popularity to break the color lines in jazz by hiring Teddy Wilson and Lionel Hampton.

For three decades Benny Goodman was jazz. As a musician he played on Beegie Smith’s first session and with Billie Holiday’s last! The legacy of Benny Goodman will always be with us. And the complete story will finally be told on the weekend of March 20-22 during our very special 3-hour radio event The Benny Goodman Story—Long Live Swing!

Including the premiere broadcast of Benny Goodman’s last radio interview here is the whole remarkable Benny Goodman Story in his own words. In his own music. Long Live Swing is the swiftest of a lifetime of radio history in the making. Call immediately to reserve it to your market.

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IN COMEDY, timing is everything, and that’s the marketing theory behind Active Markets’ national promotion Jest Of The West. The comedy campaign began in January and is scheduled to conclude in late May, during the height of the spring ratings drive.

The idea runs along the same lines as pay television’s Showtime’s Funniest Person In America promotion. Stations tap their local talent pool by holding “laugh-offs”; local winners compete at the Improv club in Hollywood for a spot on Joan Rivers’ “Late Show.” Active Markets says Rivers is closely tied in with the contest and will be providing local spots for affiliates.

The key ingredient is the involvement of each station’s audience, both in the selection of the local winner and in following his progress in the national competition. An added incentive is the offer of a recording contract from Rhino Records.

Active Markets is making it as easy as possible for stations to follow their local heroes and broadcast live from Hollywood. Facilities will be made available for studio and remote broadcasts. Active can be reached at 213-452-2733.

THE PROGRAMMING Consultants of Albuquerque, N.M., has appointed Lindsay A. Schneyer to the newly created VP/GM position. Except for a brief hiatus, Schneyer has been a member of the company’s management team since 1977. She will be reporting to Denny Adkins, executive VP of Wagontrain Communications.

THE DEMISE of the “Rock & Roll Evening News” has regular comedian Brad Sanders turning to writing. Sanders is now contributing material to CBS RadioRadio’s “On The Move With Tom Joyner.” The syndicated top 30 countdown show is in fine health; it recently added another four affiliates.

WHO'S ON FIRST? A call from Laurie Gorman of Front Line Management Inc. regarding “Hitline USA” clarified our understanding of what was actually the first live listener call-in show geared toward top 40. “Live From The Record Plant” aired for 50 consecutive Sundays in 1984, with an impressive—and eclectic (by 1987 standards)—guest-artist list. The show was produced by Gorman and distributed by RKO Radio. It had a healthy affiliate roster, including several AC stations. With the purchase of RKO by United Stations, the program fell by the wayside.

“Live From The Record Plant” bowed on Jan. 4, 1984. Since then, the format has evolved quite a bit. Interestingly enough, the host for the first six months of “Record Plant” was Joe Interrante, whose IS INC. (with Ron Sisco) now produces “Hitline USA.” In 1986, when “Hitline USA” executive producer Dana Miller began the ground work with IS INC. for the new show, top 40 stations obviously had a different request list.

TELEPROGRAMS of West Hollywood, Calif., has opened new studio/office facilities in West Los Angeles. The need for expansion comes in part from the strong market for syndicated programs and in part from the acquisition of Barnett/Robbins by MCA Radio Network. Teleprograms had been the exclusive supplier of product for Barnett/Robbins.

To support the stepped-up production, the company is establishing a full-service sales and marketing division. The new office can be contacted at 213-854-4475.

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.

March 2, Lou Gramm, Line One, Westwood One, one hour.
March 2-8, Cameo, Special Edition, Westwood One, one hour.
March 2-8, Steve Miller Band, Legends Of Rock, NBC Radio Entertainment, one hour.
March 2-8, Dave Edmunds, Off The Record Specials With Mary Turner, Westwood One, one hour.
March 2-8, Pointer Sisters, Pop Concert Series, Westwood One, one hour.
March 2-8, Keith Whitley, Live From Gilley’s, Westwood One, one hour.
March 6-8, Moody Blues, Superstar Concert Series, Westwood One, 90 minutes.
March 6-8, Chuck Cuma, The Jazz Show With David Santner, NBC Radio Entertainment, two hours.
March 6-8, Kinks, Rock Watch, United Stations, three hours.
March 6-8, Midnight Star/Shelia E., In The Spotlight Special, Westwood One, one hour.
March 6-8, Western Spaces, Musical Starstreams, Frank Forest Productions, two hours.
March 6-9, James Ingram, Hot Rocks, United Stations, 90 minutes.
March 7, Randy Travis, The Best Of The Eagle, DIR Broadcasting, 30 minutes.
March 7-8, Bellamy Brothers/Forester Sisters, Country Close-Up, Promedia, one hour.
March 7-8, Pat Shop Boys, On The Radio, NSBA Radio Network, one hour.
March 8, Elton John, Part 1, The Best Of The (Continued on next page)
Promotions

BEATLEMANIA

The arrival of the four-CD Beatles package from Capitol Feb. 19 provided as big a bonanza to music libraries as it did to the creative pos-
sibilities in promotional minds.

KZAP Sacramento put forced listening tactics to use with a se-
ries of IDs from Beatles members running once per hour. At 7:15
p.m., KZAP's rock listeners were asked to identify each Beatles ID in
the proper order throughout the day in order to register for CD
package giveaways. The contest will run through March 1.

On the day the Beatles set hit re-
tail, Feb. 26, KZAP threw a party at
one of its accounts. Local Be-
attles revivalists Penny Lane per-
formed during the party, while lis-
teners were treated to tea and
creampuffs and the chance to pur-
chase the CDs for $11.99 each.

SNOWED IN BUT NOT OUT

This has not been a winter for the
faint of heart, but, radio as usual
rises to the occasion, making
the heat of bad weather. Under the
heading of "creative things to do
with snow," WFIL Philadelphia's
tip is "Make it, then bake it." The
oldies outlet asked listeners to
sculpt their piles of unwanted
snow into the W-F-I-L calls, snap a
picture of it, and submit it to the
station. The snapshot entries
were judged on style and visibility
to passers-by. The "bake-it" part re-
fers to warm weather, as WFIL
gave the suppliers of the best en-
try airfare for two to any place

served by Mexicana Airlines.

KATT Oklahoma City staged a
similar affair by asking listeners
to create "Snow Kattas." The al-
bum rock station awarded $100
awards to the three best entries.

WZGC Atlanta left the concept
more open ended, asking fans to
submit photos of their most cre-
ative snow sculpture. The top 40
outlet received 600 photos of var-
ious snow shapes during the five-
day campaign. Entries ranged
from a Scarlett O'Hara to a 10-foot
Buddha, but a Sculpture of Iwo
Jima won the $500 prize.

BLOWN OUT OF PROPORTION

That 30-foot inflatable fox making
the rounds in Charlotte, N.C., is
the exclusive property of WRFX
there. The fox's visibility has en-
abled the station to sell out several
remote broadcasts in advance,
says WRFX promotion director
Mark Gullett. One source for these
minidriggles is Robert Keith &
Co in San Diego, which has 8,000
custom-made inflatables to its
credit. Recently, the firm con-
structed one, for WHZT "Z.100"-
New York, shaped like a boom box
that unzips to reveal a space large
enough to hold an air personality

appoint guests.

Market Savvy Called Key
Staff Awareness Also Important

BY EDWARD MORRIS

NASHVILLE: Although they had a
variety of success stories to tell,
the "Winners" panelists at the
20 agreed that staff involvement
and market awareness are essen-
tial in putting a radio station at the
top.

Jeff Smulyan, president of Em-
mia Broadcasting, told attendees
that they must be willing to experi-
ment to keep their market lead.

"To win big, you've got to take
the chance to lose big," he said.
He also cautioned station owners and
managers to listen to their mar-
kets instead of going with their
own format preferences. "You've
really got to make the decision on
what the hole is in your market.
Find your own niche. Don't pro-
gram to your own taste.

"The only way you're going to
put together a winning radio sta-
tion is to get your people involved
and give them a stake in the game
plan," Smulyan said. But, he in-
sisted, research is important, too.

"What we as a company try to do
is think of our listeners in their
terms. So we ask them a lot of
things.

"We prefer to work with fewer
people, pay them better, and get
120% out of them," said Ron Rog-
ers, KVET Austin. He said that a
leading station should act like one
and not offer spot time at budget
rates.

Rogers said he found that
"praise, money, and time off"
were the best incentives to create
staff excellence. Keeping air per-
sonalities and salesmen active in
the community and having a dozen
good promotions on the burner at
any one time are other essentials
to good ratings, he said.

Coyote Calhoun, program direc-
tor and morning man of WAMZ
Louisville, agreed that staffers
should be well-treated. He report-
ed that he gives every full-time air
personality every third weekend
off with pay. "If you've got good
people and you don't treat them
well, you're going to rip the heart
and soul out of your radio station,"
Calhoun warned.

Other pointers that emerged from
the session:

• The promotion budget should be
the last item cut as an economic
measure.

• Promotions should be linked
with the peculiarities of each indi-
vidual market, rather than being
applied generically.

• Continuing listener research is
necessary for the station to fine-
tune its programming and promo-
tions.

Seminar: Does country radio
have an obligation to
sell records?

... see page 34

www.americanradiohistory.com
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<thead>
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**Z100 FM** is listed under the "Gold" section, but its details are not fully visible in the image.
Dayna Steele, KLOL Houston's assistant program director, afternoon air talent, and a Billboard Pro In Profile.

Traffic reporter and a news director.

Again, Steele was hit from behind when KSR's PD told her she was a bad jock and gave her two choices: the midnight shift or the station buying out her contract. "I knew better," Steele says. "I was a good jock, just not a morning one. ABC was a big firm—I took the money."

Dayna Steele's Stick-To-Itiveness Brings Success

Dayna Steele was recently promoted to assistant PD and moved to afternoons at album rocker KLOL Houston—a nice salute to her five years of service there. As an air personality thoroughly involved with the station, Steele's zest and enthusiasm comes across easily. "Radio is a drug; you never get enough," she says.

Steele's career started when she was 16, while she was a theater major at Texas A&M Un. in College Station, Texas, and was working on the school's station, KAMU. As the only female jock in town then, Steele set her sights on the city's commercial stations. "KAMU played a lot of Sinatra and Montovani; a 17-year-old doesn't want to play Sinatra, especially to a 17-year-old," Steele said. "So I applied to top 40 WTAH there and was hired."

Steele, who kept in touch with Houston radio through the campus' cable system, grew increasingly dissatisfied with college and was homesick and confused about the direction her career should take. "I really liked Houston. I listened to album rocker KRLY and went home to take a sales secretary job there to get a foot in the door. But after about three weeks, I was dying to get back on the air."

When she made KRLY's PD aware of her on-air interest, he laughed at her. But then Steele got the midnight DJ job and said to show up, and Steele got her big break.

She had been with KRLY through three format changes in three years when cross-town top 40 KRBK offered her a position on air in MD/assistant PD. Steele says, "I'm a people person, and being with KRBK I could be one. I was KRBK's 'Lady Of The Night.' That sounds strange to me now, but when I was 19 or 20 with little experience, it was a great title."

Steele took full advantage of her position at KRBK—getting involved with her record reps, meeting artists, helping break new music, and generally increasing her radio awareness. But the ax fell. "KRBK just didn't need a woman anymore so they fired me. I could have fought, yes, but in this business, I would have been tagged as a troublemaker."

Steele then hit one of the lowest points in her life. "I went home, cried, and pulled out the phone book. I called everyone in Houston and found a weekend job three weeks post at ABC's KSR. Steele recalls. She eventually landed in the mornings slot at the station.

"There's nothing wrong with the morning show except that I'm not funny. My sarcastic humor gets me in trouble sometimes, but I'm not good at sharing the studio with a KLOL PD Rick Lambert. "Rick's not the outgoing personality type I am, but he's brilliant in the programming department. I'll be the one to do special appearances, go to dinners, and see concerts. That way, Rick can continue to concentrate on the programming, and I'll still be able to work with the music."

GIVING GOOD MUSIC a break is one of the highlights of her day. "I get really excited when KLOL breaks a new artist. People ask me how I program, and I get really frustrated. I answer there's no set pattern to it. If you go by record sales, you lose. By the time sales are high enough to pick up the track, everyone will have a copy. But take Bruce Hornsby. KLOL broke him in Houston with 'Every Little Kiss.' David & David another one. It's nice to know we were one of the first in the nation to help break these guys."

STEEL'S HIGH PROFILE makes her a natural for charity work. She is not so angry with her involvement with KLOL's Rock'n'Roll Auction. In addition to Secretary Steele's efforts at that event, Steele gets to auction off the sometimes-bizarre items, mostly to kids who've been saving their money all year.

She also works closely with the Cystic Fibrosis Foundation and the Univ. Children's Hospital in Houston. One of her most memorable moments came when she arranged for a friend with cystic fibrosis to get backstage at a major recording group's show. The friend had to be hospitalized before the concert, so Steele brought the group to his hospital room.

The look on that kid's face when the band walked in made everything I've ever done worthwhile. Every job I've lost and every small triumph was magnified in that kid's face."

HER COMMUNITY CONCERN has made her one of the best-known air personalities in Houston, a status she attributes to the power of radio. "I use that power to make people aware. I don't try to create controversy, but I won't hide controversy from my listeners. I read recently that a certain politician spent $15,000 for a leather-covered desk. The tax-money waste made me furious. I reported it, and people responded. Media is a checks-and-balance system, and we have to have it to watch out for us."

I'm angry when people say album rock is dying. It's not. It's just that top 40 got aggressive, and we thought that wasn't cool for album rock. We thought we should be laid back. Now, we're back on the upswing. We're becoming very aggressive in our contests, playing a greater variety of music, our DJs have developed into personalities, and our promotional events are exciting."

Billboard March 7, 1987
GRACIE GROOMED FOR STARDOM

BY STEVE IVORY

LOS ANGELES—"If everything goes as we plan it, soon it'll be superstar time," says Motown's A&R vice-president Russ Regan. Those optimistic words were spoken about the debut album of Georgio Allende, a Los Angeles-based singer-songwriter who has been mentored by Berry Gordy, the Motown chairman. In fact, those words seem quite ironic in light of the fact that Gordy nearly sold the company to distributor MCA at the end of 1986. Allende, who records under the name Georgio, is a 21-year-old DJ-turned-musician (he plays keyboards and guitar) who wrote, performed, and self-promoted "Sexappeal," a recent West Coast smash distributed by MCA. The song contains both "soul standards and the Miracles, Aretha Franklin, Percy Sledge, and Otis Redding...Here's a cute note for '90s Motown fanatics: On his next (and 40th) album, Smokey Robinson has a tune titled 'It's Time To Stop Shoppin' Around.' For someone who you don't remember, the Miracles and Motown enjoyed their first million-seller with 'Shop Around.' Black film producer Topper Carew is involved in an intriguing video/music parlay. Otis Day (aka actor DeWayne Jessie) and the Knighthawks, so memorably featured in 'Animal House,' have been performing at rock clubs and frat parties ever since. Carew added Day and company to landing a deal with MCA Records for a recording to be supervised by that slick old doo-wopper George Clinton. The disk is due in May. Carew has also made a deal for a longform home video with Day & the Knights that he'll produce...The new Run-D.M.C. single is the rocky 'It's Tricky,' and Profile has provided a Shep Pettibone-six-track EP to support it. However, it would be nice if they'd also pay attention to the extra song on the EP, 'Prove To Be Black.' It is one of the strongest assertions of black pride to be recorded in many years. It deserves a spot somewhere on somebody's playlist, whether it is Black History Month or not...Arista has utilized an appealing little promotional gimmick to make the media aware of Patrice Rushen and her debut album 'Out.' In addition to the standard advance cassette and press kit, the label has serviced a little VHS video interview with Rushen, co-produced by her husband Momm, her engineer, and even BET VJ Donnie Simpson. Bill Parker directed and Karolyn Ali produced...Gary LaMen, the man who took that great solo on Rick James' 'Super Freak,' has written a song for Motown's soundtrack to 'Police Academy IV.' Stacy Lattisaw will do the singing, and Jellybean Benitez will produce the track. The midtempo track, 'Def Jam/CBS debut is 'Make You Mine Tonight,' a tender duet with Allyson Williams...Isley-Jasper-Isley's 'Different Drummer' is one of the deepest al...Regan, six months into his Motown post after leaving PolyGram, disses the idea that Georgio is drastically different for the label or that his signing, in light of the recent Motown/MCA negotiations, is a statement to the industry of Motown's new vitality. 'Chico DeBarge and General Kane have both produced recent street records,' he says. 'In his heyday, Rick James, another street act, had plenty of creative control. But we're not changing over to any one thing. After all, Motown started by being the mainstay, is about to have one of the biggest records he's had in a long time. If we're making any statement, it is that Motown is looking for fresh talent and will make quick decisions.'

FOR WEEK ENDING MARCH 7, 1987

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

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<td>5. Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant airplay. Names in parentheses indicate one-stop reports to Billboard. The full panel of reporters is published periodically as changes occur. The full panel of reporters is published periodically as changes occur.</td>
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RETAIL BREAKOUTS

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<td>VESTA WILLIAMS SOMETHING ABOUT YOU</td>
<td>A&amp;M</td>
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<td>READY FOR THE WORLD</td>
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<td>THE SYSTEM DON'T DISTURB THIS GROOVE</td>
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<td>GREGORY ABBOTT I GOT THE FEELIN' (IT'S OVER)</td>
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**HOT DANCE/DISCO**

**CLUB PLAY**

Compiled from a national sample of dance club playlists.

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**FOR WEEK ENDING MARCH 7, 1987**

www.americanradiohistory.com
Music Confab Reveals Genre’s Solidarity

WHAT WE DID over our midwinter break... The second Winter Music Conference, held Feb. 17-21 in Fort Lauderdale, Fla., did all it promised, and more. For the dance music industry, it was an important learning experience and status report on exactly where our strengths and best shots lie, tailored especially to us (and you know who you are). Its success as both a concept and an event said much for the coming of age of the ’80s incarnation of the dance phenomenon.

Where to start summarizing an event that said it all? Certainly, the atmosphere was as busy around town as the much-discussed Miami-sound music itself.

Both the immediate news of the week and the mid-to-long term outlook added to the general cheer: Expose’s “Come Go With Me,” on the doorstep of the pop top 20, was shaping up as the city’s biggest musical ambassador since Miami Sound Machine’s “Primitive Love” album a year ago.

Concurrently, another Miami smash, Company B’s, “Fascinated,” hit No. 1 on the dance chart in its fourth week. Cover Girls’ “Show Me” became the latest of the Miami/New York/Los Angeles triangle’s breakouts to tip onto the Hot 100 singles chart. And, inevitably, Billboard made its own news, as word of the power-based Hot 30 Crossover radio chart spread.

It’s quite true that the conference was often focused on the unique local scene itself. But this year, even more than last, Miami had become a paradigm for dance music crossover: a multiethnic city with a strong club-going audience and tightly interwoven relationships between clubs, record pools, radio, location, distributors, and retailers.

Miami was where dance music was regularly proving itself to be mass-appeal radio fodder for non-dance stations. That said, they hoped some of the Miami point of view would rub off around the country—there really was no record that had a one-name female artist as they became by the end of the conference. (The exception, was the one-Man Chicago contingent, Farley “Jackmaster” Keith, who was determined to prove that house was not about to be overtaken by the Miami or any other sound.)

Just how, and how far into the middle of the country, the current surge of dance music will be carried by the power-radio wave was the theme underlying much of the conference, whether the subject was radio, talent booking, record pool/recording label relationships, charts, A&R, or independent label survival. Availability, as all, is correlated to the sales of dance-oriented music.

That’s why the one and only class of people that can be said to have been missing from this perfect-size, be-there-or-be-square party was the middle-level managers of the major labels. It was partly understandable, since they were probably exhausted from the immediately preceding NAMM bash. But one wishes they’d have been there to observe the level of nitty-gritty discussion that was going on and to absorb the sense of mechanics and interconnectivity that pervaded the conference.

Dance music is a very different kind of animal from any other part of the record business. It can be rationalized (in the mass-production sense), in keeping with the corporate manner of doing things on a national level, but only to a point. And in many ways, it is trying to rationalize itself. But when you come down to it, dance music really is about frivolous, diddy-bop night life at its core. That’s what keeps replenishing its core clubbing audience and what keeps its image appealing enough for nonclubbers to keep listening to club-style music. That should be perfectly understandable to an industry built on “a-woop-babaloo-bop-a-woop-barn-boom.”

It was a surprise—even a revelation—to us, in a way, the item that is most symbolic of the interaction, or wrestling, between the corporate and the street level could well be Brusser’s Boogie Backpage, CBS dance music manager Gail Brusser’s weekly mailer, which combines an in-house promo department memo with product plugs and a page of assorted photos and chat.

Consider this: The long lists of weekly chart statistics are one way of representing dance music in a way that’s understandable to the business at large and the megamarketers of music specifically. But the photos in back represent the part of dance music that can’t be reduced to a move on a chart, an add, or a report; the dance music community, which got together because of its common passion for music.

RHYTHM & BLUES
(Continued from page 28)

bumps, in terms of song-for-song quality, to be heard so far this year. The people at CBS associated labels haven’t picked a single yet—probably because there is so much to choose from. Such mid-tempo ballads as “Givin’ You Back” and “Love” and “Once In A Life Time Lady” are just two of the too-lore widespread songs. Ronnie Devoe and his lead singer, and Marvin Isley have created. Ronnie’s lead guitar is featured prominently throughout, though mixed in such a way that his solos add color to songs and don’t, as they sometimes have in the past, overpower them. “Different Drummer” could push this trio to the platinum heights, the Isley Brothers enjoyed in the ’70s... Another strong potential hit is Shelia E’s self-titled third Paisley Park album. It shrewdly balances her Latin background with elements of funk, rock, and a bit of country. The single “Hold Me” doesn’t suggest the exciting fusion of styles the percussionist-turned-singer pulls off.

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Quality Reflects Surge Of Up-And-Coming Talent
New Faces Bring Fresh Sounds To Confab

ONE OF THE BRIGHTEST MOMENTS in every Country Radio Seminar always comes during the New Faces Show, and this year’s event, held here Feb. 19-21, was no exception. It’s a key opportunity for new country artists to perform before an audience laden with music industry figures. And it also serves as an accurate barometer of what’s ahead for country music.

Judging from this year’s 10 performers, there should be no slump in the remarkable surge of talent that has boosted interest in country music over the past two years. Held in the Opryland Hotel’s Tennessee Ballroom as the Saturday night climax for the seminar, the show passed a wide range of talented artists.

Lyle Lovett kicked off the talent fest, and as he sang “My Choir,” his solo concert, the MCA singer/writer from the San Antonio area, the MCA act showed strong reaction from the audience.

The MCA songwriting duo of Kristine Arnold and Janis Gill, the MCA act that launched Tom Wopat and his band, also showed the singing side of his talents, peaking with “The Rock And Roll Of Love.” The EM! America act drew strong reaction from the country broadcasters.

Avista artist Adam Baker played a smooth stage style and appeared at the Ryman Auditorium, giving the Ryman Auditorium a strong presence in the show.

Tom Wopat showed off his singing side of his talents, peaking with “The Rock And Roll Of Love.” The EM! America act drew strong reaction from the country broadcasters. The MCA act showed strong reaction from the audience.

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NASHVILLE SCENE
(Continued from preceding page)

Polish Artists Bureau, headquartered in Warsaw. The presentation for "continuous efforts toward peace and harmony through world festival stages" was made during a national Polish television and radio simulcast from France. The Nashville Entertainment Assn.'s actors/models division will hold auditions for the NEA Actors Showcase, to be held April 21 at Zanie's Comedy Showcase in Nashville. Casting directors from New York and Los Angeles will be invited to the showcase. Auditions will be held March 28, 10 a.m.-6 p.m. at the John Galt Theatre in Nashville. The Warner Bros. group Southern Pacific has added former Pablo Cruise front man David Jenkins as a vocalist and guitarist. He replaces lead singer Tim Goodman. Southern Pacific has started work on its third album.

NASHVILLE "King Of Queen City: The Story Of King Records," a series of four one-hour documentaries, will be distributed nationally to public radio stations the second week of April. The series was written and produced by Jon Hartley Fox under a grant from the Ohio Humanities Council.

Cincinnati-based King Records was founded by businessman Sid Nathan, who also managed the label from 1943-68. Among the acts that recorded for King were Grandpa Jones, the Stanley Brothers, the Delmore Brothers, Cowboy Copas, Merle Travis, and Reno & Smiley; also, such noncountry performers as James Brown, Bill Doggett, Freddie King, Willie John, Earl Bostic, Hank Ballard, John Lee Hooker, the Dominoes, Wynonie Harris, and Bolling Jackson.

The documentary combines music, interviews, and analyses. Those interviewed include performers Jones, Ralph Stanley, and Jethro Burns; music historians Charles Wolfe and Peter Greenbysa; and recording industry veterans Don Pierce, Ralph Bass, and Jim Stanton. Stations interested in carrying the series should contact Fox at 919-499-4349.

BABY THEY WANT IT. MTT group Girls Next Door present sweatshirts emblazoned with the name of their latest single to their producer Tommy West and singer/songwriter Beth Nielsen Chapman, who wrote the tune. Pictured are, from left, Cindy Nixon, West, Diane Williams, Tammy Stephens, Chapman, and Doris King.

RADIO SEMINAR
(Continued from preceding page)

wasn't being spent on radio instead of print. He quoted one source as having said that the print/radio ad ratio was 80/20. Carter replied that in some areas radio advertising is avoided because the stations are not big country markets.

Sinclair added that the retail stores whose racks he stocks generally prefer longer-lived print ads to radio ones.

The trade charts and the stations that report to the trades came under attack time and again during the session. Yoakam asserted that there was no correlation between chart status and sales, adding that "we had a song that didn't break top 30 that sold 80,000 copies." He argued that nonselling acts are pushed up the charts artificially by label executives who have made unwisely signings and are "trying to save their own jobs."

Said Berman, "Our problem in the industry is that we can't get a chart that's worth a damn. No one wants an honest chart."

Some members of the audience complained that when ad dollars are spent on radio or other forms of label/retail aid, they tend to go to reporting stations, even when the stations don't support country music by programming records by new artists.

Other panelists were Sherman Halsey, Yoakam's manager; Mary Ann McCready, CBS Records; and Neal Spielberg, Warner Bros. Records.

These friends can be seen on the 1987 Easter Seal Telethon, March 7 & 8, 1987 (Check your local listings for times and station).

NATIONAL EASTER SEAL SOCIETY

Heartfelt thanks to Buddy Killen and his friends who volunteered their time and talents on February 10, 1987 at Nashville's Stockyard Restaurant to help make the 1987 Easter Seal Telethon a great success.

- T. Graham Brown
- Sawyer Brown
- David Allan Coe
- Steve Earle
- Forester Sisters
- Gain Control
- Lee Greenwood
- Ronnie McDowell
- Donna Meade
- Michael Martin Murphy
**TOP COUNTRY ALBUMS**

**FOR WEEK ENDING MARCH 7, 1987**

<table>
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<tr>
<th>ARTIST/TITLE</th>
<th>RADIO DATE</th>
<th>SPOT</th>
<th>WEEKS ON CHART</th>
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<td><strong>GEORGE STRAIT</strong>&lt;br&gt;<strong>MCNAB 5647 (CD)</strong>&lt;br&gt;<strong>27 weeks at No. 1</strong></td>
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<td><strong>LARRY GATLIN &amp; THE GATLIN BROTHERS</strong>&lt;br&gt;<strong>COLUMBIA 4.0408 (CD)</strong>&lt;br&gt;<strong>3 weeks at No. 1</strong></td>
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Thanks A 1,000,000.

Randy Travis
Storms Of Life
The Debut Album Certified Platinum
| WEEK | TOP 20 SONGS | ARTIST | LABEL | NUMBER DISTRIBUTED | TITLE | SONGWRITER | NO. 1 | NO. 2 | NO. 3 | NO. 4 | NO. 5 | NO. 6 | NO. 7 | NO. 8 | NO. 9 | NO. 10 |
|------|-------------|--------|-------|-------------------|-------|-------------|------|------|------|------|------|------|------|------|------|

Compiled from a national sample of radio playlists.
BY JEAN ROSENBTH

NEW YORK. Mic Murphy and David Frank, who make up the Sys,

tem, are confident that their just-released Atlantic album, “Don’t Dis-

turb This Grove,” will bring them commercial success to match the crit-

cal attention they’ve garnered since the group’s inception in 1982.

Early indications are bearing them out. The first single from the al-

bum, the title track, has climbed to No. 42 with a bullet on the Hot

Black Singles chart after three weeks. The album is the Gotham-

based duo’s first for a major label—three previous releases were on the

Atlantic-distributed Mirge label—and vocalist/songwriter Murphy

says the new affiliation could be the key to widespread success.

“Our last album [1985’s The Plea-

sure Seekers] was a huge credibil-

ity record—it was played on the ra-

do to death,” he says. “But you

couldn’t find it in the stores.”

Though it would help sales, Mur-

phy says the System has no plans to
tour unless the new album reaches
the top of the charts. “We want to have a really happening stage show,”
he says. “And if we don’t have a big record, we’re not going to get the kind of financial support from the record company that we

got to do that. We’d rather spend the time producing records because

that allows us to better our craft.”

Those the duo have produced—in

a variety of genres— include Chaka Khan, Angela Bofil, and

Jeff Lorber. They’re also much in
demand as session musicians: Mur-

phy and Frank have been on Robert Jones’ latest album, and Jones re-

turned the favor by appearing on

“Don’t Disturb This Grove.”

Frank is a multi-instrumental-

ist who has worked with Billy Idol, Phil Collins, and Robert Palmer, among

others. He played on Palmer’s cover

of the System’s “You Are In My System,” which went to No. 68 on the Hot

100 in June 1985. The Sys-

tern’s debut album, which peaked at

four positions higher three months earlier.

Murphy and Frank met some of

the people that was working on

while making the movie “Beat Street,” in which they performed “Baptize

The Beat.” But that’s about the only good thing Murphy has to say about the ex-

perience.

“We thought, ‘Wow, this is great.

It’s like we’re Bette Midler and

Belafonte; it’s going to have credibil-

ity.’ But he started giving us the

brother rap. The white man wants to take 50% of my movie, you, so

you guys have to give me 50% of your

publishing.” We learned a very valu-

able lesson.”

Murphy is much more enthusias-

tic about the group’s experiences

with video. The System just

wrapped a clip for “Don’t Disturb

This Grove,” which Murphy says

turned out “fantastic.”

With the move to Atlantic, the

System can feel even closer with

its management of two years, Alive.

The group is now with A&M, which

also represents Ready For The

World and Bobby Brown.

The John Hughes Soundtrack Club—

“Some Kind Of Wonderful” Perspective

NEW YORK In the crazy, sometimes confusing, and often abused world of soundtracks, movie director/ writer/producer John Hughes must be praised for his refreshing approach to integrating music into his

work.

Three of his films—“The Breakfast Club,” “Weird Science,” and “Pretty In Pink”—have helped bands

like Mexican Tobacco, Boingo, and Odd Prairie from cutting-edge status to top 40 success. And with the

recent formation of his own MCA-distributed label, Hughes Music (Bill-

board, Feb. 28), with it he

will release soundtracks from his movies, Hughes plans to continue a policy of working with a

lot of “left-field,”

artists.

During a chat with On The Beat, Hughes ex-

pressed his penchant for introducing new bands through his movies. He
does not deny, however, that there may be a time when he might opt for more mainstream acts.

“Of the last 10 or 15 artists I’ve found out who it is,” says Hughes. “What I do is find what’s best for the

movie. I’ve always loved music—my record collec-

tion on the wall in the office is a give people a break. It’s horrifyingly difficult to break through in the music

business. To me, it’s much more satisfying to bring new music in, and I have a lot of faith in the public’s accep-

tance.”

First release on the Hughes Music/MCA label is the soundtrack to the filmmaker’s latest picture, “Some

Kind Of Wonderful.” Produced by Stephen Hague, best known for his work with Pet Shop Boys and OMD, the

soundtrack features songs by Flesh For

Lulu, March Violets, Pete Shelley, Stephen Duffy, Blue Room, the Appartments, and Irish band Lick

The Tins.

According to Hughes, “I was really impressed with

(Hague’s) work, particularly with OMD. I wanted to

have a producer determine a sound for the movie, and

I told Stephen that exactly what he’d be doing.”

Flesh For Lulu’s “L I Go Crazy” has been released as a single. The group is relaunching a series of U.S.

dates with fellow British act March Violets, which has two

songs featured on “Some Kind Of Wonderful”—

“Turn To The Sky” and a cover of the Rolling Stones’

“Miss America.”

Upcoming musical projects for Hughes include soundtracks for his summer movie, “She’s Having A Baby,”

starring Kevin Bacon and Elizabeth McGov-

ern, and for his late-1987 picture, “Plains, Trains, And

Automobiles,” featuring Steve Martin and John Can-

dy. Hughes has already connected with a number of

artists, including cutting-edge music for the Bacon/Mc-

Govern flick—On The Beat’s lips are sealed for

the moment, but if all goes according to plan, the project

could be another winner.

Proof of Hughes’ artistic integrity was evidenced

by his decision not to issue a soundtrack for his 1986 summer box-office smash, “Ferris Bueller’s Day Off.” Though the Matthew Broderick movie ultimately

provided hit singles for the Beatles and Yello, Hughes wouldn’t give in to an album.

“We could have probably sold a lot of records,” he says. “But it wouldn’t have been a great album. A lot of

the stuff was existing material, and I didn’t want to get into that. It would have been a really odd col-

lection of songs. A lot of soundtracks are too exploited—

I like to keep them as pure as possible.”

Let’s hope others take Hughes’ lead and opt for “purity” before this summer’s inevitable glut of

soundtracks.

THE OTHER SIDE: Ex-Quiet Riot vocalist Kevin DuBrow says he wasn’t fazed by those nasty comments from his

former band mates when they announced his depar-

ture from the group (On The Beat, Feb. 21).

Currently in Tampa, Fla., producing a new rock act,

Juliett, DuBrow plans to pursue a solo career. “My life doesn’t suddenly end,” he says. “I’ll carry on writ-

ing songs as I’ve always done.”

DuBrow hopes to avoid a Van Hagar/Roth-style media war with the Quiet Riot camp. “I don’t plan to get into the whole story,” he says. “I really don’t think people are interested.” We won’t argue with that.

ON THE RISE. There was a strong industry turnout Feb. 19 at New York’s China Club for the debut Getham date by hot unsigned guitarist/vocalist Lance Roberts. Among those in attendance were Billy Idol guitarist Steve Stevens; Fiox vocalist Cy Carnin, Steve Jones, producers Beau Hill, Jimmy Ioe-

ine, and Bob Clearmountain, representatives from the ITG and Premier booking agencies; and a host of

major label a&r staffers.

The 22-year-old Roberts, who hails from Austin, Texas, was backed by noted bassist Carmine Rojas (David Bowie/Julian Lennon) and drummer David Prater, last seen on Brian Setzer’s 1986 tour. Despite sound problems, Roberts showed strong potential. He is represented by the newly formed BC Management organization, helmed by ex-Chrysalis a&r man Brian

Boone and the legendary Chris Chapple of Who/Springsteen/MTV fame.

SHORT TAKES: Virginia U.S. could have an instant smash on its hands with Cutting Crew’s “(I Just) Died In Your Arms”—perfect formula rock and On The Beat’s single of 1987 so far… Joe George has a ver-

sion of the Bread song “Everything I Own” set for single release… Bananarama is reportedly connect-

ing with Daryl Hall in New York to record a song for the next Michael J. Fox movie, “The Secret Of Suc-

cess.”
Talent in Action

JOHNNY MATHIS
HENRY MANCINI
Radio City Music Hall, New York
Tickets: $20, $25, $30

At this, the first of a recent five-night engagement, Johnny Mathis and Henry Mancini made good on the promise of highly polished performances with music that was familiar, comforting, and frequently romantic.

Impressive repertoires notwithstanding, it was also the same group plan that placed their talents in the best light. The format of the two-hour program shifted the spotlight several times between Mathis and Mancini, and ultimately they joined forces. Richly varied arrangements were to be expected, but the prudent running order of the material was an added, and critical, plus.

Mathis opened with “Like Someone In Love” which softly set the tone. Soon afterward fans were offered Mancini’s “Chances Are” and “Wonderful, Wonderful” as a sort of musical embrace. Throughout the evening, Mathis was in fine, relaxed form and his working of dynamics was especially impressive.

When Mathis turned the stage over to Mancini, the composer led his orchestra on a grand tour of his movie and television music and paid visits to some other writers as well. From “Charade” to “The Pink Panther” to “Penny Gun” and John Barry’s “Out Of Africa,” there were all the Mancini trademarks—velvet reeds, bright or pastel brass, jazz arrangements, strings, and a multitude of shifting orchestral textures—that laced the hall.

Mathis and Mancini teamed for dreamy renderings of “Moon River,” complete with a backing vocal chorus, but it was an emotionally charged medley from “West Side Story” that proved to be the evening’s highlight. A definite “must” for any follow-up to the recent Mathis-Mancini “Hollywood Musicals” Columbia album, the medley allowed Mathis and orchestra room to fly. And so they did, drawing standing ovations from the crowd.

BOB RIDEINGER

THE PRETENDERS
Reunion Arena, Dallas
Tickets: $16.25

With Iggy Pop as opening act (Talent In Action, Nov. 29, 1986), Chrissie Hynde and the Pretenders were primed for a strong draw at this Feb. 11 concert. Slow advance ticket sales, however, prompted the promoters to rent only half the house at Reunion Arena. And come concert night, large pockets of empty seats were still visible around the 9,000-capacity setup.

If that was not disheartening enough, sound problems marred the show, particularly for those seated in the balcony. Unfamiliar tunes from the Pretenders’ latest album, “Get Close,” remained unfamiliar except to lis- teners seated in the floor sections. Hynde became increasingly frustrated with the sound. After trying to play one of her hits, which remained silent, she slammed it down on the keyboard platform.

But for the die-hard Pretenders audience, the evening brightened when the band struck up the more recognizable chords of “Middle Of The Road,” “Back On The Chain Gang,” and “Time The Avenger.” Newer songs like “Don’t Get Me Wrong” and “Baby” were highlighted by a compatible light show. By the encore, “Brass In Pocket,” the crowd had ceased to care so much about the sound system.

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NARM Names Scholars
17 Honored At Convention Dinner

MIAMI BEACH The National Assn. of Recording Merchandisers (NARM) scholarship committee selected 17 high school seniors to receive grants at the trade group's annual convention here.

Scholarship winners were announced at a Feb. 14 dinner, which featured entertainment by Epic recording act the Miami Sound Machine.

The 17 winners were selected from a field of 135 applicants. Because of the convention's early scheduling, committee members were not able to nail down all of the recipients until the evening before dinner.

According to the store's owner, Marcella, the pressed local economy and the inability to negotiate a reasonable lease led to the store's closure.

Gramophone opened its first location in the Oakwood Mall in Jan. 1989, later adding another suburban-mall outlet in Metairie before reverting back to a single outlet in the late '70s. The store carried the West Bank's widest selection of jazz, new age, classical, and CDs.

"As far as the record business is concerned, this area of the country is extra soft," says Marcella. "It just to the point where it was impossible for an independent operator to make it. We couldn't do the volume of business the chains do, so we couldn't get the advertising or the price breaks from the major labels.

Marcella adds that competition from a nearby newly built mall, Belle Promenade, was also a nail in the coffin. That center has two chain music stores: The Sound Shop and Camelot Music.

"Business fell off 20% the day after it opened," he says. "The timing was just really bad because it was right at the time the oil business fell apart. Our lease just started kicking us out, but our landlords [the Rouse Corp.] wouldn't renegotiate it.

"They want to get a chain store in the mall so they can be guaranteed their rent. It's too bad from our customers' point of view because we tried to carry a reasonable selection of material. The chains only seem interested in carrying the hits.

"At one point we thought about changing locations, but the way the economy is presently, even that didn't seem feasible."

Mail officials state that a Musicland outlet will lease the space vacated by Gramophone. It is the chain's first location in the New Orleans area.

The typical theft crew consists of three people, says McCaffrey. One sets up the merchandise to be boost- ed on the floor in a corner of the store. Another—often an attractive woman—distracts the store personnel while the third does the actual boosting of the merchandise.

McCaffrey said that an agile thief wearing loose-fitting clothing can stick as many as 45 LPs down the front of his pants.

"I worked with a woman who used a fabricated body that made her look pregnant," McCaffrey said. "She could steal $500 worth of albums at a shot."

In McCaffrey's opinion, most retail outlets are ripe for the taking. "All you used to travel all over the country, saying, 'How the hell did I get away with this? Now I'm in the security side, and I say to myself, 'How the hell did I get caught?"'

Urging retailers to "see through the eyes of a thief," McCaffrey offered several concrete ideas to combat thrift.

(Continued on page 46)
### POP™

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

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### CLASSICAL™

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More Scenes From NARM

Strong Sales Lead To Upbeat Meet


Sweet Love. Elektra recording artist Anita Baker brightened the candlelit ballroom with her performance at the NARM awards banquet.

Presidential Summit. Dick Asher, left, president of PolyGram Records, confers with Jan Timmer, chairman and CEO of PolyGram International. Timmer addressed the NARM convention for the second consecutive year and received the trade group's President's Award at the meet's concluding awards banquet.

Executive Action. Jim Bink, center, executive vice president and CEO of Camelot Music, and a newly elected NARM board member, is surrounded by RCA/A&M/Arista Distribution brass. At left is Sal Licata, president; at right is Pete Jones, vice president of sales.

EMPLOYEES CAN HELP REDUCE THEFT
(Continued from page 43)

bat theft:
- Identify the thief in the store. "If a guy walks into a store and grabs nine albums, and they're all the same album, you don't have to be Einstein to figure out he's not buying them."
- Confront a suspected thief directly but coolly and without making an accusation. "A hitter is very self-conscious. If you say to a guy, 'Hey, your shirttail's out,' he'll go, 'Oh, s**t.'"
- Avoid being distracted. "Don't let people turn your face into the wall."
- Watch for hand signals, which thieves use to communicate on a store floor. McCaffrey said that one crew—captured after an employee noticed them signaling to each other—had $48,000 worth of hot records in their car.

McCaffrey urged calm when a shoplifter is spotted in a store and suggested establishing a code to be used over the store's public address system to alert employees on the floor.

McCaffrey noted that one California chain used the word "Downey" as its theft code. "'Hey, Bill, did you send the Led Zeppelin to DOWNEY?' It says two things: There is a theft situation on the floor, and you've identified the section of the floor it's taking place in."

McCaffrey also cautioned against the short-change artist, who works the counter during peak business periods, and the "till-topper;" another distraction-oriented thief who creates momentary confusion at the checkout and makes off with the entire cash drawer.

In-store security systems, while useful, don't scare off professional criminals, according to McCaffrey. "I beat every kind of system," he said. "My suggestion is, put a Sensormatic where it will do the most good."

Asked if video-surveillance systems deter shoplifters, McCaffrey replied, "No, because there ain't nobody monitoring them. What I like to see in a store is a window way up high that could be a two-way mirror!"

Bad checks (675,000 of which are written every day in the U.S.) and credit-card fraud ("a $6-billion-a-year business") also present a threat to record retailers.

Criminals cashing counterfeit checks can be thwarted by several means, according to McCaffrey:
- Look for checks without perforations, since color copies used by bad check passers never have them.
- Don't allow people to sign their checks with felt-tip pens, which produce blurry signatures that don't stand up in court.
- Put your store stamp on the front of the check.
- Check driver's licenses carefully (counterfeits are usually laminated illegally), and get a local credit card as corroborative identification.

McCaffrey pointed out that credit-card fraud isn't usually perpetrated with a stolen card. "I don't need your credit card; all I need is a counterfeit."

Using numbers from unclaimed receipts, credit card bank artists can easily forge duplicates using X-ray projection machines and embossers.

In the case of the most dangerous in-store situation, the armed robber, McCaffrey advised retailers to "get the robber out of the store as fast as you can."

Noting that employee theft represents as much loss to the retailer as professional theft, McCaffrey said that "consistency and trust" are the best deterrents to in-house shrinkage.

Echoing points made by consultant Peter Glen in his opening business session address (Billboard, Feb. 28), McCaffrey said that the atmosphere in the workplace is crucial to discouraging employee larceny.

"The more that you expand as a chain, the more corporate you become," he said. "Keep that family feeling."

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BY FRED BRONSON

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New Releases

ALBUMS

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette.

Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

*Simultaneous release on CD.

POD/ROCK

THE AFFORDABLE EDITIONS

The Sounding
LP 32441/WEA/$15.98
LP 25522/WEA/$15.98

Mickey Hart
Rolling Thunder
LP Hrta. RLPLP20/20/NA
CA RLPLP/20/NA
CB RLPLP/20/NA

Jorma Kaukonen
QUAM
LP 25577/WEA/$15.98
CA RLPLP20/20/NA
CB RLPLP/20/NA

Phil Manzanera
Guitarsini
LP Passport 9128/CBS/$15.98
CA E 331/56/$8.98

Michael Martin Murphy
American
LP Warner Bros. 1-25500/WEA/$9.98
CA Warner Bros. 1-25500/WEA/$9.98

New Riders Of The Purple Sage
Vintage New Riders
LP Warner Bros. 2-3073/WEA/$9.98
CA Warner Bros. 2-3073/WEA/$9.98

Dolly Parton, Linda Ronstadt & Emmylou Harris
Trip
LP Warner Bros. 1-25491/WEA/$9.98
CA Warner Bros. 1-25491/WEA/$9.98

Soul-Sie & The Banshees
Through The Looking Glass
LP Getz/Capitol 24134/WEA/$8.98
CA E 24134/$8.98

Gordon Lightfoot
If You Could Read My Mind
LP Capitol 2-6392/WEA/$15.98

Los Lobos
The Light Of The Moon
LP Warner Bros. 2-35373/WEA/$15.98

Van Halen
Women And Children First
LP Warner Bros. 2-35377/WEA/$15.98

Seals & Chris
Greatest Hits
LP Warner Bros. 2-3109/WEA/$15.98

David Sanborn
Hideaway
LP Warner Bros. 2-3370/WEA/$15.98

Yaz
Upstairs At Eric's
EP 0 2-3173-1/WEA/$8.98

Benny Golson
A Phille In Paris
LP Dolphin 8141/$8.98

Lionel Hampton
Bolling With Hampton
LP Dolphin 8145/$8.98

The International Jazz Group
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EP Warner Bros. 2-25556/WEA/$15.98

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Life, Love & Pain
EP Warner Bros. 2-25518/WEA/$15.98

Sheila E.
Sheila E.
EP PCT Sony 2-25498/WEA/$15.98

Gordon Lightfoot
If You Could Read My Mind
EP Capitol 2-6392/WEA/$15.98

Los Lobos
The Light Of The Moon
EP Warner Bros. 2-35373/WEA/$15.98

How Will The Wolf Survive
EP Warner Bros. 2-35377/WEA/$15.98

David Sanborn
Hideaway
EP Warner Bros. 2-3370/WEA/$15.98

Seals & Chris
Greatest Hits
EP Warner Bros. 2-3109/WEA/$15.98

Van Halen
Women And Children First
EP Warner Bros. 2-3173-1/WEA/$8.98

NEW

LED Zeppelin
Atlantic SD-12179 (1969)

Creedence Clearwater Revival
Fantasy FNC-4516 (1969)

Cosmo's Factory

Heart
Portraits Of 34799 (1975)

Little Queen

Patsy Cline
MCA 12 (1965)

Tom Petty
MCA 31248 (1976)

Boz Scaggs
Pye 30644 (1965)

HITS

The Who
MCA 3700 (1970)

Are You Who?&Patsy Cline Greatest Hits

(CD) Compact disc available.
BUSY NEW ENGLAND SKI RESORTS GIVE RENTALS A LIFT

BY DAVID WYKOFF
BOSTON With the best ski conditions of the past five years, video dealers in northern New England’s ski-resort areas are reporting record-level revenues. Gains for many video stores are as high as 30% above last year’s business.

Unusually large snowfalls and consistently cold temperatures that allow for snow making have brought the best ski conditions since the 1981-82 season. The near-perfect powder conditions have spurred ski-area attendance, which has been further bolstered by a surge in condominium development in surrounding regions. New Hampshire’s Loon Mountain resort, which sold out its 5,700 available lift tickets for the day at 7:30 a.m. on Saturday, Feb. 7, is up approximately 12%, and the Killington ski area in Vermont, the largest in the East, posted a 20% gain over last year at Christmas.

Increased attendance means increased business for area video dealers. “This year has been and continues to be wonderful,” says Deb Jakes, manager of the 3-year-old Mountain Video at the base of the Sugarloaf Mountain slopes in central Maine. “It’s a very good year for everyone here, everyone who benefits from the ski industry.

“Weekdays are always above normal, and we have had a noticeable volume of business from a year ago. On the average we’re about 30% ahead of last year,” she says.

Jakes notes that the majority of her customers “stay at the condos right on the mountain. Most are only in for the weekend, while others stay for a week or two at a time.” She also notes the resident clientele, there to service the skiing tourist, provide a significant portion of business. “The majority are skiers, but we do have a lot of year-round residents, and that portion of the business has grown as well.”

Stores needn’t be right on the slopes to benefit from the tourist influx. Dan Salomon, manager of the 2-year-old Mountain Video Cleaner, reports an 10% rise in business for his store in Littleton, N.H., located 20 minutes away from the Bretton Woods, Loon Mountain, and Cannon Mountain ski areas.

“Business in general is best when it’s busy,” he says. “It’s 50% in this area for quite a number of years. We’re doing about 1,500 movie rentals a week, and overnight machine rentals are up by about 30%. On Saturdays, we end up pulling demos off the floor to rent out,” he says.

As is the case with most other ski towns, Littleton has experienced a boom in condo development that has helped increase resident and tourist populations. “We have a video club with nearly 2,500 members, and most are residents associated with the ski industry in one way or another, also people who spend the whole winter here. And, with all the development going on around here, we expect things to get even better in the next few years as more tourists and full-time visitors come into the area,” he says.

Some dealers report smaller gains, and generally they are located near resorts that are traditionally booked solid, regardless of the year-to-year weather conditions. Such is the case for Mike Reed, owner of Lake Placid Video in the world-famous upstate New York resort area.

“Business is generally good for us here, but it’s basically the same as last year. You see, even though conditions are better this year and business is strong for the ski slopes, full-timers come in too,” he says.

(Continued on page 50)
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Compiled from a national sample of retail store rental reports.
New Releases

HOME VIDEO

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

AMERICAN HEALTH II: GETTING IT ALL BACK
Health & Fitness
= United 10746/$29.95

THE ATTACKING GAME
Dennis Van Der Meer
= Warner 025/58/$39.95

CARTRIDGE AFFAIR
Joan Collins, David Hasselhoff, Telly Savalas
= Warner 295/58/$39.95

ESSENTIAL STROKES (THE BASIC GAME OF TENNIS)
Dennis Van Der Meer
= Warner 2786/CDC/$24.95

THE HUNTED LADY
Donna Mills, Lawrence Casey, Andrew Duggan
= Warner 4058/SBI/$49.95

THE SECRETS OF BERSERK THE MAN CALLED RAGE
Conrad Nichols, Stelio Candelli
= USA 62295/SBI/$39.95

MONTSERRAT CABALLE: THE WOMAN, THE DIVA
Montserrat Caballe
= Worldvision 4044/SBI/no list

NATASHA
Natalia Makarova
= Pioneer 22002/CDC/$34.95

POWER PROFILES: THE FOLK HEROES
Gary Cooper, Will Rogers
= VidAmerica 7121/SBI/$39.95

POWER PROFILES: THE LEGENDARY LADIES
Bette Davis, Carole Lombard
= VidAmerica 7122/SBI/$39.95

STORMY WEATHER
Lena Horne, Cab Calloway, Fats Waller
= MCA 1146/SBI/$35.98

STRATEGIC AIR COMMAND
James Stewart, June Allyson, Frank Lovejoy
= Paramount 5426/SBI/$39.95

THE TERRORISTS
Sean Connery, Ian McShane
= Warner 1998/SBI/$39.95

TOP GUN
Tom Cruise, Kelly McGillis, Val Kilmer
= Paramount 1692/SBI/$26.95

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.
B.O.B. Builds A Business On Trust And Politics

BY WOLF SCHNEIDER
SAN FRANCISCO Bob Valenzuela, owner of B.O.B.’s Video For The Price Of A Politician, has ordered 20 copies of Paramount Video’s “Top Gun.” But when they arrive at his store on March 11, the San Francisco retailer will be breaking the Diet Pepsi commercial (Billboard, Jan. 24) from all but one of them.

“We'll give that one to the lawyer if they come in. We'll be able to recognize them because they'll be in suits and ties, unlike the rest of the clientele. We'll hand them the unaltered copy because I don't want to go to jail,” says Valenzuela, who has become a community fixture.

His customer base comprises locals who live in the Tenderloin, one of the city’s poorer sections. Valenzuela lives there, too, in a modest apartment that he could not afford without contributions from his wife’s salary as a bank teller.

B.O.B.’s Video, which has a 4,000-title inventory and acquires 75 new cassettes each month, is barely profitable.

“I'm not Mother Theresa,” says Valenzuela, “but I can't understand why anybody would go into business working for a chain. I also have a strong feeling about the people who live in this area—good, honest people who for some reason can't make it financially.”

Valenzuela has strong feelings about a lot of things. Take holidays. B.O.B.’s (also known as Rob-Or-Barbara's for partner Barbara Schablicki) is open on all of them: Christmas, Thanksgiving, and New Year's Day included. It only closes one day a year: Jan. 9. That's ex-President Richard Nixon's birthday.

“I'm a basic believer in having a lot of fun,” says the retailer, whose Geary Street location is near San Francisco's City Hall.

“My initial reaction is that the politicians are all the same,” he says. “They're all like Richard Nixon. Some just smile a little more and have a better handshake, including our own mayor, Dianne Feinstein, who is Richard Nixon in a skirt.”

When Paramount announced it would be placing a specially made promotion of its film “Top Gun” videotape, it jetted Valenzuela into the ozone with ire.

“We will erase the ad planned for the video release of ‘Top Gun.’”

“Her reasoning is simple. ‘I feel sorry for the consumers who are trying to get away from television and commercials,’ he says. “This is just a foot in the door. The next thing they'll do is put a commercial in the middle and put us on the bed and say, Well, you have to go the bathroom sometime. I mean, no consumer group said, "Please put commercials on the tapes and lower the prices." No one would.”

Don’t get Valenzuela wrong. It’s not that he despises all commercials.

“I think that ‘I Heard It Through The Grapevine’ raises commercialism is great. But this home video business was a virgin, commercial-free enterprise.”

For Valenzuela, enterprise comes with a conscience. That’s one reason why he doesn’t ask his current interest in larger cards or identification when they rent their videotape selections for $1.99 or 99 cents each overnight. He has no favorites, but he does move rentals at his shop, says it’s the principle of the matter that bothers him.

“This sounds corny, but it works. We put our trust in human beings. I did it with books and now I’m doing it with video,” says Valenzuela, who converted his 9-year-old used-book business into a video store a year ago for two reasons: He loves movies and all the other video stores had moved out of his troubled neighborhood.

“They're able to take out two movies a night on just their handshake. And the percentage of no returns is small. I dare say I get ripped off less that the big chains that require your driver's license and five other forms of identification.”

Movies are important to this retailer. And to his customers.

“I wanted to bring in classics, opera, musicals, and a little enlightenment,” says Valenzuela. “I hope that my clientele prefers action/adventures, comedies, and the lightest movies. I give them what they want, and I don’t feel guilty about it. I try to lift their spirits.”

NEW ENGLAND TAPE RENTALS
(Continued from page 17)

there isn’t any more room for additional skiers or skaters. The hotels and motels are booked full, and there’s really no place to do any further building,” he says.

The greatest portion of this winter’s surge is seen in movie rentals.

“Our business is fantastically. It has jumped 300-305%. The store’s completely packed on weekends, and there’s almost entirely skiers and rentals,” says Patty Lowell, manager of the half-off/half video Groan McCurn/Number One Video store in Bethel, Maine, located six miles from the Sunday River and Mt. Abram ski areas, near the New Hampshire border.

“Our business is definitely on the rise, and it’s the skiers renting movies,” says Dan Cot, owner of the three Campton Video outlets in Campton, Plymouth, and Lincoln, N.H. “Machine rentals are up as well, but certainly not in the same number. Most dealers offer special combination VCR/movie deals to attract the skiers. Says Downes, “We rent VCRs on a weekend basis with varying numbers of movie rentals to go along with it. People who own condos are here regularly, so they take out a club membership and get even better prices on the weekly remodel. They have proven very successful for us.”

Lowell prefers single-evening offers. “We make our biggest push with a VCR and a two-movie deal for $10. That seems to work very well for us.”

Campton Video customers bring their own VCRs along, according to dealers. “We've been surprised by the numbers who’ve brought along their own units. I guess it’s becoming something that people plan into their weekend trip,” says Reed.

Dealers also report doing well with camera rentals. Says Salomon, “Handi-cams (the CCD8s) from Sony are hot right now. They’re small enough for the skiers to use out on the slopes. We’ve done some promotions with Sony in the area and are also having success selling them.”

The JVC Panasonic 458 hand camera is really picking up for us. We didn’t get involved with it until last year, and we’re very happy with the business. We introduced it in September,” says Mountain Video’s Downes.

Winter business differs little from summer business, say dealers.

“The winter season may be a little more hectic, but business isn’t that much different from the summers. The hotels and motels are pretty full in the summers as well,” says Campton’s Coit.

“It’s not significantly different from summer business. This area does very well with the summer vacationers, who seem to rent video about the same,” says Lake Placid’s Reed.

Northern Lights’ Salomon, who also reports a strong summer business, observes one difference. “We seem to get a lot more travelers in the summer, people who are stopping here for the way to Portland, especially Canadians, because we’re on the road from Montreal to Portland. Machine rentals seem to be stronger in the summer, maybe because people are moving around more or driving longer.”

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Tobie Ruth Mickey Mantle Julias Erving

Sell At $95

Playoff star pumps NFL Giants video with in-store in New York... see page 58

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NORM SCHOLARSHIPS
(Continued from page L3)

NASHVILLE. A video store owner and his clerks in Cheatham County near here have been charged with possessing and distributing obscene material.

In a raid Feb. 12 on the Country Video store, the county sheriff seized 82 tapes. The raid followed the rental of two adult tapes by two undercover representatives of the sheriff’s office.

The two rented tapes were viewed Feb. 11 by a grand jury, which concluded the material violated Tennessee law TCA-39-6-104 that law covers distinction and possession of obscene materi- al with intent to distribute.

Charged were Wilma Carpenter, said to be the owner of Country Video, according to Assistant District Attorney Wally Kirby, and clerks Sheila Carpenter and Kim Grimes. As owner, Carpenter faces a possible $10,000-$50,000 fine. If convicted, the clerks could be sentenced to 90 days to six months in jail and assessed a fine of $250-$500.

Kirby says he was told that the videos were in a back room of the recently opened store.

EDWARD MORRIS

CAPITOL RECORDS SCHOLARSHIP:

Matthew Goike (works for Came- lot, Traverse City, Mich.).

Carlton “Smitty” Smith Memo- rial Scholarship: Erik Wik (mother, Lieberman, Minneapolis).

KAPP MEMORIAL SCHOLAR- ship: Brian Colson (father, Trans- continental Record Sales, Buffalo, N.Y.).

Lawrence Welk Scholarship: Catherine Dunfrewe (works for Came- lot, North Canton, Ohio).

Lee Hartman Memorial Scholar- ship: Jon Paul Estes (father, Po- lygram, Marietta, Ga.).

Tower Records Scholarship: William Whitmer (works for National Record Mart, Rockford, Ill.).

Mulverne Distributors Scholar- ship: Angela Purichia (father, Bow- ers Record Sleeve, Indianapolis).

PolyGram Records Scholarship: Cheryl Williams (father, Baldwin Merchandisers, Amarillo, Texas).

TOWER RECORDS SCHOLARSHIP:

Daniel Lane (father, CBS, Carroll- ton, Ga.).

BILLODER March 7, 1987

www.americanradiohistory.com
Yo, Sammy! In a classic version of putting his money where his mouth resides, rocker Sammy Hagar is shown about to go on one on one with none other than Sly Stallone in an exciting scene from the video promoting Sly’s film “Over The Top” and the soundtrack’s single, “Winner Take All.” The production, directed by Gil Bettman, marks Sly Rocky Rambo’s vidclip debut.

**Video Track**

**NEW YORK**

AUSTRIAN ROCKERS the Saints debut with a video for “Just Like Fire Would,” currently airing on MTV and Houston-based Hit Video USA. Directed by Ken Ross and Richard Levine, the piece is said to have a mosaic look created by cutting images frame by frame and pasting them back together to form new images. It was shot at the Skyway Motel in Jersey City as well as a studio on lower Broadway in Manhattan. The clip supports the group’s latest release, “All Fools Day,” on TVT Records. Ken Wals Productions just wrapped three clips for the PBS children’s series “Square One.” Each piece blends music-video-type segments with mathematical content to make the latter subject more palatable, according to producer Ken Wals. “We took music videos a giant step beyond their original promotional objective,” he says. “We were illustrating ideas and teaching instead of just showcasing artists and trying to move records.” The three pieces are “Ghost Of A Chance,” directed by Pat Birch; “Less Than Zero,” directed by Mako; and “Tessellations,” directed by Richard Schenkman. Suzy Noel and Paul Morphos produced the series. The series was conceived by the Children’s Television Workshop.

PBS is also slated to air “The Arlo Guthrie Show” on Saturday (5). The special will feature Arlo Guthrie with artists Pete Seeger, Bonnie Raitt, and Jerry Jeff Walker for a folk-style jamboree. Filmed on location in Austin, Texas, Guthrie and friends perform such songs as “The City Of New Orleans,” “Louise,” and “Tryin’.” The program was produced by Terry Lickona for the Southwest Texas Public Broadcasting Council. Susie Caldwell and Jeff Peterson served as associate producers. Bill Arbos was executive producer. Gary Mazzotti directed.

**LOS ANGELES**

MCA Recording ACT Broken Homes lensed a video for “Blues town” with director Yuri Sivopol. It was shot on location in the city’s warehouse district in striking blue overtones to play the lyrics of the song. Sini Aarons and Fay Greene produced for N. Lee Lacy. N. Lee Lacy was also responsible for REO Speedwagon’s new video, “That Ain’t Love.” According to director David Hogan, his crew encountered many obstacles during the clip’s desert shoot, including wind storms and an abundance of mechanical breakdowns. But he’s happy to report that all ended well. Kim Dempter and Fay Greene produced. The clip supports the group’s latest album, on Epic.

Director Eric Trules is creating a clip for “Burundi Black” with former Babys member Tony Broek, currently with Rod Stew- art’s band. The piece marks the first for Trules under his new association with producer/director John R. House of Visual And Musical Entertainment Co. The video supports Brock’s new solo album, on the U.K.-based label Consolidated Allied Records Ltd.

Production companies and postproduction entities are now being asked to submit information on current projects. Please send material to Linda Mole ski, Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

**New Videoclips**

MELISSA MORGAN Deeper Love (Includes Video Programmer/ Capitol Pictures /RCA Records) SANTA FE SKYWAY Just For You (Includes Video Programmer/Ent One Productions Miro Ohlsson)

ROBBIE NEIL Dominating (Includes Video Programmer/Ent One Productions Miro Ohlsson)

RECKLESS Nitty Gritty (Includes Video Programmer/Ent One Productions Miro Ohlsson)

THE SAINTS Just Like Fire Would (Includes Video Programmer/Ent One Productions Miro Ohlsson)

CARLY SIMON Coming Around Again (Includes Video Programmer/Ent One Productions Miro Ohlsson)

ANDY TAYLOR I Might Lie (Includes Video Programmer/Ent One Productions Miro Ohlsson)

JOEY JATOSH Looking For A New Love (Includes Video Programmer/Ent One Productions Miro Ohlsson)

STEVE WINWOOD Back In The High Life Again (Includes Video Programmer/Ent One Productions Miro Ohlsson)

**Label Execs: VH-1 Is Coming Of Age**

Channel Has Undergone A Facelift

BY STEVEN DUPLER

NEW YORK MTV Networks’ VH-1 is beginning to draw strong appro- priate visual label video-promotion executives and music retailers, many of whom had expressed doubt in the past about the company’s commitment to the 24-hour adult video music channel.

Hampered in the beginning by a shoestring budget, lack of its own facilities, and, especially, an unclear programming focus, VH-1 has this year received an infusion of cash and corporate support and has undergone a major facelift over the past eight months.

According to Lee Masters, senior vice president and general manager of MTV Networks and former VH-1 programming director, the channel is emerging from a “major transit- tional period. There’s still more to come, but the bulk of what was needed has been accomplished,” he says.

Some of the changes are easily perceived. VH-1 has a drastically different visual presentation than it did when it debuted in 1984—differ- ent, even, from eight or nine months ago.

All of the original VJs have been replaced, and the graphics and anima- tion employed by the channel are tailored to what they were in its early days. The old, cramped studio set is also gone, replaced by a brighter, more colorful stage. Perhaps most important, the musical direction has changed. Masters and Jeff Rowe, newly named director of programming, say they are positioning VH-1 as a “contempo- rary adult” station, rather than an “adult contemporary” station.

“The difference is subtle, but there is definitely a difference,” says Rowe.

From Jan. 1, VH-1 dropped all country product from its rotation. At the same time, the channel be-

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**‘We sell a concept, and we sell packaging’**

The channel is currently airing new videos generally available for pro- gramming and/or promotional pur- poses includes artist, title, album (where applicable), label, pro- ducer/production house, director. Please send much information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

**CINDERELLA Somebody Save Me (Includes Video Programmer/ MCA Records)
**

**FLESH FOR LULU**

I Go Crazy (Includes Video Programmer/Ent One Productions Miro Ohlsson)

**KOD & THE GANG**

Smoke Love (Includes Video Programmer/Ent One Productions Miro Ohlsson)

**GENESIS**

Tonight, Tonight, Tonight (Includes Video Programmer/Ent One Productions Miro Ohlsson)

**EYE IN THE VILLAGE**

No One Turns Away From The Camera (Includes Video Programmer/Ent One Productions Miro Ohlsson)

**THE KINKS**

The End And Found (Includes Video Programmer/Ent One Productions Miro Ohlsson)

**ANDY TAYLOR**

I Might Lie (Includes Video Programmer/Ent One Productions Miro Ohlsson)

**JOEY JATOSH**

Looking For A New Love (Includes Video Programmer/Ent One Productions Miro Ohlsson)

**STEVE WINWOOD**

Back In The High Life Again (Includes Video Programmer/Ent One Productions Miro Ohlsson)

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creased exposure and helped sales. “There are very few labels who can’t claim some kind of a success story with VH-1,” he says.

But, says Rowe, while the channel can help break records, “we don’t use the same measures or benchmarks as MTV because you just can’t compare the selling power of AC to album rock.”

Most label video promoters are enthusiastic about the changes in VH-1’s programming. But while they readily point to specific artists benefiting from increased VH-1 exposure, most say they find it hard to directly attribute sales to the airplay.

“We’re encouraged by the programming change because they’ve become more current,” says Laurel Sylvanus, manager of video promotion for Warner Bros. Records. “There also seems to be greater potential for taking an adult contemporary act and crossing it over to a top 40 audience.”

But Sylvanus stresses that VH-1’s shifts, including its new power rotation category, are too recent for their impact to be assessed. She says that Warner has earmarked several artists to test VH-1’s sales effectiveness toward the end of the second quarter.

Linda Ferrando, Atlantic Records national video promotion coordinator, says she “accepts, understands, and supports” VH-1’s new programing “selectivity,” but she notes the difficulty of pinpointing a direct cause and effect between VH-1 play and sales performance.

“No one’s ever going to pinpoint the origin of a hit, but it was also on MTV and every radio station,” says Ferrando.

Robi Sloane, Elektra Records vice president of video, says she holds VH-1 in high esteem. She credits the channel’s heavy support of Anita Baker’s “Sweet Love” clip with being a major factor in helping break the artist last spring and refers to VH-1’s playing Simply Red’s “Heaven’s Got a New DJ” as a big step forward for the channel.

“Simply Red might not have been a typical VH-1 act at one time because of their look,” says Sloane. “But they added the video and opened up another market for the band outside of just straight rock.”

VH-1 has given itself more identity by “taking away the peripheral acts and letting us have more space to break new artists,” Sloane says.

But, even while recognizing the channel’s new willingness to “take more chances,” Sloane says she wishes it would go even further. One suggestion she makes is that VH-1 follow MTV’s lead by promoting a special clip, along the lines of MTV’s new “hip clip” weekly feature.

Overall, the labels are showing their support of VH-1 by beginning to tailor more artists and specific promotions toward the channel.

“We’ve increased our interest in VH-1 to match its development as a viable channel which can compete with the rest of the marketplace,” says Sylvanus. “I only regret that some of our country product will not longer have a home there.”

Assistance in preparing this story provided by Jim Bessman.
The eurythmics were working down under last month on a reunion tour with their remote truck recorded the band's appearances throughout Sydney. The truck's director is Jeff Wonfor at Oil Factory Ltd., Annie Lenox and Dave Stewart's film company. Executive producer was Billy Povey. The show was recorded and mixed by the director. Tentative plans call for a live album cut from the gigs. Audio production was handled by Connie Plank. AAV's Ern Rose was on the knob.

Gwen Guthrie was in East Orange, N.J., at Eastern Artists Recording Studio, working on a new album for PolyGram. Engineering the project were Bob Mann and Kevin Hedge. Tom Zep and Michael Van Duser assisted. Elektra's Grandmaster Flash was also there, co-producing on The Product for the Ebonies with Guy Vaughn. Vaughn was at the controls. The recording was for her second island release with Fly Guy Productions. Zep and Hedge were at the dials for the recording and the mix. Van Duser was assisting.

New York rockers the Worgals were in Philadelphia this month working on their latest project for WEA-U.K.'s Blanco Y Negro division. Gene Holder was in to produce, with Mark McKenna engineering.

Pretty Boy Act the Assignment was in Pittsburgh's Starmaker Recording Studios finishing its debut single, "Jamin' To The Beat," due out this spring. Producers Bill Gard-

Audio Track

LOS ANGELES

Liquid Mirror was in Capitol's recording studios this week completing the master of its new album, "Kicked Out Of Fantasy," scheduled for release this month on Atco Records. Kenneth Car-

valho produced. Holly Near was at Sound Castle Studio working on tracks for her next Redwood release, "Don't Hold Back." The album's producer was Steve Wood. Terry Nelson was at the controls. Cory Staft was assis-

THE EURYTHERMICS were working down under last month on a reunion tour with their remote truck recorded the band's appearances throughout Sydney. The truck's director is Jeff Wonfor at Oil Factory Ltd., Annie Lenox and Dave Stewart's film company. Executive producer was Billy Povey. The show was recorded and mixed by the director. Tentative plans call for a live album cut from the gigs. Audio production was handled by Connie Plank. AAV's Ern Rose was on the knob.

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**Jazz and Theater, with some notable exceptions, have always had a rather shaky relationship—especially in recent years. Now two of the most consistently creative artists in jazz are hard at work on the atypical projects that they hope will make that relationship considerably more harmonious.

Both jazz vocal pioneer Jon Hendricks and saxophonist/composer Benny Golson are involved in ambitious New York theater projects for which money is currently being raised. Hendricks, whose "Evolution Of The Blues" revue had a long theatrical run in San Francisco last year, has written a sequel, "Reminiscing In Tempo," which he hopes to produce later this year at the theater at St. Peter’s Church. And the prolific Golson has somehow found time in his crowded schedule, which includes film and TV scoring as well as gigs with the Jazztet (which he co-leads with Art Farmer), to write the music for "The Four Seasons/Jazz Version." The work—described as "a full-scale original composition of American jazz music and tap dance" by Louise Tiranoff, who conceived and wrote it—is about to have its world premiere at the Hudson Guild Theater.

Hendricks, who has been in the forefront of vocal jazz from his days with Lambert, Hendricks & Ross through his current association with the Manhattan Transfer, has assembled a supporting cast of five singers, three dancers, and three musicians for "Reminiscing In Tempo." The show, choreographed by Steve CAMP is an impassioned kind of guy. Since breaking into Christian music in the late ’70s, he’s released a host of powerful, challenging songs, including "Includes “Run To The Battle,” “Song For Mom, “Living In Laodicea,” “Bobby” (a tribute to his brother, who was killed in a motorcycle accident); the song was turned into the Grammy Award-winning "Martin” for Shirley Caesar), and “Do Something New,” a hunger-relief project.

Camp has just released, “One On One,” another collection of convincing songs, including “Judgement Begins With The House Of God,” “Mr. Broken Hearted,” “Threshing Floor,” and the No. 1 hit “He Covers Me.”

With Garth Hewitt, he’s just completed his first U.K. tour, for Greenbelt ’87 (England’s largest music/festivals festival) and the Tear Fund (hunger and poverty relief in the Third World). The tour featured a five-piece band and two backup singers. It came as a surprise to longtime Camp watchers because he’d recently sworn off performing with a band, following his Shake Up ’85 and Shake Up ’86 tours with fellow Christian rockers Rick Cua and Rob Frazier.

"Rick had just signed with my record label [Sparrow], and since he played bass and Rob plays rhythm guitar, it just seemed like a nice marriage," Camp says sheepishly. "I just wanted to tell the truth and show a more intimate setting. After all, truth is painful; the gospel brings pain as well as comfort, sometimes."

"Coming out of the solo tour is like going on a nonalcoholic diet, suffering the withdrawal pains—then being told to eat a hot fudge sundae. I got kind of spoiled on the solo tour. It’s nice to have someone else—a tour manager—deal with all of the hassles so you can concentrate on making music and serving the Lord."
**TOP LATIN ALBUMS**

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

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**FOR WEEK ENDING MARCH 7, 1987**

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**Latin Notes**

by Tony Sabourin

**Daniela Romo is the hottest Spanish radio artist in the nation, as indicated by Billboard Hot Latin 50. She has resided in this top spot with the song “De Mi Emánate” since the beginning of December.**

Says Oscar Llord, director of U.S. operations for EM Latin, that the label promotes her, “For this to happen, a lot of things had to come together.” First, obviously, there had to be a great song, which is almost redundant when referring to a Juan Gabriel composition. Second, and again obviously, there had to be a great vocal talent behind that song. Romo certainly has it, but her arrival to the airplay zenith merits more than an “Oh, yeah!”

Only 27 years old, Romo is a performance veteran with 16 years of experience—from children’s choirs and theater to seven movie and novela appearances each and three LPs. Although her success has been cemented in her native Mexico and throughout Latin America, her previous two releases on Hispanov (owned by EM and licensed to CBS for the U.S.) made no ripples. August 1985 found her in surgery with a career-threatening lymphoma tumor. After a period of rest, including a year in Los Angeles to perfect her English (she also speaks French fluently), there was some trepidation when word filtered out about her return to the studio. The commercial success of her current LP, “Mujer De Todos—Mujer De Nadie,” thus represents her return to a promising career that had seemed, at best, cloudy with scattered showers.

According to Llord, the label also went back to strong marketing basics: radio promotion, proper print placement, and television shows where the artist would get maximum exposure. That “De Mi Emánate” was also the theme of the novela “Camino Secreto” on Univision, in which Romo stars with macho TV hunk Salvador Pineda, didn’t hurt either. Says Llord, “The novela certainly helped to amplify her image, but that doesn’t explain the air-diffusion popularity in areas like Puerto Rico, where ‘Camino Secreto’ is not scheduled to start until later this month and where we have achieved a definite reorder pattern.”

With the prospect of a gold record waiting on the horizon, Llord is eager to share the credit for this success with Jimmy Sánchez, assistant to the director and promotional manager for East Coast; Edgardo (Continued on next page)

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**Programming picks from WIOA Santurce, Puerto Rico**

1.05% level were WQAF-FM “KQ 105,” with 1.2%; WQRS-AM, with 1.2% WPRM-FM, with 1.1%; WUNO-AM, with 1.1%; and WZAR-FM, with 1.0%. The Esteroetempo network, which includes WIOA, WIOB, and WIOC—all FM and all broadcasting the same program—got a combined total of 1.5%.

(Continued on next page)
## HOT LATIN 50

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### **POWER PICK**

| 19 | 35 | 39 | 4 | LUSSETTE Y MANUELA TORRES | PROFONO | HOY VIVE CON ELLA |

### **NEW HOT SHOT DEBUT**

| 20 | 24 | 24 | 3 | LOS BURIS | PROFONO | TU CARCEL |

| 21 | 20 | 19 | 8 | LUCIO NELA | CRB | ME HACE FALTA UNA FLOR |
| 22 | 19 | 21 | 9 | LA PATRULLA | CRB | ACARICIAMOS |
| 23 | 22 | 26 | 9 | VALERIA LYNCH | CRB | FUERA DE MI VIDA |
| 24 | 30 | 38 | 4 | TROPICALISMO APACHE | CRB | LA HIERRA SE MOVIA |
| 25 | 39 | 32 | 4 | PANDORA | CRB | ALGUIEN LLENA MI LUGAR |
| 26 | 29 | 31 | 16 | BRAULIO | CRB | JUGUETE DE NADE |
| 27 | 23 | 20 | 18 | BASILIO | CRB | VIVIR LO NUESTRO |
| 28 | 28 | 28 | 20 | LUCIO NELA | CRB | TUS MUSULMA |
| 29 | 29 | 29 | 20 | LUCIO NELA | CRB | TUS MUSULMA |
| 30 | 30 | 30 | 20 | LUCIO NELA | CRB | TUS MUSULMA |
| 31 | 31 | 31 | 20 | LUCIO NELA | CRB | TUS MUSULMA |
| 32 | 32 | 32 | 20 | LUCIO NELA | CRB | TUS MUSULMA |

## La RADIO LATINA

(Continued from preceding page)

Asores Inc. is a San Juan-based marketing research and consulting firm headed by Nestor Beron. The company has been doing radio surveys for the island since 1979.

**SKQ-AM**, the radio Centro network station in Los Angeles, is not changing format. Because of a note-taking error, Cynthia Irene, the station's program director, was quoted as saying WSKQ was taking on a ranchero format. The station has had a standard pop-ballad format in Spanish since it started operations in December 1985, and no changes are planned.

**THE CHANGE to ranchero is going to be made, however, at KLTN-AM Albuquerque, according to program director Ramon Garcia. The station hopes to better reach its predominantly Mexican and Mexican-American audience.**

A CHANGE in the way it words a particular question, designed to elicit a clear yes or no answer from households of Hispanic origin, has proved to be "very effective" for Arbitron. The new question, "Is your household of Spanish or Hispanic origin or descent," created an increase in the percentage of Hispanic diaries in each sample in proportion to the Hispanic population, from 75.4% to 81.7%. This covers 21 markets receiving DST during the fall measurements.

**JESUS CONTRERAS of WTAG-AM Chicago says his station is playing compact disks, well, that makes it official: The CD era has finally arrived in full force on Spanish radio.**

## LATIN NOTAS

(Continued from preceding page)

Barreto and Edmundo Pedroza, promotional representatives for Puerto Rico and Los Angeles, respectively; and the artist herself, Lourd comments, "Daniela is an indefatigable worker. This promotional tour has taken her to Puerto Rico, Miami, New York, the West Coast, and back to Puerto Rico in April." In between, she found time to open for Jose Feliciano, the newest addition to the EMI-Latin stable, in a sold-out concert Feb. 20 at the Miami Beach Theatre of the Performing Arts.

Lourd is mapping a strong merchandising strategy with George Zamora, national sales director of RCA/Ariola International, distributor of EMI-Latin products for the U.S. and Puerto Rico, to install displays in all key Latin retail outlets in major Hispanic markets.

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*Photo by Stewart Cohen*
IN THE BEGINNING

1972
GENESIS
GENESIS
GENESIS
GENESIS
GENESIS
GENESIS
GENESIS

1987

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THE GENESIS EXPERIMENT: Rock's Most Progressive Band Is More Popular Than Ever

Just a year away from its 20th anniversary of continuous operation, Genesis occupies a unique and extraordinary position in international music. More popular and more powerful than at any time in its history, the unit can lay claim to a dizzying array of activity and achievement, and has few contenders for its tag as "rock's most progressive band."

Since its inception, Genesis has represented a loftier ideal than is usually encountered in rock. Bereft of insecurities, petty jealousies and rampant egos, the band has devoted the full force of its energies to the creation of a bold, often majestic, music of considerable integrity.

Today it exists as an astounding "modular" entity, able to break apart at regular intervals and regenerate with even greater strength.

Midway through the global "Invisible Touch" tour, the three primary Genesis members (assisted by Chester Thompson and Daryl Stuermer) were witnessing an outpouring of loyalty and affection that, while not unwarranted, has taken them by surprise.

The "Invisible Touch" album entered the British charts at No. 1 and was platinum within a week. It later reached the same position in the U.S., as did the title track single. "We'd never been at No. 1 in America before," says Phil Collins, "and it was a wonderful feeling. After all this time, it must mean that somebody out there loves us! I think all this is happening because there's never been a lull with Genesis as there has been with a lot of bands from our era. We've never been away."

Since their 1981 top 10 British hit with "Abacab," Genesis have honed and refined the appeal of their music, bringing it to a wider audience without compromising its inherent quality. In the 1980s, the songs are generally shorter, the riffs more insidious, the lyrics less obscure. That ponderous beast known as "Art Rock" has been wrestled from concert halls and fed into millions of radio speakers.

Using Genesis as a productive base camp, the three principals—Phil Collins, Mike Rutherford and Tony Banks—have reaped further success through individual endeavors. Collins, when not producing hits for other superstars, or playing on their records, is chart-topping himself with the likes of "In The Air Tonight," "You Can't Hurry Love," "I Missed Again," "Against All Odds" and "Separate Lives" (with Marilyn Martin) from his solo albums ("Face Value," "Hello I Must Be Going," "No Jacket Required") and film soundtrack assignments.

Rutherford also records solo but has made his individual chart mark in the guise of Mike & the Mechanics, with the recent hits "Silent Running" and "All I Need Is A Miracle."

Banks, less interested in high-profile endeavors, immerses himself in distinctive film score projects, while working in the studio with Fish, Toyah and Jim Diamond. "It's all learning experiences," says Collins.

The combined efforts of Messrs. Collins, Rutherford and Banks has snared a mighty chunk of international charts over recent years. Contends Banks: "It proves what I've thought for a long time—that there isn't really (Continued on page G-16)

September 1986–July 1987

‘Invisible Touch’ Tour Rocks Planet, Breaks Records, Storms America

Genesis emerged in Britain during the first flowering of "art rock," joining such bands as Jethro Tull, Yes, King Crimson, Pink Floyd, and the Moody Blues in the presentation of a dramatic new concept of concert presentation.

After the departure of Peter Gabriel and Phil Collins' subsequent move to the lead vocal microphone, Genesis toned down the overt theatrical aspects of its stage spectacles, heightened the musical emphasis and introduced a laser light show. In 1977, the band set out on a 45-date North American tour, followed by dates in South America, Britain and Europe. The top five "Seconds Out" album, captured over five nights at the Palais des Sports in Paris, further consolidated their reputation as one of rock's premier live units.

In 1981, in support of the "Duke" and "Abacab" albums, Genesis embarked upon another triumphant global jaunt. By this stage, guitarist Steve Hackett was long gone and second drummer Chester Thompson had been recruited to take some of the burden off Collins.

The new peak of excellence achieved on this tour, which saw the trio play huge outdoor arenas in North America, was heard on the "Three Sides Live" set, which made No. 2 in the U.K. in 1982.

There are few countries in the western world where Genesis can't sell out the large venues within hours of tickets going on sale. Their prime base of support is Europe, although manager Tony Smith says: "We always toured Europe every year, but it got a bit too much like habit so we decided to hold off touring there for a while so that it would be a real event when we did go back."

This decision allowed more time for touring the U.S., where New York's Olympic Garden recently presented the band with a Gold Ticket Award for filling 200,000 seats.

The "Invisible Touch" tour got under way in Detroit during September, 1986, and ended in Europe during July 1987, having taken in North America, Australasia, Europe, the U.K. and, as recently announced, mainland China.

"We were finally able to do Australia, which meant that our return to Europe was put back even further. So I had to make the tour bigger and bigger to fit everything in."

The Genesis touring party is lean and efficient. Some of the crew have been with the band for 10-12 years. The audiences this time out are younger than ever and (Continued on page G-16)
GENESIS INVISIBLE TOUCH TOUR 1986/87

PHIL COLLINS: ‘My Success Surprises Me Constantly’

By GLENN A. BAKER

In 1964, 13-year-old Phil Collins spent seven months playing the Artful Dodger in a long-running stage production of "Oliver Twist" at the New Theatre in London’s West End, a role also undertaken at various times by Davy Jones and Steve Marriott.

Looking over the rich and diverse career which followed, it’s not hard to believe that young Phil picked up a few tricks from his stage character. Certainly it is hard to accept his insistent claim that he is not a workaholic.

MIKE RUTHERFORD: ‘We’ve Never Sat Still’

By STUART COUPE

If you’d said 18 years ago that I’d be sitting here now talking to you, I would have said, ‘you’ve got to be crazy.’ The thing that people find very hard really is that there’s no one like us doing this. There’s no-one even close in terms of mixing band and solo projects together.”

Founding member Mike Rutherford reflects on nearly two decades of Genesis.

He explains the chemistry that allows him to remain part of the core of Genesis while pursuing outside projects such as Mike + The Mechanics. “People also forget that we’re all first generation musicians playing in a band. We’re the first lot to come through. ‘We’re the first group playing pop rock n’ roll music that’s been together for 18 years. It’s never happened before. You’ve got the Stones and the Who, but the Who seem to have stopped and the Stones stop and start, and they were a little ahead of us. But the point is that you can’t look ahead and say what must happen next. There’s no set of set precedent as to what one does, so we’re kind of making our own way.’

Quiet, reserved, disarmingly, yet expansively, Rutherford doesn’t much think the prospect of Genesis touring again when they’re all in their 50s spares the blind. "But an important consideration that might just happen.

He does betray slight amusement at the thought that a goodly percentage of Genesis’ current audience wasn’t even born when he was making the early records.

In Rutherford’s opinion, the fact that he, Collins and Banks can work on individual projects and then re-group as Genesis is the secret to the band’s longevity.

Rutherford admits that the three musicians realized that Genesis wasn’t enough to sustain them creatively. "It’s like being married to someone and never going off and having a night out with the boys. Your musical life is just too narrow.'

Following the current Genesis tour, Rutherford expects to have another “night out with the boys” when he revives the Mike + the Mechanics project. The band has completed one American tour which Rutherford describes as both a strange and enjoyable experience, the former because some of the band hadn’t actually met (Continued on page G-18)

TONY BANKS: ‘I Like Music To Build Atmosphere’

By TOBY CRESWELL

Tony Banks is the quiet one, the man behind the racks of synthesizers on a Genesis stage. He doesn’t appear prominently in the band’s photographs. He doesn’t do a lot of interviews and, in his spare time away from the band, doesn’t turn out pop hits or undertake tours in the Mike Rutherford/Phil Collins style.

That’s not to say he just putters around in his English country garden and looks after the kids, which are, in fact, two of his main pastimes and joys. It’s just that he doesn’t feel comfortable in the spotlight. Indeed, you’re more likely to find Banks in a darkened cinema looking at film footage and composing music to fit it.

His last record, on Atlantic/Charisma, was a selection of tracks composed for the films “Quicksilver” and “Lorca & The Outlaws,” which mark a direction Banks would like to take further.

“I like music to be used in films. It’s like the idea of soundtracks. ‘I love the idea of soundtracks very much. When I was younger the best movies for me seemed to have the best soundtracks.’”

Banks has always been a musician’s musician. While he puts a lot of store in the lyrics for songs, he also spends a great deal of effort getting a piece of music to be as erudite and informative as possible. "When he’s doing a film he likes the images and music to tell the story and he regrets that Hollywood has become obsessed with the soundtrack sampler album.

"I’d love to do it that way as a way of doing film music. In the main it doesn’t work. It’s just a cheap way of getting publicity for a film.

“I enjoyed doing the last project, ‘Quicksilver,’ but they kept wanting to put songs into it. I thought I’d talked them out of it when I went back to England to do the writ- ing, but the longer I was away the more songs crept in.

With ‘Lorca & The Outlaws,’ I had just got back from the last Genesis tour and wanted to do a film, any film. That wasn’t so much a low-budget film as a no-budget (Continued on page G-19)
CONGRATULATIONS TO GENESIS FROM EVERYONE AT VIRGIN RECORDS

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Group Brand Director Bob Goughenour

Genesis' U.S. Tour: Michelob's Biggest, Most Exciting Rock Association To Date

Genesis' U.S. concert tour this year is part of a growing relationship between the renowned British rock group and Michelob beer, national sponsor of the group's 1986-'87 U.S. tour.

Michelob, the nation's leading super-premium beer, has a long history of music involvement, through sponsorship of numerous rock, jazz and pop concerts across the country. But Genesis is Michelob's biggest and most exciting association with rock music, and one which has been building for the past two years.

"We are very pleased to be involved with a world renowned group like Genesis, which has tremendous appeal among our contemporary adult consumers," says Bob Goughenour, Michelob Group Brand Director.

Michelob's association with Genesis goes back to the summer of 1985, when the brand sponsored Phil Collins' highly successful "No Jackets Required" North American solo tour.

That was followed last summer by the Michelob-sponsored U.S. concert tour of Mike + the Mechanics, featuring Genesis guitarist and founding member Mike Rutherford.

Genesis' 1986-'87 world tour is the culmination of the two-year association, teaming up all three members of the Genesis trio—Collins, Rutherford and Tony Banks—in one of the biggest concert events in recent years.


Besides enhancing Michelob's image among rock music fans, Goughenour notes that sponsorship of the Genesis tour also ties in well with the brand's new night-oriented advertising campaign, entitled "The Night Belongs To Michelob."

Combining upbeat rock music and dynamic night time imagery, the new campaign is designed to reinforce Michelob's quality image as a special beer for special occasions. The campaign debuted last summer with an introductory commercial featuring Phil Collins' hit song, "In The Air Tonight."

A more recent spot, which broke in October, depicts the entire band performing "Tonight, Tonight, Tonight!" from Genesis' current smash album.

"The response to our new campaign has been very positive," Goughenour says. "It's totally unique in the beer industry, and has greatly reinforced Michelob's growing association with Genesis and rock music.

Building on the success of that association, Michelob and Genesis are now developing plans for a U.S. stadium concert tour this spring, reminding rock fans across the country that "The Night Belongs To Michelob!"

ITG's Michael Farrell

North American Tour Places Genesis At Pinnacle As Top Concert Draw

As Genesis' agent Michael Farrell notes, the group's current North American tour places them at the pinnacle of success as a concert draw.

"It's definitely one of the handful of biggest tours in concert history," says Farrell, who brought the group with it when he left William Morris in 1981 with Wayne Forte to form International Talent Group.

"In major markets, we're playing to over 100,000 people per city. And in Chapel Hill, N.C.—not exactly a major city—we sold out the 21,000-seat Dean E. Smith Center for a Jan. 31 show in three hours. So we added an extra date in February, sold out in two hours, and had to add a third one, which is unprecedented for a band to do in Chapel Hill."

Farrell says that the first leg of the tour, which ended in October, was made up of arena and stadium sellouts including five nights at Madison Square Garden and five at the L.A. Forum. The second leg began in mid-January in Houston with two sellouts at the Summit, and everything through February is also sold out. Following a March tour of Japan, Genesis will play Europe in May, then return to the U.S. for some "surprise dates" at the end of the month prior to finishing up in Europe through July.

Calling it "another startling Genesis production," Farrell says that this time out, the group is continuing their pioneering use of Vari-lite lighting systems, needing five trucks to transport the 400 Vari-lites required. This, he notes, is a far cry from the early days.

"Our first tours were all run on a shoestring," says Farrell. "The band drove themselves in rental cars and stuffed everything in the trunks. I'd have three dates set and would have to beg for more—there were huge losses, and promoters got their asses kicked, but they all stayed with us since day one because they believed, too."

For Farrell, seeing Genesis the first time was believing. "It was the WNEW-FM Christmas party in 1971," he recalls. "It was before they were on Atlantic, and they had nothing going for them, but I was invited to go and thought they were the best band I'd ever seen. The only other person who felt that way was their manager at the time, Tony Stratton-Smith, who gave them to me right there because I believed. It was the first band I signed."

That worked out very well for Farrell, 15 years later, as he now has the band's agent.

"Every time we've tried to double our business. The first time in Cleveland there were a thousand people, the (Continued on page G-21)
Unique Process Ensures Each LP’s Freshness and Vitality

The Song Is Centerpiece Of Genesis’ Creative Attack

When Genesis came together at Charterhouse public school, the unit was more a writing co-operative than a hot rocking stage band. The original members, Peter Gabriel, Tony Banks, Mike Rutherford, and Anthony Phillips, were obsessed by the creative mechanics of songwriting. Fame as performers essentially came as a consequence of the necessity to promote their songs. That emphasis on the song as the centerpiece of all other activity has remained the cornerstone of Genesis.

“The three of us know each other pretty well but you can never know exactly what the others are going to do. That’s the surprise of the thing,” says Banks, attempting to explain the unique creative process which ensures that each Genesis album offers a sense of freshness and vitality.

“We improvise well together. We’re totally unself-con-
scious with each other. We don’t have anybody else in the room when we’re writing, no one at all. In company, we start to play differently, start to perform, start to worry about bum notes and things like that. And it’s very important that one doesn’t worry about mistakes in that environment.”

Phil Collins, Banks and Rutherford live very close together on the edge of Surrey and Sussex, and operate their own studio in the general vicinity of their respective households. The three see a great deal of each other, both during recording and for the innumerable meetings necessary to the smooth running of their complex careers. It’s when they embark on a Genesis album that their long-standing bonds of friendship and trust become most valuable.

“We come together in the room and it’s like we’ve never been apart,” says Collins. “We’re different people but we have a lot of fun and a lot of laughing. Then we get down to it. The understanding is, if I have anything left over from my own albums, I just leave it at home, and the same goes for Tony and Mike. Because otherwise it just becomes, say, my song with the other two as session players, which is not what Genesis is all about.

“We start from scratch and don’t have to deal with those qualms about will I give this song to the group or keep it for myself. We do have other outlets, so it’s not something we have to hassle about. There are occasional exceptions. I wrote a chorus for a film song during some spare time in a Sydney hotel room. I couldn’t write a verse, so it never happened.

“Then, when we were writing ‘Too Deep,’ we couldn’t come up with a chorus and I got torn between should I or shouldn’t I. In the end, I said “aah, I think I’ve got a chorus,’ very sheepishly. But that’s probably the only time it’s happened. We’re our own best editors, actually. Anything which comes up that we think we’ve done before we try to avoid.”

Collins says he certainly wouldn’t like to give every song he writes to Genesis to record “because obviously there are other things that I want to do with them. Mike and Tony are the same way. So long as we keep Genesis writing and solo writing apart, there’s no reason why it all won’t go on indefi-

“Anyway, I’m far more prolific now that I was before 1980. When writing didn’t come to me as easily as the others, I was mainly responsible for a few things like ‘Lily White Lilith’ on the ‘Lamb’ al-
bum, but it probably wasn’t until my first wife left that I had a lot of time to fill. The first thing I wrote out of that was ‘Misunderstand-

How does a Genesis writing/recording ses-

“How does a Genesis writing/recording ses-

“Out of that original improvisation an idea will come. So we leave that and do another one, and after a week we have maybe a dozen potential ideas. We just keep working the same process, then one day we’ll have a slow period, so we’ll go back to an original idea and de-

Says Banks: “Having our own studio is quite a luxury. We can put down a piece of music before we’ve worked it to death. ‘Selling England By The Pound’ was the first album that we had a writing session for and, I think we learned a great deal.

It’s important that a lot of young people should like what we do. There have been a lot of changes—I hope that’s true. I don’t want to be doing the same thing for the rest of my life. But I think the motive behind the band and the reason we sustain a following perhaps more than other groups is because slightly more thought goes into our albums.”

GLENN A. BAKER

Producer Hugh Padgham;
Engineer Geoff Callingham
Recording At ‘The Farm’:
New Genesis Projects
Keep Private State-Of-The-Art
Studio Humming

The opening quote of Jane Austen’s ‘Pride And Prejudice’ could be amended to read: “It is a truth acknowledged by the prudent studio owner that a recording act in possession of a state-of-the-art recording studio will keep its location secret and not allow it to be used by other acts.”

The reason for this exclusivity is simple—as soon as a hot new studio emerges, there will be requests, even demands, from outsiders to utilize the new facilities. While in itself there is no reason to bar a potential act, there are other considerations involved, as Carol Willis, executive assistant to Genesis manager Tony Smith, explains.

“Other people never look after a studio the way its owner does. I think they feel that if they’re paying to use it, they don’t have to worry about it after that, nor do they necessarily need to treat it with respect.”

In 1980, the Genesis organization acquired a building close to the city of Guildford in Surrey, near where the three group members live, and converted what had been a milking parlor and then a garage into a private re-

Flynn collaborated with JVC Tokyo’s Sam Toyoshima on this second phase of conversion, and the two worked so well together that they now operate as consultants under the name Acoustic Design Group.

Producer Hugh Padgham could by now claim to be the fourth member of Genesis, having worked on everything released by the band from “Abacab” to date, and on virtually everything by the soloist Phil Collins, having first met the group through working with Peter Gabriel.

Of The Farm, Padgham says: “It has the finest control room in the world, in my opinion, and that’s not just be-

Padgham has worked on Collins’ production of erst-
while Abba star Frida, and on a single by Howard Jones, “No One Is To Blame,” as well as Genesis and Collins solo projects at The Farm, and recommended the SSL desk, Studer 24-track machines and mass of outboard equipment which help to make records by Genesis such aural delights.

Flynn has recently completed the plans for installing video projection facilities which can be remotely lowered from the ceiling for film and synchronization work. Al-

Since the latest Eric Clapton album, “August,” which was produced by Collins, was also made there, there can be no doubt that The Farm and resident engineer Geoff Callingham, have become a vital part of the Genesis or-

G-8

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The Virgin Story:  
Hitting New Heights In New Territories Around The World

Anyone familiar with the history of Genesis will be aware that for the majority of the group’s recording career it has been signed to Charisma Records in the U.K. Charisma was launched by ex-journalist Tony Stratton-Smith during the late 1960s and “Strat,” as he is known to many, was one of the few industry personalities to see the potential in Genesis at a time when the group was in imminent danger of collapsing following the near-debacle of its debut album on Decca.

“Strat” signed Genesis, encouraged and to some extent supported them, and in return Genesis remained loyal to Charisma, despite what must have been increasingly enticing offers from more powerful labels.

However, by the end of the 1970s it had begun to look as though Charisma’s best years were past. At one point, when other acts on the label included Lindisfarne, Van der Graaf Generator, Refugee, and the Monty Python team, Charisma was one of the most powerful semi-independents in the world. But Stratton-Smith, a restless man, found other consuming interests like racehorses and film making, leading to the Charisma roster comprising Genesis collectively along with the individual projects of group members, plus ex-Genesis alumni Peter Gabriel and Steve Hackett.

Phil Collins in particular had enjoyed little commercial success with his “other” group Brand X, although in truth the latter’s musical direction seems in retrospect to have been unlikely to bear much chart fruit. When Collins launched a solo career in 1980, he signed with Virgin Records in the U.K., and with WEA for the rest of the world, feeling that more energetic labels than Charisma would increase his chances of solo success which, Meanwhile, Genesis remained with Charisma, who entered into a licensing deal with Phonogram. The group remained highly successful but due to Genesis and Gabriel being the only Charisma acts of any commercial substance, that label found it more and more difficult to make ends meet.

Simon Draper, chairman of Virgin Music Division, notes that by the early 1980s, Charisma was largely in decline. “‘Strat’ was, if you like, selling his birthright over the years and Charisma ended up with a licensing deal which gave them very little margin of profit.”

However, the label had what Draper calls a “substantial” back catalog, and Virgin entered into a licensing agreement with Charisma in 1984 for the world excluding North America, although it took up to a year before all the previous Phonogram deals had expired.

Ken Berry, managing director of Virgin Music Division, adds that initially all Virgin had immediate access to was the ’83 album ‘Genesis’ in the U.K., but other rights accrued, as time passed, to the group’s back catalog. “We were then able to sign the band for the rest of the world when we purchased Charisma in mid-1985.”

Although, as previously noted, the Charisma back catalog should not be undervalued, the main strengths of Charisma’s roster, and its main attraction to Virgin, were Genesis, Peter Gabriel and Julian Lennon, with whom Stratton-Smith was negotiating at the same time as the deal with Virgin was under negotiation. In fact, Virgin helped finance the signing to Charisma of this celebrated second-generation rock artist.

So, since the summer of 1985, Genesis has been attached to Virgin, as has Peter Gabriel. There’s nothing sinister in the fact that both acts have opted subsequent for a partially-Virgin identity on their records.

As Draper explains: “They were all told that they could be either on Charisma or Virgin or any combination they wanted, as it really made no difference to us.”

In fact, Gabriel chose to have his records released with a Virgin label, while Genesis opted for a Charisma/Virgin joint identity for their earliest releases via Virgin.

Obviously the relationship between Genesis and Virgin has been extremely successful in a commercial sense. As Ken Berry confirms: “Yes, it’s a major success in those terms, but it has also been very satisfying for us to prove to Tony Smith, the group’s manager, that our worldwide network has the ability to penetrate territories where Genesis had previously not enjoyed immense sales, like Australia and Japan.

“Before we took over, the group tended to sell only 20,000 units per album in each of those countries, but today we’re talking about 10 times that number, which we find very pleasing. It’s gratifying to be able to promote and market artists of the caliber of Genesis and Peter Gabriel to new heights in new territories.”

The story of the Virgin connection has only just begun for Genesis. Both parties are looking forward to a long and mutually advantageous relationship and plainly it won’t be long before the entire record-buying world will join in the fanaticism. Certainly Virgin will spread its influence even further afield to this end.

Genesis, 1978

The Atlantic Story:  
Success Proves Long Label Relationships Can Bear New Fruit

“I feel proud and greatly privileged to have been associated with Tony Banks, Phil Collins, Mike Rutherford, and their terrific manager, Tony Smith, for so many years. We at Atlantic treasure our relationship with Genesis, and it has been a great experience to be a part of their incredible story.”

Ahmet M. Ertegun, Chairman, Atlantic Records

Ahmet Ertegun and the Atlantic Records family have been involved in the Genesis story for almost a decade-and-a-half. The Atlantic founder and chairman first learned about the group during the early 1970s when his label negotiated a North American distribution deal for the British-based Charisma Records.

“My friend Tony Stratton-Smith—then head of Charisma—had told me about a phenomenal group he was recording called Genesis,” says Ertegun. “Among the first projects we were to have under the Charisma deal was a new Genesis album—‘Selling England By The Pound,’ which we released in 1973. On record, the group had a sound like no other. On stage, its visual presentation was stunning and thoroughly original.”

(Continued on page G-22)

Honored at WEA national sales meeting by, from left, manager Tony Smith; Atlantic exec. v.p./g.m. Dave Glew; & Atlantic president Doug Morris.

Backstage at Madison Square Garden with manager Tony Smith and Atlantic chairman Ahmet Ertegun, right.
FROM GENESIS • TO GENESIS

it's history

...and many pages yet to write
Atlantic Records is proud of its long relationship with

GENESIS

And this is only the beginning...
History & Chronology
The Making Of An Institution

1966—England's exclusive Charterhouse School has on its roster four budding songwriters/musicians named Tony Banks, Peter Gabriel, Michael Rutherford, and Anthony Phillips. The four join together from the remnants of two bands—The Anon and the Garden Wall. Along with drummer Chris Stewart, they form the first edition of what eventually will be called Genesis.

1967—Pop producer Jonathan King, also a Charterhouse alumnus, brings a still teen-aged Genesis to London in December for their first official recording session.


1969—in March, Decca releases the group's debut album, "From Genesis To Revelation," consisting of a dozen original songs based on a concept suggested by King. Band members forgo further education, and commit themselves to a musical future. Drummer No. 3, John Mayhew, joins and in September, Genesis plays its first paid gig, earning £25 at a dance. In November, the group returns to the country to write and rehearse.

1970—Producer John Anthony brings Tony Stratton-Smith, founder of the Charisma label, to see Genesis perform. Stratton-Smith signs them immediately. The first Charisma album, "Trespass," is released in October. Meanwhile, founding member Anthony Phillips departs the group, followed by John Mayhew. Drummer and ex-child actor Phil Collins, formerly with Flaming Youth, enlists, followed by guitarist Steve Hackett. The line-up remains unchanged for four-and-a-half years.

1971—Following an extensive series of gigs, the group adjourns in August to Trident to record "Nursery Cryme," produced by John Anthony. Released in November, the album includes "The Musical Box" and "The Fountain Of Salmacis."

1972—In January, Genesis plays its first gig abroad (in Brussels), boosting its European following. The band begins to develop a highly original stage presentation, as vocalist Gabriel integrates theatrical elements, including mime, costumes and story-telling. The "Foxtrot" album is released in October. Produced by David Hitchcock and Genesis (the band's first co-production credit), it features "Supper's Ready" and "Watcher Of The Skies." The band makes its official U.S. concert debut in December, headlining the WNEW-FM annual Christmas benefit show at New York's Philharmonic Hall.

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Genesis' first RIAA-certified U.S. gold recording. Hits include "Follow You, Follow Me." Tour-only guitarist Daryl Stuermer joins; band visits the U.S. on three separate tours.

1979—Banks records his first solo album, "A Curious Feeling," and Rutherford's solo debut, "Small Crew's Day," is also released. The two collaborate on music for the film "The Shout," starring Alan Bates. Collins records with Brand X and plays his first live dates with the group in the U.S. He also appears several times onstage with Gabriel, and drums on the latter's third post-Genesis LP. Genesis' trio writes and rehearse.

1980—"Duke" is released in April, the fifth Henschel/Genesis production. A top-charting worldwide, the U.S. gold LP includes "Misunderstanding," "Turn It On Again" and "Behind The Lines." The worldwide tour includes a six-week sold-out North American swing, featuring two surprise benefits at L.A.'s Roxy and N.J.'s Capital. Group ranks No. 1 in six Melody Maker's year-ender polls.


1983—10th anniversary of band's first Atlantic pact, and 15th of first album release. Banks' second solo album, "The Fugitive," issued on Atlantic in May. Collins, who drummed on Robert Plant's two solo albums, tours with the former Led Zeppelin singer. Single "Mama" bows in September, preceding "Genesis" LP release in October. The album, recorded and mixed at The Farm, with production by Genesis and Padgham, is group's fastest-selling LP and goes top 10. Genesis' '83-'84 tour begins in North America and coincides with first top 10 single, "That's All." "Genesis" certified RIAA platinum in December, ultimately yielding "Illegal Alien" and "Taking It All Too Hard." Banks' Atlantic soundtrack for "The Wickled Lady" issued in December.

1984—Tour winds down, and Atlantic releases Collins' "Against All Odds (Take A Look At Me Now)," the film's title track. Collins produces Clapton's "Behind The Sun" and Philip Bailey's "Chinese Wall."

1985—Collins' third solo album, "No Jacket Required," is released in February, followed by a five-month solo world tour. "Separate Lives," a Collins/Marilyn Martin duet from the film "White Nights," is an Atlantic September release. Rutherford's "Mike + The Mechanics" is issued in October. Genesis reconvenes at the Farm to work on next group album.

1986—Atlantic soundtrack for "Quicksilver," featuring Banks' material, is out in January. Collins produces Clapton's "August." In May, title track to Genesis' 16th album, "Invisible Touch," is released, and in June becomes the band's first No. 1 U.S. single. The album, produced by Genesis and Hugh Padgham, debuts in June, coinciding with a Mike + the Mechanics tour. Also out in June: Atlantic Video's "Genesis: Live The Mama Tour," filmed during the '83-'84 tour. Genesis begins a worldwide tour, with the North American legs sponsored by Michelob, in September. The band plays multiple dates in major cities, and receives Madison Square Garden's "Gold Ticket." The first leg of the U.S. tour (Sept.-Oct.), generates the highest average gross per venue ($1.4 million) of any touring act in '86. The album's second single, "Throwing It All Away," goes top five. In November, the group begins New Zealand and Australia tour.

1987—In January, Genesis embarks on the second stateside leg, which concludes in March. Meanwhile, the album's third single, "Land Of Confusion," hits top five. The band is named Band Of The Year in Rolling Stone's annual readers' poll, and does a television remote from Cleveland for the "American Music Awards" show. "Tonight, Tonight," the fourth single, is issued. Following its current U.S. circuit, Genesis tours Japan, China and Europe, returning to the U.S. in the spring. The world tour concludes in July.
The Genesis Experiment

(Continued from page G-3)

enough competition in this particular area of music: songs with a little more thought in them.

Rutherford adds: "I think we were just a little bit too off of center for a long time and as the years tick by we're not quite as left as we were and people have caught up with us."

The multi-platinum "Invisible Touch," with millions of sales globally, is the 16th Genesis album to be issued since the inventive band's first single "The Silent Sun" in February '66. In that time, significant members Anthony Phillips, John Mayhew, Peter Gabriel, and Steve Hackett have departed, without renting the fabric.

The three stalwart members prefer to see themselves as experienced veterans rather than "boring old farts," as the odd punk band has suggested. "There are lots of pop stars older than us," claims Banks. "We're not that old—35-36. For a group that has been around this long you would expect us to be much older. But Mike and I have never been in another group and Phil joined early on. That's why the group seems fairly young. We still feel fresh about it."

Collins can't quite understand why the mode of operation that he and his compatriots follow should generate such surprise. "It seems to be a problem for everybody else. We don't think about it," he insists.

"We've all slowly developed our various activities and, in true English fashion, it's not the winning but the playing of the game that's important. At this stage of the game, if we felt trapped by Genesis we wouldn't go on. But knowing that we can stop and start where we want gives the whole thing new meaning."

Invisible Touch Tour

(Continued from page G-3)

considerably more demonstrative than on any previous tour. "The response in the U.S. was bigger and more rapid than we can ever recalled," says assistant tour manager Walter Versen.

Genesis deliver sufficient doses of tensile rock'n'roll to perpetuate a self-replicating audience, while still offering the thoughtful, extended, intelligent musical passages so precious to their loyal, older fans. The production values are breathtaking, with what is unarguably the most sophisticated lighting system in rock drawing gasps from the assembled multitudes.

Despite cost prohibitions, Genesis attempt to present the same caliber of production in every country, even if they have to transport 75-plus tons of equipment around to do it. Paul Dainty, the veteran Down Under promoter, who had been trying to secure a tour for 10 years, says: "This was the first time I can ever remember where we had to go to the structural engineers who built the venues in each city to get an inspection and a clearance letter to hang the vast weight. It was that critical."

The time span allocated to Dainty allowed him to present 20 concerts, including eight in Sydney for an audience of 120,000. "I could have done many more," he says, "but the time just wasn't there. I could have had five or six more nights in Melbourne, easily. They are so superbly professional to deal with that I could have gladly kept them busy down here for months. Maybe next time?

American crowds displayed their affection in no uncertain terms. Publicity manager Sheryl Gordon, on her second Genesis tour, coming after a Collins statewide excursion, says: "The American kids were on their seats screaming from the first song, which is not the way Genesis concerts were in the past, even during the last one."

Gordon credits the band's attitude toward its followers as the major factor in its longevity. "They sound-check for over two hours every night, which you don't find with a lot of bands. In every hall, they attempt to put over the very best show they can. And even at this stage of the game, with the stature they have, they still do hospitality rooms in every city, where they meet fans, record company people, dealers, the press and whoever wants to speak to them. Of all the bands I've worked with, they are easily the most approachable."

Smith says: "Permanency and consistent quality build a rare sense of trust between a band and its audience. There just aren't very many bands in the world who can offer people what Genesis are able to deliver in a concert situation."

GLENNA BAKER

Phil Collins

(Continued from page G-4)

Collins is the first one to admit that he is short, balding and doesn't look much like Elvis Presley. Accordingly he is not really sure why a goodly portion of the world is going "potty" over him. "It baffles me," he admits. "At the first American gig on my 'No Jacket Required' tour, in Worcester, the reaction frightened the life out of me. I hadn't seen young girls acting like that for a long time, and certainly not for me. I suppose that's what hits singles do. My success surprises me constantly. I'm a drummer! It obviously has something to do with more than looks."

Of his musical origins, he offers: "I was given a drum at five and I stayed with it. Brian Bennett of the Shadows was a big early influence. Then Ringo, Bobby Elliott, Keith Moon, people like that."

After his Artful Dodger stint, Collins started playing with bands. One outfit, Hickory, was transformed by pop manipulators: Howard and Blaikley (of Herd, Honeycombs and Dave Dee, Dozy, Beaky, Mick and Tich fame) into Flaming Youth for the Moody Blues-ish concept album (Continued on page G-18)
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SAMUELSON GROUP

(Continued from page G-16)

burn "Ark 2." At the Marquee Club in London one night, Jon Anderson invited him to audition for Yes, because Bill Bruford was considering a return to university.

"I never rang him but I often wonder what would have happened, how my life would have been different if I'd gone down and tried out." Collins also offered his services to the Who after the death of Keith Moon. But Pete Townshend had already given the nod to Kenney Jones but, as Collins points out, "every time we play together, he flashes me a sly little look that says it could have worked."

But Collins wouldn't have left Genesis to join the Who. He'd have done another of his juggling acts, as he did as a member of Brand X, the low-key jazz outfit with which he recorded five albums during the 1970s. "When I started playing with Brand X, people said, 'you can't do that; you can't play in two bands at once.' People tend to like to know where things are and put you into a little box and if you stray away they wonder what you're doing over there when you should be over here. Now I'm very lucky to be in a position where they don't care where I pop up."

Since 1970, Collins has been popping up regularly with Genesis, contributing to the band's awesome popularity with his forceful distinctive drumming. And, since 1976's "Trick Of The Tail" album, equally distinctive vocals. He became Genesis lead singer following the departure of Peter Gabriel and the consideration of hundreds of hopefuls, including Manfred Mann's Mick Rogers and Nick Lowe ("Yes, he sent us a tape and a photo, regardless of what he says.")

Collins recalls: "As each hopeful came through the door, we'd ask ourselves do we want to write with this guy? Can he become one of the family? On that basis, nobody seemed to fit. It was my wife who suggested I do it, but I said no, I'd feel too strange coming out from behind my drum kit."

(Mike Rutherford
(Continued from page G-4)

before the tour started, and the latter because they got on well.

"Some of them hadn't been in the studio at the same time when the record was being made," Rutherford laughs.

"This Genesis tour runs until next July, although there are some quite big breaks in there. I'll do a bit of writing in between, and the next project will be Mike + the Mechanics and vice versa. The thing about Genesis is that we've never sat still."

Rutherford is also a musician who believes in commitment and hard work. Talking of the crucial personnel losses in the Genesis past, he points out that Peter Gabriel's departure was difficult because of his involvement with the songwriting, but the circumstances leading to Steve Hackett's going were more taxing.

"When Steve left we had been feeling that he wasn't happy with the group, that he wanted to work more on his solo stuff. When you feel that some of you are working flat out for the band while the other person's commitment is not quite so strong it doesn't feel so good. So when he left I think it was almost a relief. It seemed to be the right thing to do, for him to go his own way and us to go this way."

Was there ever a time when Rutherford felt like throwing it all in and relaunching Genesis to the rock'n'roll history books? Rutherford claims that the only touch-and-go time was immediately after Gabriel left.

"You always sit down and think 'maybe it is time to call it a day,' but when Pete left no one realized that there was still a very strong writing team. This is why we managed it. Pete was obviously the front man, and it's natural that people think that person is the leader. I do it myself—you just can't help it. Until that point, we hadn't written down who wrote what. It would just have been credited to Genesis, just to avoid those fights, where bands argue about what single is to come out, all that sort of thing. So we just put 'Genesis.'"

Rutherford says that when Gabriel left, that policy proved a slight error. "Quite a few of the favorite songs had been written by the three of us, and if people had known that there would have been less panic. So we tried to write another album and see what happened, and the first week—it was without Steve because he was finishing a solo album—it was just the three of us and it worked fantastically."

Rutherford clearly relishes his Genesis and non-Genesis work. Financially he has no need to work, but claims to enjoy spreading the word about Genesis. He says he'd like to do some other production work but finds time a problem. At one point he mentions that something happened "the other day," then explains that "the other day could be anytime in the last three years."

Like the aging element of his audience, Rutherford, father of two children, finds that his time is precious and he has to be selective about his involvements.

He says: "I was walking down the street in New York the other day and the first three guys who came up and asked for autographs were all over 40."

Maybe, then, the prospect of Mike Rutherford performing and recording music with and without Genesis when he's 70 is not as wild as it might seem.

G-18

BILLBOARD MARCH 7, 1987

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Tony Banks

(Continued from page G-4)

film, and I did the whole soundtrack at home on a 16-track Fostex which was quite interesting as an exercise. The sound is a bit on the rough side, but I quite like that as well.

Banks has done a couple of scores, notably "The Shout," and the challenges of a new field of music are just beginning to open up. "I like the role of composer because you are exercising quite a lot of control over the film without appearing to."

The challenge of using melody to enhance meaning is very much a part of the Genesis tradition, particularly in the early days of the band's history, when pieces of up to half-an-hour were not uncommon.

The problem, he concedes, is that it is very hard to promote anything that doesn't immediately lend itself to commercial radio, and he is reluctant to adopt a high public profile. "I've never particularly cared about being in the limelight. I'm probably a lot more important to the group than I appear, but that's what I've chosen to do—I prefer to be anonymous."

The process of writing in most bands tends to become more fragmented as the group gets older and members develop their particular lyrical passions. With Genesis it has gone the other way to the point where work began on the last two albums when the three members met to write with no songs in hand.

"The early stages of a writing session will go five days a week, say Monday to Friday, because we've got kids at school. We'll usually work from 11 in the morning to about seven in the evening. As the sessions go going, and certainly once we've started recording we'll go from say 11 to midnight, and once deadlines get close we'll work through weekends."

"If everybody is equally involved with every track then everybody is equally excited about every track and you don't get arguments about what the single will be or who is doing what. And one doesn't like to push forward one's own songs all that often. We've found that working this way means those questions don't even arise.

"As a threesome, we write in a way that we don't write individually. Some songs have more of the flavor of one person than another but in the main it is a different style than that of each individual and that in itself is a good reason for the group's existence. Phil tends to write a more straightforward lyric. I tend to be more complex; Mike is somewhere in the middle. It gets a good balance."

Banks favors the complex over the superficial demands of the pop charts and maintains that despite their presence on the top 40 airwaves around the world the fundamentals of Genesis have remained the same.

"It's no more than a difference in emphasis, though there are two obvious factors. The first thing is that we've got people used to the kind of thing we're doing. We could play an early song on stage tonight and the audience will like it. It's just that in the early days we couldn't promote those things; they wouldn't get played on the radio. But we've always done short songs."

"The turning point was the song 'Follow You, Follow Me.' We wrote that song like all the others but for some reason it became a hit single in lots of countries and it got on the radio in America. That song gave us radio credibility."

"Because 'Invisible Touch' has been a hit people are aware of that song. In the old days, people were aware of the longer songs. On the last album there's a track 'Domino' that runs 11 minutes. For my personal taste, that's where the strength of the album lies. The longer songs you give room to breathe. You don't have to repeat as much, and you can build a mood more successfully. The strange thing is that lately we've found the songs that go down best are 'Invisible Touch' as the hit single and then 'Domino.'"

Banks says the lyrics have changed as well. "We used to write lyrics that were somewhat obscure, hinting at things rather than spelling it out. Now they tend to be more straightforward. I think it's fair to say that Phil's singing has become more positive, which makes it easier to get across to an audience. And obviously he is better known to the public as well, which makes the whole thing more palatable.

Tony Smith, Manager

(Continued from page G-6)

members extends to the management of their extremely successful solo activities. He also co-manages Genesis break-away Peter Gabriel, admitting that there is some "friendly competition" between the two acts. Helming this extraordinary array of careers, projects and activities with an overall vision marks Smith as one of rock's ablest and most admired managers.

"We always sit down at the end of a touring or recording period and I lay out a loose plan of what I think will happen over the next two or three years. That rough guideline might change by a couple of months here or there but invariably we stick to it. We allow for solo albums, and tours, film soundtrack assignments, video shoots and all that, and then say, right, we'll get back together as Genesis at X time. Right now, we're loosely

(Continued on page G-21)
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band in the U.S., we were essentially a cult band in terms of record sales and recognition, and when Peter left, everyone told me it was over. But I had the same feeling and the band kept the same attitude and we figured if we just kept going we'd find a way.

Of course, the hit records later came in droves, though Farrel, who still attends 30% of Genesis' shows, maintains that the band's commitment to roadwork is what made others come around to his original belief that they would be the biggest band in the world.

"The key to Genesis and the reason why they're there today," he says, "is because they still make magic on stage. I still get shivers when I walk into the audience, and I always walk out smiling."

The Atlantic Story

(Continued from page G-10)

Today, Ertegun's admiration of Genesis has continued to grow. "As songwriters and as musicians, the members have exhibited extraordinary growth over the years," he says. "Perhaps most remarkably, their commercial success has steadily increased at the same time their music has continued to mature and develop—both individually and collectively. There is a very special chemistry at work within Genesis, a combination of elements that is unique in contemporary music."

Since the emergence of "Selling England By The Pound," Atlantic has issued a further 10 albums by Genesis—eight studio releases and two in-concert recordings.

"Quite remarkably, each new studio album, without exception, has outsold its predecessor," says Doug Morris, president of Atlantic Records. "Engendering tremendous fan loyalty, Genesis' momentum has been astonishing. Building their audience step-by-step, they have steadily moved up the sales ladder to their present place in the elite multi-platinum club."

Analyzing Genesis' growth pattern, Morris adds, "Just as their sales have expanded, so has their radio base. Genesis was one of the original FM favorites, a mainstay of the 'progressive' era. Today, they remain among album radio's favorite sons, while their unique sound has captured the pop airwaves as well. The industry and the public have grown right along with the band, and their appeal has become universal while their music remains fresh, vital, and ever-changing."

In addition to the Genesis product, Atlantic has, of course, enjoyed considerable success with a variety of recordings from the three individual bandmembers. During the 1980s, Phil Collins has established himself as a multi-platinum/ Grammy-winning superstar with his three solo albums and his movie title songs. Mike Rutherford made a major breakthrough with the RIAA gold "Mike + The Mechanics" album, which was released in October 1985 and spawned the hit singles "Silent Running" and "All I Need Is A Miracle." At the same time, Tony Banks has garnered wide acclaim in recent years for his work on such motion picture soundtracks as "Wicked Lady" and "Quicksilver.

Meanwhile, these outside pursuits have not affected the quality of Genesis' output, while public interest in the group has steadily increased.

"In unprecedented fashion, the phenomenal amount of talent within Genesis has allowed the group's collaborations to become increasingly fruitful at the same time that their individual work has blossomed," says Morris. "The coming years will undoubtedly see an array of wonderful musical projects from Tony, Phil, and Mike—together and apart—as their marvelous saga continues."

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A SPECIAL GUIDE TO
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The broad acceptance of Billboard's new Special Interest Charts has helped stimulate the growth of alternative (non-theatrical) video. And with the current emphasis on sell-through, Billboard attempts to help its readers sell these emerging categories.

- Market Overview
- Exercise/Fitness
- Sports/Recreational
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SECOND VCR IS NEW WINDOW ON EXERCISE EXPANSION

By Chris McGowan

In 1986, low impact aerobics became a catchword among exercise video gurus, while high impact sales were enjoyed by mass merchandisers who displayed health and fitness tapes in their stores. According to industry analysts, the genre accounted for at least 4% of the videocassettes sold in the U.S. last year and the category's all-time top 30 titles sold a total of more than three million units during '86.

It was a hot year for the genre, which captured three of the top six places, and seven of the top 50 spots, on the Billboard 1986 year-end videocassette sales chart. Who were the hottest? Fonda, Fonda, Fonda, Smith, Smith, Smith, Fonda and Reynolds.

Indeed, Jane Fonda was incandescent in '86, receiving over 300,000 pre-orders for her "Low Impact" tape, topping 1,000,000 (cumulative) units sold for "Jane Fonda's Workout" and passing the 750,000-unit mark for "Jane Fonda's New Workout." And these are units, not dollars.

Veterans Kathy Smith, Debbie Reynolds, Richard Simmons and Raquel Welch moved 100,000 or more units on one or more tapes each during the year, and a crowd of hot-selling health and fitness figures joined them in the limelight. Callan Pinckney, Donna Mills, Susan Harris, Deborah Crocker, Tamilee Webb, Bess Motta, Susan Rasmussen, Beth Johnson, Joannie Groggins, and Bob Mann became familiar faces to cashiers working in bookstores, discount chains and video stores. Jake Steinfeld, Lou Ferrigno and Judi Sheppard Missett also continued to sell well.

Much of the sell-through boom took place outside of video stores. Video Reel's certified gold "Isometric Stretch" sold 90% of its units in mass market and sporting goods stores and 3%-5% by direct mail, according to operations manager Michael Mellon. "The mass merchandisers are accepting us with open arms. People like J.C. Penney's, Walden Books, B. Dalton, Kmart and Oshman's are all looking for good quality, properly-priced sports and fitness how-to videos," says Mellon. Another example of primarily mass market success was Goodtimes Video, which sold 220,000 units of "29-Minute Workout," with 85% of that in the mass market, according to a company spokesman.

Health and fitness programming is more diversified in '87, and consumers can now view and utilize calisthenics, isometrics, dance, weights, rubber bands, yoga, t'ai chi, martial arts and all kinds of aerobics in any number of combinations, concentrate on all or specific body parts and purchase videos that come prepackaged with jumpropes, rubber bands and other gear.

Such variety, coupled with lower price points and the mass merchant invasion, helped boost health and fitness video sales significantly in 1986. The growth of two-VCR households this year may also help increase the genre's sales.

"The category is significantly stronger now than it's ever been," says Court Shannon, executive vice president of Karl-Lorimar Home Video, home of Fonda, Simmons, Retton, Alzado, and Powell tapes.

"Our volume in this area is basically 100% higher than it was a year ago," adds Shannon. "We still sell 60% of our sports and fitness videos to video stores, but the biggest growth has come (Con't on page E-6)
“15 minutes a day is better than killing yourself every once in a while!”

-Raquel Welch

From Monday to Sunday. Only 15 minutes a day. 7 easy, short, and different routines every morning. For the millions of Americans who simply don’t have hours to exercise every day, always wanted to do something about it, but were afraid to ask.

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“A Week With Raquel.” A must for your consumers. Coming to you March 18th.

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Growing Wave of Yoga, Diet, Self-Help, Relaxation Video

HEALTH HOTLINE: NOURISHING THE QUEST FOR A HIGHER STATE OF WELL-BEING

We all know about exercise videos that can instruct us how to bounce, bend, stretch, and pump iron in the privacy of our own homes. But the health and fitness category is expanding rapidly, and more and more tapes are appearing that delve into other areas than aerobics and bodybuilding.

There is now a vast—and hot-selling sub-category of health videos that can teach us how to massage, relax, quit smoking, practice yoga and t’ai chi, eat healthy foods, prepare for childbirth, prevent back-pain and generally stay in the alpha state.

In bookstores, discount stores and video outlets, there are often a number of such titles to choose from, and in places like the Bodhi Tree Bookstore in Los Angeles (which caters to people interested in philosophy, religion and health) there are dozens of such tapes. “Tapes that have to do with yoga, t’ai chi and acupressure are very popular,” says Jamie Michaels, manager of video and music at the Bodhi Tree.

The health genre is flourishing, especially in mass market outlets and in direct mail. Both small and large companies will be releasing significant quantities of videos in that category in 1987.

The following is a directory of several of the smaller program suppliers who offer health-related titles, as well as major program suppliers who have two or more titles in the area.

ACTIVE HOME VIDEO. 211 S. Beverly Dr., Beverly Hills, Calif. 90210. (213) 274-8233.

ADVANTAGE VIDEO. 930 W. 16th St., Costa Mesa, Calif. 92627. (714) 548-9411.

ALL SEASONS ENTERTAINMENT. 18121 Napa St., Northridge, Calif. 91325. (818) 898-5650.

AURA PRODUCTIONS. 7911 Willoughby Ave., Los Angeles, Calif. 90046. (213) 656-9373.

AVATAR VIDEO. 122 N. Hamilton Dr., Beverly Hills, Calif. 90211. (213) 655-6009.

CLEAR LAKE PRODUCTIONS. P.O. Box 3007, Santa Cruz, Calif. 95063. (408) 425-7940.

CONGRESS VIDEO GROUP. 10 E. 53 St., 21st fl., New York, N.Y. 10022. (212) 371-3939.

CONTINENTAL VIDEO. 2320 Cotner Ave., Los Angeles, Calif. 90064. (213) 477-8055.

GOODTIMES HOME VIDEO. 401 5th Ave., New York, N.Y. 10016 (212) 889-0044.


INTERARTS VIDEO. 1283 S. La Brea Ave. #162, Dept. C, Los Angeles, Calif. 90019. (213) 312-6800.


KARL-LORIZMAR HOME VIDEO. 17942 Cowan, Irvine, Calif. 92714. (714) 474-0355.

MCA HOME VIDEO. 70 Universal Plaza, Universal City, Calif. 91608. (818) 777-4300.

MERCURY/ALLARIS PRODUCTIONS. 320 Wilshire Blvd. #101 Santa Monica, Calif. 90401. (213) 393-5800.

MORRIS VIDEO. P.O. Box 443, Redondo Beach, Calif. 90277 (213) 374-4984.


SELF-IMPROVEMENT VIDEO. 27 Dryden Lane, Providence, R.I. 02904. (401) 351-7676.

VAN H. HO ASSOCIATES. P.O. Box 130, Harbor City, Calif. 90710.

VAN RON VIDEOD. P.O. Box 4000, Stamford, Conn. 06907 (203) 968-0000.

VIDEO GEMS. 731 N. La Brea Ave., Los Angeles, Calif. 90038 (800) 421-3252.

WARNER HOME VIDEO. 4000 Warner Blvd., Burbank, Calif. 91522 (818) 954-6000.


INTERARTS VIDEO. 1283 S. La Brea Ave. #162, Dept. C, Los Angeles, Calif. 90019. (213) 312-6800.


KARL-LORIZMAR HOME VIDEO. 17942 Cowan, Irvine, Calif. 92714. (714) 474-0355.

MCA HOME VIDEO. 70 Universal Plaza, Universal City, Calif. 91608. (818) 777-4300.

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VAN H. HO ASSOCIATES. P.O. Box 130, Harbor City, Calif. 90710.

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VIDEO GEMS. 731 N. La Brea Ave., Los Angeles, Calif. 90038 (800) 421-3252.

WARNER HOME VIDEO. 4000 Warner Blvd., Burbank, Calif. 91522 (818) 954-6000.
EXERCISE & HEALTH

VIDEO

Congress Video's "CycleVision" tours of Hawaii, the Grand Tetons, Yellowstone Park and San Francisco allows the stationary cyclist to enjoy the same view as the outdoor cyclist.

Dealer Tips for Shaping New Business/RETAIL WORKOUT: CONSUMERS NEED STRONG POINTERS TO FIND NEW EXERCISE SECTION

If there is one factor that most hinders further expansion of health and fitness video sales in retail outlets, it is that the consumer doesn't realize the retailer has the product for sale, according to a cross-section of suppliers, distributors and retailers.

Other important keys to boosting tape sales in the genre include:
- Stock enough of hit health and fitness product (such as Fonda).
- Create an exercise or self-help section or rack separate from the instructional/how-to section.
- Orchestrate in-store appearances and tie promotions to radio and TV appearances by exercise video personalities.
- Tie-in advertisements and promotions to local sporting events, such as marathons.
- Have book or exercise equipment giveaways with fitness tape purchases (a strategy already employed on the manufacturers' level by Advantedge Video and Warner Home Video's "Body Band Workout").
- Tie-in with local health clubs. Joining the health club might give the purchaser a $5 discount on a selected exercise title; also, local workout instructors can make in-store appearances to answer questions about exercise and nutrition.
- Create fitness theme days or weekends. Build imaginative displays with an exercise theme (see Movies To Go below). Advertise in local media that might have a high demographic of fitness-conscious readers.
- Above all, the message to retailers is: create an awareness that the product exists and you stock it.

Applause Video has succeeded in the genre with special promotions. "We have a fitness week once a year, in which we have a 10% discount on each exercise tape and give out a brochure listing 20 or 25 tapes to each customer," says Allan Caplan, chairman of the Omaha-based chain, which has 19 stores and 31 grocery store-outlets.

"Health and fitness titles are selling more and more," adds Caplan. "There are more available to sell now and the price point has dropped dramatically. Fonda is the biggest—we go through 600 to 1,000 of her tapes a month without batting an eye. There's a mystique, it's unexplainable, they literally fly out the door."

In-store displays have aided sales. "Karl Lorimer has great ones, as does Kartes. Good displays are a must. If you're not well-known and you don't have a proper display, then forget it. If you have a special display, then you get special attention," notes Caplan.

Besides Fonda and the Kartes "Great Body" series, Caplan also does well with Kathy Smith, Richard Simmons, Bob Mann, Jake Steinfeld, "Body Band Workout" and "Callanetics."

Walden Books has boosted sales with in-store appearances. "Callan Pinckney and Deborah Crocker have both done in-stores for us, and they've been very successful," says Dara Tyson, manager of public relations and promotions for the 1,100-store, Stamford-based chain.

"For their appearances, we have usually staged events in the store or in the mall where our store is. That might include a workout demonstration, with members of the audience invited to participate. It definitely helps spotlight the video," says Tyson.

In January, about 15 of the average Walden Books' 300-400 video titles were in the health and fitness genre, according to Tyson. And, ex (Continued on page E-9)

Instructor Susan Harris on the set of "The FIRM Workout With Weights," combining aerobics and weight training (Meridian).

Meridian Films spent $300,000 on "The FIRM Aerobic Workout With Weights," according to writer-director Mark Henriksen. Henriksen wanted a workout that delivered quick (fitness) results, was medically sound and had high production values. The video features exercise in (Continued on page E-8)

Behind 'The FIRM,' Fonda, Simmons, Smith
CREATIVE PRODUCTION: MAKING AN EXERCISE VIDEO ISN'T JUST LIGHTS, CAMERAS, ACTION

Making an exercise video is not as simple as just setting up a camera in a gym and letting the tape run for an hour.

First there is the problem of how to explain a complex subject in the limited time of a 30 to 90-minute tape. Bob Mann, who created the certified gold "Isometric Stretch" for Video Reel, says, "I research the subject thoroughly and then try to simplify it for the viewer. If I

Kathy Smith explains aspects of low impact aerobics in "Body Basics." Smith's recent "Toneup" was certified platinum a month after its November '86 release.

Playhouse's "Kids In Motion" is a light movement tape for kids, starring Scott Baio and the Temp-tations.

Questions

1. What is the main goal of exercise video sales?
2. What factors hinder the expansion of health and fitness video sales in retail outlets?
3. How can retailers create an awareness of the product in their stores?
4. What strategies have been successful for retail health and fitness video sales?
5. What is the typical content of Walden Books' in-store appearances?
6. What is the role of in-store displays in boosting sales?
7. How does Bob Mann approach creating exercise videos?
8. What are some tips for creating effective exercise video content?
9. What are the production values that Mark Henriksen sought for 'The FIRM'?
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KATHY SMITH'S
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Featuring Low-Impact aerobics for beginners to intermediate
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VHS-JCV-8111
BETA-JCB-8111

KATHY SMITH'S
TONEUP
Comprehensive Low-Impact aerobics for all levels featuring the new rubber-band workout
CERTIFIED GOLD & PLATINUM
VHS-JCV-8112
BETA-JCB-8112

Platinum Plus!

KATHY SMITH'S
ULTIMATE VIDEO WORKOUT
Invigorating aerobics for advanced to intermediate
CERTIFIED GOLD & PLATINUM
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from the mass merchant.

"And the potential for future growth is significant. We’re exploring new areas to meet the needs of the consumer."

Kartes Video Communications is another company that got a big sales boost from mass merchandising. Jim Kartes, who is credited by many with introducing video to bookstores, joined forces in 1985 with Hanes DSD, a company that handles rackjobbing of selected lines of merchandise in more than 100,000 stores.

Through DSD, Kartes currently has six-part Esquire “Great Body” series in more than 10,000 stores.

JCL Video also relies heavily on department stores, sporting goods stores and bookstores. "We do quite a bit of business through outlets such as Kmart, Target and Walden Books. Discount stores are generally the most volume for us," says Jerome Bowie, president of JCL.

"We’re working with J.C. Penny’s, Oshman’s, Second Sole, Macy’s and others, as well as gift shops and hotel and airport shops," says Andre Lake, vice president of sales and marketing for Advantage Video. "We’re open to the video specialist, but at the moment we’re going more to the mass merchant and sporting goods store."

Adds Jerry Sharell, senior vice president of MCA Home Video, "A small but measurable percentage of our fitness tape business is occuring outside video stores, but that will change tremendously in 1987 because of mass merchants and bookstores.

"Bookstores are now definitely in the video business, especially for products such as ‘Callanetics,’ which was book-generated, having come out of a big best-selling book."

Direct mail has also been a small but important factor for certain companies and the major source of income for labels such as Meridian Films. In the first six months that Meridian’s “The FIRM Aerobic Workout With Weights” was out, direct mail accounted for 75% of the tape’s sales, according to Mark Henriksen, who directed the video.

“We sold about 12,000 tapes during that period and business has been increasing about 50% a month. We’ve had TV spots on cable exercise shows and on ‘Late Night With David Letterman.’” In print, Shape magazine has been the biggest draw for us. In the last few months, however, video stores have become an increasingly important source of sales for the tape.

Congress Video, which has traditionally been known as a supplier to mass merchandise outlets and drug chains, is also increasing its presence in video stores. “Prior to Christmas, more than 60 tests with leading video specialty retailers were initiated, as we aimed to prove to dealers that proper manufacturer support, in terms of promotion and pricing, should mean bigger margins,” says Mark Lange, Congress Video director of sports and fitness. “Initial figures look excellent.”

According to Lange, Congress saw the potential for health and fitness videos when “it became apparent that the boom in sales of home exercise equipment and clothing, along with the increase in VCR penetration, meant that fitness was becoming a way of life for millions of people.” Lange sees a broad range of product, sell-through price points below $15 and a broad range of distribution as keys to market success.

Including five in the package may also spark sales. Warner Home Video’s “Body Band Workout” includes rubber “body” bands in the box. Advantage Video includes items such as jump-ropes, rubber oils, muscle toners, exercise straps and nutritional supplements along with its video products, even as it keeps its price points between $19.95 and $29.95.

“We’re accenting the value of the product,” says Advantage Video’s Andre Lake.

Low price points continue to spur health and fitness sales, as they have aided sell-through in every other video category. The majority of product is placed between $14.95 and $29.95.

Danny Kopels, vice president of marketing for Continental Video, says that the two-VCR household will be a major factor in health and fitness video sales.

“On the immediate horizon I see a significant increase in demand for this type of product,” says Kopels. “Because, as we see more and more two-VCR households, the head of the family will not always be determining what is watched. We will be hearing more from the wives and children. And that means we’ll see more demand for things other than just your standard blockbuster film.

“There will be a demand for tapes from more categories and changing in overall renting and buying patterns. The impact will be very favorable on alternative-type programming. I think that the second VCR will be the most important dynamic to hit the home video industry since the inception of tape rentals.”

Suppliers of the health and fitness genre are confident. “In the last year our sales of health and fitness videos have literally doubled,” says Dawn Morris, president of Morris Video. “And they will definitely keep on increasing.”

Adds JCL’s Jerome Bowie, "There certainly seems to be a ready public out there."

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**RETAILER’S GUIDE**

(Continued from page E-3)

Boone” ($19.95). On Spectrum: “Renee Taylor’s Yoga: The Art Of Living” (two volumes, each $29.95).

**AURA PRODUCTIONS**: “Tai Chi Chih” with Justin Stone.

**AVATAR VIDEO**: “The Kundalini Yoga Workout.”

**ROOKSHE Video**: creditable fitness film with Jack La Lane teams with Cheryl Song in “The Jack La Lane Way” ($39.95) and with Elaine La Lane on “Shape Up U.S.A.” Proceeds from “The Official Workout And Training Program Of The U.S. Freestyle Ski Team” ($24.95) will help send the U.S. team to the 88 Olympics. Also: “Karatecise” ($17.95).

**CBS-FOX VIDEO/KEY VIDEO/PLAYHOUSE VIDEO**: “The Playboy Playmate Workout” ($19.98) is a not-entirely-serious exercise workout on CBS-Fox. Tina Plakinger and Beth Johnson utilize aerobics and three-pound hand weights in “The Body Sculpture System” (Key Video/$29.98). “Kids In Motion” (Playhouse/$19.98) is a creative movement video for kids and features Scott Baio and the Temptations.

**CLEAR LAKE PRODUCTIONS**: “Richard Hittleman Yoga: The Basic Course” (Vol. 1 and II/$39.95 each). Hittleman has a TV yoga show and has sold over 10 million books on the subject.

**CONGRESS VIDEO**: Congress scored platinum in ’86 with “Total Body Workout” and “Trouble Spot Trimmer” with Susan Rasmussen. Other titles (all between $9.95 and $19.95): “Balletix” (combines low impact aerobics and ballet); “Balletix—The Next Step”; “Yoga Stretch Workout”; “Bill Rodger—Running For Health And Fitness”; “The Model Workout” (aerobics); “Pump It” with Dr. David Engel; and “Exercise” with Irene Mandrell.

**CYCLEVISION**: “Shock Cycle” takes you on a video bicycling tour of an exotic locale while you’re at home on your stationary bike (“Grand Teton Tour,” “Hawaii/Maui Tour,” “San Francisco Tour,” “The Race Tour,” and “Yellowstone National Park Tour”).

**CONTINENTAL VIDEO**: Former NFL star Bubba Smith teaches “motion resistance isometrics” in “Bubba Until It Hurts” ($39.95). Also: “Say Goodbye To Back Pain” ($39.95); “Massage-The Touch For Health” ($26.88), and “Karatecise” with Dominic Giacobbe ($29.95).

**EMBASSY HOME ENTERTAINMENT**: “The La- mana Method: Techniques For Childbirth Prepara-

ation” ($39.95).

**GILD PRODUCTIONS**: Gild, star of an ESPN fitness show, hosts “Bodies In Motion” ($49.95).

**GOODTIMES HOME VIDEO**: Goodtimes has hit the six-figures in units sold for both “29 Minute Workout” ($9.95) and “Low Impact Aerobics” ($9.95). At the same price: “Lost Weight For Men,” “Lose Weight For Women” and "Stop Smoking."

**HBO/CANNON VIDEO**: The $1 million-selling “Raquel, Total Beauty And Fitness” ($19.95) features 28 challenging moves based on yogic postures. March: “A Week With Raquel” ($29.95), a seven-day wake-up and shape-up program to be used for 15 minutes each morning.

**INTERARTS VIDEO**: “Tai Chi Chuan—The Yang Long Form” and three other ‘tai chi tapes.

**INTERNATIONAL VIDEO**: Arnold Schwarzenegger demonstrates how to develop pectoral plenteum in “Paco Framer” ($19.95). Also: “Aerobics For Be-

ginners” and “Advanced Aerobics” ($9.98 each).

**IVE/USA SPORTS VIDEO/USA HOME VIDEO/MONTEREY HOME VIDEO**: Former lightweight boxing champion Ray “Boom Boom” Mancini gives an intense aerobics lesson in “Knockout Workout” (USA Sports Video/$29.95). Late Winter/early Spring: the im-
posing “Hulk” from TV and a former Mr. Universe explores nutrition, aerobics and bodybuilding in “Lou Ferrigno’s Body Perfection” (USA Home Vid-

(Continued on page E-10)
Judi Sheppard Missett's Jazzercise Home Workouts

The world's #1 franchise fitness program is now setting new sales records with top-selling home workout videos, tapes and record albums.

For distribution information, call Parade Videos/Records (201) 344-4214 or Jazzercise International Headquarters (619) 434-2101.

For class location information, call 1-800-FIT-IS-IT.
PRODUCTION
(Continued from page E-4)
structor Susan Harris leading 20 men and women through a 60-minute low-impact aerobic workout, most of which includes the use of free weights. Following that is a 40-minute informational section.
Six different camera placements were used for each scene, with two cameras going at any one time for each take. The workout was well-rehearsed before shooting commenced.
“Before we taped it, the workout had been performed over a million times in seven years by members of our workout studio in Charleston, S.C.,” says Henriksen. “It took three days to shoot the regular section and three more to shoot the informational part. It took months to edit.”
Adi Henriksen, “We planned our video to be as visually exciting as possible, with the many camera angles and cinema-like camera passes, but we still tried to keep it easy to follow, so we were treading a fine line. And we choreographed it so the body doesn’t get bored either.”
Jerome Bowie, producer of the Kathy Smith videos for JCI Video, also seeks to beat boredom and give his videos “legs.”
“We try to make the person watching the video in the living room feel like they’re participating. We want a good workout that the individual can watch 50 times and still feel part of it, something entertaining with good music.”
To that extent Kathy Smith, who writes the videos, attempts to incorporate the latest techniques (such as rubber bands, low impact aerobics, etc.) in her workouts. She rehearses the video talent for a week, then the video is shot in two to three days. Voices create another day and editing requires a week.
Smith’s flashy, exciting videos, with great sound effects and MTV-like graphics, have been shot and edited, at Emcon in Minneapolis, for roughly $70,000, excluding talent, according to Bowie, with two cameras used for each shoot. Dick Diercks has directed.
Richard Simmons faces a different challenge in reaching out to his audience.
“To me, anyone can motivate a girl with firm breasts,” says Simmons.
“But try to motivate someone who weighs 300 pounds and has given up, or is physically challenged.”
“You’ve got to use a sense of humor and communicate honor-

A major part of our business has shifted from rental to sales, so exercise videos have become more of a factor.”

A low-cal dinner and we talk it out.
“We try to make it entertaining. A lot of the fitness videos are boring. They’re not magical, there’s no smile.”
Simmons, who has 66 exercise studios, will soon be opening new “Simmons” studios in a major chain of department stores, and has plans for an upcoming animated exercise video (“Exercise Zoo,” for kids) and a “human body exercise video” with animated inner workings of an exercising body and music by Mannheim Steamroller.
The most successful fitness videos of them all are, of course, the Jane Fonda series, directed and co-produced by Sidney Galanty.
Each Fonda is the result of a long, painstaking process. Fonda writes the routines and formats, then Galanty shoots a test video on 1/4-inch tape with one camera. The tape is sent to a group of doctors, who evaluate.

(Continued on page E-12)
DEALER TIPS
(Continued from page E-4)

Exercise tapes accounted for

of the top 10 nonfiction

video spots (four Fondas, two

Kartes, "Callanetics" and Ves-

tro's "20 Minute Workout").

A separate section helps create

awareness of the genre.

"The retailer who lets the cus-

tomer know that they've got

the product will get the sales," says Jerome Bowie, president

of JCI Video.

"There is currently a deep

and wide interest in self-help," says Jerry Sharell, senior vice

president of MCA Home Video.

"If retailers created a self-help

section or rack unto itself, and

included exercise, self-asser-
tion, makeup, how to negotiate

tapes and such, then it would
draw attention to these items.

You can't find these items in a

video store if the retailer
doesn't make them generally

available." 

"With advertisements in

store circulars and a display in

a permanent place, fitness and

health videos will sell them-

selves," says John Tyndall, di-

rector of marketing and adver-

tising for Video Paradise, a 61-

store chain based in

Hopkinton, Mass.

"If you have a nice, attractive
display, it will stimulate im-

pulse buying," adds Tyndall.

Currently fitness videos ac-
count for some 5% of the busi-

ness in Video Paradise, ac-

cording to Tyndall. "A year ago we
didn't sell as many, but then in

1986 we got the Kartes series,

which has been doing extreme-

dly well for us.

"We have promoted their se-

ries in a flyer and their price

point, $14.95, is very low. It's a

great buy and they have a

specific target for each body

area. They've helped us open

up a nice little market."

Jane Fonda ("Low Impact" and "New Workout"); "Callan-
etics"; "The Firm" and Sim-

mons ("Silver Foxes") took the
top five spots in January at

Movies To Go, according to

John Ellis, vice president and

buyer for the 27-outlet, St.

Louis-based chain.

"One thing I'm finding out

more and more on certain

items is what an advertising-
driven business it is," says El-

(Continued on page E-13)
**EXERCISE & HEALTH**

**VIDEO**

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Exercise Music Publishing Co.
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**JCI VIDEO:** Kathy Smith has garnered platinum with "Kathy Smith's Body Basics" (which explores low impact aerobics), "Kathy Smith's Tone Up" (which incorporates the use of resistance bands) and "Kathy Smith's Ultimate Video Workout" (each at $29.95). A new Smith video is planned for this spring. Also: Cosmetology expert Michael Westmore reveals his methods in "Makeup Secrets Of The Hollywood Stars" ($29.95).

**KARL-LORIMAR HOME VIDEO:** Karl-Lorimar has mined more fitness platinum than any other label and its exercise video lineup is still the most impressive around. From Jane Fonda: "Jane Fonda's Low Impact Aerobic Workout," "Jane Fonda's New Workout" and "Jane Fonda's Primetime Workout" at $39.95, "Jane Fonda's Pregnancy, Birth & Recovery" and "Jane Fonda's Workout Challenge" at $59.95.

From Richard Simmons: "Richard Simmons And The Silver Foxes" ($24.95), "Everyday Family Fitness With Richard Simmons" ($29.95), "Richard Simmons' The Stomach Formula" ($19.95), "Richard Simmons' Reach For Fitness" ($14.95) and "Richard Simmons' Get Started" ($24.95).

Also: "Back In Shape" ($19.95), a back pain prevention program; "Playboy's Art Of Sensual Massage" ($19.95); "ABC Fun Fit" with Mary Lou Retton ($19.95); "No Sweat" with Lyle Alzado ($39.95); and "Exercise Now" ($39.95).

Karl-Lorimar also has the five-title "Exercise Shorts" series ($9.95 each) for cycling, skiing, swimming, jogging, and tennis. "American Health, Vol. I, The Relaxed Body" ($19.95) reduces stress and tension.

February saw the releases of "American Health, Vol. II, Fitness: Getting It All Back" ($39.95) and "Jane Powell's Fight Back With Fitness" ($24.95), for arthritis sufferers.

March: "The Acupressure Face-Lift" with Lindsay Wagner ($19.95) and "The Crystal Light Aerobic Workout" ($39.95).


**KING OF VIDEO:** "Tai Chi Ch'uan" with John Saxon and Nancy Kwan ($42.95).

**MCA HOME VIDEO:** Aerobic dancing founder Jackie Sorenson leads you through everything from the Charleston to the polka in "Aerobic Dancing" ($24.95) and "Aerobic Dancing Encore" ($24.95). Jake Steinfeld, a fitness trainer for many Hollywood stars, combines fast, drill-type calisthenics and weightlifting in "Body By Jake: Don't Quit" ($24.95) and "Body By Jake: Energize Yourself" ($19.95). Jazzercise founder Judi Sheppard Missett hosts "Jazzercise" and "Let's Jazzercise" (both $24.95), Hollywood yogi Alan Finger teaches "Yoga Moves" ($24.95). Stride your way to health with "Gary Yanker's Walking Workouts" ($29.95). "Callisthenics" ($24.95) is a top 10 Billboard health and fitness chart hit and features deep muscle techniques devised by Callan Pinckney. MCA also has a top five hit in "Donna Mills: The Eyes Have It" ($19.95), as well as "The Joy Of Natural Childbirth," "Love Skills" and "Massage...The Touch Of Love."

**MGU/HOMA HOME VIDEO:** "Marilyn Osmond: Exercises For Mothers-To-Be" ($49.95) and "Dr. Berger (You Are What You Eat)" ($29.95).

**MEDIA HOME ENTERTAINMENT:** "Sid Caesar's Shape Up!" ($29.95) is hosted by the famed comic. "Muscle Motion" ($39.95) features male dancers from the Chippendales nightclub in Los Angeles.

**MERCEDES MAHARIS PRODUCTIONS:** "Traditional Hatha Yoga" ($39.95).

**MERIDIAN FILMS:** Susan Harris leads "The FIRM Aerobic Workout With Weights" ($39.95), a top 20 Billboard health and fitness chart hit. "The FIRM, Volume II" is scheduled to bow in late 1987.

**MORRIS VIDEO:** "Plain Wrap Exercises For Men," "Plain Wrap Exercises For Women" and "Dance Yourself" (Continued on opposite page)

---

**TAKE TIME with Pat Boone and Connie Letney**

**INTERNATIONALLY ACCLAIMED ENTERTAINER, Pat Boone, introduces an exercise workout video created especially for a nationwide group of over 100 million individuals - mature men and women.**

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"Message Your Mate" offers "1 1/2 hours of professional massage appropriate for the entire family" (View).
Fit" ($14.95 each) will get you in shape, while "Stress," "Lose Weight" and "Stop Smoking" will lengthen your lifespan.

MTI HOME VIDEO: Marine Jahan, who was Jennifer Beals' dance double in the movie "Flashdance" demonstrates stretching and jazz dance steps in "Freedanse" ($39.95). April-May: "Freedanse II" will feature another celebrity dancer.

NEW WORLD VIDEO: "The Rotation Diet" with Dr. Martin Katan ($19.95).

NITYANANDA INSTITUTE: "Lilias! Alive With Yoga" features music by new age star Steven Halpern.

PARADE VIDEO: Exercise a part of or all your body with "Lean Legs," "Firm Fannies," "Super Stomachs" and "High Energy (Aerobics)"—all with Joanie Greggains and priced at $19.95. Also available: "The Joanie Greggains Complete Aerobic Shape Up" ($29.95). Judi Sheppard Missett teaches jazzercize in "Tight & Tone" and "Fit & Physical" ($19.95 each), and "Jazzercise, The Best Yet" ($29.95). Denise Austin hosts "Rock Aerobics," "Rock Hard Tummies" ($19.95) and "Total Workout", while Cal Del Pozo concentrates on the glutus maximus with "Bunnetics" ($19.95). Maximize your low impact aerobics with a real 3-lb. "Bodyball" and program.


PRISM ENTERTAINMENT: "Playgirl Morning Workout" ($11.95) and "The Making Of Joan Collins" ($59.95).

March: "The Best Fat-Burners," "The Tush And Tummy Toner" and "The No Stress Workout" ($11.95 each/VHS only).

RCA/COLUMBIA PICTURES HOME VIDEO: Actress and TV sports commentator Jayne Kennedy leads an aerobics workout designed to develop both an inner and outer beauty in "Love Your Body" ($59.95). (Continued on page E-12)
The adjusted workout is then rehearsed with Fonda and the other talent for five to eight days. The video is shot in four days, then edited six days offline and three online, not counting sound sweetening. Budgets have run from $100,000 for "Jane Fonda's Workout" to $200,000 for "Jane Fonda's Low Impact Aerobic Workout."

"Originally, about a year before her first tape came out," recalls Galanty, "Jane wanted to do a syndicated health and fitness show on television. We discussed it, but nothing came of it. "Then her book came out and became a best-seller and we got many calls. One was from Stuart Karl, a young video distributor in Newport Beach, who wanted to turn the book into a video."

"For that first tape, we got every available exercise video and television show and watched them. Jane wanted to know what was out there, and what worked and didn't work in terms of production."

"The first thing we tried to do was to engage the audience on a one-to-one basis. It was hard for Jane at first, because she was a film actress. And here she had to be herself, to talk to people in a real way."

"But as soon as she understood the relationship between her and what was beyond the camera, she reached right through. She could melt you, encourage you, be right there with you."

"We tried to keep that tape classic and simple, and not fancy or tricky in production technique. We constructed a set like a New York loft with bright light coming through, that wouldn't detract from the body movements of the talent."

Three cameras were utilized and Brian Reynolds was the director of photography. "In video tape you normally light everything flat for the three angles," says Galanty. "But Brian lit it as though we were shooting a film, so that the figures would stand out."

Another challenge was audio. A boom mike and special floor mike recorded Fonda's voice live, while the beat of the music was fed through a thumper unit at a low frequency that could be erased later, when the soundtrack music was added in editing. On her current videos, Fonda hears the music during taping through a tiny wireless ear plug hidden by her hair.

"We didn't make a program that people watched to be entertained. They watch it because they want to exercise. That's why we kept it clean and simple, so they could understand it."

On working with Fonda, Galanty says, "She's a tough taskmaster; she wants everything to be perfect. She also really understands exercise and knows what she's doing. She's not just a performer."

On the remarkable success of the Fonda videos, which has taken most people by surprise, Galanty explains, "When we made the first one, we thought it would be a big hit if it sold 20,000 or 30,000!"
EXERCISE & HEALTH VIDEO

DEALER TIPS
(Continued from page E-9)

lis. "It's amazing how many tapes will sell because of national advertising.

"Richard Simmons did talk shows before his last tape came out and we got massive numbers of requests for the tape. It's nice when the company get the star on the road. A road show is best to get the product moving." Other stores have enjoyed large fitness tape sales increases after appearances by celebrities such as Jane Fonda and Lou Ferrigno. Ellis got "The FIRM Aerobic Workout With Weights" moving himself by building attractive store displays utilizing towels, weights and other accoutrements of the fitness world.

"It's a nice way to draw attention and we've done very well with 'The FIRM.' It's a very good piece."

At Tower Video, a 42-store chain based in Sacramento, exercise videos currently account for some 5% of the video tape sales business (which in turn is about 50% of total business), according to Joe Medwick, director of marketing.

"A major part of our business has shifted from rental to sales," says Medwick, "so exercise videos have become more of a factor. Fonda is the biggest and Kathy Smith also does very well. We're also looking for great things from the new Raquel tape.

"Exercise tapes are evergreen and they'll always sell. You've just got to make sure you have enough in stock.

"If you didn't have Jane Fonda in your video store, it would be like not having the Beatles in your record store.

"You'd look rather silly."

CREDITS: Special Issues Editors, Ed Ochs (L.A.) & Robyn Wells (N.Y); Editorial by Chris McGowan, L.A. freelance writer; Cover & design, Stephen Stewart.

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STREET DATE: FEBRUARY 25, 1987

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And watch your sales soar with the most popular self-help series as seen on USA Network and now available on videocassette from VIDEO GEMS. Capitalizing on the captive audience that kept the show on the air daily for over six years. Featuring celebrities and experts like Dr. Earl Mindell (vitamins), Linda Arkin (fitness) and Diane Jouganatos (nutrition), this collection will be eagerly sought by the five million plus viewers that have made ALIVE & WELL a household word in the health and fitness field. Watch for additional releases monthly for this series.


"The Alive & Well Guide to Vitamins" this video features Earl Mindell, one of the world's leading authorities on the subject, plus Diane Jouganatos, a registered nutritionist. It includes a Diet for Life booklet as an ongoing guide. V7703, Rated G, Approx. Running Time is 60 mins. Suggested List Price $19.95.

"The Alive & Well Diet" features the popular nutritional advice of Dr. Earl Mindell, with nutritionist and expert Iran Echinger. This video includes 3 Diet for Life booklets as an ongoing guide. V7701, Rated G, Approx. Running Time is 60 mins. Suggested List Price $19.95.

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Minneapolis Music Awards' Winners '86

Entertainer/Group of the Year:
Limited Warranty
Individual awards
- Rock
Guitarist: Erick Newman (Limited Warranty)
Keyboard Player: Paul Hartwig (Limited Warranty)
Bassist: Greg Sobeick (Limited Warranty)
Drummer: Jerry Brunskei (Limited Warranty)
Reed Player: Dusty Cox
Female Vocalist: Melanie Rosales
Male Vocalist: Dale Goulette (Limited Warranty)

R&B
Guitarist: Jesse Johnson
Keyboard Player: Ricky Peterson
Bassist: Nel Woloszyn (The Jets)
Drummer: Bobby Z (Prince and the Revolution)
Female Vocalist: TaMara TaMara and the Seen
Male Vocalist: Alexander O'Neal

Gospel
Female Vocalist: Jevetta Steele
Male Vocalist: J.D. Steele

World Beat
Guitarist: Wain McFarland (Ipso Facto)

Latin
Keyboard Player: Manfredo Fest

Jazz
Keyboard Player: Jeanne Arland Peterson
Sax Player: Bry Petson
Female Vocalist: Patty Peterson

Country/Blues
Guitarist: Leo Nollette
Female Vocalist: Mary Jane Alm
Male Vocalist: Michael Johnson

Group Awards
- Pop/Rock
Band: Limited Warranty
Original Music: Limited Warranty
Recording: Limited Warranty, "This Is Serious"
New Band: Great Nation
- Heavy Metal
Band: Slave Raider
Original Music: Slave Raider
New Band: Slave Raider
- Garage
Band: Husker Du/Soul Asylum (The)
- Cover Rock

Band: Salve Raider
- R&B
Band: The Jets
Original Music: The Jets
New Band: The Jets
- Funk
Band: Westside
Original Music: Prince and the Revolution
Recording: Mazarati
New Band: Mazarati
- Blues
Band: Lyonwood Slim
Band: J.D. Steele Singers
- World Beat
Reggae Band: Ipso Facto
Reggae Original Music: Ipso Facto
Calypso Band: Shangoya
- Latin
Band: Orchestra Sabrason
Band: New Orleans Band: The Walters

Vocal Group: Rio Nido

Country
Band: Mary Jane Alm
- Folk
Band: Paul Mettsa

Best Pop Song: "This Is Serious" — Erick Newman
(Limited Warranty)
Best Jazz Composition: "Too Late To Leave Early" —
Linda Peterson
Best Film/Video Score: "Under The Cherry Moon" —
Prince
Best Single: "This Is Serious" — Erick Newman
(Limited Warranty)
Best LP: The Jets — The Jets
Best Producer: Flyte Tyme (Terry Lewis and Jimmy
Jam Harris)
Best Engineer: David Reid
Best Studio: Metro Studio
Best Video: "Raspberry Beret" — Prince and the
Revolution
Best Cover Artwork: "Around the World in a Day" —
Prince and the Revolution
Music: Journalist Award: Jon Bloom
Radio Station Award: WLOL-FM, WNYE-FM (Tie)
Minnesota Music Hall of Fame Award: Arland
Peterson

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Fitness Tape Has a Bonus

Welch Bows Music Clip

BY JIM MccULLAUGH

LOS ANGELES When consumers purchase a copy of Raquel Welch’s new fitness tape, they are in for an unexpected bonus—the world premiere of “This Girl’s Back In Town,” the first music videoclip and first commercial recording.

The idea, according to the glamorous actress, who has appeared in 35 films, is to get the clip on MTV thirteen, 1 and other outlets to create exposure for the cassette and add a serious recording phase to her career. An album is expected to follow.

Plans are already under way to release the pop/rock song (penned by Paul Jabara and Bob Esty and produced by Michael Zager and Eayt) as a 12-inch single. The clip, tagged “At the end of the 120-minute “A Week With Raquel/7-Day Wake Up and Shape Up” cassette, was produced by Andre Weinfeld, Welch’s husband, under the Total Video Inc. banner. (See related story, this page.)

“I’ve always wanted to do this, because I’ve been doing pop/rock and roll for a long time in my act and in my concerts, but nobody knows about it,” she says.

Branching into music had crossed her mind during the ’70s disco era, but Welch says she was concerned then it would “look like I was just dabbling and not taking it seriously. Lots of performers can sipper their way through a hook on a hot track and make the top 40. It’s a tough business and a serious one.”

Today, however, after honing her musical abilities, Welch says that she is “ready and more confident with this new string in my bow. I’ve put together my own band and developed my own approach. When I talked to record companies earlier, I felt I was going to be put into a cookie-cutter mold.

“The music videoclip was a very nice cross-marketing idea because, when the video is played in some situations, it will mention the tape and create an awareness of the other video.”

While Welch says she was encouraged to do a second fitness video for HBO/Cannon because of the success of the first one, she didn’t want to do the same old thing or do it faster or slower,” the way other companies create multiplex spins.

She says the new video is a fresh concept. Rather than the more “head-on combative aerobics” tapes available, her approach is yoga-based, designed to offer manageable 15-minute sessions each day.

“It has a light tone to it, more of a mon-son-to-person,” she says. “It’s just me in my Manhattan loft apartment. I like the idea of putting the exercise craze in the perspective of reality. As much as I believe in fit-ness, one can get pretty manic about it and place it out of propor-

One need to do the longer tapes, fine, if that’s what your life requires. With most people, that kind of body beauty is not a high priority.”

Welch says she is under enor-mous pressure to maintain her own shape, since she has two films and a four-hour mini-series forthcoming, but with her rigorous schedule she “can’t always spend an hour and a half every day on it. I imagine it’s (Continued on page 65)

Cross-Promo Set For Raquel Tape

HBO Energized For Release

LOS ANGELES HBO/Cannon Video is energizing its marketing muscles for “A Week With Raquel: Wake Up And Shape Up Program,” actress Raquel Welch’s second fitness tape for the label, due to hit stores March 15.

In addition to the novel music videoclip cross-promotion (see related story, above), a multimillion-dollar nationwide television and print campaign is being readied, according to Ellen Stolzman, vice president of marketing for HBO/Cannon.

“Raquel: Total Beauty & Fit-ness,” released more than two years ago, is still one of the fitness industry’s best-selling tapes, at $19.95.

* General Foods and HBO/Cannon will also work in tandem to alert consumers to a $5 discount for the $29.95 cassette through the leading color newspaper inserts appearing in major newspapers, which Stolzman estimates should reach about 44 million households.

* Welch is a national spokes-woman for General Foods’ Crystal Light diet soft drink mix.

The television, print, and in-store merchandising, she says, should reach at least 100 million people, Stolzman says. A second-tier advertising and promotional campaign will also be launched during the summer to maintain sales momentum.

Stolzman also says that an electronic press kit is in the offing in an effort to generate as much news about the release as possible.

Even the packaging, says Stolzman, will be offbeat for the fitness tape market. Instead of an action shot of a leotard-clad Welch, cover photographs will feature a closeup photo of the actress’ face taken by Francesco Scavullo.

“It’s a high-impact cover that’s also designed to convey the one-on-one nature of the program. Stolzman, noting HBO/Cannon expects wide distribution across many types of retail outlets.

JIM MccULLAUGH

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JIM MccULLAUGH
CBS/Fox Lines Up Basketball, Baseball Tapes

BY JIM MCCULLAUGH

LOS ANGELES "Play Ball! Baseball Beyond The Basics" with Mickey Mantle and "Dr. J's Basketball Stuff" are being added to CBS/Fox Video's line of special-interest sports programming. Street date for both $19.98 titles is April 26.

The baseball tape, according to Ken Ross, manager of music video/sports programming and executive producer of both programs, is a successor to the label's gold-plus "Mickey Mantle's Baseball Tips For All Ages."

While the first tape focused on fundamentals, the newest edition "moves into another level," says Ross. "It's a natural addition but can also fully stand alone. New York Mets catcher Gary Carter and Boston Red Sox pitcher Tom Seaver are also featured on the tape," which was produced by The Drummond Divine Co.

A highlight of the tape is a special "interactive" segment to reinforce drills and teaching points. Viewers will even get a sense of what it's like to look down the barrel of a Tom Seaver fastball.

"Dr. J's Basketball Stuff" is meant to be as much a tribute to Julius Erving, retiring Philadelphia 76er forward and acknowledged "father of the dunk," as a teaching aid. It illustrates teaching points and features NBA footage that goes back to Erving's playing days in the ABA as well as his college career at the Univ. of Massachusetts. It will also be as current as Erving's recent 1986-87 All-Star game appearance. The video was produced by CBS/Fox in association with EUB Screen Gems.

A special "interactive" "house call" section goes into jumping higher, controlling the ball, faking, and other aspects of the game, including Erving's own patented "position of readiness."

The 16-time All-Star is receiving special attention this year as he retires across the country as he plays his last pro games.

The tapes, says Ross, will receive maximum promotional attention, and both Mantle and Erving are expected to participate. Already blueprinted, for example, are such ideas as an electronic press kit for nightly sports newscasts, appearances by Mantle, and local tie-ins linked to arenas and ballparks.

"We'll be strategizing at nontraditional video avenues, and we'll tie in and co-promote with third parties that make sense," says Ross.

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**FOR WEEK ENDING MARCH 7, 1987**

**TOP SPECIAL INTEREST VIDEOCASSETTES SALES**

Compiled from a national sample of retail store sales reports.

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<td>HOW TO MAKE A SPEECH</td>
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Dolphin's promotional strategy, says Fitzgerald, also calls for serialization of the book in Golf magazine and an offering of both book and video to Literary Guild book club members. He says that Palmer will actively support both media and television personal appearances, including the spring Waldenbooks golf tournament.

Fitzgerald places his promotional expenses in the "six-figure" range, which he considers to be a considerable investment for the house. Similarly, Peisch says that Vestron's promotional budget for the tapes will be its biggest this year, "on the level of 'Secrets Of The Titanic.' The finished product will include "receive" shots of Palmer's drives and approaches from their destinations. Panoramic overheads delivered by a helicopter mount will fully demonstrate shot flight paths.

Construction of a studio inside Isleworth's grand ballroom will allow the filming of close-ups of Palmer against black backgrounds to illustrate specific techniques. These will later be inserted in the narrative and will be highlighted by special graphic and paint-box effects. Afterward, all segments will be color-coded and indexed so that viewers will have easy access to problem areas.

"That's been a big flaw with most instructional tapes," says Peisch. "You try to fast forward to a specific detail and it all looks the same."

WELCH BOWS MUSIC CLIP

(Continued from page 62)

the same for many New Yorkers. It's an annoyance that you have to go for broke, and there's no in-between."

Welch's first video, which she did several years ago, was an outgrowth of her Broadway musical "Woman Of The Year." Unlike the insulation of the cinema, Welch says she was confronted nightly by fans who were genuinely interested "in my diet, hair, and what I did to stay in shape." That sparked her beauty and fitness program book, which has sold more than 600,000 copies.

"I do have a comprehensive yoga routine that I have lived by," she says. "I wanted to pass it on if it could help people."

Welch says the book's "plenty of room" for both herself and Jane Fonda in the celebrity fitness field.

"Jane and I have met each other on several occasions and we laugh about it. We're on opposite sides of the coin. We could be fierce competitors. But mine is a less head-on combative approach to life, a movement that has been growing in this country."

RETAIL TRACK:
The new way to learn what's in store! ... see page 43

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Classical KEEPING SCORE
by Is Horowitz

TRACING SIGHT & SOUND by LASER: PolyGram Classics will release its first CD Video titles this summer and should have about 50 packages working the market by the fall. Pricing still has to be determined, says Guenter Hensler, who heads PolyGram’s video division, but should be in the $25-$30 range for single 12-inch disks and about $50 for double-disc operas and other large-scale productions.

Releases will include a wide variety of operatic, orchestral, and ballet packages, starring some of the most prestigious artists appearing on the PolyGram labels. All the initial packages will have been produced by United, although Hensler says later productions will include items initiated by the record company.

Marketing of the new product will be by the various PolyGram Classics labels—Deutsche Grammophon, London, and Philips—and will be directed at major classical record accounts as well as selected audio stores and video outlets. “At first, we’ll rely heavily on stores capable of in-store demonstration,” says Hensler.

Hensler is convinced that sound and picture quality of the disks is superior to broadcast television or videocassette and that that quality will drive consumer acceptance. Interestingly, all CD Video disks currently in preparation will have separate digital and analog soundtracks, so that they will be playable on currently available Pioneer analog players as well as the digital all-purpose hardware that Philips, Magnavox, and other manufacturers will introduce later this year (Billboard, Feb. 28).

Among the initial releases will be a number of Franco Zeffirelli-directed operas, among them the Herbert von Karajan “La Bohème” and Georges Prêtre “Cavalleria Rusticana.” Operas filmed under the direction of Jean-Pierre Ponselle also figure prominently in early release plans. Included in this group are the Karl Böhm “Marriage Of Figaro” and the Riccardo Chailly “Rigoletto.” Filmed orchestral performances set for release include Beethoven, Brahms, and Mahler works conducted by Leonard Bernstein, and others featuring Sir Georg Solti, Andre Previn, and Nikolaus Harnoncourt.

WHAT PRICE CD? Breaks in the conventional price structure of CDs are already appearing, with MCA Records and the Moss Music Group pushing CD lines at midline, and others, like CBS and PolyGram, about ready to take the plunge. Now, along comes Harmonia Mundi with 15 titles at lower dealer cost, with more to come.

Basic dealer price of the new Harmonia Mundi CD line is $8.50, says Rene Geoffin, president, and will consist largely of titles that once were offered at the label’s standard top-of-the-line $10.50. Some newer recordings may be added at a later time, he says. Packaging and annotation remain similar to the full-price CDs, but cover art eschews color and illustration.

In the first midline release (Harmonia Mundi chooses to call it “budget”), due out this week, early music is prominently featured. Performers include such artists as the conductor with René Jacobs, Hensler, London, and Philips, and Harmonia Mundi ensembles.

Some additional catalog CDs will be stepped down to the lower price, says Geoffin. New recordings, however, remain at full price.

PolyGram Classics to bow CD Video line this summer

Our RADIO EDITOR (and former Grass Route columnist), Kim Freeman, supplies us with the following report of commendable indie activity at the Gavin Seminar for Media Professionals, a major radio convention in San Francisco, held on Feb. 20-21:

As if a string of hits weren’t enough, Cory Robbins set Profile’s profile in bold relief by winning the hotly contested Super Bowl of Rock Trivia contest. He and a lucky friend will be heading for Jamaica as a result. Win or no, Robbins and several other indie notables took good advantage of the radio convention.

Tommy Boy president Monica Lynch held court in her typically fashionable form, handing out stylish orange-and-red T-shirts reading “Lean On Us!” That, of course, was in celebration of the success of “Lean On Me,” Club Nouveau’s Tommy Boy/Warner release.

Fresh/Sleeping Bag’s Ron Rennick and Juggy Gayles had several radio successes to discuss with programmers, but both agreed that Cyre’s “Last Chance” may be their biggest yet.

Alligator’s MIndy Giles was out championing the blues—and with a very good case behind her. The Feb. 24 Grammy Awards show featured the blues awards category for the first time. Alligator’s Koko Taylor was set to perform on the broadcast, but we went to press before the show revealed whether Taylor or the label’s Albert Collins had won a Grammy. The Chicago-based label also just signed northern California blues act Little Charlie & The Nightcats. Tentatively titled “All The Way Crazy,” the group’s debut album is slated for a March release date.

Last year, indies really got a foot in the door of commercial radio. (See story, page 40.) Seeing these indies reps in the thick of this radio convention is a heartening indication that the indie pool may follow this year. It’s good to see indies acknowledging that radio can be an understanding friend rather than an unapproachable foe.

SEEDS & SPROUTS: Danya is gearing up to release “Play This Only At Night,” the next 12-inch from rapper Doug E. Fresh’s hit album “Oh My God.” Folk artist Holly Near recently wrapped studio work on her upcoming album, “Don’t Hold Back” on Redwood Records. Produced by Steve Wood, the project features guest artists Bonnie Raitt, Kenny Loggins, and Linda Tillery. Look for an April release... Rock Hotel’s Murphy’s Law seems to be garnering plenty of press lately. And the radio’s Gavin Seminar

Indies have strong presence at radio’s Gavin Seminar

why shouldn’t it?—the New York-based band is currently opening dates for cohorts the Beastie Boys and... Emergo will soon release the Fleshtones’ next project, “Fleshtones Vs. Reality,” and sources say it’s going to be a killer album. It was produced by Jim Ball, who also worked on the Smithereens’ “Especially For You.” Upside is making its mark with “Living To See Station.” In 15-inch by the feature tune Fatu Comet. It is said to be getting airplay on stations including KROQ Los Angeles and WLIR New York. The Manhattan-based logo also put out veteran blues artist Charles Brown’s latest album, “One More For The Road,” on the Blue Side label.

The Top Ten -3 -1 -1 Country LPs chart.

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U.K. Promoters Fight Concert Levy
PRS Tariff Would Increase By 200%

BY PETER JONES

LONDON Twenty leading promoters here have linked to form an action group to fight a proposed 200% increase in the Performing Rights Society’s (PRS) concert-takings levy. The U.K. Concert Promoters’ Assn. say that the planned hike would lead to higher ticket prices and, ultimately, to fewer live shows.

The PRS has been collecting a 2% tariff on gross takings at concert promotions for the past two decades. Now, citing increased costs and higher ticket prices, the levy line into other countries, it seeks a 6% take.

Harvey Goldsmith, leading rock/ pop/ jazz promoter, whose PRS bill last year “ran into six figures,” says, “Under a 6% levy, the amount taken by PRS from an average concert at London’s Hammersmith Odeon would rise to 1,500 pounds [about $2,300]. And the tariff on a major outdoor promotion such as the one that staged at Knebworth each year would run into tens of thousands of pounds.”

Goldsmith warns, “As PRS demands their money from concerts the artist is paid, there will be many promoters who find the risks too great. They could well decide to call it a day.”

“If the PRS wants to compare British concerts with the rest of the world, they should look at the U.S.,”

where promoters at, say, the huge Madison Square Garden pay an equivalent levy of just $600.”

Michael Freegard, PRS chief executive, says, “This particular tariff on concerts has not changed since it was first introduced in 1967, and we now feel it should reflect the enhanced value placed on this important business which the promoter is responsible for 20 years ago. Though we deduct 25% from the tariff to cover administration expenses, our overall costs have risen, and this is just one of a number of planned tariff increases.”

Goldsmith counters, “What we’d like to see is a grand rights system of payments in live concerts, the same as happens in the theater where publishers negotiate directly with promoters and either pay artists or consider on the right agree to a lower royalty if the production is not doing well.”

He claims PRS has refused to discuss this idea with him.

Now “we’re seeking the involvement and support of record companies, for it is a fact that the labels and their artists reap the main benefit from live shows. The effects of any increase in the PRS concert tariff, he suggests, would be a reduction in record companies, managers, or publishers would be very foolish to think this increase does not concern them.”

‘There will be many promoters who find that the risks are too great’

Japanese Cos. Follow Aiwa
DAT Hardware To Bow in March

BY SHIG FUJITA

TOKYO Sony and Matsushita have followed Aiwa’s lead by announcing that they will release digital audiotape hardware onto the consumer market in March. All three companies have emphasized that their launch will be initially confined to the domestic market.

Aiwa’s Excelsior XD-001 will sell for about $1,250, Matsushita’s Techne VD-D1000 for $1,315, and Sony’s DTC-1000ES for about $1,315. Output in each case is likely to be 2,000 units monthly.

Both Kinetec tapes, approximately half the size of conventional audio cassettes, will cost 840 pounds (45 minutes), $93 (60 minutes), 811 pounds (90 minutes), and $135 (120 minutes) and have an exchange rate of 150 yen to the U.S. dollar.

Sony has also announced the development of a real-time DAT duplicating system that can operate with up to 50 DAT slave recorders and can also be connected to current CD mastering systems. The company says it will accept orders for the system this spring from Japanese and software firms for delivery this fall.

In order to meet anticipated demands for mass production of DAT software, Sony is now developing a high-speed duplicator using a magnetic contact print system, which is reported to be ready beyond the prototype stage.

A fourth Japanese manufacturer, Sharp, has also disclosed that it will market a DAT model in late March. The RX-X1000 will sell for $1,225, and the RX-XS will be priced at $1,320. Initial output will be 1,000 units of each model per month.

All the manufacturers involved stress that their DAT machines are incapable of the “perfect copying” claimed by those opposed to DAT’s induction, because of the different digital kilohertz sampling rates of CD (44.1 kHz) and DAT (48 kHz).

However, electronics dealers in Tokyo’s Akibahara district say that switches enabling the two sampling (Continued on next page)

Japanese Cos. Follow Aiwa
DAT Hardware To Bow in March

Court: Vangelis Not Guilty

LONDON The composer Vangelis has been cleared by a High Court judge here of charges of plagiarism involving his Oscar-winning hit “Chariots Of Fire.” The judge ruled it was impossible to conclude Vangelis had copied the tune, either from a pre-existing work or from “City Of Violets,” written by fellow Greek musician Stavros Logarides.

EMI Music Publishing, which acquired rights to all Logarides’ works in 1983, had sought an injunction banning Vangelis and his publishers, Warner Bros. Music Inc. (U.S.), Warner Bros. Music Ltd. (U.K.), and Spheric BV of Amsterdam from including the tune on any album or as a stand-alone single and as part of any video. It also charged the song was identical to “City Of Violets” written for a Greek television series of six years ago.

EMI's counsel argued that the tune was not a copyrightable work, and that even if it were, Vangelis was exempt from action.

The judge, Sir Stanley Burnton, said: “EMI stooped so low that he was not only said to be a plagiarism in the clear, deliberate way, this case was vital to him. His name was at stake. Vangelis was assailed, and he was acquitted.”

EMI’s counsel claimed a key four-note phrase from “Chariots Of Fire,” written as the theme for the 1981 film, was not the same as the four-note phrase identical to “City Of Violets,” written for a Greek television series six years ago.

Logarides had provided Vangelis with tapes of the earlier composition when he used the composer’s London studio and was paid. However, Vangelis maintained he had not heard “City Of Violets” until after “Chariots Of Fire” was written. (Continued on next page)

PolyGram W. Germany To Market 15 Releases
Could 5-inch CD Replace The Single?

RICHARD LEVY

HAMBURG, West Germany The quest for a viable compact disk equivalent of the LP’s fast-declining single took a new turn recently with the release by PolyGram West Germany of a batch of CD singles containing three or two titles with a running time of 16 minutes.

The maxisingles CDs, packaged in a slimmer jewel box, have a playing area with a smaller-diameter; the unused space has a frosted surface. The record dealers reaction to the new format has been enthusiastic.

Between now and early May, PolyGram will put 15 CD maxisingles on the market, featuring such acts as Level 42, Communards, Status Quo, Kool & the Gang, and Fancy.

In West Germany, maxisingles account for one-third of singles sales and retail at 15 marks ($27). It is expected that the CD maxisingle will retail at under 20 marks ($36), compared with 29-22 marks ($52-$85) for a regular CD.

The promotion campaign for the new format Marries the line, “Because Fans Love Maximum Quality.”

Ikehoh Oehms, managing director of PolyGram Musikvertrieb, says latest market research shows that more and more young people are buying CD hardware. With prices going down, the number of young people buying software is growing. He says, “Over 70% of all owners of CD players are under 34, which means it’s essential to have fast release of hit product on CD.”

Some 17 million maxisingles were sold in Germany last year. Meanwhile there has been more record industry reaction to the mini-CD project recently announced by Philips and Sony (Billboard, February 5).

K-tel Set To Launch Budget CD Line, Claims Lowest Price In U.K.

LONDON K-tel is launching a 24-title CD series here Sunday (1), claiming it will be the lowest-priced CD series yet, with a suggested retail price of just under 6 pounds ($8.98). The product range takes in MOR, classics, and film-themes compilations.

Among the initial titles are “The Magic Of Acker Bilk,” “Dionne Warwick Classics,” “Journey Through The Classics,” and packages covering opera and Tchaikovsky by the London Symphony Orchestra.

The company will avoid using the word “budget” in promoting the series, however. Says Graham Williams, director of business affairs: “Announce something is a budget line, and people start to wonder what is wrong with it. What we have done is simply slash our margins to the barest minimum. ‘We decided that CDs could work at this price in certain areas, once somebody took a lead and opted to develop the market.’

So far, more than 100,000 CD units of series titles have been ordered. "The margins are so keen that we obviously need volume. We’re not anticipating a television campaign, but there will be media support and point-of-sale material,” says Williams.

K-tel hopes to have at least 80 titles available by September. But, says Williams, “There’s a great deal of old catalog material floating around, and we want to be very careful.”

Pickwick Records here is also starting a low-price CD label with a similarly suggested retail price, but it won’t become operational until the fall. Says Monty Lewis, Pickwick managing director: “We’re doing so well with our mid-price IMP Red Label that we don’t mind not being first out with budget-line CDs. We think it would be wrong to issue material in a hurry, which may not be of the best quality. That would damage the reputation we have already created.”
OTTAWA. CFOX-FM Vancouver, Canada's oldest public radio station, celebrated its 20th year of operation with what program director John Beaudoin conceded was a “really ex- cellent” production. The event featured a band of musicians known for their ability to move to the beat of the Fabulous Thunderbirds and onstage jamming with Bryan Adams and members of Journey and Loverboy.

When it made its debut in 1968, CFOX-FM was one of only a few so-called “underground” FM outlets on the continent. Today, it is not so much underground as attuned to the street. Loyal listeners have made it Vancouver’s top-rated FM station, second in the market overall and the runaway leader among the 18-34 audience.

“Consistency is our key,” says Beaudoin. “For years, people have known what they’ll hear when they tune to 99.3 on the dial.”

CFOX-FM is supported by its local staff, who continue as the professional staff after the departure of the station’s first full-time general manager, Michael Wilson. Currently at CFOX is its program director, John Beaudoin, who has served as general manager for five years.

As the station’s new general manager, I am told that a group of supporters from the local community has been formed to support the station’s future.

The grants would total $14 million over five years

OTTAWA The Canadian Independent Record Production Association (CIRPA) has asked the provincial government of Ontario to develop a grant and loan program similar to the federal system to help vulnerable domestically owned element of the recording industry.

In a recent letter, CIRPA outlined its wish list of subsidies and other forms of assistance. In total, the grants would amount to $1 million over five years to promote marketing, research, touring, skills training, and training.

Only Ontario-based indies would be eligible for assistance from the province.

The province’s newly formed Cultural Industries and Agencies branch has so far suggested it will take CIRPA’s request seriously. A decision on a program is expected in the near future.

Last year, the federal government launched a $25 million, five-year Regional Sound Recording Development Program (SRDP). But in its report, CIRPA suggests that the new program should be wide enough to give the Canadian-owned segment of the business the boost it needs to compete in the marketplace with foreign-controlled companies.

CIRPA’s four-point program includes the following annual expenditures:

- $1.5 million for domestic promotion and marketing, including retail campaigns and advertising, tour support, training, and marketing and promotion.
- $500,000 for international promotion.
- $100,000 for teaching seminars, studies, and research.
- $100,000 for production of children’s, classical, and ethnic recordings through an existing Canadian-registered fund.

Additionally, CIRPA wants Ontario to press the federal government for a 10-year tax holiday on foreign-owned record companies.

CIRPA envisions a provincial program of conferences for the recording industry and for Ontario-based distributors. Such provincial broadcast groups as TV Ontario and CIRPA-FM Toronto should be encouraged to play more Canadian content, CIRPA adds.

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Cost of Imported VCRs Likely To Increase

OTTAWA The cost of imported videocassette recorders is expected to increase by as much as 35% in July because of a federal tax at the wholesale level imposed by Finance Minister Michael Wilson.

Wilson, in his Feb. 18 federal budget, placed the tax as part of a wider range of measures to stimulate the Canadian economy. There was little else in the budget that affected the Canadian music or video business, although Wilson reaffirmed the government’s intention to revalue copyright legislation soon.

Insiders in Ottawa confirm industry rumors that the government is seriously considering splitting the copyright reform package into one set of amendments that would be swiftly passed by Parliament and another set that would likely be exhaustively debated.

As such, two bills may be introduced in April or May in the House of Commons. Alternatively, one bill may be introduced later this year.

With only about a year before the federal election, the omnipresent theme of the Conservatives’ plans to shore up the antiquated 1924 Copyright Act is threatened by the calendar.

Also later this year, Wilson will unveil a Canadian version of American-style tax reform. Among the measures are expected to beatively, corporate and individual tax loopholes and a business-transfer tax. That tax would be assessed at every level as a product moves from retail to business and industrial property. It is expected to increase the cost of many products, including new equipment purchases, by as much as 40%, depending on how many middlemen firms are between the manufacturer and consumer.

A few weeks ago, the federal government announced that it is considering a new tax on the sale of records and tapes, but that the economic problems for the industry remain.

As of Jan. 1, the domestic recording industry qualified for some forms of assistance previously denied to it as a cultural industry. Already, some industries have gained access to funds.
"Everything that can be invented has been invented." Charles H. Duell, Director of U.S. Patent Office, 1899

"Who the hell wants to hear actors talk?" Harry M. Warner, Warner Bros. Pictures, c.1927

"Sensible and responsible women do not want to vote." Grover Cleveland, 1905

"Ruth made a big mistake when he gave up pitching." Tris Speaker, 1921

"Heavier than air flying machines are impossible." Lord Kelvin, President, Royal Society, c.1895

"Nobody will pay $3000. a table to honor Irving Azoff." Tony Martell, 1987

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Billboard’s NARM Bash
Conventioners Take A Break
To Party On The Beach

Party Time. NARM attendees and members of the South Florida entertainment community rub elbows during Billboard’s festive reception Feb. 15 at Club Ovo, a beautifully restored art-deco landmark in Miami Beach. The party was an elegant break from the business at the NARM convention.

Top Brass. Enjoying Billboard’s party, from left, are Oscar Lord, manager EMI U.S. Latin operations; Colin Stewart, EMI vice president of marketing; and Miami-based free-lance writer Beatrice Praga.

Bits And Bytes. The talk turned hi-tech when Marty Feely, Billboard’s associate publisher and director of research, center, huddled with ESI Street’s Bridget Thexton and Jim Belson, president of Bonafide Management Systems.

Happy Couple. Larry Kraman of Newport Classic gets cozy with his wife, Shelley Kraman of Shape Inc.


Miami Nice. Party goers hit the dance floor as Billboard’s NARM reception gets into full swing. Club Ovo was decked out for the occasion in a St. Valentine’s Day massacre motif.

Lotsa Laughs. Lee Zhito, Billboard’s executive editorial director, center, swaps NARM gossip with Pfanstiehl Corp. executives Dude Barber, left, and Merle Nelson.

The Boys At The Bar. Pictured are Miami-area promoter Bill Bakula of Bandman Productions, left, with Billboard managing editor Ken Schrag, center, and Sam Sutherland, vice president and managing director of Windham Hill.
BY FRED GOODMAN

NEW YORK Video Jukebox Network, a Miami-based interactive cable music video channel, has proven to be an popular concept with investors: The company recently closed its initial public offering (IPO). The complete subscription raises $2.5 million.

The unique service allows viewers to choose the videos they want to play by calling the channel's computer from their home telephones. Each call, made through a local 976-prefix number, costs the viewer $1; the company receives approximately 88 cents. Selections—from as many as 1,000 possible titles—are made with a three-digit code number that corresponds to each individual video.

Additionally, the channel differs from other music video channels in that it is local, since viewer tastes in each region dictate the list of songs available.

The IPO, conducted on a best-effort basis by Corporate Securities Group of North Miami Beach, offers a total of 10,000,000 common shares at $1 each. The company wishes to expand its channel operators and to purchase two warrants entitle holders to purchase one share of common stock for $2 during the coming year. Proceeds to the company after underwriting discounts and commissions were $2.5 million.

Investors Select Video Jukebox  
Cable Service Raises $2.5 Million In IPO

‘It will compete effectively because its fees will be attractive’

That money will be used primarily to expand distribution of programming to additional cable television systems, primarily in the U.S. The balance of the funds will be put toward research and development.

Unlike music cable services Black Entertainment Network, Nashville Network, VH-1, and MTV, Video Jukebox says its strategy is to develop programming to satisfy a broad range of musical tastes. It does not rule out supplementing its programming with comedy clips, sports programming, and local entertainment; it believes it is compatible with its viewer-interactive format.

Video Network pays record companies through distributors for use of their music videos. But the company says it cannot reveal specific expansion plans.

Although a very small percentage of the company’s stock will be available for immediate cash, most of the money raised will be generated by advertising, the prospectus says Video Network hopes to realize significant revenues from national, regional, and local advertising as it expands. Additionally, the company sees the possibility of ancillary revenues from expanded distribution through networkable media, licensing of its programming, and sale or licensing of the software or computer hardware system used for the interactive communication.

Video Network had only five full-time employees at the time of the IPO.

Company founder Steven Peters, who serves as president, CEO, owns 4 million shares of the company's common stock and 57% of the outstanding voting securities and is a designee to elect all of the company's directors. Prior to the closing of the offering, Peters received an annual base salary of $39,000, which rose to $75,000 at the closing of the offering.

From its incorporation in September 1985 through July 1986, the company had revenues of just under $47,000 and a net loss of almost $46,000, or 1 cent per share. Prior to the effectiveness of its total assets were $65,603, with liabilities of $35,010 and long-term debt of $64,427. Immaterial as of the date following the IPO was 75 cents per share, with net tangible book value set at 27 cents per share.

Video Jukebox Networks trades over the counter with the NASDAQ symbol JUKE for individual shares of common stock and JUKEF for the units. On its first full day of trading, its common stock was bidding 1 3/4, asking 1 1/4 its units were bidding 2 1/4, asking 1 5/8. As of Sept. 23, the common stock was bid at 1 3/4, asking 1 1/4, with units bid at 2 1/4, asking 1 5/8.

PUBLIC-DOMAIN MANUFACTURER LOOKS FOR INVESTORS

PUBLIC-DOMAIN MANUFACTURER LOOKS FOR INVESTORS

MARGARET MICALlef

NEW YORK Can a home video manufacturer specializing in public-domain films attract investor interest? Star Classics Inc. of Brooklyn, N.Y., is seeking to raise nearly $2 million through a best-effort, underwritten public offering of 750,000 units underwritten by I.A. Rabinowitz and Co. of New York.

Each unit, offered for $1, consists of one share of common stock with a par value of 1 cent and one redeemable common stock purchase warrant. Upon completion of the sale, net tangible book value per share of common stock will increase from 12 cents to 25 cents with a dilution of 65 cents per share.

Star Classics boasts a library of 285 titles, of which 150 are in the public domain and the remainder are subject to license agreements. All product is designed for the sell-through market and is not sold directly to retail stores. Instead, the company deals with a handful of distributors and video chains, claiming total reach of approximately 3,000 outlets. The company’s marketing and packaging program includes catalog distribution.

Net proceeds from the sale of the units will be used for the purchase and duplication of equipment, blank tapes, acquisition of new product, advertising and marketing, partial repayment of debt, establishment of a research and development division, and as working capital.

The prospectus shows that Star Classics also hopes to expand its release of licensed product. Currently duplicating and marketing six licensed motion pictures, the company says it intends to manufacture and market an additional 48 licensed pictures by the end of this year. Those projects are almost exclusively superiority to the public-domain titles.

Company founder Martin Chopp, who held 52% of the company's common stock prior to the offering, will retain 35% of the company’s total outstanding shares if the IPO is completed.

Under the best-effort, all-or-nothing offering, the underwriter has 150 days after filing—a 30 day after to sell at least 1.75 million units or withdraw the offer. In the interim, all subscription payments will be held in a non-interest-bearing escrow account maintained by Bank Leumi Trust Co. of New York.

For the nine months ended Sept. 30, the company claimed unaudited sales of nearly $1.9 million and a gross profit of $725,000. Of the entire sales taxes for the period was $113,490, or 3 cents per share. Total liabilities were $805,466, while shareholders’ equity totaled $427,379.

If the IPO is completed, Star Classics has proposed using the NetStar symbol SCLSL for its common stock, SCLSI for its units, and SCLSW for its unit warrants.

FRED GOODMAN

MARKET ACTION

BILLYBOARDS CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, 212/731-6000.

Company | Sale | 3/21  | Close | Class 2/23 | Change |
---|---|---|---|---|---|

NEW YORK STOCK EXCHANGE

American Can | 792.5 | 99.1% | 103.3 | 4 |
CBS Inc. | 408.5 | 152.0 | 158.9 | 5 |
Carnon Group | 10.5 | 10.7 | 17.0 | 7 |
Capital Cities Communications | 350.0 | 329.1 |
Cola Coca | 117.0 | 43.6 | 44.7 | 1 |
Warner Bros. | 50.0 | 56.2 |
Eastman Kodak | 171.0 | 78.4 | 81.4 | 1 |
Gulf & Western | 19.0 | 7.4 | 7.6 | 2 |
Hearst | 117.0 | 24.9 | 27.2 | 2 |
MGMS | 11.0 | 44.2 | 41.4 | 1 |
MGM/UA | 12.0 | 13.3 ||
Olin Pictures Corp. | 346.1 | 15.4 | 16.1 | 1 |
Sony Corp. | 31.6 | 44.5 |
TOK | 19.0 | 10.5 | 10.4 | -1 |
Taff Broadcasting | 64.0 | 19.4 |
Veston Inc. | 246.7 | 7.1 |
Viacom | 289.0 | 34.4 |
Warner Communications Inc. | 361.0 | 27.6 | 28.7 | 1 |
Westinghouse | 28.0 | 6.3 |

AMERICAN STOCK EXCHANGE

Common | 90.9 | 9.1 | 7.2 | -1 |
Lorimar/Telepictures | 147.0 | 17.7 |
New World Pictures | 36.1 | 10.7 |
Price Communications | 341.1 |
Prism Entertainment | 6.6 | 6.7 |
Turner Broadcasting Systems | 18.0 | 18.0 |
Umtel Video | 3.0 | 8.5 |
Wheelhouse Entertainment | 13.0 | 6.3 |

Company | OVER THE COUNTER | Open | Close | Change |
---|---|---|---|---|

Cidly Cable | 1.0 | | | |
Deck Clark Productions | 8.0 | | | |
Josephint | 10.0 | | | |
LIN Entertainment | 22.0 | | | |
Lesbanza Enterprises | 16.0 | | | |
Maizee Communications Group | 7.0 |
Reception Corporation | 9.0 |
Reem Communications | 13.0 |
Satellite Music Network Inc. | 5.0 | | | |
Scorpion Howard Communications Inc. | 2.0 | | | |
Sound Warehouse | 12.0 | | | |
Spac Music | 5.0 | | | |
Trans World Music Corp | 2.0 | | | |
Tr-Net Pictures | 2.0 | | | |
Wall To Wall Sound & Video Inc. | 5.0 | | | |
Westwood One | 3.0 | | | |

U.K. tour income would be affected by proposed tariff... see page 69

BILLBOARD March 7, 1987

www.americanradiohistory.com
**ALBUMS**

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

**NEW & NOTEWORTHY** Highlights new and developing acts worthy of attention and other releases of special interest

**PICKS** New releases predicted to hit the top half of the chart in the format listed

**RECOMMENDED** Other releases predicted to chart in the respective format, also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review.

Send albums for review to: Jean Rosenbluth, Billboard 1515 Broadway New York, N.Y. 10036 and Chris Morris, Billboard 930 Wiltshire Rd Beverly Hills, Calif. 90210

Country, gospel albums should go to: Ed Morris, Billboard 14 Musician 1 Nashville, Tenn. 37203

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**U.S. ONE**

collections

**PRODUCERS:**

HUGH MASEKELA

Tomorrow

PRODUCERS: Geoff Harpin, Don Freeman, Hugh Masekela

later

Warrs 25566

Trumpeter/vocalist offers a politically acute LP vibrating with exotic rhythms. Album will benefit from Masekela’s appearance on Paul Simon’s current tour and its "Graceland" interest in black African sounds. Native tongues prove no barrier to enjoyment.

CHRIS ISAAC

Sire

PRODUCERS: Jon Jacobson, Glyn John, Paul Hardman, the Big Dish

Warrs 25535

Sorely underrated singer/songwriter’s future outing is superb; in true "retromove" style, Isaac’s influences are—Roy Orbison chief among them—are obvious, but they are firmly grounded in an 80’s context. He should try "This Love Will Last."

THE BIG DISH

Swimmer

PRODUCERS: Ian Mitchel, Glyn John, Paul Hardman, the Big Dish

Warrs 25535

Intriguing English combo boasts a strong song sense, but what may catch ears of programmers and consumers is vocals of David Byrne sound alike Steven Lindsay.

BOOINTOWN RATS

Greatest Rats

PRODUCERS: Various

Columbia 46197

Best-of-package, which follows label’s "Retroactive" of a couple years back, is the perfect vehicle for defunct group Band Aid celeb Bob Geldof. Rats were erratic, but occasionally they turned out tuneful, innovative tracks, most of which are collected here, along with nice liner notes. Dealers can boost sales by signaling Geldof’s involvement; his name does not appear prominently anywhere on the package.

THE 77S

PRODUCERS: Robert Mullin

Island 90563

Group whose debut caught on at college radio returns with an even stronger set of eclectic, U2ish rock. Ex-Byrd Chris Hillman guest on "The Boys, The Flesh, The Eyes & The Pride Of Life," a good place for radio to start.

HEAVEN 17

Place One

PRODUCERS: Ian Bell

Virgin 90569

Each side starts out with a bang in "Contenders" and "Red," respectively, ultrafunky dance numbers that are catchy and original, a better-wait-out combination. Though nothing else is quite as good, album could catch a wide audience’s ear.

BILLY BRANIGAN

Make A Move

PRODUCERS: John Neto

Polydor 831 080

Rocking Braganis songs and plays with conviction, but songs like "Maybe Tonight" and "Love The Pain" are just too slight to put the hit across at his best. Still, plenty of potential here.

DANIEL JORDAN

Beyond A Thousand Suns

PRODUCERS: Chris Kinney

Virgin 90418

Sophisticated dance band becomes slightly less strident with each release, and this continues trend, helped along by Kinsey’s mutated production; contains some of the group’s most accessible work to date.

**INTIMATE STRANGERS**

Charm

PRODUCERS: Various

U.S. 9 57 54

Debut from London duo draws more from Men At Work style book than from the sultry elegance of member Sean Lynn’s ex-group, Metro. “Let Go” is a natural album rock and could break beyond; “Raise The Dragon” is finding favor on the dance floor.

**RECKLESS**

Mo Flips

PRODUCERS: Michael Mendez, J. French-Sang, Nailvantine/Atlantic 7 90564

Package delivers what it promises: no frills, just straightforward metal rock. "Nitty Gritty," first single, is immensely catchy with its Grand Funk Railroad-era "I'm Gonna Laugh Back" backbeat; production by semi-ignorato Twist Sisters French and Mendez could make an impression.

JOHN PHILIP

Wait For The Night

PRODUCERS: Dana Cookson, John Philip Kurzweg Atlantic 81 723

First effort uses some Swing songwriter; title track and "Little Bit Of Faith" are fine power pop, but nothing else measures up.

DR. DAVE

Vanna, Pick Me A Letter

PRODUCERS: James Rushton, David Kolpin TSB 78652

Radio comedia Kolin comes up with an EP that could, if marketed correctly, sell a million copies on strength of title cut—a Cheer & Chong-ish ode to Vanna White of "Wheel Of Fortune" fame, set to the tune of the Box Tops’ "The Letter." Amusing packaging will sell copies on its own. Contact: 213-656-0970.

**RANK & FILE**

PRODUCER: Bill Pfordresher

Smash RPM 70830

One time L.A. cowpunk maintains jump from Slash to Latino. Some old-time fans will be jolted by band’s conversion to a sound somewhere between hard rock and mainstream metal. The brothers Kinman and Co make the tough stuff work, though.

VARIOUS ARTISTS

The New Blood/Album: The Next Generation Of Chicago Blues

PRODUCER: Vic Schooley Igniter Alligator AL7797

As he did on his outstanding "Living Chicago Blues" series, Igmcx introduces a number of young performers in an idol regaining mass attention via "Cut The Cray" success. A rock-solid sampler from the nonpareil blues label.

THE COCTEAU TRIO

With HAROLD BUDD

The Man Who Dies Alone

PRODUCER: None

Relativity Red 88651-4173

An avant-garde pianist, Budd works for his first work with Brian Eno, joins the avant-pop Cocteau Trio on an effortless effort that has more in common with the Trio’s "Pink Opaque" album of last year than with the band’s recent "Vicotralism."

FLUTUANT DEATHS

PRODUCERS: Davie Grant, Pat Thrall, John Wright Atlantic 46197

Cuban-born avant’D’Rivera is in fine form on this slick, mainstream effort. Great playing from trumpeter Claudio Roditi, guest shots by George Coleman and John Hicks, and some skillful clarinet work by D’Rivera add up to a pleasing, commercial set.

JAMES NEWTON

Romeo And Juliet

PRODUCER: Mack Brooker Blue Note BT 85134

Flutist Newton’s latest offering follows the pattern established on his first Blue Note album, integrating the influence of jazz predecessors with his own compositional style. Once again, the performances, arrangements, and idiom are outstanding.

ART BLEYER & THE JAZZ MESSAGERS

Feeling Good

PRODUCERS: Dick Reynolds, Lupe De Leon Decca D/D 4607

Tub-thumper Bleyer’s latest group of young Turks blasts away on all an digital cd set. Current septet hasn’t jelled completely yet, but tenorist Jean Toussaint and trumpeter Wallace Roney make noteworthy contributions.

TOM SCANDLAR

The Beatles Please Please Me

PRODUCERS: Michael Liebman

Archies Island 87000

Although the U.K. isn’t known as a fertile breeding ground for jazz musicians, this first release from Island’s reactivated, independently distributed Antilles imprint proves a remarkable and welcome exception: The 22-year-old saxophonist is the most impressive jazz soloist and small group leader to arrive on the scene in quite some time. His age, style, and idiom will no doubt draw comparisons to the Marsalis brothers, but Pine is his own man.

**JAZZ**

**PIKES**

CLAUDIE BOLLING & JEAN-PIERRE RAMPAL

Suite For Flute & Jazz Piano Trio No. 2

PRODUCER: Claude Bolling

Columb 74401

Follow-up to what may be the most successful jazz/classical crossover record ever reunifies pianist Bolling and flutist Rampal. For optimum sales, album should be placed in both classical and jazz bins.

PAQUITO D’RIVERA

Mano A Mano

PRODUCERS: hare Keane, Paquito D’Rivera, Ron Sion

Columbia 45653

Cuban-born altoist D’Rivera is in fine form on this slick, mainstream effort. Great playing from trumpeter Claudio Roditi, guest shots by George Coleman and John Hicks, and some skillful clarinet work by D’Rivera add up to a pleasing, commercial set.

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**NEW AND NOTEWORTHY**

**THE BEATLES**

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**CLASSICAL**

**PIKES**

CARNAVAL

Wynon Marsalis, Esahan Wind Ensemble, Hunchby

CBS 4 42137

The Marsalis tune and technique, here on cornet rather than trumpet, have ample display opportunities in 11 contrasting pieces, including "Variations On Carnival Of Venice," an astonishingly fleet "Flight Of The Bumblebee," and "The Last Rose Of Summer," a stimulating program that seeks to re-create the ambiance of an outdoor band concert. Lots of promo behind this entry.
SIMON, WINWOOD, AND FRIENDS GRACED WITH GRAMMYS (Continued from page 5)

Brook Benton, the Coasters, and the Drifters—have never won Grammies in their own right.

The 1987 Grammy Awards were held on February 23, 1987, at the Shrine Auditorium in Los Angeles. TheGrammy Awards honor achievements in the music industry, recognizing both popular and classical music. The event is broadcast internationally and is one of the most prestigious and well-known music awards ceremonies.

For more information about the Grammy Awards, visit the official website: https://www.grammy.com/
**Lifelines**

**BIRTHS**
Boy, Stewart Michael, to Frank and Lisa Hendricks, Jan. 19, in Hackensack, N.J. He is director of marketing and sales, and classical and jazz product, for CBS Records International.

Boy, Chase Aaron, to Denny and Brenda Rosencrenitz, Jan. 20 in Los Angeles. He is a promotion/ad exec with Front Line Management.

Boy, Marc Anthony, to Kurtis "Blow" and Shirley Walker, Jan. 25 in Los Angeles. He is a recording artist for Mercury/Poligram.

Girl, Jamie Alexandria, to Jim Higgins and Barbara Sillitti-Higgins, Feb. 5 in New York. He is an account executive with United Stations Programming Network. She is director of advertising, RCA Records.

Boy, Michael, to Kirk LaPointe and Denise Rudnicki, Feb. 15 in Canada. He is Billboard’s Canadian correspondent and the Ottawa reporter for The Canadian Press, the national news agency. She is a broadcaster.

Girl, Julia Eileen, to Phillip and Ann Singer, Feb. 16 in Solon, Ohio. He is vice president of record rack jobber Arrow Distributing Co. there.


Margie Dugan to Lance Paris, Jan. 24 in Santa Barbara, Calif. She is a senior clearance administrator for Playboy Programs Inc. He is producer/creator of television programming for Paris Entertainment Productions.

Mark Herndon to Karen Long, Feb. 24 in Fort Payne, Ala. He is the director in the RCA group Arkansas.

**DEATHS**
Ronald Stander, 54, Jan. 14 in Boca Raton, Fla. A physician for 30 years, Stander cared for such artists as the Bee Gees and the Eagles, among others. Through Doe Productions and Management Inc., he managed MCA’s Kipji Bramois. In lieu of flowers, family members request that donations be made to a charity of the donor’s choosing. Condo- lences may be sent to P.O. Box 1075, Boca Raton, Fla. 33429-1075.

David Savoy Jr., 24, a suicide, Feb. 7 in Minneapolis. He was manager of the Minneapolis band Husker Du for two years. The Warner Bros. group has postponed its national tour indefinitely. A memorial service for Kipji Bramois has been set up in his name at the Suicide Prevention Center, P.O. Box 8646, Minneapolis, Minn. 55406. Savoy’s body was left by his parents and two sisters.

Seymour "Sp" Spiegelman, 58, at his home and surgery, Feb. 12 in New York. Spiegelman was a tenor for Phil Harris & the Hillyoppers in the 50s. In succeeding years, he worked in sales for several record companies, including Random; for the past seven years he served as East Coast district manager for Peter Pan Industries, a children’s label. He was survived by his wife and four children.

Marvin Howard, 60, of a heart attack, Feb. 16 in Hackensack, N.J. He was a senior assistant to the president of the American Federation of Musicians. Howard played trumpet and vibraphone for 16 years, and served on clubs and theatres and symphony orchestras and concert bands. He was survived by his wife, Jean, two sons, and two grandchildren.

NEW YORK Counts Joan Jett among the many music industry heavyweights who will support the March 21 benefit concert for the T.J. Martell Foundation for Leukemia and Cancer Research. Jett’s contribution is a result of a new charity policy of the bimonthly magazine In Fashion, which kicks off with its March/April issue this month. The magazine has pledged $10,000—plus 20% of new subscription revenues and 20% of charity issues’ tobacco and alcohol revenues—to charities designated by the celebrities who appear on its cover.

Jett and World Boxing Council heavyweight champ Mickey Tyson appear on the inaugural charity issue. Tyson recently dedicated his Jan. 15 Bally U.S. Olympic Series Fight Research Fund for his half of the issue’s donations, while Jett chose the T.J. Martell Foundation. The Martell fund, regarded as the recording industry’s most significant ongoing effort for charity, will stage its annual fundraising dinner April 11 at the Sherraton Centre here. MCA Music Entertainment Group president Irving Azoff will be honored at the event. In Fashion launched its Celebri- ties for Charity donation policy at a Feb. 18 buffet, staged at the Tunnel, a New York dance club that opened recently. Tony Martell, vice president and general manager of CBS Associated Labels, and Dr. Paul Berk, head of hematologists at Mount Sinai Medical Center, each accepted the magazine’s initial $5,000 contributions.

Also in attendance at the Tunnel were other celebrities who appear either in the current or future issues: model and A&M recording artist Rosie Vela; actor Judd Nelson; John Sains, star of “Room With A View”; and MTV DJ Julie Brown. Jett’s appearance was part of a circulation of 500,000 says, its donation program may raise as much as $500,000 for charity in its first year.

**EXECUTIVE TURNSTABLE**

(Continued from page 8)

Jim Gibbons is promoted to vice president of Word Music in Waco, Texas. He was executive director of the print music department. Also, Don Canon becomes executive director of administration for the company.

PRO AUDIO/VIDEO. Richard Carter is named general manager of sales for the Konica professional and consumer products division, Konica USA, in Englewood Cliffs, N.J. He was with Sonido Latino.

John McPherson is promoted to vice president of marketing for the video communications products division of the Sony Communications Products Co. in Park Ridge, N.J. He was director of that area.

Ray Moore joins CBS’ recording operations in New York as supervisor of editing and mixing; succeeding John Graven, who retired after 26 years of service. Moore brings with him 27 years of experience as a mixer/educator.

The Polardor Corp., in Cambridge, Mass., names Don Patrician national sales and marketing manager for the magnetic div. He was previously with Maxell.

Steve Smith becomes marketing manager of audioteque products for Ampex Corp., its magnetic tape division in Redwood City, Calif. He was with the company’s audio/video systems division.

RELATD FIELDS. MTY in New York names Rene Garcia supervising producer of special programming and Linda Corradina news director for mixed news. Garcia was upped from senior producer of special programming. Corra- dina was upped from managing producer for news.

**Jett Kicks Off In Fashion Charity**

Tony Martell, vice president and general manager of CBS Associated labels, accepts a $5,000 donation in Joan Jett’s name for the T.J. Martell Foundation for Leukemia and Cancer Research from Peter Schindler, left, president and publisher of VSM Publishing, and Michael Belliourou, right, editor and associate publisher of In Fashion. (Photo: Chuck Pinu)

**New Companies**

Krismas, an independent record company, formed by William L. Coyle, second from left, and "Bad Brains’’ singer John "Flattus" Maley. First release is “Love Guarantee” by CC Cooper. P.O. Box 24799, Tempe, Ariz. 85282; 214-419-1828.

A.W.O.L. Records, formed by John Antimany, Scott Warner, and Mark Foster. First release is "Lost Love" by Albertine and "First Love" by Scott Warner. The label will release an album by The Northern Lights, a Virginia rock/new wave group specializing in new music and heavy metal. First signings include the Affordable Floors, Gisele, Seance, and Symphonies of the newly formed label. The label is distributed by Full Moon Distribution. First release is "The Other Side of Love" by The Northern Lights. The label is distributed by Full Moon Distribution.

Funky Boy Productions, formed by Jeff Bass and Mark Bass. First releases are “The Boys” by Jodie, and "Bad Brains’’ b/w "Bilby.” By B-Boyz. 20241 Susquehanna Oak, Mich. 48378; 313-967-8683.

**Meltord Records**

Meltord Records, avant-garde label formed by Browyn Rucker and Rick Russo. First release is the LP "John Cage Meets Sun Ra." 380 W. 42nd St. 2551, New York, N.Y. 10036; 718-768-1369.

**ELK Management**


**World Class Records, formed by**

Andre L. Reed. Company will specialize in black, pop, and country music and is accepting tapes with S.A.S.E. First signing is Lawrence Bondurant. 8306 Wilshire Blvd., Suite 406, Los Angeles, Calif. 90213-671-6610.

**Krismas**

**RETAIL TRACK: The new way to learn what’s in store!**

To see page 4...
Simon, Winwood, and 'Friends Graced with Grammys' (Continued from page 19)

Bunetta, and Dan Einstein (their fifth).

Polka—a (tie) Eddie Blazonczyk’s Versatones “Another Polka Celebration,” Bel Aire (their first), and Jimmy Sturr & His Orchestra’s “I Remember Warsaw,” Starr (their first).

Reggae—Steel Pulse’s “Babylon the Bandit,” Elektra (its first).


Spoken word—Interviews From The Class Of ’65—Recording Sessions,” America Record Corp. Carl Perkins, Jerry Lee Lewis, Sam Phillips, and Rick Nelson (their first; Roy Orbison and Chips Moman (their second); Johnny Cash (its seventh).


Arrangement on an instrumental—Bill Watrous with Patrick Wil- liams & His Orchestra’s “Suite Memories,” Soundwinds. Arranger: Bill Watrous (his first).

Instrumental arrangement accompanying vocal(s)—Barbra Streisand’s “Somewhere,” Columbia. Arranger: David Foster (his fifth).

Album package—Miles Davis’ “Bitches Brew.” Art director: Eiko Ishioka (his first).


Engineering—Steve Winwood’s “Back In The High Life,” Island/ Warner Bros. Engineers: Tom Lord Alghazi and Cesar Rosario (their first).


Chamber music—Beethoven: Cello & Piano Sonata No. 4 In A And Yo. Variations,” CBS Masterworks. Producers: Michael Haas (its tenth) and Emanuel Ax (its second).

Classical vocal soloist—“Moz- art: Kathleen Battle Sings Mo- zart,” Angel (its first).


Classical producer of the year—Thomas Frest (his fifth).

HOLIDAY WEEKEND SALES (Continued from page 10)

been out for several months. Both the 84-store Budget Tapes & Rec- ords franchise and Sound Warehouse saw strong increases for the title. A Dallas in-store appearance by the band drew some 500 fans for the latter chain, according to Quinn, resulting in “several hundred” sales at that location.

Howard Applebaum, vice presi- dent of the Music Group’s Kemppi Rec- ords web in Washington, D.C., says jazz releases by David Sanborn, Na- je. and Kenny G. showed good momentum. Tower’s Goman says that publicity surrounding the upcoming video release of “Top Gun” revived consumer interest in the movie’s all- star soundtrack.

Compact disks continue to receive universal acclaim from dealers. Applebaum says the configuration accounted for as much as 50% of the business done by some of that chain’s stores, fueled in part by a $12.99-per-disk sale. And Record World’s Pettit says the chainwide dollars generated by CDs lag only 7% behind the considerable volume earned by cassettes.

Lew Garrett, vice president of purchasing for the 198-store, North- fornto, Ohio-based Camelot Music, says the chain’s “entire CD in- ventory” and video rentals helped the chain post 13% increases for the week, with much of that growth coming during the weekend.

“We had some bad weather in a couple of areas, and we’ve really had no new, key releases to this point,” he says rather pleased,” says Garrett of the extended weekend.

At Kemppi, Applebaum says the chain’s CD sale paves the road for a “terrible Friday and the ‘best Saturday we’ve ever had all year.’” The Monday holiday posted a 50% in- crease over the business that a typi- cal Monday would generate.

Larry Rosenbaum, co-owner of the 12-store Flip Side chain in Chi- cago, says that his outlets spurred ac- tivity with a Friday sale, which dis- counted all product in the stores. The sales had “phenomenal re- sults,” according to Rosenbaum, but business continued to be strong when merchandise re- turned to normal prices on Satur- day and Sunday.

“I expected some of the increase would come at the expense of the Saturday and Sunday business, but it didn’t,” he says. “The whole weekend was a pleasant surprise, that being there isn’t anything out there that’s exciting to sell.”

Evon Lasky, president of Budget Tapes & Records, calls the span “the best weekend in a long time,” but notes that sales didn’t hold through the entire period: “Valentine’s Day was good, but the two days after that weren’t particularly strong, but we did a hell of a job.

Joe Andrus, vice president and general manager of Miami-based New World Music, says the 33-store chain elected to run a Valentine’s Day promotion rather than a Gram- my Awards campaign. He says that a sale with a gift theme and good rental traffic at the combo web’s 21 video locations helped Spec’s “con- tinue the good push that we had this year.”

“Paramount Promo (Continued from page 7)

Gun” will have a two-month head start at retail before going to PPV. Paramount concede that some cable operators may tape the film during its cable broadcast, but reasons its pro- motion will encourage more sales of the cassette.

Thus far, Paramount reports that cable companies representing more than 1 million subscribers have com- mitted to the promotion. Last week, Paramount was to have nailed down initial orders on the cassette— which analysts say should easily top the 2 million mark, a new industry record.
| ARTIST | TITLE | WEEKS AT #1 | LABEL & NUMBER | DISTRIBUTING LABEL | ORG. | UNIT PRICE
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*Albums with the greatest sales gain this week. (CD) Compact disc available. * Recording Industry Assoc. of America (RIAA) certification for sales of 500,000 units. * RIAA certification for sales of 1 million units, with each additional million indicated by a numerical following the symbol. *CBS Records and PolyGram do not issue a suggested list price for their product.*
LOOKING FOR A NEW LOVE

Produced by André Cymone and David Z.
Direction: Bennett Freed Management

MCA RECORDS
Are you aware that OINGO BOINGO has performed to over 7,500,000 fans including consistent sell-out performances at the Forum, the Amphitheatre, the Sports Arena and has scored several recent #1 hits in top markets.

GET REALITY
GET BOI-NGO

OINGO BOINGO featuring "NOT MY SLAVE"

produced by DANNY ELFMAN AND STEVE BARTEK
management: L.A.P.D.

MCA RECORDS 1987 MCA Records, Inc.
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**Top Pop Albums** (A-Z Listed By Artists)

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George Martin Talks About Preparing Beatles CDs

Beatles producer George Martin has been overseeing the transfer of the group’s music onto today’s digital media. In an interview with Billboard talent editor Steve Gett, he discussed the releases.

Q: What has been your involvement with the Beatles’ CDs?
A: Last December, I was asked by EMI to give my opinion, and my advice was to put them out the way they were doing. They were going to do it the other way, which was one of my life for the past two decades—and I said, ‘Well, these were recorded in mono.’ Then, when they went back and transferred the original mono masters directly to CD, when they sent me the copies, I was delighted.

Q: Why were you so adamant that the first four CDs be mono?
A: Well, people forget that in 1962 and 1963, when I first started recording the Beatles, all pop records were issued in mono. They were recorded on one-channel tape machines, and that was essentially for the classical market. There was no point in making a stereo record because it meant you didn’t get a very good mono, and that was the main pop market. What I did was to take a stereo machine and use it as a twin-track. It was an elementary kind of multi-track. On one track I put all the acoustics, on all the instruments, and perhaps gitar solos and extra things went on the second track. Then, when the boys went home, I’d get the balance right between voice and backing and compress the two to make a really hard mono sound. Later on, someone other than myself—and certainly not the Beatles—got hold of these tapes and issued them as stereo, with voices on the right-hand side and drums on the left—on the other. I thought they were dreadful.

Q: Will you be monitoring the re-mastering of the CDs?
A: [EAI chairman] Bhaskar Menon has asked me to look after them, so I’ve been listening to the original four-tracks that I did 22 or 23 years ago, and it’s been fascinating. It’s like looking at yourself, in a way. Now, the tapes as they were in CD, you’re hearing them more like you heard them in those days.

Q: Why didn’t you touch “Revolver”?
A: Because it was so good. I think they may tweak it a little bit in transferring them. But the mixes were good, and we were getting better. The one after “Revolver” is “Pepper,” of course. I haven’t looked at that, but I don’t anticipate we’ll be making any changes in that—yet. We might be making sure the eq is suitable for CD, but apart from that I think we’ll be sticking to our original clean stereo mixes I did all those years. Even the last track on “Revolver”—“Tomorrow Never Knows”—it’s absolutely physically impossible to reproduce that again because the mix itself was a performance.

BEATLES ON HOME VIDEO

(Continued from page 7)

BEATLES ON HOME VIDEO

(Continued from page 7)

Q: If you had to do it all again, would you do it differently?
A: Probably—in the wrong way! I know that a quarter of a century later people would be listening to these records in great detail and quizzing me on them. I would have been scared out of my life. I probably would have done all the wrong things and been so inhibited that I wouldn’t have done what I did.
Superstar March Releases (Continued from page 8)

Rush The Show," the debut release from new Def Jam rap act Public Enemy. Other March product includes albums from Wire Train, John Davis, and Denise's Heavy.

**Elektra:** In addition to the Simply Red album, Elektra has Irene Cara's "Charismatic" coming March 27. On the same day is the Hoodoo Gurus' "Blow Your Cool" and a soundtrack for the upcoming Too Many Horses: The Story of Heaven.

The latter features cuts from Martha Davis, R.E.M., Buffalo Springfield, Ric Ocasek, and Luther Vandross.

**EMI America:** Solo artists dominate label's spring releases. David Bowie's "Never Let Me Down Again," ships in April, with a John Waite album to follow. In addition to the Wolf album, EMI America's March schedule includes "Uptown" from the Neville Brothers, "Boys Night Out" from First Circle, and "Tonight" from the Nu Romance Crew.

**EPISODE:** An Ozzy Osbourne double-live set was due this month, but it has been pushed back to April. Highlighting Epic's March product is Spandau Ballet's "Through The Barricades," featuring Gary Kemp and Gary Langan. Other releases include "Asleep At The Wheel 10," *Asleep At The Wheel*, "TV Stars On Record," a compilation of previously released cuts by the likes of Larry Hagman, Lisa Hartman, and Lorentz Lamás; "Still I Say" from Charlie McClain; and "Get Wise," featuring 10 new British jazz artists.

**Geffen:** Siouxsie and the Banshees have a new album, "Through The Looking Glass," out Monday. The album itself is not expected to surface until March 16, and T'XCA's Todd Rundgren-produced "Skylarking" album is being released March 23, with the single "Dear God" added (Billboard, On The Beat, Feb. 28).

**I.R.S.:** Solo label release is "Living Daylight," an EP from Hunters & Collectors.

**Island:** The main thrust will be on the U2 album, but Island also has a new Anthrax album, "Among The Living," due March 16.

**Manhattan:** March 20 is the release date for three Blue Note albums-Kenny Burrell's "Generation," Stanley Turrentine's "Wonderland," and a still-untilled Tony Williams release.

**MCA:** With Tom Petty & The Heartbreakers' new album now pushed back to April, this month sees MCA focusing much of its attention on new talent. Self-titled debut set from the Breakfast Club (featuring Madonna collaborator Steve Bray) ships Monday (2), as does Oingo Bongo's "80130." Ex-Duran Duran guitarist Taylor's solo debut, "Thunder," hits the streets March 9. Also coming in March are "Initial Thrill" by Kenia, "When The Sun Goes Down" from Red 7; "Two's Missing," a Who compilation; "Bluegrass St." by Bill Monroe & The Bluegrass Boys, and a soundtrack for the upcoming Whoopi Goldberg movie "Burglar," featuring the Jacksons.

**Motown:** Release dates have not been confirmed, but the label has several promises due—Angela Cole's "Turn Up The Beat" and Giorgio's "Sexapall."**

**PolyGram:** A mixed bag of March releases includes "Running In The Family" by Level 42, "I'll Go Somewhere" by Johnny Cash (his label debut), "Modern Times" by Johnny Paycheck, "The Cost Of Living" by the Style Council, "Secret Rendezvous" by Cindy Valentine, "Tell No Tales" by heavy metal act T.N.T., and a Tin Pan Alley album from the Latin Rascals. Also due is a Rolling Stones compilation and the soundtrack for "Phantom Of The Opera." Washington Square reissues call for product by Hank Williams Sr., Hank Williams Jr., Jerry Lee Lewis, Tom Jones, and Ivory Joe Hunter.

**RCA:** March releases include albums from the Blow Monkeys, Deborah Allen, Louise Mandrell, and K.T. Oslin.

**Sire:** Canadian Juno Award-winning act K.D. Lang & the Reclines Issued its Dave Edmunds-produced "Angel With A Lariat" Monday (2). Shipping two weeks later is the Smiths' "Louder Than Bombs" for Sire's London office. After making its U.S. return last month with Cutting Crew, Killing Joke, and Heaven 17, Richard Branson's label offers another five albums in March. The Atlantic-distributed releases are "The Greatest Story Ever Told" by Baham & the Angel; "Crooked Mile" by Merodinie; "Wild Frontier" by Irish guitarist Gary Moore; "Gone To Earth"—a strong-selling import in recent months—by ex-Japan vocalist Daidisylvian; and a still-untilled album by the Other Ones.

**Warner Bros.:** The Parton/Ronstadt/Harris album, "Trio," ships Monday (2). Other Warner Bros. releases include albums from Michael Martin Murphey ("Americana"), Jocelyn Brown ("One From The Heart"), the Williams Brothers ("Two Stories"), and Atlantic Starr ("All In The Name Of Love"). Also shipping are soundtracks from "Three Amigos" and "Lethal Weapons." The Del Fuegos' "Stand Up" is due from Warner/Slash on March 22.

Assistance with this story provided by Nadine Reis in New York and Debbie Holley in Nashville.

Austin Music & Media Conference Set

by Ramiro Burr

AUSTIN, Texas—Record producers, talent agents, artists, promoters, and other industry members from throughout the Southwest will gather here March 15-17 for a mammoth three-day music and media conference.

The South by Southwest Regional Music and Media Conference is being presented by the Austin Chronicle, a state-wide biweekly arts and entertainment magazine.

Also coinciding with the conference is the Chronicle's Sixth Annual Austin Music Awards, which has in the past recognized such artists as Stevie Ray Vaughan & Double Trouble, the Fabulous Thunderbirds, Eric Johnson, Joe Ely, Joe "King" Carrasco, Van Wilks, Butch Hancock, and many other luminaries of the Texas music scene. Other winners and presenters have included Ruben Ramos, Charlie Sexton, Thomas Ramirez, Dino Lee, and W.C. Clark.

Conference organizers are also expecting songwriters, publishers, record producers and booking agents at the three-day conference. Panels are scheduled on a number of issues of interest to music and media professionals in this area of the country.

A large exhibition area will be made available. Austin's famous nightclubs will present showcases by some of the best-known acts as well as some of the hottest up-and-coming artists.

The awards are scheduled for March 15 at a location still to be announced.

For more information, call the Chronicle offices at 512-473-8959.

Would tell you to sit down and shut up. Hopefully, we'll all mature.

Gatlin insisted country music will be listened to, accepted, bought, and supported. "Thank God for Randy Travis," said Gatlin. "He just decided to cut through the bull and sing some good lyrics and sang in tune." Research—and its flaws—was the subject of the "Research Workshop For The Music Industry" session. "Playing a bad record," said Buddy Owens of KNIX Phoenix, "is as much a tune-out as an offensive air personality telling a bad joke." Owens urged station researchers to "believe what the people are telling you" whether or not the data squares with management preconceptions.

Conceding that retail research is flawed, Jack Weston, RCA Records' director of national country promotions, argued that all findings can be useful. However, he said, "You must know how the research system works, how to extract the correct data from it, and how to put the data to the best use. Stations with little or no research budgets can glean useful data by sending staffers to concerts and watch how the audience reacts to certain songs and performers.

In a programming panel, Lee Bayley of Lee Bayley Associates, Irving, Texas, decried the dearth of originality, comparing it to the open minds of students entering schools and the closed minds when they depart. "The biggest question marks, and they leave as periods. We do that as an industry," he said.

The classic confrontations were: Radio rapping record companies; labels lamenting shrinking airplay time because so many oldies play and shorter playlists; and retailers taking shots at both. Some radio leaders cited cases of record-retail non-cooperation in product promotion.

One area of agreement among all sectors was the need for better communication. The seminar, with its face-to-face meetings and social events, seemed to take some important steps toward that goal.

After all the blood-letting, the combatants broke bread together at the closing banquet and New Faces Showcase, where 10 promising new country acts performed and demonstrated why the country music industry is in an optimistic mode.

The confab, held at the Opryland Hotel, drew 801 registrants, the same as last year, and another 500 or so peripheral attendees. The event has been discovered by those wanting to take advantage of having top country broadcasters gathered under one roof for three days.

This year's event concluded with the Gavin meet in San Francisco, but the 1987 Country Radio Seminar has been scheduled for the nonconflating date of March 8-10.

<www.americanradiohistory.com>
of the EEC, irrespective of where the records are manufactured or sold.

This central or one-stop accounting system, as proposed by CBS International in 1981, is finding increased record industry support. It is essentially an effort to simplify mechanical-royalty accounting, speed up settlement, and, not least, cost the industry less money.

Publishers and composers, on the other hand, are wary of the implications of the proposal, which is wholly hedged, all, on a non-committal, antagonistic view, where the authors societies themselves are at odds with one another, some in favor, some in opposition to the concept.

The divergence of opinion among the societies can be traced to a May M-IDEM meeting this year, following a London meeting involving a group of 15 leading British publishers and Ger Willemse, a former president of BIEM and a director of the Dutch mechanical-right society STEMRA. Willemse, an advocate of central accounting, sought to persuade the publishers that the one-stop system would be to their advantage.

However, such an effort to institute the standard BIEM contract as a basis STEMRA could collect mechanicals for all EEC territories (except the U.K.) is not supported by some, where the opinion is that the statutory-royalty situation, the BIEM contract cannot be implemented because of the SDRM commission, remit the money speedily to the authors societies in the other countries, where the records are struck, and distribution to copyright owners.

But at MIDEM, during the meeting of the International Federation of Phonographic Industries, President Jean Loup Tournier, director general of SACEM, the French authors society, and president of BIEM, warned that if any record company centralized its mechanical royalty license payments in such a way, SACEM would cut off French national discount neighbors rights from the French broadcasting services for distribution to publishers.

Said Tournier: "If Europe were really united in terms of copyright protection and mechanical-royalty rate, the system would be a case of central accounting. But to suggest that Europe is currently one market is too optimistic, so a different European system and the deduction of high levels of commission.

"Centralization must come, and we are starting in Holland because we cannot wait four or five years for everyone else to come into line. We are going to federate smaller societies like the Norsk Copyright Bureau, and we are seeking closer links with the Mechanical Rights Protection Society in Britain.

"Willemse argues that, in any case, the present system is out with an 18-month delay in distribution, which sometimes happens under the EEC system, and with the deduction of high levels of commission.

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NASHVILLE The Volunteer Jam, an annual event since it was established in 1974 by the Charlie Daniels Band, is on the verge of being canceled for 1987. Joe Sullivan, Daniels' manager, says it is conceivable that the Jam will be held in September or October, but he says that staging the event takes an inordinate amount of time and money, especially for Sound Seventy organization.

The event, which is always headlined by the Daniels Band, shifted last year from its usual winter niche at the Municipal Auditorium here to a July slot at the outdoor Starwood Amphitheater on the outskirts of town.

"We decided last year that rather than deal with the heat in July, we would hold it at Starwood in the spring or fall," Sullivan says. He adds that the cost of staging the event will not be a factor in his decision to delay or cancel the marathon concert.

Traditionally, performers on the Jam play for free, but there are paid expenses. The proceeds from ticket sales are donated to charity, and some sponsors' money comes from corporate sponsors.

Last year's Jam featured performances by the Judds, the Gregg Allman Band, Dwight Yoakam, Don Henley, J.D. Souther, Solomon Burke, the Outlaws, Cari Perkins, Pat Travers, Lonnie Donegan, John Schneider, and several others. Approximately 14,000—the biggest crowd ever—attended the event.

EDWARD MORRIS

Gavin Seminar (Continued from page 5)

INDIE DISTRIBUTORS (Continued from page 3)

Gavin has a business in 1986 increased 34% over the year before. Also opening its doors to indie producers out of radio, sometimes Hocutt attributes to the change in independent promotion and consumer demand.

"Radio is recognizing what consumers want to hear," he says. "Like with the Timex Social Club and the MDC, stations are adding them because they want to be seen. It's a response to their marketing research, and a lot of the stuff they're looking for is by indies.

Much of the product that is crossing over to pop radio is coming from indie scenes. Some of the producers recent successes include Luther Ingram (Profile), Millie Scott (4th & Broadway), Club Nouveau (Next Plateau), Nocera (Sleeping Bag), and the Cover Girls (Fever/Sutra).

"Before, top 40 looked at album rock to see what was coming up," says M.S. Distributing's Salstone. "Now it's looking at black and urban stations."

HBO/CANNON HIKES PRICES (Continued from page 10)

Retailers contacted by Billboard said Hocutt says that price increases are completely unnecessary. "Look at all the money those studios waste on promotion. They spend thousands of dollars printing posters and making point-of-purchase stuff, and so little of it is actually used by the retailer. There is a lot of waste on those price increases."

Still, O'Connell says HBO/Cannon's efforts to increase the rental activity of a title will ultimately legitimize the price hikes. "It already looks like [the $89.95 price point] is starting to gain acceptance. We've invested a considerable amount of money trying to increase the rental market and help it grow."

O'Connell says he would have preferred to see prices jump to $99.95 but opted for $89.95 because it had already been embraced by three major studios. O'Connell, who terms the $10 price increase a "marginal move," says a hike to the suggested list price of $99.95 in 1987 is not out of the question.

VINTAGE CONCERT RELEASE PLANNED

Jimi Comes Alive—On CD

NEW YORK Compact-disc-only leg of the mid-1980s MTV Presents: Live From the Fillmore concert series, producer Alan Douglass is releasing a live recording by the Jimi Hendrix Experience.

Doubled "Live At Winterland," the October 1968 concert features more than 70 minutes of music from the Hendrix-led trio. Then-Jefferson Airplane bassist Jack Casady also appears on one track.

The original multitrack recordings have been transferred to digital and have been digitally mixed and mastered. Artwork for the package will feature a re-production of the original concert poster by Rick Griffin and George Condos, who handled many of the Fillmore and Winterland posters of the era.
CITY LIGHTS

BY KIM FREEMAN

NEW YORK Warner Bros. Records had a hit song this week with a "Prince product." The label plans to make the song from its new album "I Am," which is due out Jan. 10. The song, "Nothing," has been a hit on the charts for several weeks.

Warner Bros. hopes that the song will help boost sales of the album, which is expected to be one of the biggest sellers of the year.

The album features a mix of pop, rock, and R&B music and has been received well by critics.

The label is also promoting the song on social media and through radio and television ads. The song has been played in numerous radio stations around the country, and the label is planning to release a music video to further promote the album.

In addition, Warner Bros. is working on a tour with the artist to support the album, and the tour is expected to draw large crowds.

The album and song have the potential to be a major hit, and the label is hoping for a repeat of the success of its previous album, which was also a hit and sold millions of copies.

The label has high hopes for the success of this album and the song, and it is working hard to ensure that the song and album reach as many people as possible.
In the early Eighties, Kathy Dawn Lang sauntered into a recording studio in Edmonton, Canada, to audition for the job as lead vocalist in a band patterned after Bob Wills' Texas Playboys. The job was hers in a matter of minutes. "Mind you, anyone who can sing that well lying on the studio floor or draped over the grand piano should be incredible standing up," an observer to the auditions remarked.

K.D. Lang grew up in the Canadian farming community of Consort, Alberta, (pop. 600). "Yes, I was one of the eccentrics in town, but I was also very athletic and involved in school, so it was mixed. I started playing classical piano and eventually moved to guitar. Growing up in a small place has definitely had a bearing on how I relate to an audience. You know everyone in a prairie town, and it has something to do with openness—the prairies have helped me to appreciate minimalism."

Lang describes her style as "a honkytonk wingding, daddy-o of a good time!" Her debut album on Sire Records is titled Angel With A Lariat.

k. d. lang

and the reclines

Angel With A Lariat (U-05644)

The new album Produced by Dave Edmunds

On Sire Records and Cassettes
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Linda Ronstadt
Emmylou Harris

with
Ry Cooder, Albert Lee, David Lindley and Mark O'Connor.

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