

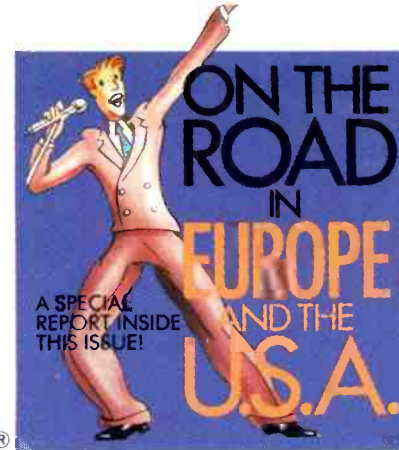
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VOLUME 98 NO. 17

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

April 26, 1986/\$3.50 (U.S.)

More Singles Are Charting, But The Climb Is Tougher

BY FRED GOODMAN

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

"Although we're having success

U.K. Gov't Seeks Levy On Sale Of Audio Dupe Tape

BY NICK ROBERTSHAW

LONDON The British government, following the example of West Germany, France, and other European countries, is preparing to introduce legislation to provide a levy on blank audio cassettes.

The decision, after almost 10 years of intensive lobbying by the U.K. music industry, was announced in an official white paper here Tuesday (15). The paper is called "Intellectual Property & Innovation."

The levy will be set at 10% of retail sales value, payable by manufacturers and importers. If passed on to tape buyers, it will add about 15 cents to the price of a C-60 cassette.

The antilevy Tape Manufacturers Group has condemned the white paper as "illogical, confused, and counterproductive" and says it will be presenting new information on tape usage to support its case.

Reel-to-reel tape is exempted, as

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

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

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

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Record Price Paid For L.A. Rocker KROQ To Infinity For \$45 Mil

BY DENIS McNAMARA

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

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

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

In a memo to his staff, Infinity president Mel Karmazin said: "We're very pleased to announce Infinity has signed an agreement to acquire KROQ in Los Angeles. KROQ, known in L.A. as "the rock of the '80s," is one of the top-rated

stations in the No. 1 radio market in the country."

The memo states that Infinity will take over the facility following Federal Communications Commission approval, which it expects sometime

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

BY STEVE GETT

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

videoclip support.

Journey is the second major rock band to market a new album this year without benefit of videos—the other was Van Halen's "5150," No. 1 on this week's Billboard Top Pop Albums chart.

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

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

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

"Surely there are songs too numerous to mention that have out-

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ADVERTISEMENTS



Deep-pocket funk and voices to set registers ringing: It's the self-titled debut album from CASHFLOW, (826 028-1) featuring a treasure of hits topped by the smash single "Party Freak." (884 454-7) Produced by Larry Blackmon. CASHFLOW: from clubs, radio and retail, interest rates are going up! On Atlanta Artists/PolyGram Records and Cassettes.



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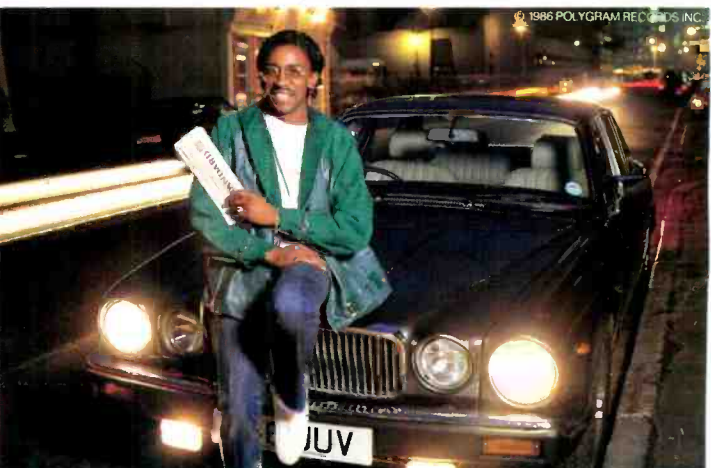


Junior

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SONY DROPS 34 MUSIC VIDEOS TO \$9.95

Bowie, Duran Duran In New Midline Class

BY TONY SEIDEMAN

NEW YORK Music video product has broken the \$10 barrier, with Sony Video Software Co. re-pricing 34 titles in its catalog to \$9.95.

The move marks the creation of a permanent "midline" category for the company's video product, says John O'Donnell, Sony Software Co. president. "We did not select these because they are sitting in our inventory. We selected them precisely because they were continual sellers at \$16.95," O'Donnell says.

"What little [inventory] we have, sure we'll sell that first, but then we'll go back to manufacturing to meet the demand. Already on initial orders we're sold out on some of the hot titles," O'Donnell says.

"Video 45s" are programs composed of several video clips that usually run around 20 minutes and have had a fixed list price of \$16.95. About 70 "Video 45s" have been released.

Although O'Donnell says price drops are inevitable for the company's new-release product, no such action is likely "in the near future."

A number of Sony's biggest titles are included in the new price category. The leading programs are Grammy Award winners "China Girl" by David Bowie and "Girls On Film" by Duran Duran. "China Girl" has been certified gold by the Recording Industry Assn. of America in its music category.

Among the other titles are compilations by Ashford & Simpson, Berlin, Kim Carnes, Thomas Dolby, A Flock Of Seagulls, The J. Geils Band, Elton John, Missing Persons, the Motels, Todd Rundgren, Rod Stewart, the Stray Cats, and Bill Wyman. There will also be five jazz titles, including work by Dizzy Gillespie, Weather Report, and Max Roach.

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

"It's only good to me if the price to the distributor is there and the profit margin," says Andy Kairey, vice president of advertising and sales for VTR Movie Distributors. "Unless

they give me room it doesn't mean anything. Your profit margins even have to get greater at a lower price," Kairey says.

Reportedly, Sony's distributor margin for its "midline" product is close to the standard home video figure of 37% off retail price.

"You've got to give it a percent return or dating, because on something you want to move a lot of volume, you've got to share the risks," says Su Bertan, head of video for Drucker's Discount Warehouse. "To give somebody a 20% return is not going to kill Sony," says Bertan, adding, "The problem is for the distributors to pass it on to the retailers."

Such concerns do not drown out the enthusiasm, though. "At \$9.95 I think we'll blow a bit out," says Gary Messenger, owner of the North American Video chain. "I look at the Sony 45s as record catalog; doesn't record catalog sell?"

According to O'Donnell, Sony is working on revising its policies to make them "consistent with the thrust of a sell-through market."

Adventureland Will Cling To Family-Oriented Approach Competition Forces Changes On Vid Chain

BY GEOFF MAYFIELD

ORLANDO Increased competition in the home video market has forced many changes for the 630-store Adventureland Video franchise.

This became clear at the company's second annual convention, held here April 7-10. (Additional coverage, page 42.)

In his closing remarks, co-founder and president Martin Ehman left no doubt that franchisees and store managers can expect still more changes.

"I don't mind telling you I get a little fed up sometimes when comments come in from some of the regions about 'Why do you change so much?'" said Ehman. "Change is good, change is healthy, and we'll continue to change. We have to keep abreast of the ever-changing market that's out there."

Several Adventureland characteristics remain consistent. The franchise still emphasizes its family-oriented approach, highlighting children's titles and eschewing x-rated titles as it did from its inception. In line with that philosophy, its stores aren't open Sundays.

Franchise fees, according to Ehman, are unchanged and are still extremely competitive with other national video operations—a first store costs \$15,500, and additional units are \$10,500. The company continues to locate stores in small towns and suburbs, rather than large metropolitan areas.

But since the firm's first convention, 13 months ago in Anaheim, most stores have begun carrying more titles. The company also sports a revamped corporate lineup which is exploring expansion plans that could net the web as many as 3,000 outlets by the summer of 1987.

Ehman told attendees of another change. The company may abandon

the national convention format, replacing that forum with four or five regional meetings to allow greater participation by franchisees and managers, and more communication between home office and store staffers.

Although this year's meet drew over 500 attendees, Ehman and founding partner Brent G. Smith,

told Billboard that only 48% of the company's stores were represented here. Another option may be to hold a shorter national meet to be supplemented by the regional sessions.

In the restructuring of its Salt Lake City-based corporate staff, chairman of the board Ehman now

(Continued on page 83)

Gore Issues Gag Order On Senate Payola Probe

BY BILL HOLLAND

WASHINGTON Sen. Albert Gore Jr. (D-Tenn.), who announced the beginning of the first Senate probe into payola practices in 25 years on April 2, has instructed staff members in his office and in the Permanent Subcommittee on Investigations to withhold any and all information concerning their progress from the public at this time.

"I'm sorry," says Sen. Gore's press secretary Michael K. Kopp. "I've talked to the senator about inquiries and he feels it's best not to disclose any whereabouts or the itineraries or how we're going about this."

Kopp would not comment about the size of the investigation team. He also would not indicate whether the series of planned nationwide interviews with promoters, record label officials, DJs, radio station management, and other parties had begun.

There are indications that the federal probe may be off to a slow start. Representatives from the Recording Industry Assn. of America (RIAA) say that no one from the subcommittee has con-

tacted them or member companies, and a random check of several labels netted the same response.

Both the National Assn. of Broadcasters (NAB) and the National Radio Broadcasters Assn. (NRBA) say they have not been contacted, nor have any member stations informed them that they have been asked for an interview by the federal probers.

Further, a key figure in the recent NBC News report on payola, independent promoter Joe Isgro, says he has not heard from anyone connected with the subcommittee investigation.

Gore's chief investigator is apparently still in Washington, according to a source within the subcommittee.

It is not clear how long Gore will continue the unofficial gag order, but the remarks of one investigator indicate that the subcommittee wants to stay out of the public spotlight. "If I tell you what we're doing, then you're bound to write it up," he says. "That might make people reluctant to step forward."

Assistance in preparing this story provided by Steve Gett.

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Problems Beset Stereo TV Growth

Lack Of Quality Shows Cited At NAB

BY STEVEN DUPLER

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

That's the consensus of a special panel convened here last Monday (14) at the National Assn. of Broad-

casters convention to discuss a new survey of multichannel television sound (MTS) broadcasters conducted by the NAB.

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

The most pressing challenge to the industry, as indicated by the

survey and echoed by the panel, is the need for a far greater amount of quality stereo programming.

Other critical issues are:

- The reluctance of cable systems to equip themselves to pass the stereo signals.

- Unclear definitions of MTS parameters as they pertain to stereo encoding at the broadcast level, satellite stereo feeds, and decoding at the consumer end.

- A lack of adequate manufacturer-sponsored consumer and retailer education programs regarding stereo TV and its various applications, including second audio program (SAP) capability, which allows a completely separate stereo soundtrack to be simultaneously broadcast with the original.

- A lack of communication between broadcasters and stereo TV manufacturers.

The panel—consisting of Arnold Chase, president of WTIC-TV in Hartford, Conn.; David Layne, operations manager of NBC affiliate KCNC-TV Denver, Colo.; Hal Proter, president of WNOL-TV New Orleans; and moderator David Lachenbruch, editorial director of industry newsletter Television Digest—was not as optimistic in its growth projections for 1986 as the NAB survey.

Admittedly, stereo TV made great inroads in 1985; 24 stations were able to broadcast stereo a year ago, at least 250 can do so now. However, while the survey estimates that there could be more than 500 stereo-equipped stations by year's end, the panel agreed a more likely number is about 350. One reason cited for this disparity is that the survey notes nearly 70% of stations choosing stereo did so in order to be the first in their area.

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It's A Smash! PolyGram Records Nashville senior vice president Steve Popovich, left, and America Records president Chips Moman, right, display "Class Of '55," the first product to be released under the new America/Smash label pact. Featured on the album, which was produced by Moman, are veteran artists Carl Perkins (also pictured), Jerry Lee Lewis, Roy Orbison, and Johnny Cash. It is slated for a May release and will be distributed worldwide by PolyGram.

Recoton Decoder To Have Amplifier

F.R.E.D. II Set For Fall

BY IRV LIGHTMAN

NEW YORK One good F.R.E.D. deserves another. And so it will be this fall when Recoton, the 50-year-old audio/video accessory, maintenance and storage manufacturer, introduces a second generation MTS stereo TV adapter.

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

Since the introduction of the original F.R.E.D., Borchardt claims sales of "tens of thousands," with total sales of 100,000 projected by the end of this year.

While Borchardt concedes that built-in MTS decoders on new generation TV sets will "peak" decoder sales in about five years, he claims that hi fi addicts will continue to use outboard decoders because of TV manufacturers' historic tendency to put audio quality

on a low priority.

F.R.E.D.'s success among music retailers, Borchardt notes, has varied, depending upon the dealer's involvement in hardware and the expertise of his sales help. "For major chains, we're willing to conduct sales seminars on how to merchandise the unit," he says.

F.R.E.D. is an acronym for "Friendly Recoton Entertainment Decoder," a name invented, Borchardt notes, to avoid "scaring people away" from the technically dry phrase "MTS Stereo decoder."

Borchardt says the "environment for accessories remains tremendous," as new home entertainment technologies, such as Compact Discs and 8mm video, take hold and stimulate the development of a "whole slew of new product lines."

Borchardt, who is celebrating 25 years with Recoton, the last 10 as president, says the company's original product line—phonograph needles—remains a dealer's best profit accessory. Record chains,

(Continued on page 83)

Executive Turntable

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

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

CBS Records International's Latin America Division names **D'Aldo Romano** regional vice president of artist development and **Frank Welzer** vice president of administration and marketing. Romano was regional VP of creative operations; Welzer was VP of administration and development.

Arista Records promotes **Eliza Brownjohn** to senior director, **Kevin**



COHEN

ROBINSON

ROMANO

WELZER

Keenan to associate director, and **Mark O'Connell** to manager of its international operations in New York. Brownjohn and Keenan were director and manager of international operations, respectively. O'Connell was administrative assistant for the department.

In a major effort to expand and strengthen its promotion department, Chrysalis Records in New York makes the following appointments: **Charlie D'Atri** as director of national singles promotion; **Jan Teifeld**, associate director singles/West Coast; **Jeff Laufer**, associate director of albums/West Coast; **Roger Mayer**, associate director of albums/Mid-West; **Jerry Blair**, New England regional promotion manager; **Michael Van Orsdale**, Central/Cleveland regional promotion manager; **Greg Thompson**, Midwest regional promotion manager; **Ralph Carroll**, Upper Southeast regional promotion manager; and **Geina Horton**, mid-central regional promotion manager. D'Atri was upped from New England regional promotion manager. Teifeld joins from All-Pro Record Promotion. Laufer was director of album promotion/West Coast for Arista. Mayer was with WIZN radio (see related story on page 1).

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

DISTRIBUTION/RETAILING. The Record Bar in Durham, N.C. elevates the following: **Blount Swain** to vice president of finance; **Brad Martin**, vice president of sales and operations; **Jackie Stillman**, vice president of information planning; **Arlene Bergman**, vice president of human resources; **Melina Clark**, director of corporate planning; **Roger Parro**, director of accounting; and **Mike Morgan**, national sales manager.

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

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

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

(Continued on page 76)

David Plans Continued Service To ASCAP

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

NEW YORK Hal David will maintain close ties to the fortunes of ASCAP after he relinquishes his role as president of the performance rights group as expected at the end of this month.

David, the society's president since 1980, is likely to be succeeded by veteran composer Morton Gould at an ASCAP board meeting Wednesday (30). ASCAP's president is chosen annually by the board, which must choose a chief among writer members.

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

"I never sought the presidency," says David, an ASCAP board member since 1974. "I was asked a year or two before being elected to run for office. At the time, I had a strong feeling that there were things to be done, a lot of catching up to do. We did that. So, a year ago, I let the board know that they would have to find another president."

David, however, has been asked

by the board to be a "spokesperson" for ASCAP's legislative campaigns. "I agreed to do that because I don't think we can deal with Congress only when we're in trouble. When you do it that way, it means you have to gear up all the time."

In the successful struggle to obtain a jukebox royalty, ASCAP got its feet wet in dealing with legislative matters, David says, and learned "how to do it and how not to do it. This has made it a thousand times easier to deal with the current source licensing bill. We'd be in real trouble otherwise."

In counting his accomplishments as head of ASCAP, David says that a full-time presence in Washington is a highlight. "We've achieved good relationships with so many people in Congress to tell our story to. Otherwise, powerful forces there would roll right over us."

David also notes that ASCAP members are now more "aware and involved in dealing with ASCAP itself and Congress." And, competitively, David now regards ASCAP as the leading performance rights group in country music—a standing that he says makes ASCAP No. 1 in all forms of music.

An ASCAP member since 1943, David will be adding a lot of new copyrights to the ASCAP repertoire in the months ahead. He's written his first television theme song for a pilot to a series called "Sisters," starring Sally Kellerman and Gail Strickland. Called "Some Things Never Change," it has a melody by Charles Fox.

David and Fox are also at work with Chaim Potok on a Broadway musical version of Potok's novel—and a recent motion picture—"The Chosen." With composer Alan Taylor, he's written a song for a new film, "Single Room"

David leaves open the possibility of collaborations with Burt Bacharach, with whom he wrote a series of successful songs for Dionne Warwick, the Academy Award winner "Raindrops Keep Falling On My Head," and a hit Broadway show, "Promises, Promises."

Says David, "While I leave the ASCAP presidency with mixed emotions—it's been a terrific joy with a little aggravation—my priority now is to listen to new songs—the ones I haven't written yet."

IRV LIGHTMAN

BIG AUDIO DYNAMITE

MEDICINE SHOW

B.A.D. MEDICINE!



"MICK JONES: B.A.D. TO THE BONE." —ROLLING STONE

"ONE OF THE YEAR'S 10 BEST RECORDS." —BOSTON PHOENIX

"AN OUTSTANDING NEW BAND... A WONDERFUL AMALGAM OF ROCK, REGGAE, DUB, SCRATCH AND ELECTRONIC ELEMENTS." —SATURDAY REVIEW

"BIG AUDIO DYNAMITE: A FUN AND FUNKY BAND THAT PUTS THE GROOVE BEFORE THE MESSAGE." —BOSTON ROCK

JUST OUT—NEW 7" and 12" OF BIG AUDIO DYNAMITE'S "MEDICINE SHOW," REMIXED BY DEF JAM'S RICK RUBIN! FROM B.A.D.'S ACCLAIMED DEBUT ALBUM, "THIS IS BIG AUDIO DYNAMITE."

BIG AUDIO DYNAMITE ARE EXPLODING, ON COLUMBIA RECORDS, CASSETTES AND COMPACT DISCS.

PRODUCED BY MICK JONES. MANAGEMENT: GARY KURFIRST. "COLUMBIA" ARE TRADEMARKS OF CBS INC. © 1986 CBS INC.

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ACM Awards: Old, New Fare Well

Alabama Takes Top Honors

BY EDWARD MORRIS

NASHVILLE Traditional and contemporary country acts fared equally well at the Academy Of Country Music's 21st annual awards show Monday (14).

While the big winner was Alabama—which seized honors for both entertainer and vocal group of the year—traditionalists George Strait, Reba McEntire, and Randy Travis also walked away with major prizes.

Alabama's entertainer of the year award was the group's fifth consecutive win in that category. Other nominees were Lee Greenwood, Ricky Skaggs, Hank Williams Jr., and George Strait.

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

Mac Davis, was named best female vocalist.

In the new country vocalist division, the contemporary/traditional split surfaced again, with modern country stylist Judy Rodman winning the best new female vocalist prize and hard-country warbler Randy Travis taking the counterpart award.

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

The movie "Sweet Dreams" won the Tex Ritter award, and Country Music Hall Of Famer Kitty Wells earned the Academy's Pioneer

award. The latter presentation was one of the show's high points owing to a videoclip history of Wells' career and to a sprightly tribute to Wells penned and performed by Tom T. Hall.

Aired on NBC-TV, the ceremonies were delayed for nearly an hour by President Reagan's speech and the news followup on the U.S. bombing of Libya. The delay led to some ragged on-camera moments at the show's end as the producers tried to speed up the conclusion. But the program was mostly free of the gaffes and Hollywood slickness that marred last year's event.

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



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

Stryper Steals Show At Awards Gala

Amy Grant Top Dove Winner

BY DON CUSIC

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

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

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

Another album of the same title by Bill Gaither took the prize as best worship and praise LP. "Via Dolorosa," written by Billy Sprague and Niles Borop, was picked as song

of the year.

Amy Grant's album "Un-guarded" took a Dove for its design, by photographer Mark Tucker and graphic artist Kent Hunter. Glen Campbell's "One More Night" earned him a trophy for best secular artist. Former Imperials lead singer Russ Taff won for contemporary solo album for "Medals."

Other award winners were Gloria Gaither, songwriter; "Excited" by the Hemphills, produced by Wayne Hilton and Trent Hemphill, traditional album; "Let My People Go," the Winans, produced by Marvin Winans, contemporary black album; "Celebration" by Shirley Caesar, produced by Dave Lehman and Shirley Caesar, traditional black album.

Also, "Regal Reign" by Dino, produced by Nathan Digesare, instrumental album; "Come Celebrate Jesus," produced by Neal Joseph and Don Marsh, best musical; and "Bullfrogs And Butterflies, Part II," produced by Tony Salerno, children's music.

(Continued on page 82)

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

BY BILL HOLLAND

WASHINGTON Music industry groups were here Monday (14) to seek U.S. participation in an international copyright protection agreement. In a joint statement before the Senate Copyright Subcommittee, representatives from music publishing and songwriter groups, along with American performing rights societies, urged U.S. adherence to the international Berne Convention, which provides the highest level of copyright and intellectual property protection throughout the world.

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

and the National Music Publishers' Assn. (NMPA).

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

The music community group was one of several from the private sector to testify in favor of joining Berne. Other witnesses included representatives from the publishing, computer and software industries, and the Motion Pictures Assn. of America (MPAA).

With a few exceptions, all echoed the testimony of government and administration officials at the first hearing last May, saying that the

(Continued on page 82)

CHART BEAT



by Paul Grein

VAN HALEN this week caps a steady eight-year climb to the top as "5150" hits No. 1 on Billboard's Top Pop Albums chart. And steady it's been: Each of the group's seven albums has climbed at least as high on the chart as its predecessor. The band's 1978 debut album, "Van Halen," peaked at No. 19, "Van Halen II" and "Women And Children First" climbed to No. 6, "Fair Warning" reached No. 5, "Diver Down" hit No. 3, and "1984" logged five weeks at No. 2.

The No. 1 posting of "5150" is a striking victory for Van Halen in its first outing since the departure of former lead singer **David Lee Roth**. (Roth's first solo release, the EP "Crazy From The Heat," peaked at No. 15 last year.) The No. 1 ranking also marks a big improvement on the previous chart fortunes of new lead singer **Sammy Hagar**. As a solo artist, Hagar's best showing was with 1982's "Three Lock Box," which peaked at No. 17.

Also this week, long-running hit albums by **Dire Straits** and **John Cougar Mellencamp** finally drop out of the top 10 to make way for out-of-the-box hits by **Prince & the New Power Generation** and **Bob Seger & the Silver Bullet Band**.

Prince's "Parade" jumps from No. 14 to No. 6, becoming his third album in a row to crack the top 10 in just two weeks. And Seger's "Like A Rock" leaps from No. 47 to No. 9, becoming his fourth straight album to crack the top 10 in two weeks on the chart. (You may recall that last week "5150" became Van Halen's fifth album in a row to hit the top 10 in its second week.)

WHITNEY HOUSTON this week scores her third straight No. 1 adult contemporary hit with "The Greatest Love Of All," which also races to No. 12 on the pop chart and to No. 23 on the black chart. The song's instant success is especially impressive because it previously appeared on the B side of Houston's first single, "You Give Good Love."

The celebration over "The Greatest Love Of All" is subdued by the

'5150' caps Van Halen's 8 years

fact that **Linda Creed**, who co-wrote the song with producer **Michael Masser**, died on April 10 at the age of 37 (see "Lifelines," page 76).

With producer **Thom Bell**, Creed wrote some of the most memorable ballads of the '70s, including five million-sellers for the **Stylistics**: "You Are Everything," "Betcha By Golly Wow," "I'm Stone In Love With You," "Break Up To Make Up," and "You Make Me Feel Brand New." Creed also wrote several songs for the **Spinners**, including their 1976 gold record, "The Rubberband Man," and their 1974 hit "I'm Coming Home," first recorded by **Johnny Mathis**.

FAST FACTS: Janet Jackson jumps to No. 8 on this week's Hot 100 with "What Have You Done For Me Lately," nearly 15 years after brothers **Michael** and **Jermaine** first cracked the top 10. It's only the second time a brother and sister have each landed top 10 pop hits.

Donny and Marie Osmond scored solo top 10 hits in the early '70s.

Phil Collins this week lands his fourth top 10 single from "No Jacket Required" as "Take Me Home" jumps four notches to No. 10. The latest hit comes 13 months after the album yielded its first top 10 smash, "One More Night." Not that that's a record: **Bruce Springsteen's** top 10 hits from "Born In The U.S.A." spanned a remarkable 20 months.

Anne Murray's "Now And Forever (You And Me)," an all-out bid for contemporary hit radio airplay, was a big disappointment on the pop chart, where it peaked at No. 92. But Murray's loyal country audience is embracing the record, which this week becomes her 10th No. 1 country hit. It's the second country No. 1 for producer **David Foster**, following **Kenny Rogers & Sheena Easton's** "We've Got Tonight."

WE GET LETTERS: Michael Boyles of Boulder City, Nev., points out that with the current success of **Stevie Nicks' "I Can't Wait,"** the members of **Fleetwood Mac** have amassed as many top 40 hits as solo artists as they have as a group. Fleetwood Mac has had 13 top 40 hits; as solo performers, Nicks has had nine and **Lindsay Buckingham** and **Christine McVie** have each had two, for a total of 13.

David Dana-Bashian of Huntington Beach, Calif., notes that each of **Dionne Warwick's "Friends"** on her recent No. 1 smash has hit the top 40 with a song about "part-time loving." **Gladys Knight & the Pips** hit No. 22 with "Part-Time Love" in 1975; **Elton John** reached the same position in 1978 with a different song with the same title; and **Stevie Wonder** hit No. 1 last fall with "Part-Time Lover."

And Aaron Ellison of Minneapolis has discovered the secret to the success of **Whitney Houston's** debut album. "Every song on Whitney's album," he discloses, "has one or more of the following words in its title: 'you,' 'me,' 'I,' 'my,' or 'all.'" Songwriters, take note.



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Watch for The Moody Blues on tour this June.

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NAB Opening-Day Meets Stress Success Planned Changes Can Sustain Longterm Excellence

BY KIM FREEMAN

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

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

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

"It seems people think WGN is just out there . . . like a machine that runs by itself with no oiling," said Wayne Vriesman, general manager of Chicago's so called "juggernaut" news/talk/personality outlet. "Maybe that was true 10 years ago when AM was okay."

WGN's PD Dan Fabian said, "consistency is not necessarily synonymous with predictability. We sound like 12 different radio stations. But, whether we are doing sports, weather, or talk, a consis-

tent ripple is there because we keep in absolute touch with what's going on [in the community]."

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

Reiterating the theme of accommodating for changes in the midst of success, KGO San Francisco's PD Jack Swanson said the news/talk outlet operates on the theory that, "yesterday's solutions do not solve today's problems." Swanson said one of KGO's 1986 goals "is to have fun." Despite great ratings and revenues, the PD said, "we've gotten very serious, and I can hear it on the air."

To fight that, Swanson added a basketball hoop in the newsroom and instituted "Friday Frolic." During these festivities, he says, KGO was the natural focal point of discussion and that the effect of cross-

pollination from all departments could be felt on air.

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

"It's so easy to get involved with the community," said KIIS-AM-FM Los Angeles programming VP Gerry DeFrancesco. The market leading Gannett outlet recently reached an agreement with the city of Los Angeles for KIIS to serve as exclusive sponsor of all beach events. Via this agreement, KIIS is now working on a major concert weekend.

Along the lines of pulling off unprecedented promotions with limited budgets, radio veteran and consultant Rick Sklar discussed a recent rock'n'roll marathon by WRQC Cleveland. Noting that WRQC is up against "In Search of Excellence" sample station WMMS, Sklar relayed that WRQC had broken a Guinness record by sponsoring a 103-hour-plus continuous rock concert.

(Continued on next page)

Panel Moves From Survival To Success AM Trumpets Winning Ways

DALLAS The NAB "Surviving in AM Radio" panel was promptly retitled "Successful AM Winners" by moderator Rick Sklar. The name was changed to proclaim those managers and programmers whose stations are thriving on the AM band despite talk of its demise.

"AM and FM duplication is not going to save AM radio . . . daytime to full-time is not going to save AM radio," said KOMO Seattle's Ken Kohl. The "road map" to success, Kohl said, had been outlined earlier in the panel titled "Radio: In Search of Excellence" (see story above).

Calling the over-35s AM radio's "prime prospects," Kohl recommended research targeted at that demo. He stressed the appeal of AM's service elements to them. "We can't win the music battle on AM radio," he said, "But, we can lose lots of cume with the wrong music."

Like other panelists, Kohl stressed the need to determine how the community perceives the station. The process, he said, could include such simple tactics as sending the receptionist out at lunch for informal surveys. With a programming strategy, he stressed, you need to first sell your staff by explaining why it was chosen.

Gary Michiels of WBND Biloxi, Miss., said few of his staffers "were conscious of working in AM radio. We just think of it as a radio station." When Michiels took over WBND, he said his missions were to serve the community and be profitable. In approaching the first goal, he said the key was the belief that "people don't care how much you know until they know how much you care." With that attitude, the station's revenues increased 186% in the last six months, Michiels said.

Tim Pecaro of the Washington firm Frazier, Gross & Kadlec presented the results of a study on the payoffs to AMers buying broadcast rights to NFL and major league baseball games. Highlights of the findings included the potential for drawing nontypical AM listeners

(Continued on next page)

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

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

BLACK/URBAN

WDMT Cleveland program director **Dean-Dean Rufus** is celebrating first-quarter ratings jumps and is dancing to the station's own monster mix of two of the more successful "Pee Wee" songs. According to Rufus, "We put together our own monster mix of "Pee Wee's Dance" (Vintertainment) by **Joeski Love** and "Do The Fila & The Pee Wee Dance" (Three Way) by **M.C. Boob**. We combine the best elements of both. On a street level, the kids love it." A surprise success for the station is "I Get Off On You" (Muscle Shoals) by the **Rose Brothers**. Rufus is seeing "instant phones and immediate sales after only a couple of weeks of airplay." Further confirming this was the band's appearance at last week's Ohio Valley Urban Music Awards, co-sponsored by the station. According to Rufus, "The Rose Brothers and the Fat Boys stole the show." "Sex Machine" (Sutra) by the **Fat Boys** is doing well on the station. Rufus says the song not only appeals to his younger demos, but older listeners are "relating to it because of the original version done by James Brown." Other songs doing well are "Nasty" (A&M) by **Janet Jackson** and "Program For Love" (Columbia) by **Roy Ayers**. Rufus says, "Everyone seems to love the 12-inch remix of the Janet Jackson song." As for Ayers, he says, "It's really slick and should put him back on the map. Females love it. I think it's a perfect love song."

AOR

WXRT Chicago music director **Lin Brehmer** had an advance listen to "So," the new **Peter Gabriel** album on Geffen, and says, "It's everything progressive rock should be. It reveals an artist whose depth and maturity are equal to the passion of his music. An album like this is not for choosing cuts, it's for playing in its entirety." The first track from the album delivered to radio this week is "Sledgehammer." Brehmer is also excited about "a little band from Minneapolis named **Husker Du**, whose music renders much of what passes for rock'n'roll as stuff and nonsense. If you can't hear this band, check your social security number." "Candy Apple Grey" (Warner Bros.) is the album and Brehmer recommends "Don't Want To Know If You Are Lonely" and "Hardly Getting Over It." Nashville singer/songwriter **Steve Earle** has also caught Brehmer's ear. "He reminds me of what Jackson Browne might sound like if he had never been to L.A. The title track, 'Guitar Town,' and 'Someday' (MCA) are both strong enough to overcome the stigma of music with a twang." Finally, Brehmer has a good word for hometown Windy City band **EIEIO**. The station is featuring a British import album by the band produced by **Steve Berlin** of Los Lobos. T-Bone Burnett makes a guest appearance on a number of tracks. Brehmer says the song "Tear It Down" (Demon) "demonstrates a band with a feeling for American rock'n'roll that's well above the average."

DENIS McNAMARA

...newslines...

MARTIN SHERRY is promoted to corporate vice president for Shamrock Broadcasting, based in Atlanta. He retains his duties as VP/GM of Shamrock's WFOX-FM there, an AC outlet.

TOM TAYLOR is upped to VP/GM at WPST Trenton, N.J. He was station manager and will continue to program the station. At WPST's sister AM, **John Anastasio** is elevated from program director to station manager. **Jack Faulkner** is assuming the AM programming post.

JAY ALBRIGHT takes over the programming duties for Broadcast Programming's "Modern Country" syndicated, 24-hour format. He continues as operations manager and program director for **KMPS-AM-FM** Seattle. Prior to taking that job, Albright was a country consultant for the Drake-Chenault firm.



SHERRY



TAYLOR



ALBRIGHT

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

PETER SMYTH is named general manager of Greater Media's **WMEX/WMJX** Boston. Smyth is a nine-year **RKO** Radio veteran, having most recently been general sales manager for **WOR** New York.

NAB EXCELLENCE PANEL

(Continued from preceding page)

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

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

KIIS VP/GM Wally Clark discussed his insistence that 10% of the station's gross annual revenue be put back into promotion. And, WGN's Vriesman revealed that 65% of his expenses went to his 125 employees, a high proportion.

"One thing I never understood about this business," said KGO's Swanson, "is that we advise clients that it is most productive to advertise in hard times. Yet, when the station is in hard times, the first thing we cut back on is advertising [sales and audience promotions]."

Speakers outlined ways of keeping top talent in the face of cherry-picking efforts by competitors. KIIS' Clark first noted, "If you have an air talent that wants to go, you'd be better off without him." Stations in a catch-up position or with limited budgets, Clark suggested, should sign coveted talent to longterm contracts.

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

AM WINNERS PANEL

(Continued from preceding page)

and advertisers and for increasing cume during difficult dayparts.

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

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

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

KOMO's Kohl said he "doesn't believe the younger demos are available to us in most major markets." Michiels agreed that the demo "must be kept in mind. They could be our customers tomorrow."

KIM FREEMAN

Rock Roll & Ratings

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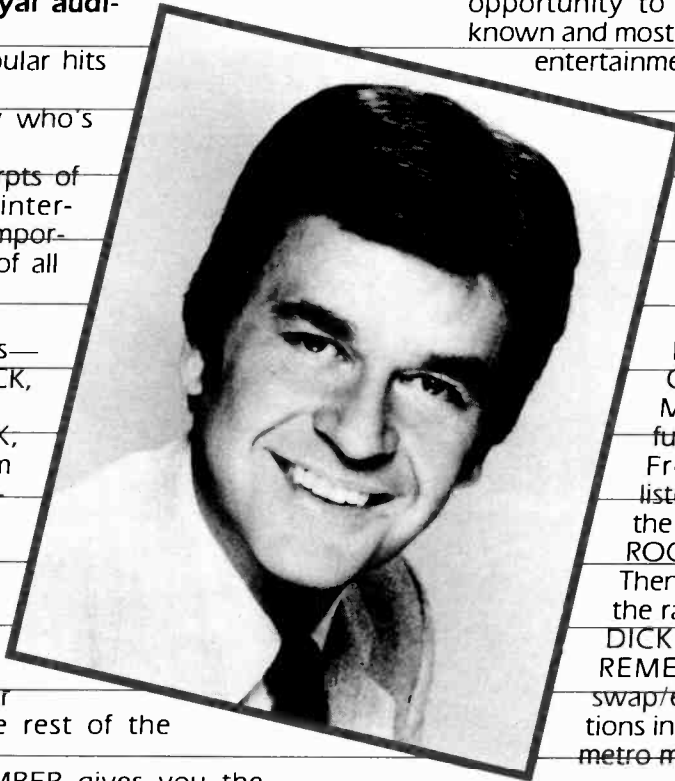
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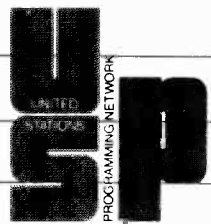
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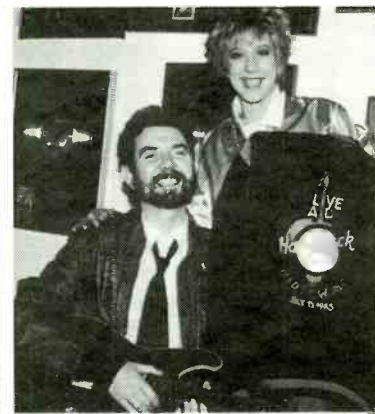


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ARMS Aid. KLOL Houston music director/personality Dayna Steele poses with Ronnie Lane while preparing for the station's third annual Rock'n'Roll Auction. This year, the sale of various personal items from rock stars raised money for ARMS of America, a group combatting multiple sclerosis, of which Lane is a victim.

Promotions

A LITTLE HELP FROM YOUR FRIENDS
KMPS-AM-FM Seattle (country)

Contact: Jay Hamilton

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

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

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

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

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

In other WMMR news, the station's spring 1986 survival guide is available in so-called "DeBellaware Valley" for 93 cents. It includes plenty of sports info, night spot directories, and, of course, WMMR personality profiles. **KIM FREEMAN**

POP SINGLES—10 Years Ago

1. **Disco Lady**, Johnnie Taylor, COLUMBIA
2. **Let Your Love Flow**, Bellamy Brothers, WARNER BROS./CURB
3. **Right Back Where We Started From**, Maxine Nightingale, UNITED ARTISTS
4. **Lonely Night (Angel Face)**, Captain & Tennille, A&M
5. **Boogie Fever**, Sylvers, CAPITOL
6. **Only Sixteen**, Dr. Hook, CAPITOL
7. **Sweet Love**, Commodores, MOTOWN
8. **Dream Weaver**, Gary Wright, WARNER BROS.
9. **Show Me The Way**, Peter Frampton, A&M
10. **Bohemian Rhapsody**, Queen, MERCURY/ELEKTRA

POP SINGLES—20 Years Ago

1. **(You're My) Soul And Inspiration**, Righteous Brothers, VERVE
2. **Bang Bang**, Cher, IMPERIAL
3. **Secret Agent Man**, Johnny Rivers, IMPERIAL
4. **Daydream, Lovin' Spoonful**, KAMA SUTRA
5. **Time Won't Let Me**, Outsiders, CAPITOL
6. **Good Lovin'**, Young Rascals, ATLANTIC
7. **Kicks**, Paul Revere & the Raiders, COLUMBIA
8. **Sloop John B**, Beach Boys, CAPITOL
9. **I'm So Lonesome I Could Cry**, B.J. Thomas & the Triumphs, REPRISE
10. **Leaning On The Lamp Post**, Herman's Hermits, MGM

TOP ALBUMS—10 Years Ago

1. **Their Greatest Hits**, Eagles, ASYLUM
2. **Frampton Comes Alive**, Peter Frampton, A&M
3. **Wings At The Speed Of Sound**, CAPITOL
4. **A Night At The Opera**, Queen, ELEKTRA
5. **Run With The Pack**, Bad Company, SWAN SONG
6. **Eargasms**, Johnnie Taylor, COLUMBIA
7. **The Dream Weaver**, Gary Wright, WARNER BROS.
8. **Thoroughbred**, Carole King, A&M
9. **Desire**, Bob Dylan, COLUMBIA
10. **Fleetwood Mac**, Warner Bros.

TOP ALBUMS—20 Years Ago

1. **Going Places**, Herb Alpert's Tijuana Brass, A&M
2. **Ballad Of The Green Berets**, Sgt. Barry Sadler, RCA VICTOR
3. **Whipped Cream & Other Delights**, Herb Alpert's Tijuana Brass, A&M
4. **The Sound Of Music**, Soundtrack, RCA VICTOR
5. **Boots**, Nancy Sinatra, REPRISE
6. **Color Me Barbra**, Barbra Streisand, COLUMBIA
7. **The Best Of The Animals**, MGM
8. **Spanish Eyes**, Al Martino, CAPITOL
9. **I Hear A Symphony**, Supremes, MOTOWN
10. **The Dave Clark Five's Greatest Hits**, EPIC

COUNTRY SINGLES—10 Years Ago

1. **Drinkin' My Baby (Off My Mind)**, Eddie Rabbitt, ELEKTRA
2. **'Til I Can Make It On My Own**, Tammy Wynette, EPIC
3. **Together Again**, Emmylou Harris, WARNER/REPRISE
4. **Don't The Girls All Get Prettier At Closing Time**, Mickey Gilley, PLAYBOY
5. **I Couldn't Be Me Without You**, Johnny Rodriguez, MERCURY
6. **You'll Lose A Good Thing**, Freddy Fender, ABC/DOOT
7. **My Eyes Can Only See As Far As You**, Charley Pride, RCA
8. **If I Had It To Do All Over Again (I'd Do It With You)**, Roy Clark, ABC/DOOT
9. **Come On Over**, Olivia Newton-John, MCA
10. **'Til The Rivers All Run Dry**, Don Williams, ABC/DOOT

SOUL SINGLES—10 Years Ago

1. **Disco Lady**, Johnnie Taylor, COLUMBIA
2. **Misty Blue**, Dorothy Moore, MALACO
3. **Livin' For The Weekend/Stairway To Heaven**, O'Jays, PHILADELPHIA INT'L
4. **I've Got A Feeling (We'll Be Seeing Each Other Again)**, Al Wilson, PLAYBOY
5. **It's Cool**, Tymes, RCA
6. **He's A Friend**, Eddie Kendricks, TAMLA
7. **Happy Music**, Blackbyrds, FANTASY
8. **Heavy Love**, David Ruffin, MOTOWN
9. **Tell The World How I Feel About 'Cha Baby**, Harold Melvin & the Blue Notes, PHILADELPHIA INT'L
10. **Love And Understanding (Come Together)**, Kool & The Gang, DE-LITE

19

COUNTRY SIX PACK

86

May

Memorial Day
The Hank Williams, Jr. Story

Having recorded fifty albums, there is no doubt that this artist, who once existed in the shadow of his famous father, has achieved success in his own right. His presence on the charts since 1964 is evidence of his ability to consistently please the audience, although his "outlaw" image has probably inhibited him in receiving his share of industry awards. He is one of country music's best selling album artists and draws some of its most youthful audiences.

July

Fourth of July
Ricky Skaggs:
The Great Entertainer

His reverence for traditional forms of country music coupled with his ability to successfully update them, contributed to this artist's immediate acceptance with his major label debut in 1981. His years on the bluegrass circuit and as a session musician had well equipped him for success and he became country music's fastest rising star. Still in his early thirties, he is recognized as a top recording artist, producer and this year's Country Music Association Entertainer Of The Year.

September

Labor Day
The Award Winners

This year, more traditional forms of country music, albeit performed by fresh young stars, swept the Country Music Association Awards. Top male vocalist George Strait, top female vocalist Reba McEntire and group/duo winner The Judds tell their stories in exclusive one hour music/interview profiles. These three stars have been voted as the best in country music today.

November

Thanksgiving
The Alabama Story

It was only a few short years ago that these four young men became the first successful country group to play their own instruments, as well as sing. Possessing songwriting talent, and the ability to find hit material written by others, quickly established them as recording stars. Their energetic live performances drew crowds comparable to the most popular rock acts and brought a new youthful audience to country music—in fact the 1985 Gallup poll even ranked them as one of the top five favorite groups among teens! Alabama has achieved one of the longest unbroken string of number one singles ever on the country charts.

January

New Years
The Willie Nelson
Silver Anniversary Special

Celebrate a milestone with country music's most revered singer/songwriter on the occasion of the 25th anniversary of his first national hit records "Touch Me" and "Willingly". Of course, the story begins even earlier with Willie's first songwriting successes and will include not only his solo hits, but his collaborations with such artists as diverse as Merle Haggard, Ray Charles, Ray Price and Waylon Jennings. This commemorative radio special with the superstar himself will be an important radio event.

December

Christmas
Christmas Around
The Country 1986

This program has become an annual Christmas tradition with country radio. In a newly produced show every year—not merely an update—country artists share their Christmas plans and holiday memories. The latest seasonal songs, as well as old favorites by country radio's biggest stars, provide the musical reason for each artist's appearance.

For national sales information call United Stations Programming Network in New York at (212) 575-6100.

For station clearance information call United Stations Programming Network Affiliate Relations Department in Washington, D.C. at (703) 276-2900.

New York
Washington, D.C.
Chicago
Detroit
Dallas
Los Angeles
London

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

BY DENIS McNAMARA

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

At 12:01 a.m. Thursday (17), the Bonneville International outlet, owned by the Mormon Church, became WNSR, "New York's Soft Rock."

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

According to VP/GM Mark Bench, other artists offered will be Phil Collins, Billy Joel, Stevie Wonder, the Eagles, the Bee Gees, Neil Diamond, and Elton John. Bench says the music mix will include material dating from the mid-'60s to current. Among the '60s artists to be played are the Mamas & Papas, the Lovin' Spoonful, the Supremes, and Peter, Paul & Mary.

WRFM ranked 11th in the New

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

As WNSR, the outlet becomes Gotham's fourth entry in the A/C radio race. Format leader WLTW jumped to sixth place in the fall ARBs with a 4.5 share, the Viacom outlet's best book ever. WNSR will also compete with WPIX-FM (a 2.3 share in the fall book) and NBC's WYNY (2.0).

Bench says WNSR's approach will be more contemporary than WLTW. He says, "WRFM's audience has been 35-64. Now, we're aiming at 25-49."

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

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

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

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

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

A Large Number Hold Key Positions

Women Execs Ride Motor City Fast Lane

BY MOIRA Mc CORMICK

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

Hathaway is one of a large number of women holding top executive positions in Detroit radio—vice president/general managers, station managers, general sales managers, even owners. Radio is a business whose key jobs are generally held by men, and Detroit is widely perceived as a two-fisted, blue-collar city. Yet women there have been able to make a more than significant mark in the upper echelons of radio.

"The radio market here is [one of the most] competitive in the country," observes Elaine Baker, VP/GM of adult contemporary WOMC-FM. "Because of that, talent is recognized for what it is. Women have been able to move up the ladder because they're good."

Both Hathaway and Vicky Trondle, general sales manager of WNIC-AM-FM, surmise that Detroit radio is such fertile ground for women executives because extensive station turnovers in the recent past have cleared the way for capable, talented women.

"One of the biggest problems for women had been lack of opportunity," says Hathaway. "Men were holding jobs they'd always held, but when turnovers occurred, women were there to take those jobs."

Trondle adds, "It took a long time for women to get the type of experience it takes to run a large business."

Trondle was promoted to GSM when her predecessor left to join former WNIC GM Lorraine Golden,

who had formed her own company. Golden is now VP of Metropolis Broadcasting and VP/GM of its first property, the top 40/AC formatted WDTX.

The turnover theory doesn't hold for Verna Green, VP/GM of urban outlet WJLB-FM, who brought the station from a No. 12 overall rating when she joined in 1982 to its current No. 2 status. She says, "Women had the least seniority, and so were the first to go."

Green's prior experience in the automotive industry left her with the perspective that the male con-

'We have to do more, be superior'

centration there and in Detroit's other heavy industries "gave women other ways to achieve."

"For women to excel in this marketplace," agrees Suzanne Gougherty, national sales manager of WWJ-AM, "they had to look in other areas."

The majority of the city's female executives started out not in the typing pool but in the sales department. "It's the business aspect of the radio station," observes Gougherty. "Working in sales gives you an awareness of the bottom line . . . and GMs have to be very aware of the bottom line . . . it gives an idea of the structure of the station."

Operating in a predominantly man's world, Detroit's female execs nevertheless all agree they have faced little or no gender discrimination in their positions. "There has probably been some, but I've been too busy to notice," remarks Green.

However, says Betty Pazdernik, VP and GSM of top 40 WCZY-AM-FM, "I still think we have to do a bit

more, be superior, excel.

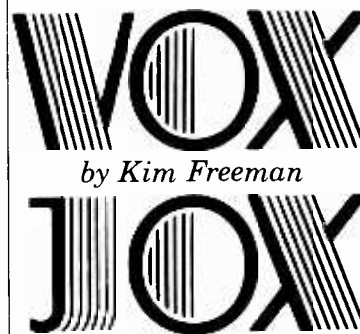
"If I felt like I wanted to have a tantrum, I wouldn't do it," she continues, "yet I've seen males fly off the handle, and it's perfectly acceptable. If I feel like crying from frustration, I'll leave the office. But, men are allowed to explode for the same reason with no loss of esteem. It'll probably always be like that."

All agree that their stations hire for excellence, not gender.

"I'm looking for the best person for a job, when I hire," says Baker. "I had a female program director in 1983 [Lorna Ozman], and we have a female sales staff—not because they're women, but for their skills."

Women applicants can look forward to advice and information on support groups when they go to WJLB, says Green. "We tell them to contact American Women in Radio & Television (AWRT), the Women's Advertising Club in Detroit, Women In Music, and Women in Communications," she describes. "We advise everyone, not just women, to read the trades and market reports. Women graduate as mass communications majors with no practical skills; we try to spread the word that if they're considering internships, they can get them."

Detroit's women executives all stress that hard work, knowledge, desire, goal-setting, risk-taking, and dedication got them where they are. "Don't be overly conscious of your difference," advises WHYT's Hathaway. "You can't be a lone wolf and succeed. You've got to be a part of the system, teamwork and company loyalty, that's what has traditionally gotten men ahead. A lot of women feel they have to be Joan of Arc, but that just reinforces differences. Being a team player does not mean selling out."



"ONE MAN'S PAIN is another man's pleasure" is the phrase that pays at **KSDO-FM** San Diego, where former **KZZC** Kansas City personality **Randy Miller** arrives May 1 as morning man. Miller replaces **Dave Otto**, who moved to the Boston market a while back. He arrives in Southern California after pulling an April Fool's Day prank the **KZZC** folks didn't appreciate. It seems Miller went on air with a bogus benefit concert for the Future Homeless Farmers of America. "We thought it was funny," says **KSDO** program director **Mike Preston**. "If Randy can create that kind of commotion here, it'll be fine with us."

WLW CINCINNATI'S overnight man **Dale "Truckin' Bozoo" Sommers** made a hero of himself April 11 during his country show for the mostly AC and talk 50,000-watter. At about 2 a.m., one of Bozoo's regular callers phoned in from her job at an all-night convenience store in Cimilla, Ga. She broke her conversation off abruptly, and Bozoo realized something was wrong. He called the Cimilla police department, who found the caller safe but the store robbed. Thanks to Bozoo's quick action, the criminal was arrested by the police shortly after the caller was found, and the Cincinnati press has made a star of the Bozoo.

Last week we told you that **WNEW-FM** New York was going to name the winner of its two-millionth-song contest on April 7. Well, they really were going to, but the AOR outlet discovered that it takes a while to count 1.25 million entries. To further protract the process, 15,000 contestants were correct!

By April 10, Lorraine Spozatto, an FBI accounting clerk, was selected as the winner. The song? Argent's "God Gave Rock'n Roll To You," a 1968 release coinciding with the date of **WNEW's** birth as an album rocker.

Despite the extensive AOR experience of the new general manager and program director of adult contemporary **WMET-FM** Chicago, **WMET** won't be revisiting its own AOR past—not completely. According to **GM Bill Hazen**, who with **PD Tom Owen** took over April 14 under new owners **SBI Inc.** of San Diego, "Obviously, we'll have to make some changes to be successful. We'll readjust the format, but it won't be straight AOR. We plan to keep the same 25-44 adult demos." In addition, he says, **WMET's** call letters will change May 1.

Hazen comes to **WMET** from Dallas AOR **KTXQ** (Q102), where he worked since 1978, holding the position of sales manager since 1981. Most recently Owen worked in sales at **KAAM/KAFM** Dallas (now **KZPS**). Former **WMET** pro-

gram director **Reid Reker** is now PD at Hicks Communication's **KNOW/KEYI** Austin, Texas. Hazen's role as sales manager at **KTXQ** has been filled by **Gailya Silhan**, formerly of **KPLX** Dallas.

VETERAN AIR TALENT John Ogle is recruited at classic rock outlet **WCXR** Washington as morning news anchor. Recently a news consultant for the Virginia News Network, Ogle's career also includes stints with the **RKO** Radio Networks, **WNEW-FM**, and **WPIX** and **WINS** in New York.

WJZR Charlotte switched formats recently to classic rock from top 40. The outlet is now **WRFX**.

At progressively multifaceted **WEAA** Baltimore, **Al Sykes** is upped to music director. In taking the job, Sykes leaves the overnights to assume afternoon drive duties. **WEAA's** former MD **Barry Young** continues his morning show and works in the news department.

On the album rock front in Phoenix, word is that **Nick Sommers** has resigned at **KDKB**. He was music director and afternoon personality. A replacement is being sought by PD **John Larson**.

Randy Miller treks south to KSDO

Vic Feuerherd joins **WBCS** Milwaukee as the contemporary country outlet's sports director. He was a sports reporter for the Milwaukee Sentinel.

JOHN COUGAR MELLENCAMP'S enthusiasm about small towns may turn into an actual show for a small town, if **WFCB** Chillicothe, Ohio, morning man **Chip "the Rotund One" Arledge** has his way. "Since he writes, sings, talks, and has a hit record about small towns," he asks, "why shouldn't he play a small town?"

From his own small town, Arledge has gotten 5,000 listeners to sign a petition saying that "they would be willing to pay \$15 to \$20 to see Melencamp here," he says. The neat part is that Melencamp's managers at **Champion Entertainment** have taken Arledge's calls on the subject. A Chillicothe appearance this year seems out of the question because Melencamp is on his way to Europe. But Arledge is optimistic about the possibilities for next year.

THE LIBYAN BOMBING put a real damper on the 64th Annual **NAB** Convention last week in Dallas and left a lot of traveling news directors itching for home. President **Reagan's** Monday night (14) address caused numerous hospitality suites to quiet down for once. We heard **Reagan's** address in full at **CBS**, then picked up an analytical view with late-night stragglers watching **Ted Koppel's "Nightline"** in the **ABC** suite.

On Tuesday, album rocker **KTXQ** and country outlet **KPLX** in Dallas made the evening TV news with how listeners were responding to the Libyan bombing. By the way, the attack gave **KTXQ** the chance to air a prerecorded **Khadafy** parody.

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

NEW YORK In response to reader requests, we are reprinting the list of stations that make up Billboard's revised reporting panel for the Album Rock Tracks chart.

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

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

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

PLATINUM

- WNEW-FM/New York, N.Y.
WXRK/New York, N.Y.
WAPP/New York, N.Y.
WMMR/Philadelphia, Pa.
KLOS/Los Angeles, Calif.
KMET/Los Angeles, Calif.

GOLD

- WADC/Washington, D.C.
WYSP/Philadelphia, Pa.
WLUP/Chicago, Ill.
WLLZ/Detroit, Mich.
WRIF/Detroit, Mich.

- WFBQ/Indianapolis, Ind.
KROQ/Los Angeles, Calif.*

SILVER

- WAAF/Boston/Worcester, Mass.
WHCN/Hartford, Conn.
WHJY/Providence, R.I.
WBAB/Long Island, N.Y.
WLIR/Long Island, N.Y.*
WYDD/Pittsburgh, Pa.
WYYY/Baltimore, Md.
WKDF/Nashville, Tenn.*
WSHE/Ft. Lauderdale/Miami, Fla.
WYNF/Tampa, Fla.
WKLS/Atlanta, Ga.
WCKG/Chicago, Ill.*
WXRT/Chicago, Ill.*
KQRS/Minneapolis/St. Paul, Minn.
WQFM/Milwaukee, Wis.
WEBN/Cincinnati, Ohio
WLVQ/Columbus, Ohio
KSHE/St. Louis, Mo.
KYYS/Kansas City, Mo.
KLLO/Houston, Texas
KSRR/Houston, Texas*
KTXQ/Dallas, Texas
KZEW/Dallas, Texas
KUPD/Phoenix, Ariz.
KBPI/Denver, Colo.
KISW/Seattle, Wash.
KFOG/San Francisco, Calif.*
KRQR/San Francisco, Calif.*
KZAP/Sacramento, Calif.
KGB/San Diego, Calif.*

BRONZE

- WBRU/Providence, R.I.
WCCC/Hartford, Conn.*
WPLR/New Haven, Conn.
WPYX/Albany, N.Y.*
WCMF/Rochester, N.Y.
KGGO/Des Moines, Iowa
WDHA/Dover, N.J.
WZZO/Allentown, Pa.*
WHFS/Annapolis, Md.*
WNOR/Norfolk, Va.
WRXL/Richmond, Va.
WRDU/Raleigh, N.C.*
WIMZ/Knoxville, Tenn.*
WQMF/Louisville, Ky.*
WFYV/Jacksonville, Fla.*
WDIZ/Tampa, Fla.
WWCK/Flint, Mich.
WLAV/Grand Rapids, Mich.*
WSKS/Cincinnati, Ohio
WTUE/Dayton, Ohio*
WIOT/Toledo, Ohio
KATT/Oklahoma City, Okla.*
KMOD/Tulsa, Okla.
KEZO/Omaha, Neb.
KDKB/Phoenix, Ariz.
KLBj/Austin, Texas
KISS/San Antonio, Texas*
KGON/Portland, Ore.
KINK/Portland, Ore.*
KAZY/Denver, Colo.
KBCO/Denver, Colo.
KRSP/Salt Lake City, Utah*
XTRA/San Diego, Calif.*
KOME/San Jose, Calif.*
KSJO/San Jose, Calif.*

ALBUM ROCK TRACKS

Table with columns: This Week, Last Week, 2 Wks. Ago, Wks. on Chart, Artist, Title. Lists 50 album rock tracks with their chart positions and titles.

Washington Roundup

BY BILL HOLLAND

LAST NRBA MEMBERSHIP meeting? If members ratify the proposed unification of the radio-only group with NAB, could be. The meeting takes place Monday (21), and ratification is the top agenda item.

THE FCC HAS GRANTED a temporary stay of the so-called cross-ownership rule to Owosso Broadcasting Co. in Owosso, Mich.

REMINDER: Quarterly public affairs issues/programs lists for radio stations should have been placed in public inspection files by April 10.

Court of Appeals, but since the FCC hasn't adopted a new rule, broadcaster legal types say it's best to keep up the lists.

A MONTH AWAY... The FCC has hinted that the long-overdue signing of the Mexico Protocol Agreement will happen within the next month.

CONFIRMATION EXPECTED... President Reagan's nomination of Patricia Diaz Dennis for the FCC commissioner's seat made vacant by retiring Henry Rivera sailed through the Senate Commerce Committee.

BY LABOR DAY, says an official of Emmis Broadcasting Corp., which bought Doubleday's last remaining radio stations for \$53 mil-



KSJL Colored Purple. KSJL San Antonio programming vice president Leo Vela compares the fit of his station tour jacket with that of Margaret Avery's.

lion back in March, "we plan to be running them." Emmis bought WHN/WAPP-FM in New York City and WAVA-FM here pending FCC approval and the usual corporate sort-out.

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York; and Brian McFadden, Executive Producer of the Network—six different programs are available.

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POWER PLAYS

PLATINUM—Stations with weekly come audience of over 1 million. GOLD—Stations with weekly come audience of over 500,000 up to a million.

CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

PLATINUM

POWER 95 WPLJ-FM RADIO New York P.D.: Larry Berger

4100 WHTZ FM New York P.D.: Scott Shannon

WLS 700 AM Chicago P.D.: John Gehron

WLS 700 AM Chicago P.D.: John Gehron

95.5 WLS 95.5 FM Chicago P.D.: John Gehron

96.1 WLS 96.1 FM Chicago P.D.: John Gehron

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Falco, Rock Me Amadeus' and 'Simply Red, Holding Back The Years'.

KIIS 102.7 FM 1150 Los Angeles P.D.: Gerry DeFrancesco

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Prince And The New Power Generation, Kiss' and 'Pet Shop Boys, West End Girls'.

108 FM Boston P.D.: Sunny Joe White

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Falco, Rock Me Amadeus' and 'Simply Red, Holding Back The Years'.

96.1 FM Hartford P.D.: Gary Wall

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Phil Collins, Take Me Home' and 'Falco, Rock Me Amadeus'.

102.7 FM Boston P.D.: Bob Travis

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Prince And The New Power Generation, Kiss' and 'Pet Shop Boys, West End Girls'.

102.7 FM Washington P.D.: Randy Lane

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Falco, Rock Me Amadeus' and 'Simply Red, Holding Back The Years'.

98 FM Philadelphia P.D.: Scott Walker

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Falco, Rock Me Amadeus' and 'Simply Red, Holding Back The Years'.

94 FM Pittsburgh P.D.: Nick Bazzo

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Falco, Rock Me Amadeus' and 'Simply Red, Holding Back The Years'.

93 FM Atlanta P.D.: John Young

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Falco, Rock Me Amadeus' and 'Simply Red, Holding Back The Years'.

105 FM Tampa P.D.: Randy Kabrick

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Falco, Rock Me Amadeus' and 'Simply Red, Holding Back The Years'.

100 FM Miami P.D.: Robert Walker

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Falco, Rock Me Amadeus' and 'Simply Red, Holding Back The Years'.

95 FM Chicago P.D.: Jan Jeffries

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Falco, Rock Me Amadeus' and 'Simply Red, Holding Back The Years'.

100.7 FM Cleveland P.D.: John Gorman

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Falco, Rock Me Amadeus' and 'Simply Red, Holding Back The Years'.

96 FM Detroit P.D.: Gary Berkowitz

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Falco, Rock Me Amadeus' and 'Simply Red, Holding Back The Years'.

98.5 FM Cleveland P.D.: Phil LoCascio

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Falco, Rock Me Amadeus' and 'Simply Red, Holding Back The Years'.

95.5 FM Detroit P.D.: Steve Weed

Chicago P.D.: Buddy Scott

- 2 Robert Palmer, Addicted To Love
- 2 Pet Shop Boys, West End Girls
- 3 Falco, Rock Me Amadeus
- 4 Van Halen, Why Can't This Be Love
- 5 Bangles, Manic Monday
- 6 The Rolling Stones, Harlem Shuffle
- 7 Prince And The Revolution, Kiss
- 8 Sly Fox, Let's Go All The Way
- 9 Whitney Houston, Greatest Love Of All
- 10 INXS, What You Need
- 11 Janet Jackson, What Have You Done For Me
- 12 Force M.D.'s, Tender Love
- 13 Bob Seger & The Silver Bullet Band, A
- 14 Phil Collins, Take Me Home
- 15 Miami Sound Machine, Bad Boy
- 16 Orchestral Manoeuvres In The Dark, If
- 17 The Outfield, Your Love
- 18 Atlantic Starr, Secret Lovers
- 19 Whitney Houston, How Will I Know
- 20 Culture Club, Move Away
- 21 Heart, These Dreams
- 22 Starship, Tomorrow Doesn't Matter Ton
- 23 Mike & The Mechanics, All I Need Is A
- 24 Julian Lennon, Stick Around
- 25 Mr. Mister, Is It Love
- 26 Journey, Be Good To Yourself
- 27 David Bowie, Absolute Beginners
- 28 Stevie Nicks, I Can't Wait
- 29 John Cougar Mellencamp, R.O.C.K. In T
- 30 Tears For Fears, Mothers Talk
- 31 John Cougar Mellencamp, Rain On Th S
- 32 Heart, Nothin' At All
- 33 The Call, I Still Believe
- 34 The Hooters, Where Do The Children Go
- 35 Simple Minds, All The Things She Said
- 36 Billy Ocean, There'll Be Sad Songs (T
- 37 Models, Out Of Mind, Out Of Sight
- 38 EX Madonna, Live To Tell
- 39 Dire Straits, So Far Away
- A40 Nu Shooz, I Can't Wait
- A Falco, Vienna Calling
- A George Michael, A Different Corner
- A Prince, Anotherloverholenyohead

Minneapolis P.D.: Tac Hammer

- 1 Robert Palmer, Addicted To Love
- 2 Prince And The Revolution, Kiss
- 3 Jermaine Jackson, I Think It's Love
- 4 Pet Shop Boys, West End Girls
- 5 The Outfield, Your Love
- 6 Loveboyz, This Could Be The Night
- 7 Level 42, Something About You
- 8 Phil Collins, Take Me Home
- 9 Bangles, Manic Monday
- 10 INXS, What You Need
- 11 Miami Sound Machine, Bad Boy
- 12 Bob Seger & The Silver Bullet Band, A
- 13 ZZ Top, Rough Boy
- 14 Whitney Houston, Greatest Love Of All
- 15 Madonna, Live To Tell
- 16 Van Halen, Why Can't This Be Love

17 19 Mike & The Mechanics, All I Need Is A

18 22 Orchestral Manoeuvres In The Dark, If

19 23 Janet Jackson, What Have You Done For

20 6 Sly Fox, Let's Go All The Way

21 28 Howard Jones, No One Is To Blame

22 10 Atlantic Starr, Secret Lovers

23 26 Journey, Be Good To Yourself

24 29 Mr. Mister, Is It Love

25 25 The Rolling Stones, Harlem Shuffle

26 30 Culture Club, Move Away

27 31 Graham Nash, Innocent Eyes

28 33 Dennis De Young, Call Me

29 35 Nu Shooz, I Can't Wait

30 34 Wax, Right Between The Eyes

31 24 Falco, Rock Me Amadeus

32 EX The Jets, Crush On You

33 EX Katrina And The Waves, Is That It?

A34 27 Dire Straits, So Far Away

Houston P.D.: John Lander

- 1 1 Prince And The Revolution, Kiss
- 2 2 Van Halen, Why Can't This Be Love
- 3 3 Pet Shop Boys, West End Girls
- 4 4 Robert Palmer, Addicted To Love
- 5 5 Janet Jackson, What Have You Done For
- 6 19 Whitney Houston, Greatest Love Of All
- 7 10 Atlantic Starr, Secret Lovers
- 8 8 The Rolling Stones, Harlem Shuffle
- 9 9 Nu Shooz, I Can't Wait
- 10 12 The Outfield, Your Love
- 11 6 Bangles, Manic Monday
- 12 7 Falco, Rock Me Amadeus
- 13 10 INXS, What You Need
- 14 16 Force M.D.'s, Tender Love
- 15 15 John Taylor, I Do What I Do ... (Theme
- 16 11 Elton John, Nikita
- 17 13 Opus, Live Is Life
- 18 20 Phil Collins, Take Me Home
- 19 24 Madonna, Live To Tell
- 20 17 Heart, These Dreams
- 21 25 Ozzy Osbourne, Shot In The Dark
- 22 18 John Cougar Mellencamp, R.O.C.K. In T
- 23 26 Bob Seger & The Silver Bullet Band, A
- 24 EX Patti LaBelle & Michael McDonald, On
- A25 George Michael, A Different Corner
- 26 28 Mike & The Mechanics, All I Need Is A
- 27 29 Simple Minds, All The Things She Said
- A28 Stephanie Mills, I Have To Learn To R
- 29 EX Journey, Be Good To Yourself
- 30 30 Miami Sound Machine, Bad Boy
- A Boys Don't Cry, I Wanna Be A Cowboy
- EX EX Sade, Never As Good As The First Time
- EX EX Level 42, Something About You

San Francisco P.D.: Steve Rivers

- 1 1 Pet Shop Boys, West End Girls
- 2 5 Robert Palmer, Addicted To Love
- 3 Nu Shooz, I Can't Wait
- 4 6 Orchestral Manoeuvres In The Dark, If
- 5 8 The Outfield, Your Love
- 6 7 Level 42, Something About You
- 7 12 Starpoint, Restless

- 8 10 Van Halen, Why Can't This Be Love
- 9 2 Prince And The Revolution, Kiss
- 10 14 Simply Red, Holding Back The Years
- 11 11 Art Of Noise, Legs
- 12 16 Sade, Never As Good As The First Time
- 13 Phil Collins, Take Me Home
- 14 15 Honeymoon Suite, Feel It Again
- 15 19 Psychedelic Furs, Pretty In Pink
- 16 18 Whitney Houston, Greatest Love Of All
- 17 17 John Taylor, I Do What I Do ... (Theme
- 18 3 Janet Jackson, What Have You Done For
- 19 24 Culture Club, Move Away
- 20 20 The Rolling Stones, Harlem Shuffle
- 21 22 Miami Sound Machine, Bad Boy
- 22 23 The Jets, Crush On You
- 23 27 Madonna, Live To Tell
- 24 26 Patti LaBelle & Michael McDonald, On
- 25 28 Vanity, Under The Influence
- 26 29 E.G. Daily, Say It Say It
- 27 33 Howard Jones, No One Is To Blame
- 28 31 ZZ Top, Rough Boy
- 29 9 INXS, What You Need
- 30 35 Mr. Mister, Is It Love
- 31 EX Tears For Fears, Mothers Talk
- 32 EX Journey, Be Good To Yourself
- A33 Falco, Vienna Calling
- 34 30 Cherrille With Alexander O'Neal, Satu
- 35 EX The Blow Monkeys, Digging Your Scene
- A El DeBarge, Who's Johnny
- EX EX Mike & The Mechanics, All I Need Is A
- EX EX Starship, Tomorrow Doesn't Matter Ton
- EX EX The Dream Academy, The Love Parade
- EX EX Billy Ocean, There'll Be Sad Songs (T
- EX EX The Hooters, Where Do The Children Go

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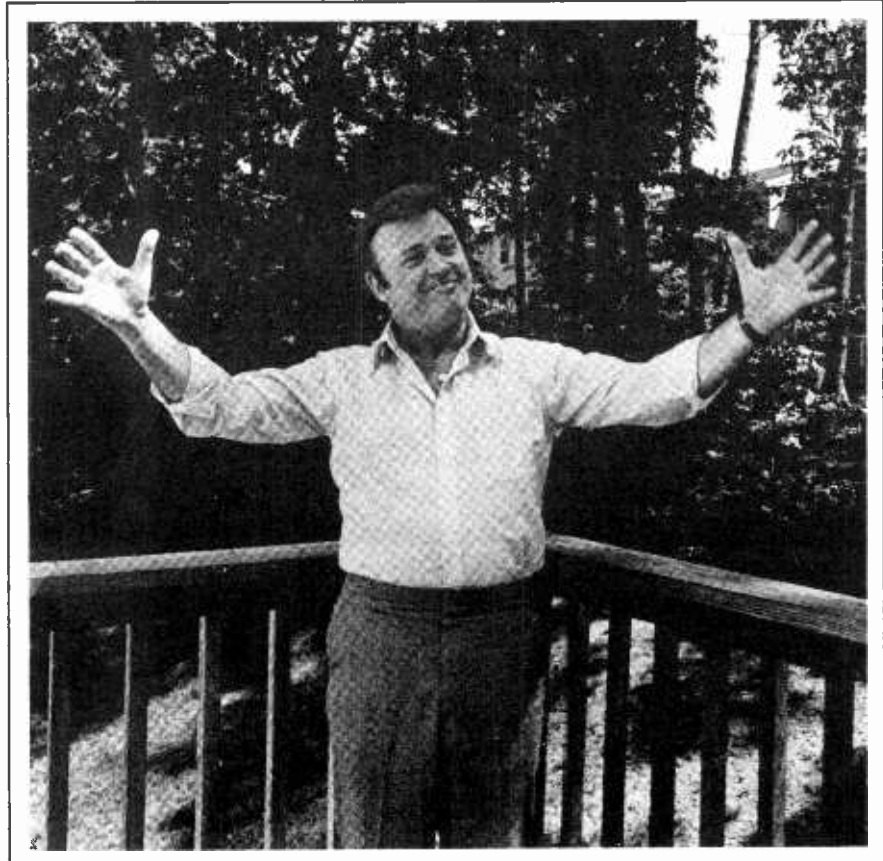


PHOTO ERNESTO BAZAN

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Robert Palmer Wants Intimacy Of Small Concert Venues . . .

BY KIRK LaPOINTE

TORONTO For those who thought that Robert Palmer was committing the equivalent of career hara-kiri by eschewing the Power Station's U.S. tour last summer, the British singer has only one answer: "Sorry, but I'm suddenly a success."

And for those who think he will parlay his top 10 single, "Addicted To Love," and its hit album, "Riptide," into one of those hockey-rink and outdoor-stadiums tours to maximize revenue, the veteran stylist has another response.

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

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

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

Manager David Harper says that the U.S. tour will be interrupted on Sunday (27), when Palmer embarks on a brief trip to Japan and Guam. North American dates resume May 14, with concerts scheduled until the

end of June.

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

"We've sacrificed a lot of exposure on the road to play to our own audience," Harper says.

Many industry observers felt that Palmer's decision not to tour with the Power Station last summer was a gross mistake, since he would have benefitted from the exposure to a different crowd. Palmer shrugs it off; he's always been his own boss.

"It didn't seem to make any sense to tour," he says. "Originally, I was writing for one song, then two, then an album. But it never crossed my mind that we would tour. If they had waited until after a second album, then maybe there would have been enough material. But with only 40 minutes of material, what can you do?"

After enlisting Michael Des Barres as a last-minute replacement for Palmer, the Duran Duran splinter group hit the road and enjoyed a relatively successful tour.

"Full marks for them," Palmer says. "When they saw it was a surprise to me to be asked, they didn't pursue the matter."

Although Palmer's association with the Power Station introduced

him to producer Bernard Edwards, whom he subsequently hired to work on the "Riptide" album, the singer has mixed feelings as to whether his short-lived tenure with the band is the reason for his growing popularity as a solo artist.

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



Golden Moment. Aerosmith is presented with Madison Square Garden's Gold Ticket award by booking vice president Robert Franklin prior to their April 8 SRO concert at the New York venue. The Boston rockers are the 27th act to receive the honorary award since its inception in 1977. From left are band members Brad Whitford, Joey Kramer, Steven Tyler, Franklin, band members Joe Perry and Tom Hamilton.

Teams With Jagger and Dave Stewart Daryl's Hall-Of-Fame London Session

BY STEVE GETT

NEW YORK "We're all very much alike," says Daryl Hall about his newest musical cohorts, Mick Jagger and Dave Stewart.

"We do things spontaneously. Dave and I went down to his basement in London and wrote a melody in half an hour. Then Mick came down and we found we had a common sense of humor. We all jumped around and Mick's 'yows' and 'yips' turned into an amazing lyric."

"Yows" and "yips"? We can already hear Woody and Keith cackling over that one.

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

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

Hall's manager, Tommy Motola, is supervising music for the film's Epic soundtrack album, which includes Paul Young's "Wherever I Lay My Hat" and Jennifer Rush's Euro-smash "Power Of Love," together with new recordings by the likes of Billy Joel, Kool & the Gang, Dan Hartman, and Luther Vandross.

Meanwhile, Hall is mixing his second RCA solo effort at Right Track with Bob Clearmountain. The album was recorded in London with Stewart producing. It's due in July.

Hall's longtime partner, John Oates, has gone north to produce one of Canada's top acts, the Parachute Club. Oates recently cut a track for the upcoming Tri-Star movie based on the David Mamet play "Sexual Perversity In Chicago."

The only Hall & Oates stage reunion planned for '86 is their May 18 Statue Of Liberty gig in New Orleans (Billboard, April 19).

ON THE BEAT accompanied John Waite and his guitarist, John McCurry, to Manhattan's hipper-

than-hip China Club. The Upper West Side spot has been frequented by such luminaries as Jagger, Bowie, Iggy, and Julian Lennon in recent months.

Earlier in the evening, Waite gave us a sneak preview of demo tunes for his next EMI America album, and it sounds like he could have an absolute killer record in the fall. Currently deciding on a producer (how about labelmate Kate Bush?), the ex-Baby is residing at his home—formerly owned

interfere with Foreigner's schedule because he'll be ready to start working on the band's next album when he and Gramm have completed their solo projects.

POLYGRAM A&R STAFFER Derek Shulman provided an earful of the label's upcoming releases by Emerson, Lake, and Powell (brilliant drumming!), Rubber Rodeo, and new signing Cinderella. All received the thumbs up, especially hard rockers Cinderella, Shulman's current rave.

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

ON THE BEAT

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

by Phil Ramone—in the posh Westchester County village of Pound Ridge. Actor Richard Gere is a new neighbor, about whom Waite quips, "All the middle-aged housewives who used to come up to me in the local shops and say, 'Aren't you John Waite?' are now asking, 'Do you know where Richard Gere lives?'"

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

After last week's Billboard revelation that Foreigner's lead singer, Lou Gramm, is doing a solo album, Jones fessed up over drinks at his NYC apartment that he too is working on a solo project.

"I'd actually been keeping quiet about it," he says, "but when you guys got hold of Lou's story, I figured I might as well let the cat out of the bag. There are a lot of people I'd like to work with and I want to explore different musical territories."

Watch out for some big names on the record. Mick says it won't

SHORT TAKES: Madonna is in L.A. completing her next album with co-producers Pat Leonard and Steve Bray . . . Judas Priest will keep the tape rolling on their tour, which starts May 2—a live album is planned for '87 . . . What on earth is happening with Wham!? After a much-ballyhooed split, George and Andrew have reportedly been recording in L.A. Contractual obligations? Who knows? Someone set the record straight, please! . . . Congrats to Dave Glew and Atlantic for supporting INXS all the way to gold. Glew says "Listen Like Thieves" is fast approaching platinum—the Aussie rockers return to the U.S. in June for live dates . . . What was Sting doing in NYC recently? Mixing tapes for a live solo album is our guess—A&M is keeping quiet about it for the moment. . . Ex-Go-Go Belinda Carlisle will return with an IRS debut album shortly—Danny Goldberg is her manager . . . David Lee Roth slipped into Manhattan's Power Station studio to complete his Warner Bros. solo effort—great to see that Roth selected the incredible Billy Sheehan to handle bass duties . . . Don't miss the special sections on "Corporate Sponsorship" and "On The Road In The USA" in this issue of Billboard.

. . . But Lennon Opts For Amphitheater Tour Dates

BY ETHLIE ANN VARE

LOS ANGELES Julian Lennon has maintained a high profile in the U.S. since emerging late in 1984 with his Atlantic debut album, "Valotte." And with the release of his followup effort, "The Secret Value Of Daydreaming," the 23-year-old British singer's visibility in this country has never been more prominent.

"I do a lot of promotion over here," he says, "because I'm trying to be somebody in America. I go to radio stations, they come to me. I do everything—except in-stores. I don't think there's a need to do in-stores anymore."

During the past year, Lennon's manager, Dean Gordon—a contemporary of his client and a first-time manager—has even booked him on programs like "TV Bloopers And Practical Jokes."

Lennon clearly doesn't mind involving himself in publicity stunts that many artists would shun.

"I want to sell my image as a nice, fun person," he says. "I can take a joke; I'm not the serious type."

"The Secret Value Of Daydreaming"—written in the studio and produced by Phil Ramone—exhibits a lighter tone than "Valotte." Acoustic piano has been replaced with synthesizer, and the content is far less melancholy. The video for the single "Stick Around," directed by Jerry Kramer, is positively sprightly.

"I try to portray a little bit of fun once in a while," says Lennon, "even though I'm serious about my work. You have to find the right time to be serious and the right time to be stupid."

Lennon is gearing up for an eight-month world tour, booked by Mike Farrell at the Gotham-based ITG agency. U.S. dates begin in June. Says Lennon: "We're going to go for open-air venues, for amphitheatres. I don't want to be stuffed into a crummy little place."

Although Lennon is contracted to deliver two more Atlantic albums in the next two years, he says that his goal is not to achieve a long pop music career.

"I don't put myself in the class of rock'n'roll," he says. "I have lots of other intentions in the music industry. I write a lot of classical music, and I do all sorts of theme music. I'm into experimental music of all sorts. This is just a start to get me into the music business." He adds that he is eager to work on a film score, should he receive an offer.

The most difficult challenge for Lennon is to emerge from his father's shadow. He hopes that time will allow people to stop analyzing his every lyric and action as reflections of his heritage.

"I just can't think about that any more," he says. "I just try to do as good a job as I can. If people can't accept that, then at least I know I tried my best."

Talent in Action

AMY GRANT

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

EVEN A CONFIRMED atheist would have trouble finding fault with inspirational artist Amy Grant's performance here April 8 to an SRO crowd. Grant confined her proselytizing to one anecdote about the moment she was born again; the rest of the two-hour show was devoted to energetic rock'n'roll.

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

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

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

JEAN ROSENBLUTH

LOYD COLE & THE COMMOTIONS

TOMMY KEENE

The Palace, Los Angeles
Tickets: \$13.50

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

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

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

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

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

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

SAM SUTHERLAND



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

ROCKING DOPSIE & THE CAJUN TWISTERS

The Maple Leaf Bar, New Orleans
Tickets: \$4

WHILE ROCKING DOPSIE might not account for as many record sales as other zydeco contemporaries like Clifton Chenier and Rockin' Sydney, it's certainly not because his live performances lack drive or excitement.

A solid attraction on South Louisiana's "crawfish circuit" for over two decades, the Lafayette, La., vocalist/accordionist brought his own brand of rock'em, sock'em zydeco here March 28.

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

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

Known for fronting one of zydeco's hottest ensembles, this night's version of Dopsie's Cajun Twisters was no exception. Drummer Alton Rubin Jr. and David Rubin, his brother, served as the perfect raucous foil for their father's wailing accordion. Guitarists Paul Senegal and Sherman Robertson, both ex-Chenier sidemen, provided excellent support. Senegal's smooth rhythm work was especially tasty, while Robertson's piercing blues runs were accurate and riveting.

If the evening had a weak spot, it was Dopsie's hesitance to feature original material. While no zydeco musician would dare to claim that Chenier wasn't an influence, at times Dopsie's set resembled "Chenier's Greatest Hits." However, the self-penned "Zydeco Around The World" proved the perfect vehicle for Dopsie's simple but effective accordion style.

The audience, though, wasn't a bit concerned with the origins of Dopsie's music. The dance floor was packed for each and every song he and the Cajun Twisters played.

JEFF HANNUSCH

(Continued on page 23)

AB
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BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PETER ALLEN & THE ROCKETTES THE MANHATTAN RHYTHM KINGS	Radio City Music Hall New York City	March 29 April 6	\$1,336,210 \$35/\$30/\$25	42,321 58,740	Radio City Music Hall Prods.
JOHN COUGAR MELLENCAMP	The Forum Inglewood, Calif.	April 6-7	\$427,237 \$16.50/\$15	27,348 two sellouts	Avalon Attractions
THE GRATEFUL DEAD	Irvine Meadows Amphitheatre Laguna Hills, Calif.	April 12-13	\$408,226 \$16/\$15/\$11	28,242 30,000	Avalon Presents in association with Bill Graham Presents
PIMPINELA	Radio City Music Hall New York City	April 11-12	\$253,910 \$22.50/\$22	11,748 two sellouts	Radio City Music Hall Prods.
DAVID COPPERFIELD	Chicago Civic Opera House	April 11-13	\$250,791 \$21/\$16/\$8	13,835 20,940	Pace Theatrical Group
ALABAMA CHARLIE DANIELS BAND	The Arena St. Louis	April 4	\$248,692 \$17.50	14,211 17,772	Keith Fowler Promotions
STEVIE NICKS OPUS	The Summit Houston	April 11	\$210,816 \$16	13,890 17,050	Pace Concerts
OZZY OSBOURNE METALLICA	Richfield Coliseum Cleveland, Ohio	April 9	\$208,485 \$15	13,899 19,329	Belkin Prods.
ZZ TOP JIMMY BARNES	Hampton (Va.) Coliseum	April 6	\$204,030 \$15	13,602 sellout	Beaver Prods.
LUTHER VANDROSS STARPOINT ISLEY/JASPER/ISLEY	The Summit Houston	April 10	\$195,526 \$17.65	12,140 17,058	Stageright Prods.
HEART HONEYMOON SUITE	Met Center Bloomington, Minn.	April 11	\$193,229 \$14.50/\$13.50	13,826 14,000	Contemporary Prods.
JOHN COUGAR MELLENCAMP	Seattle (Wash.) Coliseum	April 13	\$191,440 \$16	11,965 sellout	Media One
ZZ TOP JIMMY BARNES	Charleston (W. Va.) Civic Center	April 4	\$190,365 \$15	12,691 sellout	Beaver Prods.
ZZ TOP JIMMY BARNES	Charlotte (N.C.) Coliseum	March 30	\$189,705 \$15	12,647 sellout	Beaver Prods.
ZZ TOP JIMMY BARNES	Carolina Coliseum Columbia, S.C.	March 29	\$178,830 \$15	12,162 sellout	Beaver Prods.
ALABAMA CHARLIE DANIELS BAND	Jacksonville (Fla.) Coliseum	April 11	\$170,292 \$17.50	9,731 sellout	Keith Fowler Promotions
ALABAMA CHARLIE DANIELS BAND	Kansas Coliseum Wichita	April 5	\$168,429 \$17.50	9,489 10,863	Keith Fowler Promotions
MILES DAVIS B.B. KING	Beacon Theater New York City	April 5-6	\$166,520 \$22.50/\$19.50	2,708 7,124	New Audiences
ZZ TOP JIMMY BARNES	Roanoke (Va.) Civic Center	April 2	\$162,600 \$15	10,840 sellout	Beaver Prods.
AMY GRANT RICH MULLINS	Cobo Arena Detroit	April 12	\$155,299 \$13.75/\$12.75	11,392 sellout	Brass Ring Prods.
LOVERBOY THE HOOTERS	The Forum Los Angeles	April 11	\$153,490 \$16.50/\$15	12,197 13,500	Avalon Attractions
THE OAK RIDGE BOYS THE JUDDS	Radio City Music Hall New York City	March 21-22	\$153,015 \$22.50/\$20	7,592 11,748	Radio City Music Hall Prods.
AEROSMITH TED NUGENT	Charlotte (N.C.) Coliseum	April 4	\$152,010 \$13.50	11,260 12,900	Beach Club Concerts
ALABAMA CHARLIE DANIELS BAND	Orange County Civic Center Orlando, Fla.	April 10	\$151,322 \$17.50	8,647 9,693	Keith Fowler Promotions
ALABAMA CHARLIE DANIELS BAND	Pensacola (Fla.) Civic Center	April 9	\$147,367 \$17.50	8,421 9,706	Keith Fowler Promotions
LUTHER VANDROSS STARPOINT ISLEY/JASPER/ISLEY	Carolina Coliseum Columbia, S.C.	April 6	\$147,262 \$16.50	9,225 12,000	Stageright Prods.
AEROSMITH TED NUGENT	Nashville (Tenn.) Municipal Auditorium	April 1	\$143,265 \$15	9,551 sellout	Sound Seventy Prods.
ALABAMA CHARLIE DANIELS BAND	Southern Illinois Univ. Carbondale, Ill.	April 3	\$136,675 \$17.50	7,810 9,924	Keith Fowler Promotions
ZZ TOP JIMMY BARNES	Centennial Hall Toledo, Ohio	April 12	\$135,810 \$15	9,213 sellout	Sunshine Promotions
LOVERBOY THE HOOTERS	Omaha (Neb.) Civic Auditorium	April 12	\$132,820 \$14.50	9,160 sellout	Beaver Prods.
JOHN COUGAR MELLENCAMP	Lawlor Events Center Reno	April 11	\$132,360 \$15	8,824 sellout	Bill Graham Presents
JOAN RIVERS CLINT HOLMES DAN RILEY	Syria Mosque Pittsburgh	April 5	\$127,361 \$17.75/\$16.75	7,445 two sellouts	DiCesare-Engler Prods.
HEART HONEYMOON SUITE	Peoria (Ill.) Civic Center	April 12	\$126,670 \$14.50/\$13.50	8,921 sellout	Contemporary Prods./Pace Concerts
JOHN COUGAR MELLENCAMP	San Diego (Calif.) Sports Arena	April 4	\$126,378 \$14.75	8,908 sellout	Fahn & Silva
DAVID COPPERFIELD	Place des Arts Montreal, Canada	April 5	\$125,864 (\$157,331 Canadian) \$22.50/\$17.50/\$14.50	8,132 8,835	Donald K. Donald
KENNY ROGERS B.J. THOMAS SAWYER BROWN	W.Va. Univ. Morgantown	April 10	\$125,200 \$16.50/\$14.50	8,005 14,361	North American Tours/In-House
HEART HONEYMOON SUITE	Dane County Memorial Coliseum Madison, Wis.	April 9	\$124,555 \$14.50	8,590 10,100	Stardate Prods.
HEART HONEYMOON SUITE	Carver Hawkeye Arena Univ. of Iowa Iowa City	April 13	\$122,278 \$14.50	8,668 sellout	Contemporary Prods./Pace Concerts
ALABAMA CHARLIE DANIELS BAND	Memorial Coliseum Hays, Kansas	April 6	\$121,747 \$17.50	6,957 sellout	Keith Fowler Promotions

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Dennis DeYoung Sings For Veterans Ex-Styx Star's New Album Tackles Memories

BY MOIRA McCORMICK

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

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

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

DeYoung's involvement with the veterans' cause does, however, extend further than his latest musical output. He is scheduled to play a benefit for the group May 10 at Chicago's showcase club, the Park West, as well as a concert following the city's veterans' parade June 13—which he's helping to organize.

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

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

bound Ryan").

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

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

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

best at ballads."

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

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

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

Absolutely Bowie

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

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

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

On the video side, Bowie is appearing in a clip from "Absolute



Beginners" (photo above), and will also be seen in clips for the "Labyrinth" theme and a second song from the film, "All Falls Down."

Cooder's 'Crossroads': Return To Blues Base

BY SAM SUTHERLAND

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

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

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

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

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

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

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

The movie employs atmospheric

'The script was pretty raw, but I decided to go with it. It was a real challenge'

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

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

A Santa Monica native, Cooder's involvement with film music actually predates the recent pop/movie trend by more than a decade, dating back to session work on composer Jack Nitzsche's score to "Performance." Unlike Nitzsche, Cooder says he's never been strapped with excessive pressure or budget restraints from the directors he's worked with.

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

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

A long string of critically acclaimed solo albums has shuffled American regional styles, Caribbean and Hawaiian music, Mexican-American border idioms, and Cooder's longtime loves, blues and gospel, into a personalized mix that has never captured a true commercial crossover. Now, Cooder's eclecticism is paying off.

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PUBLICATION JULY 1986
ADVERTISING DEADLINE JUNE 6

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Riviera Booking Rock

BY MOIRA McCORMICK

CHICAGO The 70-year old Riviera Theatre here, which reopened last September as a dance club after a three-year hiatus, is once again featuring live concerts by national acts.

The former vaudeville burlesque house (capacity 2,500) had hosted the likes of the Police, the Pretenders, and ABC through the '70s and early '80s, but closed its doors in 1982.

Shortly after new owner Sam Frontera reinstated the venue as a dance nightclub last year, he decided to begin booking label acts again.

The first date in the "Rockin' at the Riv" series was held on April 12, and featured the Cult and the Divin-

yls. According to club director Mike Balog, upcoming gigs include Robert Palmer, April 22; the Bangles and the Hoodoo Gurus, May 4; the Alarm, May 17; Siouxsie & the Banshees, May 24; and Tangerine Dream, June 15. Tickets average \$15.

Balog says shows are booked in-house by SAM Productions, assisted by Chicago-based concert promoters Jam Productions.

The Riviera is expected to host an average of four concerts per month, says Balog, who points out that its seating capacity makes it the logical next step for acts too big for the VIC Theater (capacity 1,200) and too small for the Aragon (capacity 5,000).

Veteran Ron Nevison's Phone Is Ringing Off The Hook Heart, Osbourne Push Producer To The Top

BY LINDA MOLESKI

NEW YORK Ron Nevison has become one of the recording industry's most sought-after producers. Two of his recent projects, Heart's self-titled album and Ozzy Osbourne's "The Ultimate Sin," have become the veteran acts' most successful releases to date.

Heart's album—which marks the group's debut on Capitol after a protracted association with Epic—not only topped the Billboard Top Pop Albums chart last December, but has remained in the top 10 for more than six months, spawning a string of hit singles.

Osbourne's release—for CBS

Associated Labels—is his highest-charting solo album to date. Its debut single, "Shot In The Dark," is the British rocker's first to crack the Hot 100.

Nevison is currently in the stu-

'You need to cross over into pop'

dio with the Canadian rock group Triumph and is scheduled to work with Night Ranger in June. He is also acting as executive producer on Survivor's forthcoming album and was responsible for two tracks on Joe Cocker's new album, titled "Cocker." Not surprisingly, he has been asked to produce both Heart and Osbourne again later this year.

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

By no means a newcomer to the business, Nevison's track record includes projects for artists like Jefferson Starship, the Babys, UFO, Dave Mason, and Thin Lizzy. In the early '70s, he engineered sessions for supergroups like the Who, Bad Company, the Rolling Stones, and Led Zeppelin, having started his career as a live sound man for Eric Clapton and Traffic.

Nevison views himself essential-

ly as a hard rock producer, but says, "You won't find me on Twisted Sister or Motley Crue. I'd consider working with other types of music, but I'd like to stick with [rock] because I've done it well in the past."

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

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

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

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

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

Talent in Action

MILES DAVIS
B.B. KING

Beacon Theatre, New York
Tickets: \$22.50, \$19.50

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

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

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

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

Davis might not have intended it



Miles Davis gets down during his co-headlining date at Manhattan's Beacon Theatre with B.B. King. (Photo: Chuck Pulin)

that way, but he seemed to be paying oblique homage to King, or at least acknowledging their common roots, when he played a long, languorous, and extremely plaintive slow blues early in his set. It was one of the highlights of the evening.

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

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

TOM RUSH
THE JUG BAND
AND SPECIAL GUESTS
Carnegie Hall, New York
Tickets: \$18.50-\$12.50

"WHY DO I make a career of sharing the stage with people who

steal the show?" asked Tom Rush during his nearly sold-out March 28 concert. A gentlemanly singer of introspective ballads and light, up-tempo rock, Rush is best known for introducing Joni Mitchell, James Taylor, and Jackson Browne. He now makes a life of managing, producing, and promoting other artists from his New Hampshire base, while maintaining his recording and performing career through modest efforts well-targeted at the graying temples of his core audience.

For this date—a celebration of Club 47, the Cambridge, Mass., bistro where he got his start 25 years ago—Rush shared the stage with a succession of show-stealers: Bill Morrissey, a croaky-voiced and good-humored New England folkie; Nanci Griffith, an Austin-based singer-strummer in the country-folk vein; the uplifting veterans Buskin and Batteau; and New York favorite Christine Lavin.

Rush followed with his own band and then cleared the stage for a "reunion" of the Jug Band, featuring five original members of the Jim Kweskin Jug Band, with John Sebastian added in Kweskin's stead.

Hearing the aggregation swing through six of its old-standard blues numbers—replete with kazoos, banjo, wash-tub bass, and the great Richard Greene on violin—was like a visit from an old friend. Other highlights: Lavin's all-too-short but incredibly appealing set and Rush's moving performance of his old dorm-room standard, "No Regrets."

Humor was the common thread in all this. I counted two Leonard Cohen jokes in the first 15 minutes. Missing, however, was the social consciousness of '60s folk. Nary a political word was heard. Instead, there were songs about softball, "Star Trek," ESPN, and sleeping away the winter.

But truly, the only complaint is that three hours is too little time for all this talent. Still, a delightful sampler. Rush plans to package this "Club 47" ensemble and take it on the road in a series of minitours that could cover major markets throughout the U.S. KEN SCHLAGER

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FOR WEEK ENDING APRIL 26, 1986

Billboard

TOP BLACK ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE
1	1	2	9	JANET JACKSON A&M SP-5106 (8.98) (CD) 2 weeks at No. One	CONTROL
2	2	1	20	SADE ▲ ² PORTRAIT FR 40263/EPIC (CD)	PROMISE
3	3	3	56	WHITNEY HOUSTON ▲ ⁴ ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
4	4	5	11	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
5	NEW ▶			PRINCE & THE REVOLUTION PAISLEY PARK 25395/WARNER BROS. (9.98)	PARADE
6	10	11	24	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98) (CD)	WORKIN' IT BACK
7	5	4	22	NEW EDITION ● MCA 5679 (8.98) (CD)	ALL FOR LOVE
8	7	7	50	ATLANTIC STARR ● A&M SP-5019 (8.98) (CD)	AS THE BAND TURNS
9	6	10	15	THE GAP BAND TOTAL EXPERIENCE TEL-5714/RCA (8.98)	GAP BAND VII
10	8	8	18	L.L. COOL J COLUMBIA BFC 42039 (CD)	RADIO
11	14	16	15	STEPHANIE MILLS MCA 5669 (8.98)	STEPHANIE MILLS
12	9	6	44	RENE & ANGELA MERCURY 824607-1M1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
13	13	15	49	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98) (CD)	ROCK ME TONIGHT
14	11	9	23	CHERRELLE TABU BF2 40094/EPIC	HIGH PRIORITY
15	15	18	14	COLONEL ABRAMS MCA 5683 (8.98)	COLONEL ABRAMS
16	12	12	28	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
17	17	13	13	FORCE M.D.'S WARNER BROS./TOMMY BOY TB 1010/WARNER BROS. (8.98)	CHILLIN'
18	19	27	6	FALCO ● A&M SP-5105 (8.98) (CD)	FALCO 3
19	28	44	3	ANITA BAKER ELEKTRA 60444 (8.98)	RAPTURE
20	24	24	23	THE JETS MCA 5667 (8.98)	THE JETS
21	18	14	24	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
22	22	29	7	VANITY MOTOWN 6167ML (8.98)	SKIN ON SKIN
23	23	32	5	GEORGE HOWARD TBA TB 210/PALO ALTO (8.98)	LOVE WILL FOLLOW
24	16	13	14	YARBROUGH & PEOPLES TOTAL EXPERIENCE TEL-5715/RCA (8.98)	GUILTY
25	26	26	6	JERMAINE JACKSON ARISTA AL-8277 (8.98) (CD)	PRECIOUS MOMENTS
26	21	21	36	STARPOINT ELEKTRA 60424 (8.98)	RESTLESS
27	25	25	40	ARETHA FRANKLIN ▲ ARISTA AL-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
28	20	19	26	ISLEY/JASPER/ISLEY CBS ASSOCIATED BF2 40118/EPIC	CARAVAN OF LOVE
29	27	22	19	DIONNE WARWICK ARISTA AL-8398 (8.98) (CD)	FRIENDS
30	NEW ▶			CA\$HFLOW ATLANTA ARTISTS 826028-1M1/POLYGRAM (8.98)	CA\$HFLOW
31	31	31	35	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
32	32	33	9	JUICY PRIVATE I BFZ 40098/EPIC	IT TAKES TWO
33	34	34	8	SOUNDTRACK QWEST 25389/WARNER BROS. (16.98) (CD)	THE COLOR PURPLE
34	33	30	20	EUGENE WILDE PHILLY WORLD 90490/MCA (8.98)	SERENADE
35	29	28	27	MORRIS DAY ● WARNER BROS. 25320 (8.98) (CD)	THE COLOR OF SUCCESS
36	35	35	5	TRAMAINE A&M SP-5110 (8.98)	THE SEARCH IS OVER
37	37	36	62	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
38	60	63	4	THE ROSE BROTHERS MUSCLE SHOALS SOUND MSS 2201/MALACO (8.98)	THE ROSE BROTHERS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	50	23	PATTI AUSTIN QWEST 25276/WARNER BROS. (8.98)	GETTIN' AWAY WITH MURDER
40	38	37	25	FULL FORCE COLUMBIA BFC 40117	FULL FORCE
41	40	40	22	BERNARD WRIGHT MANHATTAN 53014/CAPITOL (8.98)	MR. WRIGHT
42	36	23	11	SMOKEY ROBINSON TAMLA 6156TL/MOTOWN (8.98) (CD)	SMOKE SIGNALS
43	63	—	2	MICHAEL HENDERSON EMI-AMERICA ST-17181 (8.98)	BEDTIME STORIES
44	44	43	21	THE ISLEY BROTHERS WARNER BROS. 25347 (8.98)	MASTERPIECE
45	45	45	48	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
46	48	59	4	SHIRLEY MURDOCK ELEKTRA 60443 (8.98)	SHIRLEY MURDOCK
47	42	41	56	LUTHER VANDROSS ▲ EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE
48	58	—	2	SLY FOX CAPITOL ST-12367 (8.98)	LET'S GO ALL THE WAY
49	49	55	4	TOTAL CONTRAST LONDON 828002-1/POLYGRAM (8.98)	TOTAL CONTRAST
50	30	20	48	READY FOR THE WORLD ▲ MCA 5594 (8.98) (CD)	READY FOR THE WORLD
51	53	58	18	EVELYN "CHAMPAGNE" KING RCA AFL1-7015 (8.98)	A LONG TIME COMING
52	46	46	13	JOHNNIE TAYLOR MALACO 7431 (8.98)	WALL TO WALL
53	41	39	24	VAL YOUNG GORDY 6147GL/MOTOWN (8.98)	SEDUCTION
54	65	—	2	MAZARATI PAISLEY PARK 25368/WARNER BROS. (8.98)	MAZARATI
55	43	38	19	THE TEMPTATIONS GORDY 614GL/MOTOWN (8.98)	TOUCH ME
56	56	60	8	DAMON RENTIE TBA TB 212/PALO ALTO (8.98)	DESIGNATED HITTER
57	47	47	8	MANTRONIX SLEEPING BAG TLX 6 (6.98)	THE ALBUM
58	NEW ▶			GRANDMASTER FLASH ELEKTRA 60476 (8.98)	THE SOURCE
59	50	48	23	ROY AYERS COLUMBIA FC 40022	YOU MIGHT BE SURPRISED
60	54	56	55	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL
61	59	42	28	KURTIS BLOW MERCURY 826141-1/POLYGRAM (8.98)	AMERICA
62	51	51	32	SHEILA E. ● PAISLEY PARK 35317/WARNER BROS. (8.98) (CD)	ROMANCE 1600
63	61	62	4	WALLY BADAROU ISLAND 90495/ATLANTIC (8.98)	ECHOES
64	NEW ▶			ALEEM FEATURING LEROY BURGESS ATLANTIC 81622 (8.98)	CASUALLY FORMAL
65	NEW ▶			MARVIN GAYE TAMLA 6172 TL/MOTOWN (8.98)	MOTOWN REMEMBERS MARVIN GAYE
66	64	64	34	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
67	57	53	20	BOBBY BLAND MALACO MAL 7429 (8.98)	MEMBERS ONLY
68	55	57	7	JERMAINE STEWART ARISTA/10 AL-8395/ARISTA (8.98)	FRANTIC ROMANTIC
69	52	52	15	LUSHUS DAIM & THE PRETTY VAIN MOTOWN/CONCEITED 6150ML/MOTOWN (8.98)	MORE THAN YOU CAN HANDLE
70	66	54	37	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
71	62	61	8	MUSIC FROM BILL COSBY SHOW/GROVER WASHINGTON, JR. COLUMBIA FC 40270	HOUSE FULL OF LOVE
72	68	72	22	GRACE JONES MANHATTAN ISLAND 53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
73	72	67	62	RUN-D.M.C. ● PROFILE PRO 1205 (8.98) (CD)	KING OF ROCK
74	70	68	16	THE WINANS QWEST 25344/WARNER BROS. (8.98)	LET MY PEOPLE GO
75	67	49	26	TA MARA & THE SEEN A&M SP-5078 (6.98)	TA MARA & THE SEEN

○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.



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

Comedy LP Tops Charts

Stevens Returns With 'I Have Returned'

BY EDWARD MORRIS

NASHVILLE Novelty records were pretty hot items back in the '50s, but everybody knows they don't amount to much these days. Perhaps that explains why there was a collective gasp from the industry last month when Ray Stevens' anthology of inspired goofiness, "I Have Returned," chuckled its way to No. 1 on Billboard's Top Country Albums chart.

More surprising still are the sales Stevens has achieved since he committed himself wholly to the comedy idiom. According to his manager, Don Williams, Stevens' first album for MCA, "He Thinks He's Ray Stevens," has sold more than 400,000 copies, and "I Have Returned" hovers at the 300,000 mark.

"Mississippi Squirrel Revival," the 1984 single that relaunched

Stevens' flagging recording career, has sold about 380,000 copies, Williams says.

A key to all this activity appears to be the promotional stunts and corporate tie-ins dreamed up by the Media Group, the Nashville-based company in charge of Stevens' media relations.

In a national promotion for Stevens' Christmas single, "Santa Claus Is Watching You," the Me-

American Airlines, the Nashville Marriott, Hertz Rent-A-Car, Opryland, the Stockyards restaurant, and Sheen's Hair Group.

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

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

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

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

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

Stevens says his next MCA album will also be an all-comedy one.

'Live, I do a little bit of everything'

dia Group involved the Music Country Radio Network, which has nearly 90 affiliate stations, as well as 10 additional stations in various markets.

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

To build interest in Stevens' "The Haircut Song," the Media Group did market-by-market deals that promoted Stevens' personal appearances. The top promotion theme was "Fly To Nashville And Get Your Hair Cut With Ray Stevens," staged to correspond with concerts in Owensboro, Ky., and Oklahoma City.

Listeners to WBKR-FM Owensboro and KXXY-FM Oklahoma City could enter the grand-prize drawing by sending postcards to the stations or by filling out an entry blank at the concert sites. Corporate sponsors for the promotions included Allegheny Airlines,

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

NASHVILLE SCENE

This week's column was prepared by Edward Morris of Billboard's Nashville bureau.

AS AN IMAGE, "new traditionalists" doesn't sizzle the way "urban cowboy" did, but it's become the hottest term on Music Row today. The current Journal of Country Music, the scholarly voice of the Country Music Foundation, devotes its lead article to the art and commercial promise of Ricky Skaggs, Reba McEntire, George Strait, Dwight Yoakam, and diverse others who fall or are tossed into this elastic category.

As the interest quickens, award show results are being scanned to see which format's stock is up or

New traditionalists simmer with a different sort of sizzle

down and to decide whether enterprising record producers should rush to embrace the steel guitar or the synthesizer. And hypessters are trotting out all manner of litmus tests to demonstrate that this or that performer is really the anointed torch bearer for the old ways.

If all this hubbub translates into new media interest and higher record and ticket sales for country practitioners, it will have been very happy talk indeed. There certainly are reasons to hope that it might be a boost.

For instance, some magnificent country songs were sung unexceptionally in their first recorded time around. They are buried treasure just waiting for modern production techniques and good voices to dust them off and make them shine again. Maybe if there's enough back-to-basics talk, movers in the industry will turn to these classics, looking for something quaint, but finding something enduring.

Moreover, the outsider mystique emanating from such young hard-country artists as Yoakam, Randy Travis, and Patty Loveless may add a personality appeal that will multiply their already considerably musical talent.

When it all shakes out, though, the success of the "new traditionalists" will depend—as it always has in music—on high quality songs, singers, and production. When these elements combine, definitions and categories are pointless.

If there is a danger in all this celebration of the traditional it is that it may divert the industry from the necessary question: Does it sell? To all but the crassest accountant, new artists generate more excitement than veteran ones. But it is prudent to note that the today's biggest country seller continues to be Alabama, an act that has just racked up its eighth consecutive platinum album with one that is traditional country only in the accent imparted to its lyrics.

It may be too much to hope that we can begin with the music and let the categories take care of themselves. But it might be just crazy enough to work.

AND IN OTHER NEWS: Alabama's fifth June Jam, June 14, will star Willie Nelson, the Charlie Daniels Band, the Forester Sisters, Mel Tillis, and Gary Morris. Held in the group's hometown of Fort Payne, Ala., the event has so far raised more than \$1 million for regional charities. Tickets are \$15 each until May 1, when the price jumps to \$17.50.

Next month, Sugar Hill Records (the Durham, N.C., bluegrass and traditional label) will release its first two Compact Discs: "Down South" by Doc & Merle Watson, and "Old & In The Way" featuring Jerry Garcia, David Grisman, Peter Rowan, Vassar Clements, and John Kahn.

In honor of its famous hometown boy, Yazoo City, Miss., declared April 14 "Jerry Clower Day." And to keep the memory alive, the town named a stretch of Route 49E "Jerry Clower Boulevard." NBC-TV was on hand to chronicle the festivities.

Nashville artist Paul Harmon has designed a poster to celebrate last month's recording of an album of country music by the Nashville Symphony Orchestra. Like the album, copies of the poster will be sold to raise money for the symphony.

John Schneider has reaffirmed his commitment to a career in country music by moving to Nashville... Ricky Skaggs is set to guest on "The David Letterman Show" April 29... Exile will host a sock-hop for its fan club members June 8 (at the beginning of Fan Fair Week) at the Nashville's National Guard Armory... More than 50 stations have picked up the syndicated TV program "The Lady Is A Champ," a two-hour special starring Barbara Mandrell. The show is being offered by Gaylord Syndicom... Warner Bros. recording artist Randy Travis is now signed to World Class Talent for booking.

FOR WEEK ENDING APRIL 26, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED				NEW	TOTAL
130 REPORTERS				ADDS	ON
LEE GREENWOOD	HEARTS AREN'T MADE TO BREAK	MCA	43	102	
SOUTHERN PACIFIC	RENO BOUND	WARNER BROS	37	85	
T GRAHAM BROWN	I WISH I COULD HURT THAT WAY	CAPITOL	37	39	
GEORGE JONES	SOMEBODY WANTS ME OUT OF THE WAY	EPIC	29	50	
GLEN CAMPBELL	COWPOKE	ATLANTIC/AMERICA	27	36	

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

RETAIL BREAKOUTS				NUMBER
46 REPORTERS				REPORTING
WILLIE NELSON	LIVING IN THE PROMISELAND	COLUMBIA	22	
EDDIE RABBITT	REPETITIVE REGRET	RCA	21	
THE OAK RIDGE BOYS	JULIET	MCA	20	
JUDY RODMAN	UNTIL I MET YOU	MTM	9	
DWIGHT YOAKAM	HONKY TONK MAN	REPRISE	9	

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Capitol Records
is proud to welcome

DOBIE GRAY

to our distinguished family of
country artists.

His new album is

FROM WHERE I STAND

Featuring the single,

THAT'S ONE TO GROW ON

Produced by Harold "Bono" Shedd

ON HIGH QUALITY XDR CASSETTES
AND ALBUMS. FROM *Capitol*.

JOHNNY CASH AND WAYLON JENNINGS

...FROM "HIGHWAYMAN" TO "HEROES."

Despite a friendship that dates back nearly twenty years, Johnny Cash and Waylon Jennings rarely appeared on record together until last year's smash "Highwayman" album.

And they've never recorded an album of duets...until now! "Heroes" is what you get when two living legends combine forces.

Produced by Chips Moman, the whole nation will soon be cheering "Heroes."

It all begins with the first single, a landmark version of Rodney Crowell's "Even Cowgirls Get The Blues."



"HEROES" FC 40347. THE JOHNNY CASH/
WAYLON JENNINGS ALBUM
ON ♡ COLUMBIA RECORDS,
CASSETTES AND COMPACT DISCS.

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JAZZ BLUE NOTES

by Peter Keepnews

THE JAZZ FOR LIFE PROJECT, which, when it opened for business last year, touted itself as a sort of jazz answer to USA For Africa, is alive and well—although it's currently operating on a much more modest scale.

The non-profit organization, based in Ann Arbor, Mich., has not backed off from its plans to stage an all-star anti-hunger concert along the lines of Live Aid. But for now, says executive director **Louis Johnson**, Jazz For Life is focusing on the plight of poor children in the Ann Arbor area, emphasizing "local

A fund-raising organization decides to start small

dollars for local needs."

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

GOSPEL LECTERN

by Bob Darden

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

THE LYRICS IN "GOOD ADVICE" don't sound like those of a typical, evangelistic Southern Baptist band. This isn't surprising, since **James Ward** is one of the few contemporary Christian artists coming from a Reformed Presbyterian Church background.

"Lyrically," Ward says, "I think it's obvious that my background is more of a world view Christianity that identifies with God as the Lord of Creation and with all things subject to his domain. That means we are probably a little more free to go into the arts totally free of certain evangelistic criteria. A number of artists believe that music is only a tool to accomplish something else. I believe that music is a legitimate task in itself; that art needs no justification."

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

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

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

"For me, it is important for Christian artists to be thinking people, and be identified with thoughtful causes instead of just rabid soul winning to the exclusion of all else. I think that kind of approach has a great deal of evangelistic credibility in larger markets. Pagans don't like to see for Christians get out of their churches and challenge the basis of worldly systems, or have attention and intellectual credibility drawn to them.

"It worries me when Christian albums are air-



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

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

ALSO NOTED: The Jazz World Society, which publishes various jazz reference books, is now also offering jazz mailing lists in 14 different categories, ranging from artists and bands to service organizations and critics. The organization is making its current catalog of mailing lists available free of charge, and subscribers to the organization's mailing-list program will receive updated data on a monthly basis. For more information, contact the Jazz World Society at P.O. Box 777, Times Square Station, New York, N.Y. 10108 . . . **Nat Adderley**, **Gary Burton**, **Buddy DeFranco**, and **Ira Sullivan** were the stars of the Pensacola Jazz Fest, held last weekend in that Florida city. A number of local businesses helped underwrite the free outdoor event.



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

AS ALWAYS, THE Christian Artists' Music Seminar in the Rockies is shaping up to be a big gathering of the Christian clans. This year's seminar will be held July 27-August 2 at Estes Park, Colo., with more than 200 artists, speakers, clinicians, and musicians involved. There will be nightly concerts, seminars, workshops, showcases, technical conferences, interviews, press conferences—even a battle of the bands. Performers slated to appear include **Sandi Patti**, **Den-**

Ward values 'what' is said over 'how' it is said

Iece Williams, **Leslie Phillips**, **Bryan Duncan**, **Sheila Walsh**, **John Fischer**, and a host of others. For information call (805) 499-4306.

FROM ATLANTA COMES word that **Optec Industries** will develop a CD pressing facility which will focus its efforts only on contemporary Christian and gospel product. The company's press release promises fast turnaround on "even small to medium-sized orders." Call (404) 264-7063 for more information . . . "American Christian Countdown" has announced a tie-in with "Radio Caroline" in Europe that could bring 21 million more listeners to the popular music program. Call (518) 371-0808 for details about the weekly show . . . **Russ Taff** went back into the studio earlier this month with producer **Jack Joseph Puig** to work on the followup LP to his wildly popular "Medals" album. **Myrrh** records head **Lynn Nichols** will again serve as executive producer.

TOP JAZZ ALBUMS

THIS WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	59					
2	4	7				GEORGE HOWARD TBA TB 210/PALO ALTO LOVE WILL FOLLOW	
3	2	29				WYNTON MARSALIS COLUMBIA FC 40009 (CD) BLACK CODES (FROM THE UNDERGROUND)	
4	3	45				DAVE GRUSIN & LEE RITENOUR GRP 1015 (CD) HARLEQUIN	
5	5	39				THE MANHATTAN TRANSFER ATLANTIC 82166 VOCALESE	
6	8	17				PAUL WINTER LIVING MUSIC LMR 6 (CD) CANYON	
7	7	17				SADE ▲ ² PORTRAIT FR 40263/EPIC (CD) PROMISE	
8	9	15				VARIOUS ARTISTS GRP A-1023 GRP LIVE IN SESSION	
9	6	17				DAVID GRISMAN ZEBRA/ACOUSTIC ZEA 6153/MCA ACOUSTICITY	
10	11	23				HIROSHIMA EPIC BFE 39938 ANOTHER PLACE	
11	14	15				JOHN BLAKE GRAMAVISION 18-8501-1/POLYGRAM TWINKLING OF AN EYE	
12	10	21				DIANE SCHUUR GRP A-1022 (CD) SCHUUR THING	
13	13	47				MICHAEL FRANKS WARNER BROS. 25272 SKIN DIVE	
14	22	7				JOHN SCOFIELD GRAMAVISION 18-8508-1/POLYGRAM STILL WARM	
15	15	53				GEORGE HOWARD TBA TB 205/PALO ALTO DANCING IN THE SUN	
16	17	9				PERRI ZEBRA/MCA 5684/MCA CELEBRATE	
17	12	11				ROB MULLINS RMC 1005 SOULSCAPE	
18	27	3				CABO FRIO ZEBRA/MCA 5685/MCA RIGHT ON THE MONEY	
19	19	7				VARIOUS ARTISTS WINDHAM HILL WH-1048/A&M (CD) WINDHAM HILL RECORDS SAMPLER'86	
20	NEW					DAVID BENOIT SPINDELTOP STP-104 THIS SIDE UP	
21	20	178				GEORGE WINSTON ▲ WINDHAM HILL C-1025/A&M (CD) DECEMBER	
22	21	61				ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 39963 (CD) WHITE WINDS	
23	39	3				LARRY CARLTON MCA 5689 ALONE/BUT NEVER ALONE	
24	16	43				SPYRO GYRA MCA 5606 (CD) ALTERNATING CURRENTS	
25	25	9				MUSIC FROM BILL COSBY SHOW/GROVER WASHINGTON, JR. COLUMBIA FC 40270 A HOUSE FULL OF LOVE	
26	NEW					SKYWALK ZEBRA/MCA ZEB 5715/MCA THE BOHEMIANS	
27	26	65				DAVID SANBORN WARNER BROS 25150-1 STRAIGHT TO THE HEART	
28	28	7				ERROLL GARNER EMARCY 826224-1/POLYGRAM (CD) ERROLL GARNER PLAYS GERSHWIN & KERN	
29	29	7				O.T.B. BLUE NOTE BT 85118/CAPITOL OUT OF THE BLUE	
30	33	7				SOUNDTRACK QWEST 25389/WARNER BROS. (CD) THE COLOR PURPLE	
31	24	59				SADE ▲ PORTRAIT BFR 39581/EPIC (CD) DIAMOND LIFE	
32	30	88				GEORGE WINSTON ● WINDHAM HILL C 1012/A&M (CD) AUTUMN	
33	31	31				AL DIMEOLA MANHATTAN ST-53011/CAPITOL SOARING THROUGH A DREAM	
34	23	21				ROY AYERS COLUMBIA FC 40022 YOU MIGHT BE SURPRISED	
35	35	9				MCCOY TYNER/JACKIE MCLEAN BLUE NOTE BT 85102/CAPITOL IT'S ABOUT TIME	
36	38	3				BENNIE WALLACE BLUE NOTE BT 85107/CAPITOL TWILIGHT TIME	
37	37	37				AHMAD JAMAL ATLANTIC 81258-1-G DIGITAL WORKS	
38	36	49				SKYWALK ZEBRA/MCA ZEB 5680/MCA SILENT WITNESS	
39	NEW					HARVIE SWARTZ GRAMAVISION 18-8503-1/POLYGRAM URBAN EARTH	
40	18	23				MIKE MARSHALL/DAROL ANGER WINDHAM HILL WH-1043/A&M CHIARUSCURO	

▲ Albums with the greatest sales gains during last two weeks. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

Audio Can Profit From Better Use Of Video Programs Tackle Training Techniques

BY EARL PAIGE

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

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

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

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

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

ly on monitors in a sandwich manner.

"We recommend short bursts of high intensity, like 30-to-60-second TV commercials, with live action video related to a specific product. This is followed immediately by what I term negative footage for about 3 to 5 minutes where the sound rather than picture takes

'There is a lack of good visual focus'

over. A video poster, if you will, a still image of the album cover, may be a crawl of the contents. It must be sufficiently boring so that the viewer starts to shop."

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

Webster prefers multiple sequences of monitors "preferably 19-inch and ideally 25-inch, though I recognize the space problem of larger screens."

All this fits well with the dealer's

tendency to locate video rental units in the rear of the store, where customers have to pass through audio sections twice.

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

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

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



Camelot Fills In Blanks For BASF. Camelot Enterprises, parent company of the 178-store Camelot Music chain, receives BASF's 1985 Inventor's Award. It's the second time in the last three years that the chain has won the honor, which is presented for outstanding merchandising of blank audio and videotape. Pictured from left are Doug Hinchee, account executive for Astrokam; John Ziemba, BASF national sales director; Bill Rees, Camelot's vice president of marketing; Mike Stephenson, senior buyer of special products, Camelot; Rocco Rotolo, BASF regional manager; Aaron Krantz, president, Astrokam; and Don Sebusch, BASF district manager.

Grass Route

BY KIM FREEMAN

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

SST RECORDS always manages to make a lot of noise with individual releases by the likes of the **Minutemen**, **Black Flag** and the **Meat Puppets**. Now the label is making a lot of noise for itself with a series of pretty unusual marketing concepts. Most of them involve cassette versions of previously released and forthcoming albums—but all include extra songs that were available only on compilation albums or not at all. Price tags for these cassettes are the same as for albums.

Just shipped is the Minutemen's "My First Bells," a compilation of the band's first six releases. The tape version of Black Flag's "In My Head" and the cassette version of the band's live album "Who's Got The 10½" feature all 64 minutes of their concert.

Also coming on cassette is "The Seven-Inch Wonders Of The World," a package of every single SST has released so far. There, you'll find non-album tracks from **Husker Du** (now on Warner Bros.) and other roster stars. Another compilation on the way is "Program: Annihilator," a heavy metal teaser issued mostly as a promotional item. During the next few months, SST has ads scheduled in four metal magazines with coupons redeemable for a free cassette. SST's **Ray Farrell** says the freebies were designed to familiarize fans with SST's lesser-known metal acts.

Meanwhile, SST's new act **Gone**, a Black Flag offshoot, has put new meaning into the term "in-store appearances." The instrumental group is touring through August with Black Flag, and is making a point of doing as many in-store concerts as possible en route. Recently, **Gone** performed 25-minute sets at 10 Los Angeles retailers in one day. With SST alerting local radio and

newspapers to all of their in-store, miniconcerts, **Gone's** "Let's Get Real Gone For A Change" is selling rather well.

And finally, the L.A. label has its

first CD set for release in May. That's "The Blasting Concept, Vol. II," a compilation featuring most of the aforementioned bands.

Zed Is A Viable Alternative Shop Takes Punk To Profitability

BY JOHN SIPPEL

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

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

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

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

The turning-point came in the late

'70s when **Jed the Fish**, a DJ with the newly formed **KROQ-FM**, visited the store trying to establish a source for new music. "Michael made a deal to trade new music for shop spots, she says. "And it turned the public onto Zed."

Two years later, **John Clark** (and later **Sue Mink**) did a weekly 60-minute show on **KNAC-FM**, based on new records supplied by Zed.

By 1980, Zed had gotten into the black. One example of the growth can be seen in a record like the **Normals' "T.V. O.D.,"** which did more than 2,000 singles.

"We tracked groups down," she says. **Michael** remembers, "We used to call the bus station in a small Georgia town, where a member of the B-52s worked. They'd page him and we'd order a batch of 'Rock Lobster.' We introduced **Devo's 'Jocko Homo'** by buying it from them directly when they lived in Ohio. We also bought 'California Uber Alles' from the **Dead Kennedys** when they were breaking in San Francisco."

Zed, which moved into 1,800 square feet two years ago in July, does mail order with 4,000 customers located everywhere from Communist bloc countries to Australia. The shop produces a catalog of its singles, LPs and about 50 Compact Discs seasonally. Singles range from \$1.60 to \$3 and albums, including a small number of cassettes, are stickered from \$8 to \$10. Rare CDs go at about \$16.99. Zed also has about 100 hard-to-find music videos and concerts stickered between \$18
(Continued on page 41)



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BETTER USE OF VIDEO

(Continued from preceding page)

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

On the subject of basic in-store display, Webster identifies two basic mistakes. One is failure to place product in proximity to displays. The other is clutter.

Both problems are aggravated to

day because stores adding video and Compact Discs face severe space limitations.

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

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

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

"There is a lack of good visual focus. Junk piled haphazardly or tacked up on walls."

DSR's latest involvement with NARM was the production of the 13-1/2-minute video "Getting Your Art... And Music Together," which opened the previously mentioned merchandising seminar. Webster terms the video "very basic" and

says it will be available to member stores "at a low cost." It will also be used in more seminars that NARM is planning.

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

SHELF TALKER



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FOR WEEK ENDING APRIL 26, 1986

Billboard **TOP COMPACT DISCS**

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				POP			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE		
				LABEL & NUMBER/DISTRIBUTING LABEL			
1	2	2	32	WHITNEY HOUSTON ARISTA ARCD 8212	1 week at No. One	WHITNEY HOUSTON	
2	1	1	47	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS		
3	3	3	16	SADE PORTRAIT RK 40263/EPIC	PROMISE		
4	9	18	3	THE ROLLING STONES COLUMBIA CK 40250	DIRTY WORK		
5	4	5	48	PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED		
6	5	4	18	BARBRA STREISAND COLUMBIA CK40092	THE BROADWAY ALBUM		
7	8	7	12	HEART CAPITOL 46157	HEART		
8	6	6	27	JOHN COUGAR MELLENCAMP RIVA 824-865-2/POLYGRAM	SCARECROW		
9	7	8	16	MR. MISTER RCA PCD 1-7180	WELCOME TO THE REAL WORLD		
10	10	13	48	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON		
11	11	9	21	ZZ TOP WARNER BROS. 2-25342	AFTERBURNER		
12	12	11	15	THE CARS ELEKTRA 9-60464-2	GREATEST HITS		
13	13	12	35	CREEDEnce CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES		
14	14	10	48	BRUCE SPRINGSTEEN COLUMBIA CK 38653	BORN IN THE U.S.A.		
15	17	17	4	ROBERT PALMER ISLAND 2-90471/ATLANTIC	RIPTIDE		
16	16	21	6	INXS ATLANTIC 2-81277	LISTEN LIKE THIEVES		
17	15	14	39	STING A&M CD-3750	DREAM OF THE BLUE TURTLES		
18	20	—	2	BANGLES COLUMBIA CK40039	DIFFERENT LIGHT		
19	19	15	11	PETE TOWNSHEND ATLANTIC 2-904736	WHITE CITY A NOVEL		
20	18	20	23	STARSHIP RCA PCD 1-5488	KNEE DEEP IN HOOPLA		
21	23	25	5	FLIM & THE BB'S DMP 454	BIG NOTE		
22	22	16	25	STEVIE WONDER TAMLA 6134TD/MOTOWN	IN SQUARE CIRCLE		
23	29	—	2	THE OUTFIELD COLUMBIA CK40027	PLAY DEEP		
24	25	—	2	ALABAMA RCA PCD1-7170	GREATEST HITS		
25	26	19	48	SADE PORTRAIT RK-39581/EPIC	DIAMOND LIFE		
26	NEW ▶			OSZY OSBOURNE CBS ASSOCIATED RK 40026/EPIC	THE ULTIMATE SIN		
27	27	23	37	TALKING HEADS SIRE 2-25305/WARNER BROS.	LITTLE CREATURES		
28	30	—	2	ELTON JOHN GEFEN 2-24077/WARNER BROS.	ICE ON FIRE		
29	RE-ENTRY			ELVIS COSTELLO COLUMBIA CK 40101	THE BEST OF ELVIS COSTELLO		
30	24	22	23	SOUNDTRACK MCA 2-6150	MIAMI VICE		

				CLASSICAL			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST		
				LABEL & NUMBER/DISTRIBUTING LABEL			
1	1	1	48	AMADEUS SOUNDTRACK FANTASY WAM-1791	23 weeks at No. One	NEVILLE MARRINER	
2	5	6	12	BACHBUSTERS TELARC 80123	DON DORSEY		
3	3	3	48	BERNSTEIN: WEST SIDE STORY DG 415-253	TE KANAWA, CARRERAS (BERNSTEIN)		
4	2	2	48	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)		
5	4	4	48	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)		
6	6	5	26	BLUE SKIES LONDON 414-666	KIRI TE KANAWA (RIDDLE)		
7	7	7	48	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)		
8	9	9	48	TELARC SAMPLER #1 TELARC 80101	VARIOUS ARTISTS		
9	8	8	48	BEETHOVEN: SYMPHONY #9 DG 410-987	BERLIN PHILHARMONIC (KARAJAN)		
10	11	12	37	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)		
11	10	10	48	WEBBER: REQUIEM ANGEL CDC-47146	DOMINGO, BRIGHTMAN (MAAZEL)		
12	24	30	3	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)		
13	12	11	48	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244	NEVILLE MARRINER		
14	14	15	48	TELARC SAMPLER #2 TELARC 80102	VARIOUS ARTISTS		
15	13	13	14	PASSIONE LONDON 417-117	LUCIANO PAVAROTTI		
16	15	14	13	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)		
17	16	16	19	BARTOK: MIRACULOUS MANDARIN LONDON 411-894	DETROIT SYMPHONY (DORATI)		
18	18	18	48	BEETHOVEN: SYMPHONIES #5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)		
19	21	22	6	BEETHOVEN: SYMPHONIES 1 & 2 L'OISEAU LYRE 414-338	ACADEMY OF ANCIENT MUSIC (HOGWOOD)		
20	22	24	5	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ		
21	17	17	48	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY		
22	19	20	11	MORE MUSIC FROM AMADEUS FANTASY WAM 1205	NEVILLE MARRINER		
23	20	19	48	PACHBEL: CANON RCA RCD1-5468	PAILLARD CHAMBER ORCHESTRA		
24	23	21	48	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS MK-37846	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)		
25	25	23	27	BACH: BRANDENBURG CONCERTOS L'OISEAU LYRE 414-187	ACADEMY OF ANCIENT MUSIC (HOGWOOD)		
26	26	26	38	STRAUSSFEST TELARC 80098	CINCINNATI POPS (KUNZEL)		
27	27	25	48	GERSHWIN: RHAPSODY IN BLUE TELARC 80058	CINCINNATI POPS (KUNZEL)		
28	NEW ▶			WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116	CINCINNATI POPS (KUNZEL)		
29	28	28	4	SPIRITUALS PHILIPS 412-631	SIMON ESTES		
30	30	29	48	MOZART: REQUIEM L'OISEAU LYRE 411-712	ACADEMY OF ANCIENT MUSIC (HOGWOOD)		

New Releases

ALBUMS

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

POP/ROCK

MESSINGER, IAN
Hands Across The Night
LP West 1-25401/WEA/\$8.98
CA 4-25401/\$8.98

THE STYLE COUNCIL
Home & Abroad
LP Geffen GHS 24103/WEA/\$8.98
CA MS5 24103/\$8.98

COMEDY

MANDEL, HOWIE
Fits Like A Glove
LP Warner Bros. 1-25427/WEA/\$8.98
CA 4-25427/\$8.98

COUNTRY

BLUEGRASS CARDINALS
The Shining Path
LP Sugar Hill SH-3751/\$8.98
CA SHC-3751/\$8.98

NEW AGE

LARSEN, GREY
The Gathering
LP Sugar Hill SH/PS-1133/\$8.98
CA SH/PS-1133/\$8.98

SOUNDTRACK

VARIOUS ARTISTS
Blue City
Original Soundtrack
LP Warner Bros. 1-25386/\$9.98
CA 4-25386/\$9.98

COMPACT DISC

ANDERSON, LAURIE
Home Of The Brave
Original Soundtrack
CD Warner Bros. 2-25400/WEA/\$15.98

METHENY, PAT/ORNETTE COLEMAN
Song X
CD Geffen 2-24096/WEA/\$15.98

PRINCE & THE REVOLUTION
Parade
CD Paisley Park 2-25395/\$15.98

VAN HALEN
5150
CD Warner Bros. 2-25394/WEA/\$15.98

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036.

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.

FILMS

ACTS OF VIOLENCE
♥ Lightning Video 9045/\$59.95

THE ALCHEMIST
Robert Ginty, Lucinda Dooling
♥ Lightning Video 9920/\$79.95

A BLADE IN THE DARK
Andrea Occhipinti, Anny Papa, Fabiola Toledo
♥ Lightning Video 9549/\$69.95

CARRINGTON V.C.
David Niven, Margaret Leighton
♥ Monterey Home Video 133-890/IVE/\$39.95

CHARLIE AND THE GREAT BALLOON CHASE
Jack Albertson, Adrienne Barbeau, Slim Pickens
♥ Lightning Video 9046/\$59.95

COCAINE: ONE MAN'S SEDUCTION
Dennis Weaver, Karen Grassle, Pamela Bellwood
♥ USA Home Video 214-880/IVE/\$49.95

THE GREATEST MAN IN THE WORLD
Brad Davis, William Prince, John McMartin
♥ Monterey Home Video 130-889/IVE/\$24.95

HOPALONG CASSIDY: RIDERS OF THE DEADLINE
William Boyd, Andy Clyde
♥ Buena Vista Home Video 796/Walt Disney/\$39.95

HOPALONG CASSIDY: STRANGE GAMBLE
William Boyd, Andy Clyde, Rand Brooks
♥ Buena Vista Home Video 795/Walt Disney/\$39.95

HOUSE OF WHIPCORD
Barbara Markham, Patrick Barr
♥ Monterey Home Video 135-891/IVE/\$59.95

I KNOW WHY THE CAGED BIRD SINGS
Diahann Carroll, Ruby Dee, Esther Rolle
♥ USA Home Video 215-879/IVE/\$59.95

RAY "BOOM BOOM" MANCINI: MY KNOCKOUT WORKOUT
♥ USA Sports Video 213-550/IVE/\$29.95

MUTANT VIDEO (SIX STORIES)
James Belushi, Elizabeth Caldwell, Chris Bliss
♥ USA Home Video 211-655/IVE/\$19.95

PLAYGIRL ON THE AIR, II
Sybil Danning, Scott Peterson
♥ USA Home Video 213-883/IVE/\$39.95

POLICEWOMAN CENTERFOLD
Melody Anderson, Ed Marinaro
♥ USA Home Video 213-882/IVE/\$39.95

THE SPEED-READING HAND
Steve Moidel
♥ USA Home Video 211-881/IVE/\$19.95

SUPERCLASH 1985: NIGHT OF CHAMPIONS—ROUND ONE—(MONSTERS OF THE MAT)—VOL. 3

(Continued on next page)

BILLBOARD

SPOTLIGHT

MOVIE

TV &

THEATRICAL

SOUND-TRACKS

ISSUE DATE
JUNE 21

AD DEADLINE
MAY 27

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Strategy of major players...

to status of catalog sales...

to TOP 20 CHART:
Soundtracks of the '80's

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or any Billboard
Sales Office
worldwide

ON TARGET

by Mike Shalett

FOR MUCH OF 1985, the Street Pulse Group, under contract with Stiletto Management, conducted concert-audience surveys at Barry Manilow shows across the U.S.

The purpose was to determine the demographic composition of audiences attending Manilow concerts; to look at the sample in regard to radio listening, television viewing, and record purchasing; to find out how the members of our sample discovered that a Manilow concert was taking place; and to learn if they had attended any of his previous concerts.

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

Who attends a Manilow concert? If you guessed that his audience is mostly 35 years old or older, you'd be wrong! Nearly one-quarter of Manilow's audience is 22 years of age or younger. In fact, two-thirds are 35 years old or younger! The gender breakdown is 2 to 1, females to males.

The radio habits of the audience parallel the age demographics. When asked to identify their favorite radio station by call letters, which we later changed to format, 37.8% of the sample favored adult contemporary radio. Top 40 was the second favorite format, with 23.5% of the sample. Top 40 and AC were equally popular in the 17- to 26-year-old segment. Contemporary radio fell off in popularity in direct relation to older age, as one

might expect.

How do Manilow's concert fans see themselves in terms of their favorite type of music? Half of the sample said soft rock was their favorite. Notice the use of the word "rock." While 12.5% of the sample indicated adult contemporary as their favorite and another 11.6% said easy listening was, 54.4% said some form of rock was—either hard (6%), or soft (48.4%).

Manilow's concert audiences are well educated. Sixty-five percent of the sample members indicated that they had attended or graduated from college or graduate school. Newspapers were cited by a high

percentage of this segment of the sample as the means by which they found out about the concert.

Survey reveals some surprises about Manilow concert-goers

department stores were mentioned by 17.8% of the segment.

Two-thirds of the sample indicated that they had bought Manilow records in the past. This percentage was higher among females under the age of 40. When asked to list the specific records they owned, "Greatest Hits" was the title that scored the highest, with 67.7%. Of late, his record buyers have gotten younger. Nearly half of the fans who purchased "2 a.m. Paradise Cafe" were between 17-26 years of age, and 75% of the buyers of "Twenty Classic Hits" fit into that same segment. Because our research was conducted during the

summer and fall, we do not have any information on Manilow's latest release, his first on RCA.

Forty percent of cable subscribers among the sample population said they receive VH-1. The highest penetration was in the 17- to 26-year-old segment. The figures in that segment reached almost 50%. Three-quarters of all the people who receive VH-1 said they watch the channel.

Sixty percent of the viewers indicated that they watch three hours or less of VH-1 per week. Most-frequent viewers were females between 17-26, of whom 42.5% indicated that they watch four hours or more per week. Viewing took place between 4 p.m. and midnight 70% of the time. All this should bode well for Manilow, who has had great exposure—as well as serving as the subject of a promotional contest—on the channel.

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

Our information on Manilow shows that his audience is younger than one might expect, and because of that, its radio listening habits are different from what one might have guessed. The survey showed that Manilow's audience buys records and that his record-buying audience is getting younger. We learned that VH-1 can be effective with his audience and that there are people discovering him in concert who can be converted into longterm fans and record buyers. But how would we have known without asking?

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

For its primary retail survey technique, Street Pulse distributes packets containing questionnaires and product to 50 retail stores around the country. A packet is handed out randomly to a consumer immediately after he or she has paid for a purchase, and a \$2 coupon, good for the consumer's next purchase at the store, is the motivation for completing the questionnaire. The average survey incorporates more than 700 respondents, a sample equal to those used by Gallup or Roper in their polls on political issues.

L.A. Operation Is Largest U.S. 45's One-Stop American Pie Satisfies Oldies Appetite

LOS ANGELES When Wayne Volat set out to automate a retail shop's singles department four years ago, he put together an oldies-only store in West Los Angeles. This has turned into American Pie, probably the largest oldies 45 national one-stop operation in the U.S.

A former Nehi/Peaches singles chief, Volat has taken his unique 45s one-stop to the point that he now serves 225 stores in seven chains from his local warehouse and a new satellite in Atlanta.

American Pie stocks 7-inch oldies in both Georgia and here. Using his

computer base, Volat prints a revised catalog every six months that includes new singles when they are received. He feels, though, that his present stock of 4,500 titles constitutes every single available in the U.S.

A year ago, Volat started American Pie Records, an oldies-only label which thus far has released 11 singles, all licensed from Warner Special Products.

He's found that the major rub in releasing new singles is trying to get approval from the artist, label, and/or master owners. Another

problem he notes is trying to find certain "hot" independent labels that have vanished from the scene.

Accounts pay \$1.15 for singles, which are supplied in a custom, yellow manila envelope and carrying sleeve. Stores stock the singles in regular 45 fixturing.

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

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

JOHN SIPPEL



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

NEW RELEASES

(Continued from preceding page)

Sgt. Slaughter, Midgets World Championship

▲♥ USA Sports Video 213-897/IVE/\$39.95

SUPERCLASH 1985: NIGHT OF CHAMPIONS—ROUND TWO—(MONSTERS OF THE MAT)—VOL. 4

Sgt. Slaughter, Mil Mascaras, Kerry Von Erich

▲♥ USA Sports Video 213-898/IVE/\$39.95

TIGER JOE

David Warbeck, Alan Collins, Annie Belle

▲♥ Lightning Video 9555/\$69.95

YOUNG LADY CHATTERLEY II

Sybil Danning, Adam West, Harlee

McBride

▲♥ Lightning Video 9567/\$69.95

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 Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036.

ZED RECORDS

(Continued from page 38)

and \$50.

Alternative merchandise is the difference, literally, between Zed and any of its imitators. The Zampellis actually print and distribute buttons and four-inch-square paper

stickers. They stock 700 different badges, 200 of which are made at the shop. Out of more than 400 stickers carried, 100 are made in-house. In wall racks, more than 100 posters are displayed, ranging in

price from \$3.50 to \$12. More than 125 primarily punk T-shirts are offered at \$7 each.

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

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

FOR WEEK ENDING APRIL 26, 1986

Billboard TOP COMPUTER SOFTWARE

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
ENTERTAINMENT	1	1	25	ULTIMA IV QUEST OF THE AVATAR	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•	•					
	2	2	7	HARDBALL	Accolade	Baseball Game	•		•							
	3	7	25	SILENT SERVICE	MicroProse	Submarine Simulation Game	•	•	•	•						
	4	3	52	GATO	Spectrum HoloByte Inc.	Strategic Game	•			•	•					
	5	15	60	F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.	•	•	•	•						
	6	5	120	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•							
	7	8	9	THE BARD'S TALE	Electronic Arts	Fantasy Role-Playing Game	•		•							
	8	6	11	KUNG FU MASTER	Data East	Action Arcade Game	•		•							
	9	14	15	KARATE CHAMP	Data East	Action Arcade Game	•		•							
	10	19	3	PSI-5 TRADING COMPANY	Accolade Software	Action Adventure Game	•		•							
	11	16	13	FLIGHT SIMULATOR SCENERY DISKS	Sublogic	Additional scenery disks for use with Flight Simulator games.	•	•	•							
	12	NEW ▶		ACRO JET	MicroProse	Advanced Flight Simulator	•		•	•						
	13	9	33	JET	Sublogic	Flight Simulation	•	•	•							
	14	13	29	HACKER	Activision	Mystery Adventure Game	•	•	•	•						
	15	12	7	ALTER EGO	Activision	Role-Playing Game	•		•		•					
	16	18	7	BATTLE OF ANTIETAN	SSI	Simulation Game	•	•	•							
	17	10	15	ALTERNATE REALITY	Datasoft	Adventure Game	•	•	•							
	18	17	58	KARATEKA	Broderbund	Action Arcade Game.	•	•	•							
	19	4	128	FLIGHT SIMULATOR	Microsoft	Simulation Package				•	•					
	20	11	31	WINTER GAMES	Epyx	Arcade Style Sports Game	•		•							

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

BY GEOFF MAYFIELD

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

The 630-store Adventureland Video franchise, during its second annual convention here April 7-11,

'Customer service is so nonexistent today, a little effort will stand out'

proved that the personal touch isn't the sole province of mom and pop independents.

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

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

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

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

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

After numerous tips about organization and planning, Smith said that "three basic emotions . . . motivate us to do everything we do." He

said the lowest motivator is fear, characterized by a "I have to do it" response, and the next emotion is duty, which creates an "I ought to" response. Smith said that people who "love" their work approach tasks with an "I want to" attitude, and said that "it's easier to manage from love than fear."

Although Adventureland Video's staffers are confident in their time-tested systems, their family-oriented marketing approach, the cluster penetration they enjoy in many geographic areas and the visibility they enjoy through quarterly, nation-

(Continued on next page)



Fuji Video Scores With Baseball. The Fuji blimp now sports the logo of major league baseball, the result of a corporate sponsorship agreement that makes Fuji the league's official videotape and film sponsor. Baseball commissioner Peter Ueberroth and Fuji executive VP Bernie Yasunaga announced that the link will lead to fund-raising events on behalf of Boys Clubs of America.

FOR WEEK ENDING APRIL 26, 1986

Billboard

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.				Year of Release	Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	
1	1	30	PINOCCHIO ♦	Walt Disney Home Video 239	1940 29.95
2	2	30	DUMBO ▲ ♦	Walt Disney Home Video 24	1941 29.95
3	3	25	ROBIN HOOD ♦	Walt Disney Home Video 228	1973 29.95
4	9	26	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985 19.98
5	4	2	SESAME STREET PRESENTS: FOLLOW THAT BIRD	Warner Bros. Inc. Warner Home Video 11522	1985 79.95
6	6	7	HUGGA BUNCH	Children's Video Library Vestron 1513	1985 29.95
7	13	21	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977 29.95
8	15	30	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983 29.95
9	5	30	THE CARE BEARS MOVIE ▲ ♦	Samuel Goldwyn Vestron 5082	1985 24.95
10	11	2	RAINBOW BRITE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985 79.95
11	25	18	THUNDERCATS-EXODUS	Family Home Entertainment F3135	1985 24.95
12	14	2	THE SWORD IN THE STONE	Walt Disney Home Video 229	1963 79.98
13	10	6	VIDEO-A-LONG MICKEY'S DISCOVERY SERIES	Walt Disney Home Video 335	1986 14.95
14	19	5	VELVETEEN RABBIT	Family Home Entertainment F1173	1985 14.95
15	21	27	DAFFY DUCK: THE NUTTINESS CONTINUES . . . ●	Warner Bros. Inc. Warner Home Video 11505	1985 19.98
16	12	7	VIDEO-A-LONG THE DISNEY CLASSICS	Walt Disney Home Video 337	1986 14.95
17	8	6	RAINBOW BRITE III-THE BEGINNING OF RAINBOW LAND	Children's Video Library Vestron 1523	1985 29.95
18	7	30	THE TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985 24.95
19	NEW ▶		DISNEY'S GREATEST LULLABIES VOLUME 1	Walt Disney Home Video 268	1986 19.95
20	16	6	VIDEO-A-LONG WINNIE THE POOH	Walt Disney Home Video 336	1986 14.95
21	20	13	SHE-RA, PRINCESS OF POWER VOL. II	Magic Window 6-20506	1985 24.95
22	23	30	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE ♦	Children's Video Library Vestron 1508	1985 29.95
23	17	3	THUNDERCATS: SPITTING IMAGE	Family Home Entertainment F1168	1985 14.95
24	22	4	G.I. JOE: THE FUNHOUSE	Family Home Entertainment F1164	1985 14.95
25	18	3	THUNDERCATS: TROUBLE WITH TIME	Family Home Entertainment F1169	1985 14.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ♦ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.

Things Calm Down For Pair After Minn. Adult Brouhaha

BY EARL PAIGE

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

The Deerings' ordeal began last fall "when this letter arrived from the Kandiyohi County Attorney." The notice from Michael Lynch, one of several sent to stores in Wilmar, a town of 15,000 people, said, "You may be distributing obscene material." Lynch enclosed a copy of Minnesota statute 617.241 which contains a penalty of \$10,000 for the first offense.

The Deerings saw an irony that has become a familiar pattern for veteran video specialty dealers currently being pressed on the X-rated issue. After the Wilmar churches rallied against such fare, adult video business in that town boomed. He says, "It was 7% of our business on 50 pieces and since October it's gone up to 18%."

Deering, an ex-Marine and father of three children, says he has

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

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

Deering says his stores make adult titles available simply because people want and enjoy them. "We're just simple people up here," says Deering. "Our customers are farmers. There is a 'live and let live' attitude up here." Adult titles are carried in his two Hutchinson stores, in Marshall, and Cottonwood, in an affiliate store and in two of four conve-

(Continued on page 45)

CUSTOMER SERVICE

(Continued from preceding page)

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

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

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

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

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

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

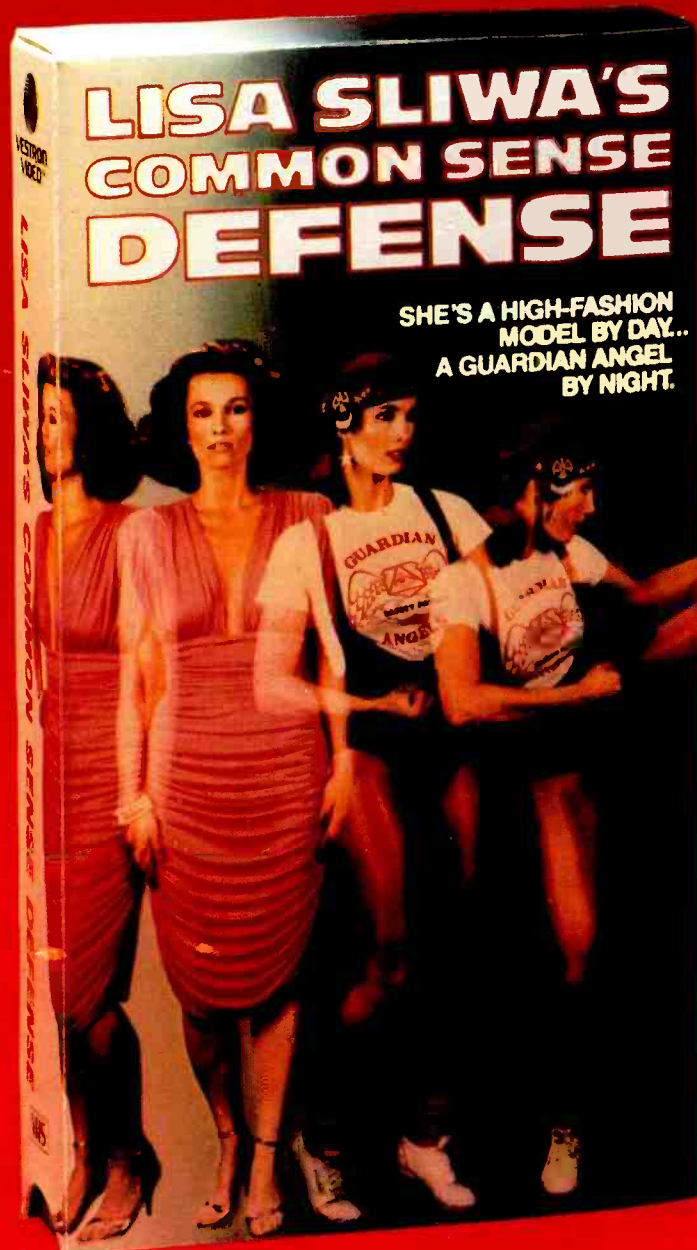
Tacy also emphasized tact and self-control, noting that if a customer wants to return a \$30 movie—whether the store maintains the return is justified or not—it's a worthwhile gesture: "It's worth \$30 to not lose that customer and his friends."

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

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

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\$29⁹⁵
U.S. Suggested
Retail Price



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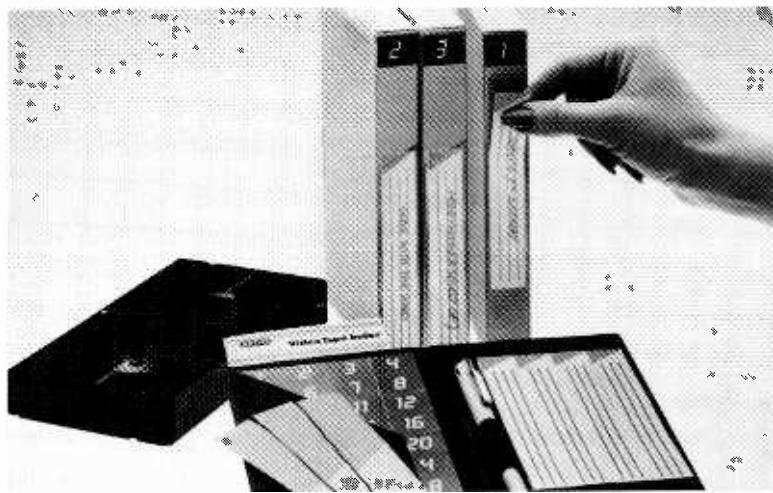
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Creative Marketing Company of the Year
(as voted by the readers of VIDEO INSIDER)

ideo retailing



Sima's "Video TitleTabs" kit, index, and optional expansion sets make it easy for video enthusiasts to organize their tape libraries.

Video Plus

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

Sima Products (312/286-2333) is offering a videotape labeling system called "Video TitleTabs." The set's grey vinyl tab pockets stick to the spine of each tape carton. Owners can enter identification information on disposable paper tabs that can be slipped in and out of the pockets. Two sets of adhesive numbers are included with the Title-Tabs, one for the carton and the other for the corresponding videotape.

Suggested to retail at \$9.95, the kit contains 20 adhesive vinyl tab pockets, a pad of 80 disposable Title-Tabs, two sets of adhesive numerals from 1 to 20, a videotape index, and a pen. Two expansion kits are also available: one retailing for \$1.49 offers adhesive number sets from 21 through 100; the other contains extra pockets and tabs, for \$3.95.

"The Artisan Collection" of home entertainment furniture from Bush Industries (800/228-2874; 800/248-2874 in New York) includes a home entertainment center, two video cabinets, a TV/VCR cart, and a TV cart, with suggested retail prices on these items ranging from \$79.95 for

the TV cart to \$399.95 for the entertainment center. The pieces are characterized by rounded edges, hand-stained and chiseled accent lines, and silk screen patterns on the glass doors. The units are made of oak solids and laminates.

AOC International (816/842-7060) has introduced its Model C9163M, a 19-inch color television set housed in a cube-shaped ebony cabinet to give it a high-tech, monitor-style look. Its features include on-screen channel and time display and tuning to 139 channels. It also offers random access tuning and remote control with pads for power, volume, channel, mute mode, time, and numerical keys (0-9). Retail price is \$395. AOC has 13-inch and 25-inch models available, too.

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

FOR WEEK ENDING APRIL 26, 1986

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	1	7		RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG
2	3	6		SILVERADO	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13
3	2	13		PRIZZI'S HONOR ▲	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
4	8	3		THE GOONIES	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG
5	5	6		PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG
6	4	11		RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R
7	7	6		NATIONAL LAMPOON'S EUROPEAN VACATION ▲	Warner Bros. Inc. Warner Home Video 11521	Chevy Chase Beverly D'Angelo	1985	PG-13
8	6	13		MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13
9	17	2		COMMANDO	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R
10	9	11		ST. ELMO'S FIRE ▲	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R
11	16	2		FRIGHT NIGHT	RCA/Columbia Pictures Home Video 6-20562	Chris Sarandon Roddy McDowall	1985	R
12	11	10		TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG
13	13	6		SUMMER RENTAL	Paramount Pictures Paramount Home Video 6604	John Candy Richard Crenna	1985	PG
14	12	3		YEAR OF THE DRAGON	MGM/UA Home Video 800713	Mickey Rourke John Lone	1985	R
15	10	9		WEIRD SCIENCE ▲	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13
16	15	7		VOLUNTEERS ▲	Thorn/EMI/HBO Video TVA2983	Tom Hanks John Candy	1985	R
17	NEW ▶			SILVER BULLET	Paramount Pictures Paramount Home Video 1827	Gary Busey Everett McGill	1985	R
18	18	6		REAL GENIUS	Tri-Star Pictures RCA/Columbia Home Video 6-20568	Val Kilmer Gabe Jarret	1985	PG
19	14	12		MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	PG-13
20	NEW ▶			KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R
21	35	3		BETTER OFF DEAD	Key Video 7083	John Cusack Amanda Wyss	1985	PG
22	19	24		BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
23	22	16		PALE RIDER ▲	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R
24	20	20		GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG
25	27	2		THE BRIDE	RCA/Columbia Pictures Home Video 6-20569	Sting Jennifer Beals	1985	PG-13
26	NEW ▶			COMPROMISING POSITIONS	Paramount Pictures Paramount Home Video 1928	Susan Sarandon Raul Julia	1985	R
27	26	2		RE-ANIMATOR	Empire Pictures Vestron 5114	Jeffrey Combs Bruce Abbott	1985	NR
28	24	25		GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG
29	25	29		AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG
30	21	11		MY SCIENCE PROJECT	Touchstone Films Touchstone Home Video 360	John Stockwell Danielle von Zerneck	1985	PG
31	28	2		PLENTY	Thorn/EMI/HBO Video TVA3394	Meryl Streep Sting	1985	R
32	29	21		THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R
33	31	29		THE BREAKFAST CLUB ▲ ♦	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R
34	23	18		FLETCH ▲ ♦	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG
35	30	9		CREATOR ●	Thorn/EMI/HBO Video TVA2999	Peter O'Toole Mariel Hemingway	1985	R
36	32	9		THE MAN WITH ONE RED SHOE	CBS-Fox Video 1477	Tom Hanks	1985	PG
37	33	22		BREWSTER'S MILLIONS ▲ ♦	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG
38	34	2		TRANSYLVANIA 6-5000	New World Pictures New World Video 8515	Jeff Goldblum Ed Begley Jr.	1985	PG
39	37	8		THE COCA-COLA KID ●	Film Gallery Vestron 5099	Eric Roberts	1985	R
40	38	14		BERRY GORDY'S THE LAST DRAGON	CBS-Fox Video 6294	Taimak Vanity	1985	PG-13

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Uncharted Sees



125,000 150,000 175,000 200,000

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

MINN. ADULT BROUHAHA
(Continued from page 42)

nience stores that the company racks.

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

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

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

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

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

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

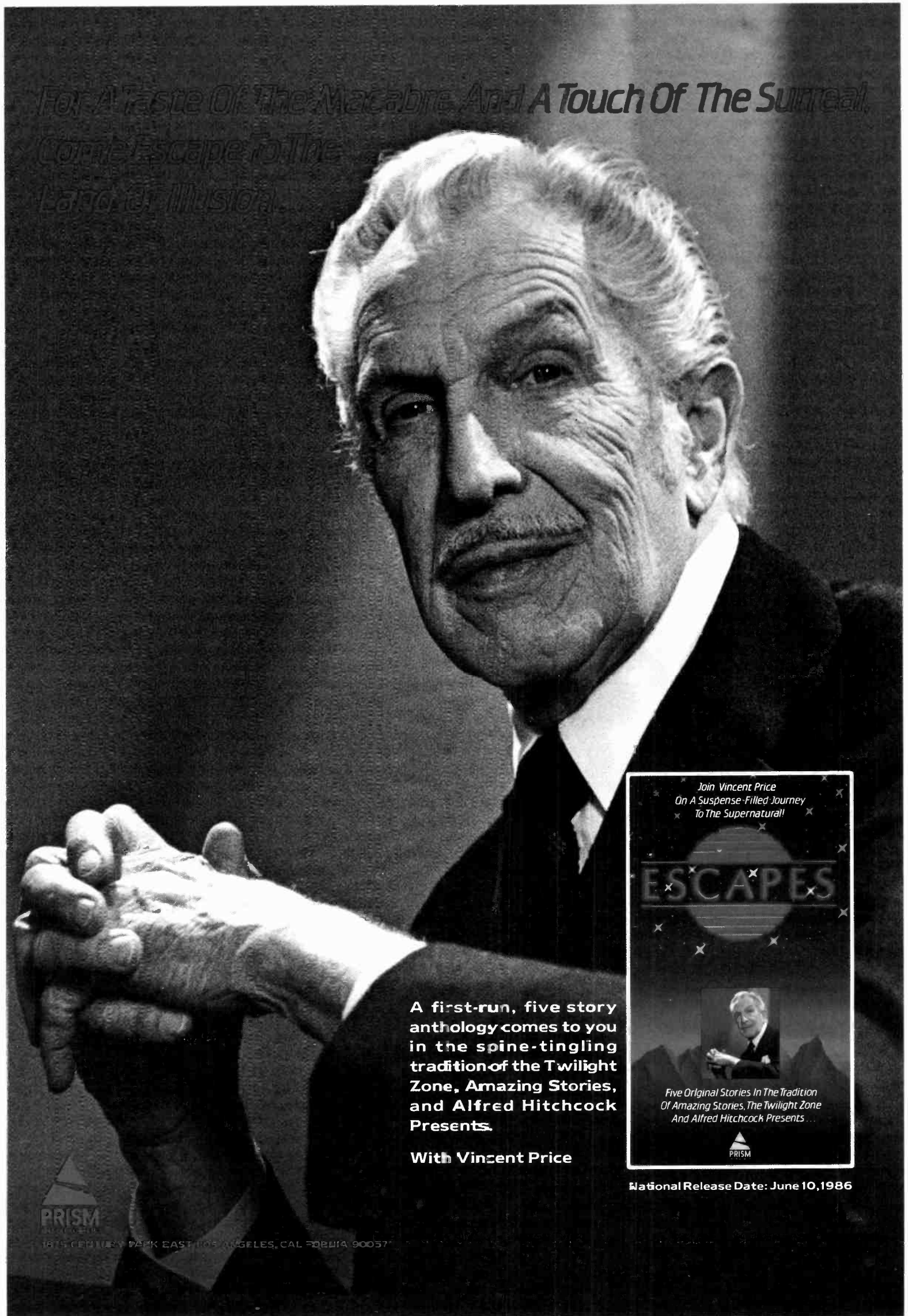
In one editorial opinion, Linda voiced a concern widely held by video store operators. "The issue is not 'porn'—it is censorship." She asserts 'G- to-R' rated videocassettes have also been targeted. Even the public service oriented "Strong Kids, Safe Kids," a video that seeks to address the national problem of missing children, has been singled out for the inclusion of frank material, she notes.

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

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

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


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



*For A Taste Of The Macabre And A Touch Of The Surreal
Come Escape To The
Land Of Illusion*

Join Vincent Price
On A Suspense-Filled Journey
To The Supernatural!

ESCAPES



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Of Amazing Stories, The Twilight Zone
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anthology comes to you
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Zone, Amazing Stories,
and Alfred Hitchcock
Presents.**

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BILLBOARD'S CES SHOW ISSUE!

ISSUE DATE JUNE 7
CES AD CLOSING MAY 13
ISSUE CLOSING MAY 23



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

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NEW HARDWARE COVERAGE TO INCREASE SOFTWARE SALES!

CORPORATE

SPONSORSHIP

By ANCIL DAVIS

In the 1930s "Twice As Much For A Nickel" was heard on a million jukeboxes across the country, underscoring an ad campaign for a soft drink company in much the same way "I'd Like To Teach The World To Sing" would for a competitor in the '60s. The arrival of the '80s set the stage for Michael Jackson and Julio Iglesias to sing the praises of colas on radio, television and in concert, indicating the start of a very

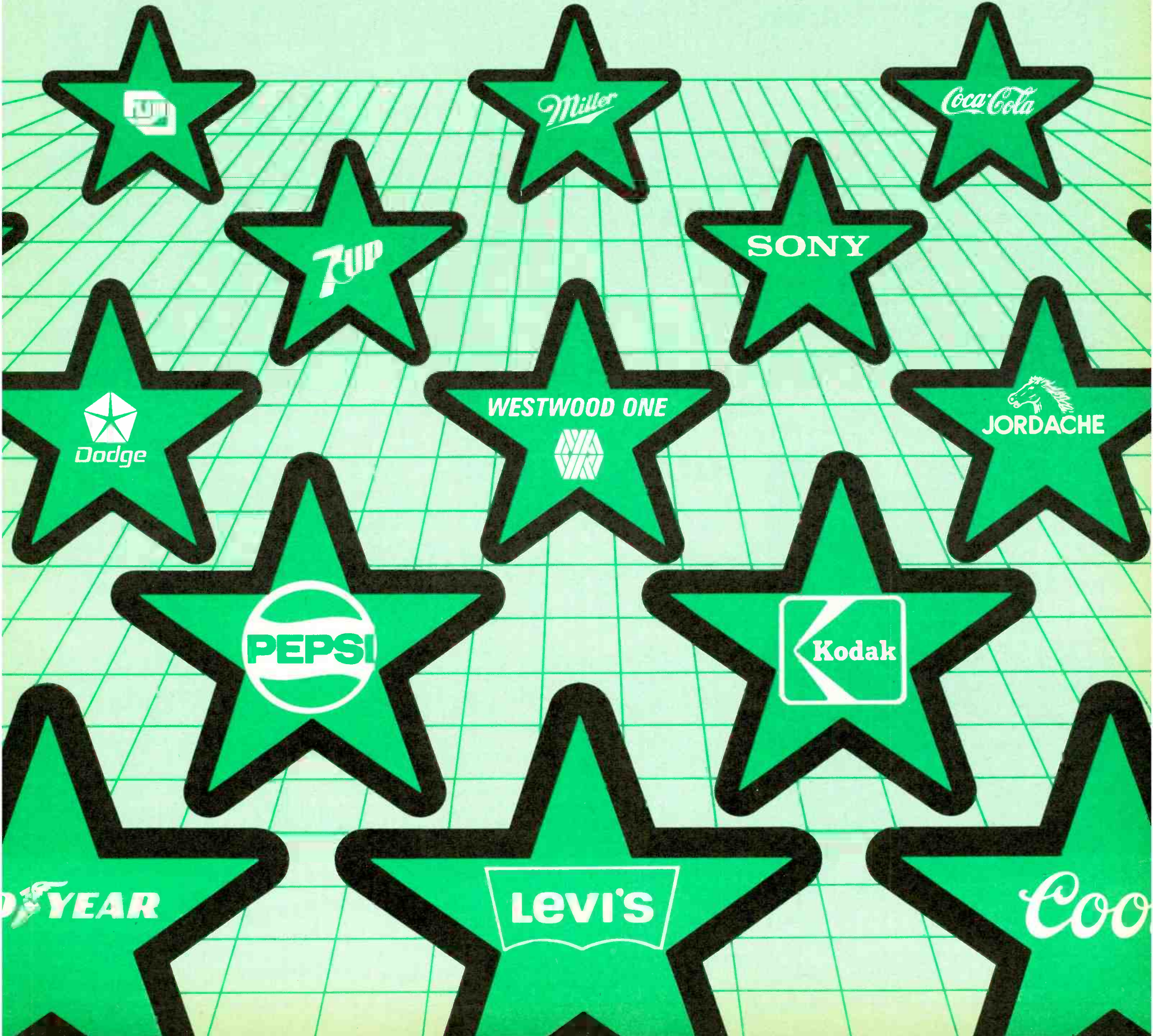
lucrative marriage between the music industry and Madison Avenue.

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

was afraid of being branded "commercial" by its rebellious supporters.

This atmosphere was destined to change because of several factors that came into play in the late '70s. The first was the record industry slump, which saw devastating cutbacks for concert touring. Another was the gradual shift in audience demographics, which led

(Continued on page C-10)



CORPORATE
SPONSORSHIP

CORPORATE
SPONSORSHIP

CORPORATE
SPONSORSHIP

Image Association And Obligations Top Priorities Artists And Managers Weigh Gains And Losses Five Years After First Wave Of Sponsorship

By MELINDA NEWMAN

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

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

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

Such is the rule for most artists. Though money is a factor, a product's image and the act's obligations are

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

'It's not like the entertainment business has an understanding of Corporate America either. A deal is not good if it's one way, and we have to make sure the deal pays off for the sponsor. You have to have a really strong appreciation of their marketing strategy.'

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

night." After turning down several more lucrative offers, Foreigner accepted a six-figure amount from Westwood One and Coke and Sprite. Ultimately, the arrangement was so satisfying that Foreigner's Rick Willis is now a talent consultant for Westwood One.

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

(Continued on page C-7)

Increased Sales No Quick Measure of Success

Sponsors Track Trail Of Intangible Benefits From Product Enhancement To Stronger Local/National Promotions

By MOIRA McCORMICK

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

There really aren't any concrete methods by which sponsorship's effectiveness can be measured. Most companies involved in music partnerships deem them successful, but admit that trying to calculate that success in terms of increased sales is futile.

Those who do find tour/venue/concert series sponsorship worthwhile often view benefits in terms of intangibles: brand awareness, media exposure, positioning, general image enhancement. Says Charlene Curry, national advertising manager of Pontiac, whose Fiero model sponsored Hall & Oates' tour last year, "Obviously, people who go to concerts aren't all in the car-

buying market. But hopefully, we established a consideration level; a connection was made that might pay off down the road.

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

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

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

(Continued on page C-7)



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



the two top priorities, according to artists and managers. "We were looking for as little, or no, obligation as

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

Moira McCormick is Billboard's correspondent in Chicago.

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COOLER PRESENT RADIO NETWORKS

Stevie Nicks

ROCK A LITTLE TOUR '86

From the radio to the road: The Westwood One Radio Networks and Sun Country Cooler proudly announce the co-sponsorship of Stevie Nicks' 1986 U.S. Tour. With the kickoff concert set for Friday, April 11 in Houston, Texas, Westwood One will be on hand throughout providing unprecedented tour support, including special tour updates plus an hour-long music and interview profile of Stevie Nicks to be made available to radio stations on a city-by-city basis prior to each concert. As the only major broadcast medium to sponsor major rock tours, Westwood One brings together the elements needed to maximize and enhance national network media advertising — radio, advertisers and touring artists. For innovation and entertainment, it's Westwood One...and only!





Over 70,000 attended the FarmAid concert.

A Billboard Spotlight

Live Aid, FarmAid, Hands Across America Superevents And Mega-Audiences

By HILLARY CLAY HICKS

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

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

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

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

'Communications will never be the same!'

America, Hughes Telecommunications, Group W Satellite Communications, and others.

"It doesn't take a genius to know that we should

Hillary Clay Hicks is a freelance writer based in Burbank, Calif.

help those less fortunate than ourselves," says Ken Ross, chief spokesman for Pepsi-Cola U.S.A. "We chose not to exploit our involvement because we felt world hunger was an issue that demanded attention." Pepsi's advertising time on the Live Aid broadcasts (MTV/ABC-TV and some 150 stations via ad-hoc network) was used to air a special public service spot, in which Pepsi president Roger Enrico pleaded for contri-

(Continued on page C-9)

Clearer Guidelines Open New Channel Of Opportunity Corporate-Sponsored Music Videos: Still Searching For An Artful Balance Of Music And Sell

By ETHLIE ANN VARE

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

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

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

"Four years ago, we were working with beer companies, getting product placement in music videos," says Jay Coleman, president of Rockbill. "MTV was rather lax: if we provided beer for a shoot and a few thousand dollars in production subsidy, the beer can would pop up occasionally. We had Bud visibility in Huey Lewis



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

and .38 Special, Miller in Triumph." Soon, MTV and other major outlets realized that their commercial time was worth more than that. Corporations had to become more careful in their use of music video.

"I worked one of the first corporate-sponsored videos that I know of," says video marketing representative Celia Hirschman, of Los Angeles-based Vis-Ability. "That was Coca-Cola/Murjani, and I have worked a couple since then. But it's my aim to promote music

Ethlie Ann Vare is a freelance writer based in Los Angeles.



and artists, not soda pop."

The Parallax production of an original Barbara Hyde song that featured Coca-Cola's line of clothing may have turned out to be something of a dead-end in cor-

'The music industry could not, should not expect simply to receive money from these corporations without expecting their creative involvement in the project. Both sides have to learn to understand each other quite a bit more than they do now.'

The Charlie Daniels Band has signed a tour sponsorship pact with Goodmark Foods Inc., makers of Slim Jim meat snacks.



porate video—because the artist was unknown, the clip got little airplay.

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

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

(Continued on page C-9)

MUSIC MARKETING: 101

COURSE DESCRIPTION:
Target Marketing
Through
Contemporary Music

INSTRUCTOR:
Rockbill, Inc.

LOCATIONS:
New York, Toronto,
London, Melbourne

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

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

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

Innovative music marketing programs have kept Rockbill on the leading edge of lifestyle and event marketing. Rockbill's programs get results because music sells—and at Rockbill, music is the medium.



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Bigger The Contest, Larger The Return Radio Sponsorship: Major Promotions Keep Clients and Call Letters On The Air

By RON BERGIN

A Billboard Spotlight

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

The reasons for the evolution of radio promotion as yet another vehicle for sponsorship are very basic and natural; radio has well defined demographics, a clearly identified target audience, and ratings which indicate

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

In addition to exposure, sponsors are attracted by the positive association resulting from a tie-in with a popular contest. Each time the sponsor's name is mentioned during the promotion of a particular giveaway or event, i.e., "KIMN Denver Skyfire '85, brought to you by Kentucky Fried Chicken and Coke"—their name and image are enhanced by being associated with a fun and exciting activity.

Not only does sponsoring a major-radio promotion



Radio City Music Hall Productions recently hosted corporate sponsorship partners in N.Y. Attending the first-time gathering at the Westin Plaza were representatives from General Foods brands Maxwell House and Entenmann's, the Westin Plaza, Chevrolet, Coca-Cola, Fuji, American Airlines, and L'EGgs.



Left: An album of Miller Rock Network bands. Below: Rock band Marillion receives a special gold disk for Harp Beat tour, sponsored by the brewery's Simon Malla lieu.



reach and potential impact. For these reasons, marketers of products ranging from soft drinks, beer, jeans, and automobiles are easily able to determine which stations, through tie-ins with major promotional campaigns, will be most appropriate to deliver their marketing messages. Moreover, a major radio tie-in in a designated market is a logical extension of a spon-

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

sor's overall marketing mix and strategy and can aid a corporation that is having difficulty making its presence known in that market, fighting heavy competition, introducing a new brand or product, or simply wanting to reinforce an already strong position.

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



Feargal Sharkey's '86 tour is sponsored by Swatch.

achieve corporate goals of visibility, positive association and image enhancement, but it's also a good deal. Most sponsors receive, at the very least, an equal amount of promotional tie-in. In addition to their regular commercial buys, a bonus of promotional mentions results from the frequency in which major contests and giveaways are promoted. According to Jack Quigley, promotion director of WMMR Philadelphia, some of the promotions he's run, such as "The Morning Zoo From London" in association with Moosehead and TWA, have generated a return of four or five-to-one for the sponsor's investment.

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

sored promotion may not necessarily be tied to a commercial buy, allowing a sponsor to achieve on-air awareness for its product and make its presence known on that station by underwriting a contest, trip, or other special event. Also, because there is little or no commercial airtime available to sell at some stations, sponsored promotions become an additional method of generating revenue for the station.

In an effort to create goodwill and public relations within their communities, many stations, using national sponsors, stage promotional events to raise money for local or national charities. KZEW Dallas, with Coors, runs an annual "Downtown Beach Party" to benefit the Muscular Dystrophy Assn. Admission to the party is \$1 or a bucket of sand, and last year raised \$30,000; the sand was donated to help improve beaches at local lakes.

Unique promotional opportunities occasionally arise also, resulting in special benefits for both the sponsor and radio station. WXRT Chicago has presented programming featuring local blues artists recorded live in various showcase rooms throughout the city, the cost of which was underwritten by Budweiser. The "Budweiser Showdown Talent Search," a contest run in several markets across the country, similarly enables the sponsor to reach audiences at the grassroots level.

Both sponsor and radio station, of course, are in
(Continued on page C-11)

Billboard Forms Special Marketing Wing

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

"More and more consumer advertisers are using music as a marketing and promotion tool. Since Billboard is the leading voice of the music industry, we feel it is a natural association to offer the company's music expertise to marketers trying to reach consumers," says Joe Mangione, who heads the group.

The first three projects for the group are: a controlled circulation collegiate publication; pursuing single sponsor magazine opportunities; and music promotion.

Mangione, formerly vice president of promotion for Playboy, is based in Billboard's New York office.

MANAGERS

(Continued from page C-2)

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

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

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

In addition to product affiliation, the artist's obligation is also a factor. Standard duties include supplying the sponsor with a limited number of tickets per show, signage somewhere in the facility and on the ticket, and, when possible, hospitality suites for local dealers, bottlers and distributors.

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

"Sometimes it's a drag to go into a room full of contest winners and distributors before a show, but Rod did it out of commitment to Canada Dry," Stiefel says.

The list of obligatory duties becomes grayer after the standard requirements. Some artists flatly refuse to do anything that resembles product endorsement, while others have no such qualms. Pepsi has routinely featured its artists in commercials, something some acts would not do. "I'm always appalled to hear new lyrics to an old favorite," Stiefel says. "Rod would not do commercials for a product."

"If we put Lionel's Pepsi commercials on a scale, the weight would definitely tip in favor of him doing them," Krage says. "There's no doubt that it took off a little of his creative edge, but it broadened his audience widely. He's always ranked very, very highly with the older age group, but these commercials really got the younger audience." Richie and Krage are currently deciding who, if anyone, will sponsor the singer's upcoming tour. "There's a split vote," Krage says. "On one hand, it's found money. On the other hand, does Lionel need it? Definitely not. Is what we're giving up worth it? He's trying very hard to be recognized as the creative force that he is and we wouldn't want to do anything to undermine that."

Other artists haven't felt a conflict in extending the sponsorship to include commercials. With the multi-million Beach Boys/Sunkist affiliation, which begins May 19, the group will record "Good Vibrations," the long-time Sunkist theme, for upcoming soft drink commercials. In addition, a one-minute slide presentation featuring a sun and a person drinking a glass of Sunkist will kick off each of the 80 sponsored dates.

"This is the perfect marriage," says Beach Boys manager Tom Hulett. "The only compromise we're making is that we're doing 80% of our dates in four and a half months to better accommodate Sunkist's peak selling times."

Whatever the obligations, few artists have found them so rigorous or distasteful as to make the sponsorship unworthwhile. At the very least, corporate underwriting enhanced the tour through advertising dollars or through paying start up costs. "Corporate

sponsorship is very valuable in that it allows the act not to dip into his own finances to fund start up costs, such as the stage," Stiefel says.

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

On a smaller level, corporate sponsorship assists breaking bands in attaining national recognition. Miller Beer underwrites 16 fledgling bands, such as the Del Fuegos, the Rangehods and others through advertising, posters and other means. In return, the acts mention Miller on stage during their more than 150 annual dates. Several have also done television or print ads for the brewery.

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

"(Westwood One president) Norm Pattiz was great; he honored anything that even remotely resembled an obligation to us," says Prager. However, most corporate sponsors "don't know what touring is all about, and they don't even know after the tour is through," he continues. "All they know is that they've got a laminated pass and an autograph for the kids."

Because of the two parties' diverse interests, negotiations can take months. "It's not like the entertainment business has an understanding of corporate America either," Krage says. "A deal is not good if it's one way, and we have to make sure the tour pays off for the sponsor. You have to have a really strong appreciation of their marketing strategy."

As Krage and other managers have found, that strategy differs from product to product and client to client. "With Lionel Richie, Pepsi was selling a product based on impulse buying. They're selling sugar and water, it's a product sold on image.

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

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

"That most difficult thing for us was to get the local bottlers to understand the sponsorship," Rodriguez says. "The distributors have to be brought on board and made to understand. This was fine-tuned as the tour went along by Coke and everything turned out great."

While some of rock's bigger names, most notably Bruce Springsteen and John Cougar Mellencamp, have eschewed corporate dollars, other genres of music have been ignored by sponsors themselves. Though there are a few exceptions, both contemporary Christian music and heavy metal acts have toured unassisted for years.

Because of her growing recognizability in the pop market, Amy Grant had the biggest chance of attracting a sponsor for her 1986 tour. However, despite some offers, she's out without corporate backing.

"I think it's nothing more than that the corporations don't understand the market," says Dan Harrell, who with Mike Blanton, manages Grant. "I don't think

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

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

"Besides, what are heavy metal kids going to buy? You have to find the right corporate sponsor. Who are you going to find? A marijuana sponsorship? A cocaine sponsorship? Beer would be appropriate, but most members of the audience are between 12 and 17. It seems like a two-edged sword and no matter which way you turn, it's going to cut your head off." The U.K. market, however, seems to be more receptive to sponsoring heavy metal, with Dio heading out for Harp lager this summer.

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

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

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

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

SPONSORS

(Continued from page C-2)

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

With aforementioned tours, according to Ross, "Local bottlers (of which there are 400 nationwide) were able to run promotions involving ticket and tour-merchandise giveaways." Regional bottlers also held receptions on concert nights, allowing their employees to mingle and sometimes meet the touring artists.

By sponsoring performers with multi-generational appeal such as the Jacksons, Richie and Turner, Ross says, Pepsi's target audience of 13-34 was easily reached. "Sales have gone up," he says, "but (it's hard) to tell if that's directly related to the sponsorship. It has been important in terms of image—with 20 different colas out there, it's imperative to separate yourself from the pack, and we feel we've done that through these efforts."

"It's getting increasingly expensive to put tours on the road," Ross notes, "and tour sponsorships are not the right way to go for everyone. For us it is right, and a natural way for local bottlers to tie-in."

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SPONSORS

(Continued from page C-7)

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

In Houston, it's the Sprite Concert Series; in Dallas it's the Cherry Coke Concert Series.

Houston's program has been in place for a couple of years, but this is Dallas' first, according to Guy Thomas of Dallas' Coca-Cola bottling plant. "We expect to sponsor 90% of Pace's shows here," he says, "which is 20-30 this year."

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

Beer companies also maintain high profiles in regional concert series. Miller Brewing, in fact, eschews tour sponsorship altogether for their three-pronged program of venues, college concerts, and regional band sponsorship Miller Rock Network. "Venue spon-

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

sorship is very important," says Connie Woolpert, manager of young adult marketing for Miller, "because it means consistent presence in the market. Tours are here one day and gone the next—it's hard for people to keep track of who's linked up with whom."

Miller sponsors concerts at select facilities ("usually the market's prime venue") in 15 cities year-round, including New York, Boston, Chicago, Los Angeles, and San Francisco. "With venue sponsorship," says Woolpert, "you can capitalize on a whole mix of promotional goods, all of which add up to consumer awareness and recall for the brand."

Anheuser-Busch leaves tour linkups to its Michelob brand (which has gone on the road with Phil Collins and will sponsor upcoming jaunts by Genesis and Mike & the Mechanics), and concert series to Budweiser. Bud does sponsor national comedy tours, whose 21-and-over audience demographic is well suited to Anheuser-Busch's target audience, says Greg Hagglund of St. Louis-based sponsorship coordinator Contemporary Marketing. But Budweiser also sponsors concerts year round in Los Angeles, San Francisco, Chicago, Philadelphia, St. Louis, Dallas, Miami, and other cities along with "the local Class A promoter," according to John Lodge, director of national sales promotions events for Anheuser-Busch.

While many companies find local tie-ins a profitable aspect of corporate sponsorship, a lack of local cooperation can virtually make or break a sponsorship.

When Ford sponsored Rick Springfield's tour several years ago, says Ford's Dave Pohlod, some local deal-

ers chose not to participate in related promotions. Pohlod indicates that any product benefits in those situations were impossible to measure. He deems the Springfield linkup as "not a runaway success; but our evaluation was inconclusive. It's difficult to tell if we'd do (a tour sponsorship) again. It's not something we're looking at in the near future."

Honda Scooters found that not all their local dealers were willing to take part in the recent Sting solo tour, but those that did found store traffic increased considerably, according to Neil Leventhal, Honda motor scooter manager.

Concertgoers were given "dummy keys" at the close of Sting's show, which could then be taken to the local Honda dealer and tried in a padlock surrounding a Sting-autographed scooter. As only one key fit the scooter in each city, those whose didn't fit were given commemorative metal keychains engraved to resemble Sting's concert ticket, complete with date, city and of course, local Honda dealer's name.

"The traffic-building aspect was variable," says Leventhal, "but in some markets 30% of the audience went to the local dealer." As to whether scooter sales resulted from the promotion, Leventhal says, "It's hard to track—the only way you can measure its effectiveness is by traffic generated and dealer response."

Honda has realized, as have many companies involved in corporate sponsorship, that megabuck national tours are simply not always feasible. "It's hard to recoup dollars," says Leventhal. "The big artists are now often asking for seven figures, and there are very few situations that justify that investment. We couldn't sell enough product in three years to justify an expenditure on that level."

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

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

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

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

Promoting their own tour, he says, is partly a reaction to what he perceives as an imminent overabundance of corporate sponsors, but mostly is just good business. "We might lose money the first time out," admits Rechtschaffner, "but it would probably be less

"Utilizing entertainment, particularly music, as an attractive feature to target audiences for advertisers will continue to penetrate at the club level, into arenas and stadiums and even to far-flung crowds of 100 million people around the world."

than what a normal tour sponsorship would cost. Why just spend money, when you can either break even or make a profit?"

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

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

before the show," stresses Anheuser-Busch's Lodge.

"You can't get too commercialized or you'll turn off your audience," says Pontiac's Curry.

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

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

Enter Westwood One, which has co-sponsored national tours for Rick Springfield (with Chewels Sugarless Gum), Foreigner (with Coca-Cola), and will be co-sponsoring Stevie Nicks with Sun Country Wine Coolers.

Pattiz sees Westwood One's involvement in corporate sponsorship as a natural outgrowth of their business, which he deems "artist-intensive."

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

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

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

Pattiz says Westwood One is more clearly able to measure their tour investments' return than other sponsors. "National advertisers," he says, "are spending money with us . . . it becomes harder to measure what (sponsorship) does for Coke or Chewels. (Ideally) it would help them get better product distribution, more shelf space."

While Pattiz is in agreement with the relatively low-key approach sponsors must take in pushing rock artists, he feels that corporate linkups are becoming more accepted simply because of the proliferation of advertising in most aspects of daily living.

"Rock'n'roll sponsorship has become an economic necessity," he says. "Don't forget that many of these artists play in venues already covered with billboards. To display the banner of a consumer-oriented product doesn't pose nearly the problem it did when rock was really counterculture."

SUPEREVENTS

(Continued from page C-4)

butions for the project from the public.

AT&T not only gave cash, but donated the services necessary to produce the telethon itself. In doing so, AT&T developed a new kind of 800 number service, in which Avis, American Airlines, Telemarketing Corp. of America, and the National Data Corp. were linked into the same system to receive calls on 1,126 lines in 12 centers in nine states.

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

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

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

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

Set for May 25, Hands Across America involves the hand-to-hand linking of some six to 10 million people at 3 p.m. EST. Places in the line are to be sold from \$10 to \$35 each, with the proceeds going to the USA For Africa Foundation for feeding and sheltering of poverty-stricken Americans. Some 800 celebrities are participating. A theme song record was introduced on Good Friday, March 28, the one-year anniversary of the simultaneous broadcast of "We Are The World."

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

About 100 other corporations are involved. Safeway stores, for example, will use some 60 million promotional grocery bags. American Express will distribute information via its billing system. Disneyland and Disney World are giving out forms to visitors to the parks, and are involved in "Hands" related programming. McDonald's has prepared special tray liners. "Our participation is only logical," says McDonald's p.r. director Mike Gordon. "We have over 7,000 restaurants through which to educate people to participate, and we feel its our responsibility to do so."

FarmAid, held Sept. 22, 1985 at the Univ. of Illinois in Champaign, featured 49 artists and raised a reported \$10 million for financially stricken U.S. farmers. Sponsorships for Willie Nelson's brainchild were obtained as a function of advertising sales by a repping group (in fact, a cable satellite marketing and distribu-

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

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

"The sponsors made it possible for the money raised from the telethon to go directly to the FarmAid Foundation and to aid-distributing organizations," says Tony Conway, vice president of Buddy Lee Attractions and event producer.

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

The superevent marketing method has spawned other smaller projects for public service purposes. Among the most notable of these has been Los Hermanos, the Latino "We Are The World," featuring 50 Hispanic artists, underwritten by Pepsi-Cola with sub-sponsors Coors and AeroMexicana. For its \$150,000, Pepsi saw its logo identified with the raising of funds for hunger relief in Latin America and Africa by such

VIDEO

(Continued from page C-4)

gus started working together to create a promotional concert to increase Angus' New Year's Eve lounge business and, coincidentally, sell more Pepsi. Pepsi agreed to put \$50,000 into a music video that benefit both sponsors.

"Pepsi had subtle—and I emphasize subtle—product placement," says Tom Koranda, entertainment director for the Los Altos-based restaurant chain. "But their logo appears prominently on the in-house version of the clip. Black Angus was included in the script as the location, so we get customer recognition—but only for customers who have been to a Black Angus before, because the logo does not appear in the video."

The Shannon video—taken from a track off her second album, which would never normally have seen a clip—is getting airplay on "Night Tracks," BET, ATI programs and most regional outlets. That brings obvious benefits to the artist and label. It also showed an identifiable benefit for its sponsors.

"Our New Year's Eve sales increase about 15%," says Koranda. And Pepsi was overjoyed with the results. "Corporations are used to working with advertising agencies, and agencies are used to producing 60-second spots for upwards of \$250,000," says Koranda. "A five-minute music video with corporate image included is one heck of a deal for less than half that."

The problem lies in the amount of corporate image that is utilized. The sponsor wants, naturally, as much visibility as possible. The artist wants to take the money and run. "With Shannon, I wouldn't have known it was Pepsi sponsored unless I knew it in advance," says Perry.

"What will determine the success of corporate sponsored video, says Hirschman, "is that they do not appear as blatant advertisements for anyone, but have an artful balance of music to exposure. Otherwise, you'll be better off with artists doing straightforward commercials. A music video has to be subtle: it's never going to have the impact of Lou Reed saying 'Drive A Honda.'"

The most recent success story in corporate sponsored video is Mr. Mister's "Is It Love," paid for by Vidal Sassoon and produced by Los Angeles-based Cannon/Casady Creative. The song is slated to be the third single from the RCA act's chart-topping album—

artists as Jose Feliciano, Menudo, Juio Iglesias, Cantinflas, Placido Domingo and Herb Alpert, among many.

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

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

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

"We do it because we're helping local gospel groups to become recognized," says McDonald's Mike Gordon. "It helps pull the gospel community together. And we're interested in whatever we can do to promote Black American culture."

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

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

Rather, Sassoon paid for the video production (less than \$100,000) and ended up with a standard rock clip in which some of the extras had Sassoon coloring products in their hair. Then, Sassoon put the same amount of money into a separate documentary featurette about the making of the video, which could be used by the firm as a sales tool.

"It was a subtle approach that Sassoon was willing to take," explains Casady. "They had to assume that the selling would be done through a separate vehicle."

As corporate sponsored music video develops a track record, new ways of utilizing the form are being explored. Rockbill commissioned an original song and video by Rick Derringer that was used as part of a promotion for Captain Crunch cereal—and the video was shown as programming on Nickelodeon and other outlets. The VTV cassette network, in which both ET Video and Rockbill are involved, will offer advertiser-sponsored video reels for club play, allowing liquor and tobacco manufacturers to produce music-driven commercials hardly distinguishable from videoclips.

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

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

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

CORPORATE SPONSORSHIP

(Continued from page C-1)

to widespread acceptance of major corporations in the general marketplace. TV, which virtually ignored contemporary music since its appearance in the '50s, now emerged as an important tool in the form of MTV.

"In 1979 we paired two artists with a national advertising campaign," says Jay Coleman, president of Rockbill Inc., the New York-based pioneer of music sponsorship. "Earth, Wind & Fire signed with Panasonic for three years, and the Charlie Daniels Band went with Skoal, a relationship that still continues. Most companies still didn't understand music, but we went to two contemporaries at both Panasonic and Skoal who understood what we were doing."

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

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

Similar firms entering the business fared just as well. Jim Vail, who left J. Walter Thompson after convincing Jovan to sponsor the Rolling Stones, did a brief stint with Rockbill before forming the Vail Group in Los Angeles. The firm engineered the Julio Iglesias and Coke sponsorship, then paired Willie Nelson with Wrangler. Dan Socoloff, who helmed Contemporary Marketing as the arm of the St. Louis-based Contemporary Concerts, matched the Who with Schlitz, Kenny Rogers with Jovan, Duran Duran with Coke, and Barry Manilow with Fox Photo before going solo last year. Socoloff's Marketing Entertainment Group of America, based in New York, has since paired Swatch Watch with the Thompson Twins and recently negotiated the Beach Boys and Sunkist association, which begins this spring.

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

"There were mixed results in terms of sponsors understanding about how to gear these programs for results so that their systems already in place could be accessed," says Socoloff. "That integration came after some initial acceptance, but the singlemost important consideration is understanding. Sales and promotion departments have to know what they can do to sell their product. If we're consistent in what we do, then total benefits can also be returned to the artist."

While artists, managers, record companies, and sponsors realized many of these benefits in time, booking agents and promoters were often totally omitted. At the negotiation table, concessions such as

blocks of complimentary tickets in each market for the sponsor were often promised without contacting the local promoter or the boxoffice at the venue. Promoters found fewer dollars realized from sponsored concerts, while being told which media they were to place advertising. Many promoters, including John Scher, Electric Factory Concerts, Pace Concerts, and Bill Graham Presents, have since brought in sponsors of their own.

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

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

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

One such longterm arrangement has been with Halsey client Roy Clark, who has worked with Hunt's Catsup for the past five years. There has been a "limited degree of participation with live concerts" in the relationship, although Halsey says it's "developing with a lot of our other artists." In the case of the Oak Ridge Boys, the agency is placing a series of ads in select financial and advertising trade magazines targeted to ad executives in search of beginning an "all-encompassing arrangement."

When it comes to capital, the major players com-

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

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

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

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

"We're definitely concentrating on tour implementation," says Socoloff, "to broaden the base beyond the 16-to-24 hardcore music marketing mix."

Part of that crossmerchandising has crept into promotional videos, with some expected backlash. RCA act Autograph incorporated a new Paper Mate pen successfully into a videoclip, but also produced other

versions more clearly featuring the pen for commercial use. Louise Mandrell didn't fare as well when The Nashville Network objected to a videoclip prominently featuring her sponsors' product, R.C. Cola. Resistance from MTV and The Nashville Network on this point, coupled with FCC restrictions, is expected to severely limit this type of exposure.

Direct sponsorship of an artist may be the most visible means, but some corporations are finding event support sustains longterm visibility. The Miller Music series, which includes three separate programs, supports regional bands and both major national and college venues. The Miller Music Rock Network sponsors some 16 regional acts, each of which plays 15 to 20 dates annually. The college series supports 700 events on 20 campuses, while the venue sponsorship works with 16 facilities in 11 cities. Advantages of the latter two are that both campus activities boards and major concert promoters are supported in multi-media advertising, and on-site signage is at a maximum.

"Miller isn't involved in tour sponsorship, and I don't believe the direction will be there in the near future," says Gary Reynolds, president of the Milwaukee-based Gary Reynolds & Associates, which coordinates the programs. "There is much more control of signage and Miller's image at these venues."

Radio and TV play important roles as primary messengers since both are major media outlets, but they can also serve as sponsors. MTV has sponsored tours of the Police and U2 in the past, while Westwood One has developed an ongoing program of tour sponsorship. Distributing some 30 regularly scheduled radio programs and concerts (plus some 50 yearly specials) to over 400 stations a week, its role as tour sponsor takes on significant proportions when coupled with another major supporter. Westwood One contributes up to \$500,000 in media support to each tour, while the accompanying sponsor matches that amount. Such associations have matched the network with Foreigner and Coke and Sprite, with Rick Springfield and Chewels Gum, and will find them working with Stevie Nicks and Sun Country Wine Coolers in an upcoming summer tour. Westwood One is also the sole tour sponsor for the Bob Dylan with Tom Petty & the Heartbreakers U.S. trek this summer.

"We think that a medium like ours belongs in music marketing of tours because we're already involved with both," says Mark Kress, general manager, music marketing and promotions for the Los Angeles-based firm. "Conventional tours, those multi-million dollar sponsorships, are getting to be relatively extinct. It makes perfect sense for a national medium like Westwood One to be in there providing support."

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

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

Ancil Davis is a New York-based reporter for Amusement Business.

RADIO

(Continued from page C-6)

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

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

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

*Special Issues Editor, Ed Ochs;
Assistant Editor, Robyn Wells;
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BENELUX

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

Mojo Concerts, with two 38-year-olds, Berry Visser and Leon Ramakers, as managing directors, bring into the Benelux territories acts mainly from the U.S. and U.K. Concerts by smaller acts, touring the Dutch domestic club circuit, are principally booked by Double You Concerts, sited in Nijmegen, with Willem Venema and Ben Giezeman its top executives. Double You is financially linked with Mojo.

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

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

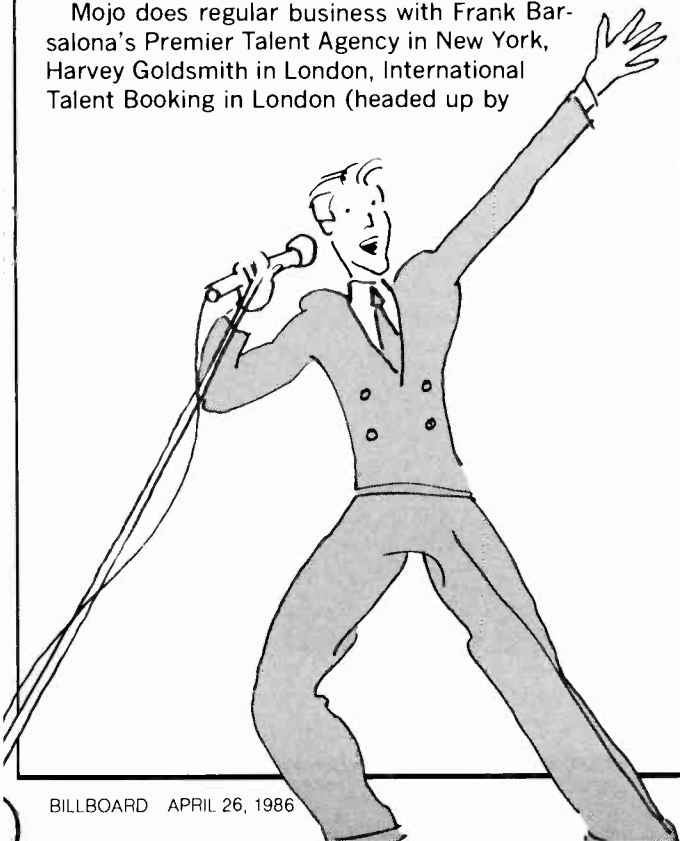
Apart from the Bruce Springsteen bonanzas, Mojo last year organized seven Dire Straits concerts (a total 54,000 tickets sold), five by Diana Ross (40,000), three by Simple Minds (27,000), two by Spandau Ballet (16,000), and five by Tears For Fears (16,000). Through the whole year, the agency staged more than 80 concerts, attracting some 350,000 fans. Additionally, Double You Concerts put on another 310 shows for the club circuit, these selling another 100,000 tickets.

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

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

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

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



Barry Dickins and Rod McSween), and London-based Wasted Talent, with Ian Flocks as managing director. There are few hassles between Amsterdam and other agencies: "The deal with Barry Bell [of Premier] on the two Dutch Springsteen concerts took just a couple of" *(Continued on page O-14)*

DENMARK

Leadng Danish promoters and concert agencies have, for several years now, been very important figures within the pan-European live show scene. Firms like Knud Thorbjornsen, DKB (Danish Concert Bureau) and Arne Worsoe's International Concert Organization (ICO) have been setting up concerts in virtually all European territories.

DKB is a very successful specialist in Euro-tours, bringing over names like Johnny Winter, Lou Reed, Leonard Cohen, John Waite, Kim Wilde, Grace Jones, Ready For The World, and Col. Abrams. The agency books for Poland and Israel as well as the more usual European countries. Says Flemming Schmidt, managing director: "We've been putting on shows around Europe for so many years that we know just how to cope

ON THE ROAD

A Country-By-Country Report
On Talent & Touring in Europe,
Prepared by Billboard's
International Correspondents

IN EUROPE

with the various problems you inevitably meet on the road."

Transport is a key area for the European promoter. Says Schmidt, "we use special buses for the crew and musicians and private jets for the stars, and the aim is to make them all as relaxed as possible between gigs. Naturally we specialize in the Scandinavian territories, where we've toured Dire Straits, Julian Lennon, Tears For Fears, Supertramp, and Nik Kershaw and count" *(Continued on page O-12)*

FINLAND

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

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

10-15 in all.

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

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

According to Showco executives, heavy metal bands have been doing particularly well in Finland. The firm *(Continued on page O-20)*

FRANCE

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

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

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

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

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

Official obstructionism does appear to be on the wane though, and there has been no better example of this than promoter Pascal Bernardin's achievement in setting up the historic palace of Versailles as the venue for a Neil Young concert, making the American artist the first pop singer who can claim to have per" *(Continued on page O-12)*

IRELAND

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

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

Later on he brought Led Zeppelin, Fleetwood Mac, Neil Diamond, Bob Dylan, and Rod Stewart to Ireland, and many other big names as well. Another highlight for him last year was U2, presented at Dublin's Coke Park. But Aiken readily admits his biggest mistake in years turned out to be over-estimating the live-show *(Continued on page O-13)*

ITALY

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

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

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

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

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

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

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

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

In Mamone's view, it is wrong that acts plan long, generally much too long, summer tours. They'd do bet-

(Continued on page O-16)

PORTUGAL

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

In terms of the organization of some of the nationwide treks, anarchy seemed to be the name of the game, but most of the emergent promoters were in-

gent need of experience. Once they got the know-how, and learned to work alongside foreign managements and artists, the tour circuits became moneyspinners.

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

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

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

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

Second in this territory's prestige concert ratings is

(Continued on page O-17)

SPAIN

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

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

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

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

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

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

Rock and pop shows basically take place in the major football stadiums, which seat between 25,000 and 80,000, the sports palaces (which can take audiences of 5,000 to 9,000), bullfight arenas (from 12,000 to

24,000) and the custom-built concert halls, with seating for up to 4,000. The latter also double as huge discotheques and attract thousands of pop fans.

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

Advertisers and agencies in Spain have only recently begun to realize the benefits of sponsoring pop and rock shows but a few timid steps towards greater fi-

(Continued on page O-11)

U.K.

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

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

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

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

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

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

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

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

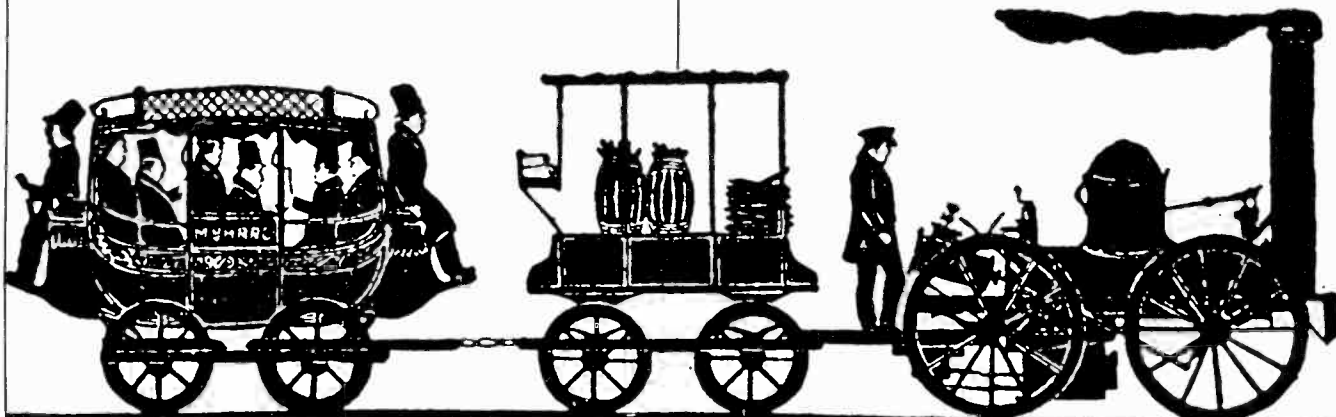
(Continued on page O-10)

WEST GERMANY

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

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

(Continued on page O-16)



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Summer 1986

By CHRIS MCGOWAN

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

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

Bruce Springsteen was last year's hottest draw on the concert trail, with a commanding 17 entries among the 100 top-grossing concert bookings of 1985, according to Billboard's sister publication Amusement Business. The New Jersey rocker nailed down six of the top 10 Boxscores, including the two top places (\$6,946,380 for six sellouts at Giants Stadium and \$5,688,445 for four sellouts at the L.A. Memorial Coliseum).

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

"It's a little early to tell, but with the economy continuing to be good, it seems that business will be better in fact in '86 than it was in '85," says Bongiovanni. "One thing that looks to be for sure is that there are going to be a lot more acts out on the road in '86. It looks like we'll have the Rolling Stones, there's a possibility Michael Jackson will tour in the latter part of the year, Prince will probably tour."

"I think 1986 will be a good year for successful acts," says Dick Alen of the William Morris Agency. "It will be excellent for big name groups. We're planning a tour with Julio Iglesias—10,000-15,000-seaters—and we're going with the assumption that we're going to sell out. The guarantees are huge."

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

According to Scott, rock has suffered in Texas and other states from increasing political conservatism,

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

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

(Continued on page O-18)

ON THE ROAD

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

IN THE U.S.A.



Photo by Attila Csupo

Tour Coordination

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

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

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

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

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

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

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

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

Eddie Rabbitt, who plays everything from 700-seat
(Continued on page O-19)

Sound, Staging & Lighting

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

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

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

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

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

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Transportation

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

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

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

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

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

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

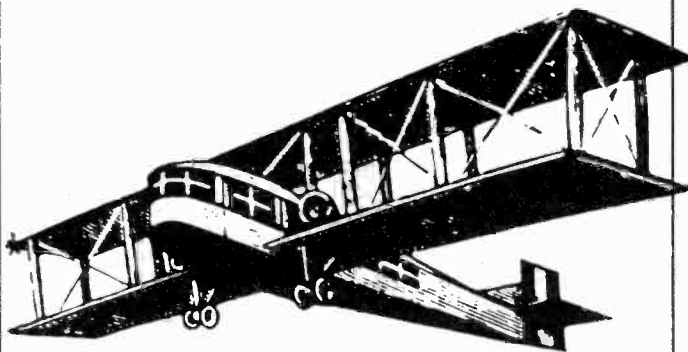
Driver reliability is also one of the most crucial criteria (sometimes the most crucial) for picking a bus company to transport the band and/or crew.

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

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

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

cide—are we gonna bus, fly, do a mixture?" says Bill Rehrig, road manager for Eddie Rabbitt. "Eddie doesn't like to bus for more than 400 or 500 miles at a clip, and so sometimes we'll fly and the bus (with the band and crew) will meet us. We lease these buses and



for the two of us it can average \$500 a day. Sometimes it's cheaper to fly—especially if you can get bargains like supersaver flights on commercial planes."

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

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

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

(Continued on page O-18)

Merchandising

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

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

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

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

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

"These facilities—such as Irvine Meadows and Pine Knob—seem to be popular for both parents and the

kids, a more enjoyable place to watch the concert. I'm hoping the trend towards more of these places opening up across the country will be an impetus to sales."

Concert merchandising has become increasingly important to musical acts: those that can sell out a 15,000-seat auditorium usually generate \$30,000 to \$75,000 in sales of T-shirts, sweats, buttons, posters, bandanas, hats, and other merchandise, with the act taking home \$10,000 to \$25,000 of that. Top acts command a 30% to 32% royalty (higher under special circumstances) and often a six-figure advance. This extra income can make artists rich or at least offset increasing concert production costs.

Winterland both courts prospective clients and is courted by them. "It goes both ways," says Furano. "We're part of the marketplace and we're constantly dealing with attorneys and business managers. They

(Continued on page O-14)

Venues

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

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

One trend in 1986 that seems apparent is the accelerated move towards more outdoor amphitheatres. "There are a lot of amphitheatres in development around the country, everyone seems to be rushing out to do one," says Gary Bongiovanni, editor of Pollstar. "A lot of promoters are aligning themselves with them and in some cases becoming facility managers as well—as the Nederlanders did and the Pace Organization and Bill Graham are now doing. It's been going on in some places for a long time, but now it seems to be

(Continued on page O-14)

Hotels

Tour manager Eric Barrett remembers the travails of finding lodging when he was travelling with the Jimi Hendrix Experience in the late 1960s. "Hotels used to treat us as if we had the plague. In the old days we were thrown out of more hotels than there were hotels built!" But in 1986, things are different.

"Nowadays, they plead for your business," says Barrett, who more recently has managed tours for Lionel Richie, David Bowie and Madonna. "When you're taking 30 or 40 people into a hotel—with some of them staying five or six nights—that's a lot of cash."

Musicians are also, generally speaking, a great deal more respectable than they used to be—hotels these days don't feel themselves to be "under siege" when visited by touring rock stars. "The acts that I handle," says Barrett, "are not into pranks and stuff like that. They want class, class and more class, and they want creature comforts. They want to be able to go back to the places they like."

Even hard rockers like Van Halen are less obstreperous in the '80s. "These guys are all married and it's going to be quiet where they stay," says Chris Pollen, Van Halen tour manager.

Says Carol Green, travel consultant for the 1985 Bruce Springsteen tour, "The musicians out there are

(Continued on page O-15)

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U.K.

(Continued from page O-4)

whole live scene is primed.

The kids may not be going to the movies, but they certainly go to concerts. Younger bands like Duran Duran, Wham!, and newer acts such as Tears For Fears and Feargal Sharkey, draw huge audiences. And tickets are not the only items these audiences buy.

Record companies have always considered concerts crucial for record sales and many consumer product manufacturers have recognized the importance of live music to the 18-25 year-olds. Sponsorship of tours has grown accordingly and the multi-nationals see straight advertising exposure (and, as important, artist association) as essential in establishing their brand in the youth market. Elton John and Iveco trucks, Feargal Starkey and Swatch watches, Status Quo and Levi jeans, Duran Duran and Sony, Kid Creole and the drink line Malibu, and O.M.D. and Harp lager are just a few of the recent partnerships established for tours.

As awareness of live music's spell increases, more and more companies look at this alternative method of advertising.

But concerts aren't only for young people. "Audience age ranges from 9 to 90," says Harvey Goldsmith. Established rock names appeal across the board, bringing in the teenagers and the over-25 bigger spenders.

New young buyers need new bands of their own and, though the British bands are most successful, or maybe because of this, London—traditionally the cultural capital of the world and right now the undisputed music center—is a must on every international artist's date sheet, even if the cost of four nights in the city cuts into ticket profits.

If the artists are big enough, people will travel from all over England to see them, especially U.S. artists who may only include three or four London dates in a European tour. Tina Turner, Springsteen, Stevie Wonder, Billy Joel, all do phenomenal business, though, as Bush says: "Probably only six out of ten U.S. bands make any money in the U.K."

But they make up the shortfall in increased record sales and on European dates. Newer artists do the traditional nationwide stint, with U.K. bands pegging ticket prices in low-employment areas like Newcastle or Liverpool, an indication of both the cost-consciousness and professionalism of younger bands today.

There are stories of £10,000 acts asking for £25,000 a night (and being turned down), but on the whole the days of excessive artist demands are over, though food bills for a small band and crew can run to £350 (just over \$500) a day, giving one promoter recently a bad week.

International performers, faced with long tours, expect, and deserve, a high standard of transport, catering, accommodation, and backup. So do their crews, which can number up to 100 on a tour on the scale of Pink Floyd's "The Wall." Crews include key lighting, sound and staging engineers, technicians, riggers and roadies, all working very long hours. Hence the sub-industry of custom-built coaches costing around \$150,000 each—like travelling motels—with up to 16 beds, videotape monitors, a porta-studio, showers, microwave ovens, freezers, coffee machines, and Walkmans in every seat.

"Though artists sleep in hotels, the crews sleep in the bus," says Mike Carter, of Star Cruiser, which rents Dutch and Belgian built supercoaches at \$450 a day.

Audiences expect high standards at concerts: excellent sound and lighting, sometimes video playback. Often a band's reputation for special effects precedes them (Twisted Sister is just one example) and most heavy metal bands have to provide pyrotechnics of a high and expensive degree. Bands demand more and more sophisticated PA and lighting set-ups. Cost can go up accordingly. Hence the need for bigger venues.

"A concert in a small venue can cost almost as much as one in an arena," says Bryan Grant of Britannia

Row, which provides various tour services and equipment, from simple rental to complete production. Rental of PA and lighting systems makes sense, with a complete arena-type system costing about \$450,000 to buy and a follow-spot up to \$15,000.

Companies such as T.T.R., Tasco or Britannia Row, which represents Maryland Sound of Baltimore and has fully re-equipped over the past year, can provide key engineers (unless the band specifies its own) and armies of riggers, technicians and roadies. Even if a hall has its own excellent system (and Britannia installs these, too) a band needs continuity of light and sound throughout a tour.

It's also more practical for overseas bands to hire crews in the U.K. or Europe familiar with the idiosyncracies of various venues.

As the cost of touring soars, and the artists queue for venues, what can promoters, who take all the risks, do to keep business booming and feed audience appetites? One way is to spread the risk. Derek Block, for instance, in the business for 25 years, has publishing, management, books, travel, and a speedway stadium, plus property in London's Soho, all seeded by the concert side of the long-established business.

He says: "The picture may change. The live scene looks a little top-heavy at present, with fewer big acts touring more, which needs less investment than, say, touring 10 different smaller acts."

Block, whose bookings since 1963 list the biggest of rock names, now says promoters "think carefully about booking young rock acts. Ours is a mature organization, with prestige West End of London accommodation, a big staff and a multi-million pound business worldwide. I have to do deals I can live with." Which means bigger artists, appealing to the over-25s.

Cited are acts such as David Bowie, Paul McCartney, B.B. King, Don McLean, Jack Jones, Nana Mouskouri, Gary Glitter, and the Temptations. "Rock margins are too small for this sort of company," says Block. "In fact, the best artist I know is Johnny Mathis on a long-term basis. He sells out all over the world—I don't know another artist like him."

Promoters, Block among them, have a track record of investing in new bands, with no guarantee they'll come back when they're successful. Some do, though, and Block says: "In any case artists are more professional these days. In the 1960s, they wouldn't bother to turn up. Some rock bands try and stir up a bit of drama now. It's called adolescence. But we cope."

He adds: "We're more careful. We book towns where there is good local radio and local press support for live music, as you can't rely on posters. In the U.K., the smaller the venue, the bigger the rent, so we'd all prefer there were more of the bigger venues here."

Mervyn Conn agrees. "Touring costs are so high that if you don't do it properly, you don't make any money. The one-night stand is a very precarious road, and you need more promotion to get the audiences in. Radio is essential."

In terms of buying power, 1984 was a terrible year for international promoters as the pound sterling dropped from \$2.10 to \$1.05, doubling costs. In 1985, Conn did 100 concerts as well as his seven country music festivals. This year about 70 concerts are booked so far, plus the festivals through Europe.

He says: "People will always come to events. Even before the performers are announced, we sell out the festivals."

Live Aid brought to the attention of the world the powerful medium of music. It is too early to tell the effects of what has been dubbed "the Woodstock of the '80s" will have on concerts. It certainly boosted record sales. No similar event has been announced, apart from the fact that it is unlikely anything on that scale can be organized again, and it was a first in terms of the satellite linkup.

Harvey Goldsmith, who recently won a "totally unexpected" British Phonographic Industry award for his part in Live Aid (guessed at costing \$75,000 by those close to him) felt that people who take out from the music business should contribute. His company does about 10 charity shows a year. He'd like to see

more record industry support for promoters—for instance, helping raise money to build more venues. Often, labels and promoters work hand in hand, but there are occasions when their separate businesses, selling tickets or selling records, cause problems of timing. Attitudes vary.

Record companies may feel that without their efforts at establishing artists, no one would want to see them, but they recognize the need for touring to sell records, sometimes holding a release till half-way through the tour. The best crossover effect is when labels and promoters arrange joint marketing.

A&M, which supports all bands on early tours, recently backed Suzanne Vega to the tune of \$50,000 to promote her product. It worked first time, so they brought her back again. A support band's hire of the headliner's equipment can cost from \$7,500 to \$22,000 and the band may reach 60,000 to 100,000 potential record buyers. A worthwhile investment, A&M says.

Heinz Henn, head of European operations for Capitol Records, EMI Records and Manhattan, agrees with this attitude. "If we bring in acts, we bring them in for Europe. We try to coincide the tour with the LP release. The prime purpose in investing in the band is to sell product. We work with the promoter as much as possible. After all, the record company has worked with the act for a long time and knows more about it. And it's best to share the marketing exposure."

The best time to tour the U.K. for record sales are February to June and August to November, Henn says. "But some records are born in the summer." The summer is a "hot" tour time in the U.S., so it's difficult to get big names to cross the Atlantic then, though Springsteen was an exception. Henn likes to see newer acts play in the most densely populated cities.

"But," says Derek Block, "promoters tour a band when the public wants to see them. The tour, therefore, can break the record. Record companies don't support promoters, they use the tour."

Because of the length of name artists' tours these days it is difficult, often, to link with the album release. For Bryan Adams' first headlining tour in Britain it was possible to tie-in product released just prior to two concerts at Hammersmith Odeon. Newer acts find that their LP releases follow them from place to place.

Will satellite shows eventually replace live concerts? Definitely not, say all the promoters polled. "It's like going to a movie," says one. "People want to be there," says another. "Television is second best," says a third. So there's seemingly no fear that the live scene will ever fade. Indeed, quite the opposite. Britain's promoters may have to resort to strings of tents/marqueses through the country to satisfy the audiences' demand for music of all genres. **VAL FALLOON**

SPAIN

(Continued from page O-4)


financial involvement are being taken. But merchandising in all its forms is highly developed in this territory. T-shirts are a particularly hot seller here and sartorially suited to the hot climate.

Record support for touring acts is reasonably strong and consistent, mainly in terms of spending out on the communications media, with radio perhaps the most important.

Leading promoters of international acts in Spain, all based in Barcelona, are Empresa Gigs (director Ramos Sanchez), Empress Managers (Pino Esigliow) and Empresa Dogui (Gay Mercader).

In Spain, there are plenty of sound and lighting specialists to cope with the most sophisticated equipment needs or emergencies. Among them: Triple Onda (headed by Braulio Simon), Sonet (Ramon Mana), Son-estudi (Jose Morte Piferrer), Jose Maria Planes Sonido, Musica Viva (Juan Sola Colomer), all in Barcelona, Sonora Sonoplato (Augustin Rebollo/Charo Garcia), Sesion (David Duran/Venceslao Ribera) and Milan Acustica (Pablo Cano/Carmen Milan), all in Madrid. **FERNANDO SALAVERRI**

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A Billboard Spotlight

FRANCE

(Continued from page O-3)

formed at the court of the Sun King.

For British and American acts Bernardin is one of the key names in French concert promotion. Established 10 years, he has organized major tours for Frank Zappa, Fleetwood Mac, Bob Marley, Supertramp, the Police, Nina Hagen, and many others, as well as handling publicity and promotion. This year he is planning to bring in Prince, Depeche Mode and, for the historic Versailles first on June 26—Neil Young.

Doyen of French rock promoters is perhaps Albert Koski, whose KCP company has handled Santana, Jethro Tull, Mike Oldfield, Foreigner, Bruce Springsteen, Kid Creole, Pat Benatar and more in the past three years as well as a host of French names. Recently he brought James Taylor into the Grand Rex in Paris and James Brown to France for a national trek.

Le Palace Concert, run by Assaad Debs, is another leading name in concert promotion. Set up in 1981 specifically to promote events at the Palace in Paris, it has established itself rapidly and now has tours by Dire Straits, the Police, Prince, the Clash and others to its credit, while current projects include upcoming tours by Talking Heads and the Communards, and a Jackson Browne visit scheduled for October this year.

The young lion of the French promotion business is Alain Lafana, whose Scorpio company has swiftly won the confidence of artist managers in both Britain and the U.S. Organizer of tours by Sade, Tears For Fears, Herbie Hancock, Spandau Ballet, Big Country, and Dexy's Midnight Runners, he is now finalizing arrangements for 1986 tours by Joe Jackson, Madness and Public Image.

Overall concert promotion in the French market remains a risky business, not least because of the large sums of money involved. The Rolling Stones' concerts at Hippodrome d'Auteuil cost \$750,000 to stage, and

those by Simon & Garfunkel some \$500,000, for instance. Even on such major shows a promoter is lucky to come out with 5% profit on his ticket receipts. If the act is not a major one, then unless considerable sums are spent on publicity he is more likely to wind up making a loss.

PHILIPPE CROCC

DENMARK

(Continued from page O-3)

less others. Important, too, are Danish domestic concerts for acts like Simple Minds, Depeche Mode and Saga, playing major venues like Valby Hallen, Saga Concert Hall and Falkoner Theater in Copenhagen as well as the smaller places."

ICO has this year brought in Yoko Ono for a show in a small 600-capacity hall, a one-shot promotion for a company which has dealt with tours for Diana Ross, Harry Belafonte, Roger Whittaker and other name MOR and rock stars over the years. Arne Worsøe handles full European tours and his former co-managing director Erik Thomsen has set up his own company specializing in hard rock promotions.

The Thorbjørnsen agency had a memorable tour in the summer of 1985 with Denmark's top singer Kim Larsen. A circus marquee was rented and, with an itinerary of 47 concerts nationwide, Larsen drew total audiences of 120,000 in a couple of months, underlining the potential of Denmark as a touring center. Thorbjørnsen is manager for Kim Larsen tours and is setting up a full Scandinavian trek this fall.

Thorbjørnsen stages pop/rock supershow in the Ellevi Stadium in Gothenburg with such names as the Rolling Stones, David Bowie, Bob Dylan, and Bruce Springsteen. They get crowds of 120,000 for superstars of this caliber and the concerts in Sweden are organized in conjunction with EMI in Stockholm. Thorbjørnsen also lays on pan-European tours, that for Mike Oldfield being a particularly successful project.

Denmark's main halls are, predictably, in Copenhagen. Top of the list are: the 2,000-seater Tivoli Gardens Hall, the 2,000-seater Falkoner, sports hall Valby Hallen (4,100), Brøndby Hall (5,500), and the newly rebuilt Sage Theater (1,300)—all key venues for pop and rock concerts.

The Tivoli complex is soon to celebrate its 150th anniversary and will be arranging its own concerts with major artists from all over the world. This center is primarily noted as a classical base. In the western part of Denmark is Aarhus, another strong music city, with two major halls, the Aarhus Musichouse and the 2,500-seater Vejby-Risskov Hall.

Additionally the Copenhagen Jazz Festival is a major annual event for jazz, with more than 100 concerts, major and minor, staged all over the city. The Montmartre jazz club is the cornerstone for these jazz confabs, and last year the club staged a huge open-air concert in front of the Parliament buildings with Brazilian Gilberto Gil as the main attraction.

World-noted Danish brewery Tuborg is sponsoring several of the events in the national music calendar, its soft drink line used to link with the rock tours and its lager beer for the jazz and harder rock promotions.

The general form of advertising in Denmark is through newspapers and posters for rock groups. But there are now commercial radio or television stations, and some of the smaller one are very active in promoting or plugging concerts for concert organizers and record companies. The latter do play, in Denmark anyway, a very active role in promoting concerts, notably with in-store and display posters.

ROAD

G A Y & C O M P A N Y

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ON THE
ROAD
IN SPAIN

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Several big-name Danish artists get out on the road regularly and with considerable success. But in this territory of just five million people the road is a short one—the main events being restricted to Copenhagen and Aarhus.

For most visitors to Denmark, though, the Tivoli Gardens is the place to check out. The season starts there on May 1 and runs through for the whole summer season until mid-September. There are concerts every day on the old entertainment garden which lies alongside the town hall square. It lies right in the center of Copenhagen between the square and the main railway station.

KNUD ORSTED

IRELAND

(Continued from page O-3)

pulling power of ZZ Top, an act which sells huge quantities of records throughout Ireland.

More recently the RDS Hall in Dublin was the scene of capacity business over four days for Elton John, a total 20,000 tickets sold. The run-up to the short concert season was marked by the release and promotion of a new Elton John single and album, which Aiken thinks is much more important than depending on back catalog to help boost concerts.

In fact, 1985 was Belfast-based Aiken's most eventful year but mainly because of the ZZ Top flop profits were, he says, relatively small. But the misjudgment serves to underscore the fact that concert promotion in Ireland remains a very risky business.

The Irish climate is such that bad weather can hit attendances substantially, so Aiken insists on taking out cancellation insurance, covering the weather and other eventualities, and which can cost as much as \$30,000. A major summer '86 promotion for Aiken is for Queen in Slane.

Fellow promoter Pat Egan has worked, among others, with Shirley Bassey, Wham!, Eric Clapton, and

Dionne Warwick. But after 10 years, he admits: "I'm just not enjoying the job any more. It's my firm belief that any business capable of adding up would get involved in concert promotion these days. I'm finding my own efforts as an almost total waste of time."

Almost, but not quite. On the credit side, Egan mentions gratifying associations with Eric Clapton, Joan Armatrading and Billy Connolly and a recent success with the Robert Cray Band's return to Dublin. "But the risks are truly enormous and the returns too tight," he says. "They won't let you make any money. Recently a British promoter asked for an additional 10% of my 10% profit. If you have a big outdoor concert every year, I guess you can make money."

John Woods, PolyGram Ireland chief, points to one of the outstanding examples of a longterm relationship with an artist: Oliver Barry's promotion of James Last, who has played Irish dates every 18 months-two years since 1974 and has built a big following along with dramatic increases of his records, new and catalog. Last's "The Rose Of Tralee" album topped 130,000 sales and several other titles have gone over the 60,000 unit mark.

Similarly CBS in Ireland saw Bruce Springsteen and U2's concerts lead on to vastly increased record sales.

Jackie Hayden has been a recording artist, record producer and executive with CBS and Polydor. Now business manager of Ireland's leading music publication "Hot Press," a fortnightly with a circulation of 16,300 and an average readership age of 22, he sees the present touring situation as "far more healthy."

He says: "During the recession, Ireland was frankly a backwater. Since then, artists have had to work and to tour more and many new venues have opened up. In the late 1960s and early 1970s, it was unusual for big acts to tour here. But now this territory is recognized as being very important to career development. In fact, it's difficult to think of international acts who haven't played Ireland at least once."

However the absentee list does include David Bowie

and Paul McCartney, though the latter was in Ireland as a member of the Beatles in the early 1960s.

For a while there was a vogue for two-three day open-air festivals in Ireland, but a riot situation at Lisdoonvarna helped quell the enthusiasm. In any case, fans feel the novelty of three days in a field in pouring rain wears thin very quickly.

Ireland has the youngest population in Europe, with some 50% of it under the age of 25. But there's a tremendous mixture of age groups at, say, concerts by Springsteen and Dylan, and there are fewer signs nationally of a specific teenage market in Ireland.

One major Irish-based attraction is Chris de Burgh, who is assured of capacity crowds at "home" whenever he appears, which is not so often because of his many international commitments. And Paul Brady and Christy Moore must be numbered among the biggest domestic acts out regularly on tour.

There are song contests in Castlebar, Cavan, Ballina, and Charleville. The Guinness Jazz Festival takes place in Cork in October. During the festival week, Brian Molloy presents concerts at the National Stadium which are televised for later transmission.

The Dublin Jazz & Guitar Festival was held at different venues for several days in early April this year. Visiting artists included Art Blakey and the Jazz Messengers, Spanish flamenco guitarist Serrenito and English classical guitar duo Robin Hill and Peter Wiltschinsky.

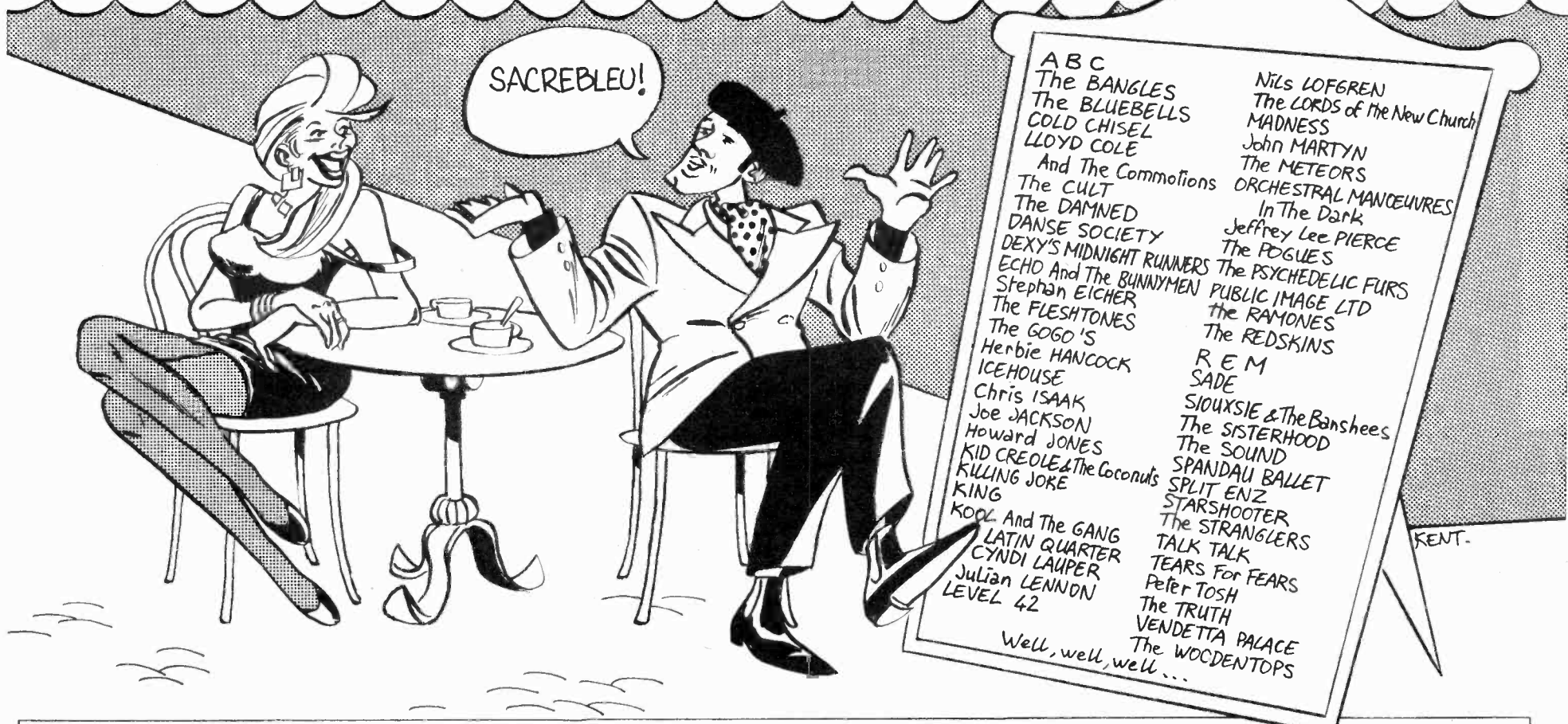
Certainly classical music has thrived during European Music Year, 1985. During that event, Dublin public libraries arranged a program which allowed people to sample the musical traditions of many countries. Additionally, the annual series of Bach Cantata concerts at Trinity College, Dublin, was a big success.

The Music Assn. of Ireland organized auditions for the European Community Youth Orchestra in January this year, and there's been a big increase in the number of visiting classical artists since the 1981 opening of the National Concert Hall, which has a capacity of 1,200.

KEN STEWART

A Billboard Spotlight

SCORPIO - THE FRENCH CONNECTION



- ABC
- The BANGLES
- The BLUEBELLS
- COLD CHISEL
- LLOYD COLE
- And The Commotions
- The CULT
- The DAMNED
- DANSE SOCIETY
- DEXY'S MIDNIGHT RUNNERS
- ECHO And The BUNNYMEN
- Stephan EICHER
- The FLESHTONES
- The GOGO'S
- Herbie HANCOCK
- ICEHOUSE
- Chris ISAAK
- Joe JACKSON
- Howard JONES
- KID CREOLE & The Coconuts
- KILLING JOKE
- KING
- KOOL And The GANG
- LATIN QUARTER
- CYNDI LAUPER
- Julian LENNON
- LEVEL 42
- Nils LOFGREN
- The LORDS of the New Church
- MADNESS
- John MARTYN
- The METEORS
- ORCHESTRAL MANOEUVRES
- In The Dark
- Jeffrey Lee PIERCE
- The FOGUES
- The PSYCHEDELIC FURS
- PUBLIC IMAGE LTD
- the RAMONES
- The REDSKINS
- R. E. M.
- SADE
- SIOUXSIE & The Banshees
- The SISTERHOOD
- The SOUND
- SPANDAU BALLET
- SPLIT ENZ
- STARSHOOTER
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- Peter TOSH
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- VENDETTA PALACE
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VENUES

(Continued from page O-8)

happening all over. And there are artists who go out in the summer now just to work the amphitheatre circuit."

The Nederlander Organization manages Merriweather Post Pavillion, Pine Knob Music Theatre, Poplar Creek Music Theatre, the Greek Theatre and the Pacific Amphitheatre. "The summer venues are very successful for us," says David Hart, head of East Coast talent acquisition for Nederlander. Especially in Chicago and Detroit, because of the weather those people have to live through during the winter. Those markets lend themselves to people wanting to enjoy themselves outdoors in the summer."

There are a few facilities in the U.S.—such as the Greek Theatre and the Universal Amphitheatre—that are renowned for their house light and sound. When the venue is not so well-equipped, hall managers or promoters or the group themselves make their own sound and lighting arrangements. Most large acts—such as those that draw over \$10,000 per night—will carry their own sound, lights and staging from venue to venue.

"We never use what the venue has," says Angelo Arcuri, sound engineer for Ronnie James Dio. "And a lot of bands today never use house stuff. Most places don't even have that stuff because they know you're going to bring in your own." Even so successful a venue as Radio City Music Hall does not use house lighting or sound in the concert division.

Says Nederlander's Hart, "The group usually brings in production to our facilities, but in those instances where we provide it the house manager of each facility makes the decisions about arranging the equipment."

Video is another area where acts usually provide their own equipment. "We do a lot of video here," says Jay Marciano, director of entertainment for the Uni-

versal Amphitheatre. "But we took a look and didn't want to be in the hardware business. All the acts have different preferences, and they rent their own video equipment and bring it in."

The Universal Amphitheatre is one of the most successful concert venues in the U.S. The year-round facility grossed approximately \$18 million in 1985, according to Marciano, and had 106 different acts totalling 163 nights.

"We think it's probably the busiest concert venue in the country," says Marciano. "And 1986 looks to be as good as 1985—this year the summer months look to be very busy and it's going to be hard to squeeze everyone in."

The facility takes good care of its artists. "We try to meet the rider the artist is looking for," says Marciano. "And we can do such things as cater hot meals from our own restaurants here and get corporate rates at the Sheraton Premiere or Sheraton Universal for them. And if their family wants to take the Universal tour, we can arrange that."

Eric Barrett, for one, appreciates the extra effort put out by the venue or promoter. "The best ones will go out of their way to give you that nice added touch, like flowers in the dressing room for the female artist or a nice bottle of champagne. Stuff that's not required."

The Universal Amphitheatre, which is its own promoter, also attracts because of its reputation for successful marketing. "We probably take as many meetings with radio and media people as we do with agents and managers," says Marciano. "It gives insurance to our marketing of events here—I think one of the reasons for our success is our ability to squeeze the last 1,000 tickets out of any event."

Generating more than \$500 million a year just from arenas on up, American concert venues continue to be very big business. And with increasingly sophisticated marketing and promotional techniques, and the advent of many new summer outdoor facilities, concert options continue to expand for acts on the road. **C.M.**

MERCHANDISING

(Continued from page O-8)

call us and we call them."

A group will sit down with Winterland and negotiate a certain royalty, using as leverage their LP sales, MTV rotation, tour plans, and representation.

Once merchandising rights are obtained from an act, Winterland becomes their merchandising company and usually handles four areas: concert sales, retail sales, fan clubs, and licensing. For products that Winterland doesn't manufacture, they negotiate deals on behalf of the act and serve as their agent.

Artists have final approval on all merchandise sold, though there are contractual limitations on Winterland's part as to what they won't make. "We sit down with the artist and come up with a market line," says Furano. "They have their ideas and we have ours, in terms of the marketplace, what kids are telling us they want to buy."

"And there are demands of the business dynamics—the item has to be transported from city to city, it can't break too easily and it has to be marked up with a certain ratio to take into account artists' royalties and hall and vendor fees. So there are a number of forces that determine what the product line is."

One of the aforementioned forces—hall fees are often a significant impedence to concert sales, Furano finds. Some buildings charge for fees as much as 40% to 46% of the gross (with the sales tax included in the fee). High hall fees, coupled with artists' royalties, vendor fees and travelling expenses, causes a markup that limits the type of products that can be sold at concerts.

"Not many products can fit into a five-time markup," says Furano. "That puts the more expensive items out of reach of the consumer. Because of this you don't see satin jackets, LPs or cassettes on sale. Profits aren't as great as everyone thinks, and the only

We would like to thank the artists, their managements, agents, crews and record companies for making 85-86 great years.

(in alphabetical order)

AC/DC, ACCEPT, BRYAN ADAMS, ALARM, THE ARMOURY SHOW, LAURA BRANIGAN, ROY BUCHANAN, JOHN CALE BAND, ERIC CLAPTON, THE CLASH, LEONARD COHEN, LLOYD COLE & THE COMMOTIONS, PHIL COLLINS, THE CRAMPS, ROBERT CRAY BAND, THE CURE, PACO DE LUCIA, DEEP PURPLE, DEPECHE MODE, AL DI. MEOLA.PROJECT, DIO, DIRE STRAITS, DOKKEN, DUBLINERS, ECHO & THE BUNNYMEN, THE EXPLORERS, ELLA FITZGERALD, FRANKIE GOES TO HOLLYWOOD, NINA HAGEN, MURRAY HEAD, HELIX, JOHN.HIATT, HONEYMOON SUITE, IMMACULATE FOOLS, INDOCHINE, INXS, JOE JACKSON, JASON & THE SCORCHERS, DAVID JOHANSEN, HOWARD JONES, STANLEY JORDAN, BON JOVI, KATRINA & THE WAVES, NIK KERSHAW, CHAKA KHAN, KID CREOLE & THE COCONUTS, KIM LARSEN, JULIAN LENNON, LEVEL 42, NILS LOFGREN, THE LONG RYDERS, NICK LOWE & HIS COWBOY OUTFIT, MAHAVISHNU ORCHESTRA, YNGWIE MALMSTEEN'S RISING FORCE, MAMA'S BOYS, MANFRED MANN'S EARTH BAND, MARILLION, HUGH MASEKELA, MIREILLE MATHIEU, MATT BIANCO, MEATLOAF, PAT METHENY GROUP, MINK DE VILLE, GARY MOORE, MÖTLEY CRÜE, NENA, YOKO ONO, OUTSIDE EDGE, PAGANINI, OSCAR PETERSON, THE POGUES, PREFAB SPROUT, PRETTY MAIDS, THE PROMISE, CHRIS REA, REO SPEEDWAGON, ROMEO VOID, ULI ROTH, SAGA, SAXON, SCREAMING BLUE MESSIAHS, CHARLIE SEXTON, SIMPLE MINDS, RICKY SKAGGS, RICK SPRINGFIELD, BRUCE SPRINGSTEEN & THE E STREET BAND, STING, THE STRANGLERS, TALK TALK, JAMES TAYLOR, TC MATIC, TEARS FOR FEARS, TELEPHONE, THE TRUTH, TINA TURNER, TWISTED SISTER, UFO, THE UNTOUCHABLES, MIDGE URE, URIAH HEPP, U2, TOM WAITS, SUZANNE VEGA, VENOM, KIM WILDE, JOHNNY WINTER, PAUL YOUNG & THE ROYAL FAMILY, JOE ZAWINUL

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way to make a profit is to be efficient in every area, to save pennies here and there."

Efficiency has also been achieved in combating piracy. "We have the piracy problem pretty much in check at the concert level in the U.S.," says Furano. "Though there are still problems at the retail level."

"We have a cadre of lawyers and law firms that we've developed over the years to prevent piracy. When you do big tours as we have with the Rolling Stones, Bruce Springsteen, Madonna, artists like that, you still get bootlegging. We now have attorneys in about 30 of the 50 states. But we use them less frequently these days."

What are the secrets of Winterland's success?

We work hard," says Furano, "and we are a little different. We are more of a multi-service company: most other merchandisers will go to third parties to print their shirts, but we have our own in-house art department and screen printing. And this is an advantage."

"And we've been in the business for a long time now. You know, selling T-shirts on the road isn't brain surgery or nuclear physics. But it's a business like any other that has its subtleties. I think we give real value for the service, and have a consistent quality of product. And I think this is a key factor in acts choosing to be represented by us. **C.M.**

HOTELS

(Continued from page O-8)

much more professional these days, and they have a job to do—they don't have time for much else. And they want to be invited back." Green, now working with ACT Travel in New York, worked on hotels and travel for Springsteen while with Triangle Travel.

The hotel chain mentioned most often as a favorite was The Four Seasons. "They're very tasty, very well-done," says Barrett. "Successful acts really like them." The chain gained recent publicity by hosting

the performers for the U.S. segment (in Philadelphia) of the Live Aid benefit concert. There are 11 Four Seasons hotels in the U.S. and six in Canada, with two more in construction in Austin and Newport Beach.

The Four Seasons chain attracts many touring musicians because of its attention to privacy and security, its 24-hour concierge desk, its spa and exercise rooms, its 1:25 to 1 staff to guest ratio and its orientation toward smaller corporate business rather than conventions.

Other chains often mentioned as preferred by top acts were: Hyatt Regency, Hilton, Stouffer's, and Sheraton. Green also lauds these individual hotels: the Sunset Marquis (Los Angeles), The Jerome (Denver), The Steven J. Austin Hotel (Austin), and the Park Suite Hotel (Denver). And she cites the Embassy Suites hotels as an up-and-coming chain to watch.

A road manager or tour coordinator often works in conjunction with a travel agent, such as Green, to arrange lodgings. Everyone has their own criteria for selecting places to stay.

"We like to stay away from large convention-oriented hotels because they can't devote the attention or provide the security our artists need," says Green. "We want them to be discreet and to protect privacy, and you're not going to find inexpensive hotels that have the staff to be able to do that."

The band's crew members often stay in a different hotel, because of their criteria. "Crews want to stay closer to the venue, to get there faster, and often they don't want to stay in an expensive hotel because they're living on a per diem. Even if the room is paid for, the room service and other costs are often more than they can really afford."

Crews will often stay at Howard Johnsons, Holiday Inns, Ramada Inns and other less expensive chains, as will acts that don't have the budget of a Springsteen, Prince or Madonna. Green is currently arranging hotels for one such group, the Outfield, which has been on tour with the Starship.

"They're a baby band in terms of budget," says Green. "And they're staying on a tour bus. Most of the time, they sleep overnight in the bus and just check into day rooms for showers and for a break. Often with groups like this I'll call the promoter and find out if he has a special relationship with a hotel in that city, that affords a discounted rate. These up-and-coming bands are much more budget conscious."

As his criteria, Van Halen tour manager Pollan cites health clubs, 24-hour room service, location, access, amenities, maid service twice-a-day, a friendly staff, and preferably a concierge or a keyed-off floor. "We're pretty specific in what we want, we've been doing it a long time."

"We also want good security. Normally, in my advance I will talk to the security director of the hotel and clue him in as to what's going to happen and what's not going to happen. And we also hire local security in each town."

"The crew usually stays in a different hotel, not as expensive as the band's. Their location is real important. I like to put them as close as possible to the gig, within reason. The guys can sleep later and they're right there."

Angelo Arcuri is the sound engineer for Ronnie James Dio and in the past has also served as his road manager. "You always advance," says Arcuri. "You make sure the hotels have gotten all the information from the travel agent. The better hotels have a better staff, and when you arrive they have your keys in an envelope and your room list made up. And you're (Continued on page O-17)

ROAD

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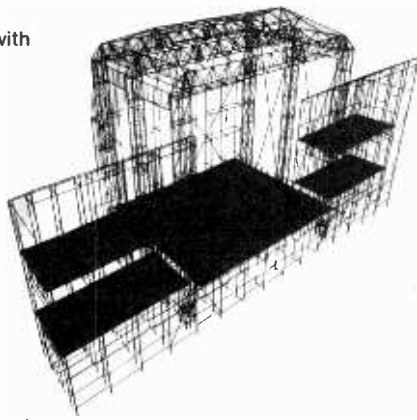
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ITALY

(Continued from page O-4)

ter to split all the dates into two sections for two tours, resuming the idea of winter tours which could be fruitful.

One of the reasons so many local artist dates are unsuccessful is "that Italian audiences are becoming more and more accustomed to the very high standards of presentation and content set by big international acts." But he agrees it sets up a vicious circle: audiences become disaffected by local talent tours, don't turn up to shows, so there is less money available to invest in higher presentation standards.

The enormous enthusiasm for international tours has off-beat effects on promotion. Mamone reports that posters, the best promotional media yet in his view, often become useless, because all the tickets are sold before the posters are even displayed. Certainly this happened during the last Sting tour of Italy.

But other promotion is pushed through the two available all-music television stations—VideoMusic and Dee-Jay Television. Radio and general advertising are said to be less effective these days. However there's an implicit belief in the value of word-of-mouth recommendation.

While the ticket take side of touring is big, the merchandising side is still poor in Italy. The fans like T-shirts emblazoned with the name or face of a favorite, but they don't buy many of them at the actual concert venue. Says Mamone: "The hard fact is that the product the international stars put on sale really is too expensive. For just a little more money the customers can, and do, buy T-shirts by established fashion business names like Armani. Additionally there are many companies who sell the products all year round, not just on concert tours."

In money terms, the Italian policy is to keep concert tickets within the \$10-\$15 limits. This means that takings here are reckoned better than other European territories which feed high ticket prices into non-affluent populations.

In Italy, sponsorship, outside the worldwide deals pact by some top artists, is not particularly relevant. Normally it's limited to advertising and poster campaigns, with sponsorship money usually just covering the expenses of these promotional aids.

Italy is a good place for classical musician "tourists." Says Patrizia Garrasi, of the RESIA agency: "The Italian public is not only very warm but it's also very sophisticated. Despite showing a strong enthusiasm for the great repertoires of Beethoven, Mozart and Chopin, Italian concertgoers actually take a lead in Europe in seeking out contemporary music.

Moneywise, Italy is one of the best paying markets and as concert societies are state-financed artist fees are granted. Today concert seasons are mushrooming all over Italy, apart from the obvious limits imposed on symphonic music by the existence of just a dozen suitable orchestras. But business is booming for the classical industry, and still expanding.

However in this sector, too, there is a problem—the lack of concert halls of real quality. No more than five or six were built specifically for musical purposes over the past few years and most of the halls are still theaters or cinemas used for all kinds of productions.

But the avid appetite of Italian audiences for good music is shown in figures from SIAE, the national authors' and publishers' collection society. Statistics for 1984 show that on the classical side over 13,000 concerts, with 3.69 million tickets sold, raked in nearly \$15 million.

Then there is jazz. Despite the traditionally disappointing record sales that go with this genre, the music is gaining more and more ground in Italy, certainly where live shows are concerned.

Alberto Alberti, artistic consultant to many areas of Italian music, says that outside the star-studded summer festivals, with June and July particularly active months, many townships successfully organize regulated and regular jazz concert seasons featuring big

names through the year. These usually run from the end of October to the middle of April and major events were noted last year in Palermo, Messina, Catania, Bara, Pescara, Perugia, Ancona, Bologna, Prodenone, and Riccione. Big cities such as Milan and Rome usually have a less continuous and un-programmed jazz activity.

Virtually all these concerts are of modern jazz idiom with a "classical" stamp, meaning no avant-garde, free jazz and so on, and little acceptance for fusion music. The latter is featured more strongly during warm weather, when resorts organize their own concert and festivals and fans start demanding more popular, or commercial, names.

VITTORIO CASTELLI

WEST GERMANY

(Continued from page O-4)

For record companies here live tours are still as important a promotional tool as media coverage, high costs notwithstanding. Teldec managing director Thomas Stein, whose company has tied marketing campaigns for long-established label artist Peter Maffay to his concert appearances, sounds a cautionary note however. Touring is an "unavoidable" element in breaking and establishing a new act, but the line between success and fiasco is a fine one, and the question of tour support is complicated by the difficulty of separating out the financial responsibilities of the promoter from the benefit to the record company in terms of increased record sales.

In recent months the dollar's value against the Deutschmark has fallen some 25%, and some experts believe it will fall further by mid-year, to below two Deutschmarks. With average venue size 2,000-3,000 seats and ticket prices going up to around \$14, some major U.S. acts were simply too expensive for German promoters to afford in the past. That situation has now eased, but promoters say the weakness of the dollar overseas is merely encouraging U.S. acts to stay home and earn more, so that the number of visiting State-side acts this year could actually drop instead of increase.

On the question of musical trends in touring, Marcel Avram of Mama Concerts, which has organized successful swings through Europe for Mike Oldfield, Barclay James Harvest, Chris de Burgh, Foreigner, and Saga, sees a balance between national and foreign artists. New German acts have become firmly established on the tour circuits, while top quality American acts have increased their share of ticket sales at the expense of British tour bands. In general, he notes, the trend is toward ever greater quality and ever more spectacular presentation.

Werner Kuhls, whose Hamburg-based Sunrise has worked with Pat Benatar, AC/DC, J.J. Cale, Blue Oyster Cult, Leonard Cohen, Adriano Celentano and others, says a trend towards salsa, jazz and swing was detectable as early as 1982. Kuhls' response was to bring in Kid Creole & the Coconuts for their first West German tour.

Fritz Rau of Lippmann + Rau puts his faith in experienced "masters of entertainment" such as Maffay, Juergens, Stevie Wonder, and Queen. "We find more and more that an artist needs several years of concert experience to become capable of fully entertaining an audience for a whole evening," he says. "And both young fans and older concertgoers understand and appreciate this mastery and experience."

In more than 15 years since the first open air rock festival was organized in West Germany, many of those who initially opposed the concept have become converted, and the attitude of officials and town councils has changed from hostility and confrontation to willing cooperation, Marcel Avram reports. Lessons were learned, better venues found, and the quality of the events improved as a result. Nowadays large-scale outdoor shows regularly attract over 50,000 fans a day, and in recent years they have become an established part of the summer music scene.

Plus points for the fans are the opportunity to see

and compare a series of major acts for a relatively low ticket cost, and the attraction of a common experience that allows tens of thousands of young people to listen to their chosen music peacefully, Avram concludes.

For the promoters themselves, of course, the experience is less idyllic. West Germany's uncertain climate turns any open air event into something of a poker game, particularly where a number of expensive overseas acts are on the program. And strong bills are essential because, as Werner Kuhls notes, the days when the happening itself was sufficient attraction are long over.

Open air concerts look set to remain a fixture on the West German music scene though, because, as Kuhls also notes, they are increasingly attractive both to artists, who can reach larger audiences than they might otherwise draw, and to record companies, who are spared the escalating costs of conventional tours. Fritz Rau summarizes: "Despite the weather problems open air concerts have definitely established themselves in West Germany, and there are quite a number these days where you can easily attract up to 100,000 spectators."

WOLFGANG SPAHR

PORTUGAL

(Continued from page O-4)

the Jaxx CasCais, which is now moving to Lisbon. This has regularly attracted top international artists.

But the profitable productions were to be hit at the end of the 1970s by the arrival of inflation in this country. It has often reached a galloping rate and one main music industry effect has been to force promoters to restrict the number of concerts and generally be much more selective in putting together artist packages.

In 1980, Jose Nuno Martins, a pioneering promoter and expert presenter of Brazilian music on radio and TV, formed an agency Concerto to promote concerts by Brazilian artists. The first show was played by Brazilian girl group Freneticas, followed by a Gal Costa concert and then Martins pacted Simone to sing at the Avante Festival. Since then his company has organized packed concerts by Brazilian "superstars" such as Caetano Veloso, Milton Nascimento, Maria Bethania, Ney Matogrosso, Gilberto Gil, and Djvan. Concerto has also booked top Portuguese acts Trevante, Vitorino, Sergio Godinho, Rao Kyao, plus foreign artists Sergi Regianni and Paco de Lucia.

More recently, Numo Martins has joined forces with top promoters Carlos Gomes, Rui Simoes and Tab Martin, from the U.K., to set up new company Ai Musica! Meanwhile, the old Concerto company is limited to handling rental of advanced sound and lighting equipment offering 16,000-watts and 120,000-watts.

Alongside the Ai Musica! debut on the Portuguese concert scene, the rental of top rooms, like the Coliseu does Recreios in Lisbon (capacity 4,300) and the Coliseu of Oporto (3,000) is notably less pricey now through management decision to give Portugese promoters a better chance of profitable survival in future. A first step in this situation was taken through four sell-out concerts of Brazilian girl singer Simone and these two venues, a short show season which was an outstanding success.

Also very successful in the concert business is MPB, formed via Radio Commercial and the program "Calor de Noite," headed by radio producer Fernando Correia. The MTB promotion firm started by booking in Brazilian girl singer Nara Leao, who toured Portugal last year, and then with Gilberto Gil, plus Norma Lewis, Del Amitri, Paco de Lucia and Angie Gold. MPB recently finalized deals for top act Baltimore and Portugese

singer/songwriter Fausto for concerts later this year.

With a PA system of 10,000 watts and a massive lighting battery available, MPB is putting the emphasis on promoting leading Portuguese acts like Pedro Barroso and Lena d'Agua.

The new lower price tariff for hiring top rooms and venues in Portugal will clearly help open up a new era in the national concert circuit. The audiences are seemingly insatiable where live entertainment is concerned—certainly up to the 40-year-olds for both pop and rock. And nothing has proved the excitement and potential of the live-show scene here than those four concerts by Simone from Brazil.

FERNANDO TENENTE

HOTELS

(Continued from page O-15)

checked in, just like that.

"We look for good restaurants in the hotel, 24-hour room service, health clubs, swimming pools and laundry—especially if you can do it yourself. The Dio band loves doing their own laundry on the road! Also, in the better hotels you can ask for extra security and get it, it's no problem.

"If we know we're going to be hanging around a certain town for several days or a week, the travel agent will try to find something real nice to stay in, so it doesn't feel like a hotel. Maybe a place with a golf course."

As touring musicians (especially of the rock variety) have become more professional and more selective in choosing accommodations, so too have hotels opened their arms to acts on the road. "Quite frankly," says Green, "the hotels do an enormous food and beverage business with the groups. The artists usually don't have time to shop around for restaurants and they do a lot of eating and drinking in the hotel, which makes a great deal of money from this. Plus, they can sell a

large volume of rooms, all in one transaction.

"And, let's face it, if somebody like Bruce Springsteen stays in their hotel, it's great publicity. He's a class act with enormous press."

Musicians are welcomed in America's best hotels, and even those of the rock variety are treated in 1986 as successful businessmen, rather than as troublesome nonconformists—as in the days of the Jimi Hendrix Experience.

C.M.

BENELUX

(Continued from page O-3)

minutes to complete."

Most major artists touring in Holland's music scene have their own light and sound equipment, but others hire from Ampco, market leader in renting, where Eric de Bruyn is boss.

Says Ramakers: "As far as I'm concerned, the exchange rate of the U.S. dollar has little influence on negotiations with international pop and rock agencies. I can't think of any Dutch concerts by U.S. or U.K. acts being called off because of exchange rate problems, but we do always translate deals into Dutch guilders. If we reckon foreign agencies ask too much money, then we simply don't go ahead."

The most prominent venues for concerts in Holland are: the open-air Feyenoord stadium with its 50,000 capacity, and used only in summer; the Ahoy Hall in Rotterdam (8,500); the Groenord Hall in Leiden (11,000); the Jaap Eden Hall in Amsterdam (4,500); and IJssl Hall in Zwolle, with an all-standing capacity of 8,000.

Other sizeable venues include the Vredenburg Music Center in Utrecht (2,000), the Congress Center in The Hague (2,000, all seated), the Carre Theater in Amsterdam (1,700, all seated), the Vereniging Concert Hall in Nijmegen (1,800) and the Oosterpoort

(Continued on page O-20)

ROAD



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SUMMER 1986

(Continued from page O-6)

David Hart of the Nederlander Organization is more optimistic about rock's prospects. "I don't see a backlash against heavy metal. I would jump at the chance to book Deep Purple, Ozzy, Dio—they're great business."

Hart is hopeful for 1986. "It's hard to be prescient now, but the opportunities for a great summer look bright. I'm just hoping the new acts like Sade, Whitney Houston, Mr. Mister, and Simple Minds will tour, because they'll do big business. Also, I think that this year there seems to be more of a concentration on pop and black crossover, and a lessening on country except for the megastars."

At two of America's most successful venues, the Universal Amphitheatre and Radio City Music Hall, expectations are also high for this year. "1986 looks be at least as good as '85," says Universal's director of entertainment, Jay Marciano. "If there's any change at all, it's just that it's coming later in the year."

Marciano also notes a trend toward more acts being receptive to multiple nights. "Especially in New York and L.A.," he says. "They'll sit down for three, four, five nights and then they have a better chance to work all of the media, the radio stations, and they probably can accomplish more."

Radio City Music Hall was the No. 1 U.S. venue in 1985, with seven engagements in the top 100, according to Amusement Business. "So far in 1986 we're doing very well," says Mark Felton, director of talent booking. "In February, Bill Cosby broke our house record by grossing \$2,833,690 in 15 shows." He adds, "January, February and March are traditionally lean times for promoters, but it's been slower than normal this year. But things will pick up. 1986 should be a wonderful year for us—we'll have 100 to 130 dates open for concerts."

Touring appears to be both more difficult and more important for new acts in 1986, especially because of tight radio airplay. "It's harder for them to get airplay, and then that limits what we can do with the artist in terms of touring," says Kevin Scott. The only alternative then, for acts the radio doesn't play—and this includes both new groups and bands that don't fit formats—is to tour heavily.

"I have an act—Yngwie Malmsteen—who went to 50 on the album charts last fall and wasn't played on the radio. It was done through touring," says Scott. "We also handle Ronnie Dio, whose records really weren't played much on radio. He toured heavily, had the 15th highest grossing tour in the country—grossing roughly \$10 million—and sold a lot of records. Touring is very important again."

"I think there's more support now from record companies because we're all trying to break acts without them depending so much on radio. There's more marketing, more promotion and more club tours."

Corporate sponsorship has become increasingly important to touring artists. "It's becoming commonplace," says Bongiovanni. "It used to be big news, now it's not. People will probably be shocked if the Rolling Stones don't tour with a commercial sponsor this year, rather than the other way around. Everybody is trying to get some kind of tour sponsorship deal, with the exception of people like Springsteen."

Adds Dick Gary of The Gary Group: "I think that the financial and advertising support that sponsorship gives is critical because the costs of promoting are going way up and you can't raise ticket prices commensurate with the increase in cost. Conversely, sophisticated marketers are finding now that entertainment is a tremendous marketing vehicle."

The Gary Group is involved with concert promotions of many colors: "We try to get the radio and TV stations involved, we develop special promotions that usually tie in with the group's hit single or the name of the tour. We do sweepstakes, trips, prizes. Our philosophy is that the bigger the promotion is, the more entertainment value it has on radio or TV and thus the

more and better quality of air time it will receive."

"I think everything needs to be marketed as an event, as much as possible—that's the key," says Stan Moress, of Scotti Brothers, Moress and Nanas, which often works together with The Gary Group.

Technology has also changed the touring industry—in lighting, sound, staging, and communications. Computers have become essential in all four areas. "They're indispensable," says Jeff Ravitz, lighting designer for the Springsteen tour. "There are so many complicated things you can do now with the assurance that they're going to go right. And the small factor of computer problems is more than outweighed by the reliability."

"I used to call them a pet rock," says Springsteen tour director George Travis. "But now they save me hundreds of hours. On a plane, you can make notes on your computer and then go to a phone at the airport, hook up your modem and update everybody—in the U.S., Japan, Australia, Europe." Accounting information is another item that computers now make instantly accessible to tour accountants, managers, artists, and promoters.

This new technology is yet another bright spot in the increasingly sophisticated and diversified touring industry. Hopes are high as it enters the traditionally hot months of the year. "Just get an artist the public wants to see," says Dick Alen, "make sure they know about it and have the concert in a place that's convenient to go to. And they'll turn out in big numbers, bigger and bigger every year. It just continues to grow."

TOUR COORDINATION

(Continued from page O-6)

clubs (two shows a night) to 10,000-seat arenas, doesn't carry sound and lighting rigs either. "The promoters furnish the sound, staging and lighting according to our specifications," says Bill Rehrig, Rabbitt's road manager.

Then there is the other extreme of an undertaking such as the Springsteen's tour, which utilized some 14 semis on the outdoor leg to haul its equipment, or the Van Halen tour, which is carrying 50 people. At the arena level (with audiences generally between 8,000 or 20,000), most acts will take their own sound, staging and lighting on the road, and arrange their own transportation and accommodations. Promoters will sometimes provide special services, such as a limousine to meet the band at the airport or a hot meal for the crew after the show.

GLS Productions is a Los Angeles-based tour coordination company that handles large-scale tours and in the past has worked with Queen, Elton John, Lionel Richie, Rod Stewart, and Fleetwood Mac. Just over a year ago, they spent three months working in Brazil on the Rock In Rio music festival, which took place in January, 1985, and drew 1.4 million fans during 10 days.

"We package the tour," says Gerry Stickells. "A lot of acts will come to us because it's much easier than putting it all together themselves. We have a tap on good people and know what's going on equipment-wise at any particular time. So a manager or agent will give us tour dates and we'll liaison the whole thing with the promoters. We'll put together the show designs, the trucking, busing, staffing, flying, hotels, whatever it takes to make that tour happen. Then we go out and manage the tour."

When picking sound, light and staging companies, GLS will go with firms favored by the acts. "We usually get prices from several different companies in each category, then the artist or manager will make their decision at that point," says Stickells.

"Planning ahead is very important," says Chris Pollan, tour manager for Van Halen. "It's important to make sure with the manager and the agent that the tour is routed properly, so that things fall into place in an orderly fashion and you're not all over the place."

"As I see it, the tour manager is responsible for everything. I work with a lot of other people—hiring staff and crew, firing, arranging transportation, picking ho-

tels." In conjunction with designer Ian Knight, Pollan also takes bids on light, sound and stage equipment. "Price and quality are what we look at. It has to be roadworthy, fulfill our requirements and have a good price. And the companies have to have the best crews, great backup service and maintenance."

Says Eric Barrett, "If you can, you start two or three months in advance. I'll say to a firm, 'We're doing this tour, it's eight months long, give me a bid'—and then the bidding war starts and you look for the best deal for the artist. In lighting, for example, you go to the designer and say here it is. He draws it up and you pick the best design. Then you call up a lighting company and say that it's 800 lamps. You send them the design and they bid on it. And you go to certain companies for certain things—if you want Vari-Lites you go to Showco, for example."

Live-act producer Joe Gannon coordinates the equipment for his shows. Most recently he has been working with Julio Iglesias, the Miami Sound Machine and the American Music Tour (Eddie Rabbitt, T.G. Sheppard, Sylvie Vartan, Exile, and Janie Fricke). "If I'm putting on a new show, then I contact various people and let them know I'm looking for a bid. There are many state-of-the-art firms, but some have turkeys working for them. The people are very important and I suss that out too," says Gannon.

Adds George Travis, "Does the company have the resources to get the odd things you want, do they have people who understand what it is you need? All the bigger companies have their crack crews and it's interesting during a really busy year figuring out how you're going to steal the guy you want, get him off another show." Travis, who has worked with Springsteen since 1978, also was production manager for the second US Festival.

As the concert business has grown over the years, more resources, ever-more advanced equipment and myriad options have become available for those who coordinate tours. Planning and professionalism have become increasingly important as the industry becomes more complex and systematic.

Eric Barrett, who started with the Nice and the Jimi Hendrix Experience, has seen touring evolve.

"The level of comfort is high now and it should be—if these people are going to leave their homes and go on the road for five or six months," says Barrett. "You've got to make it as easy for them as you possibly can. They should only have to think about their performance, and I should be able to keep them happy for the rest of the day."

Adds Angeleo Arcuri, sound engineer and former road manager for Ronnie James Dio, "It's come a long way since the days when they used to just string three PA systems together. It's so organized—it's really easy to do things if you have a good crew and deal with the right promoters."

And the real secret of tour coordination success? "Go to bed early," says Barrett, a two-decade veteran. "And get up early and get in a match of tennis every day!"

C.M.

TRANSPORTATION

(Continued from page O-8)

White works with Jet Fleet, Consolidated Airways and Northeast Jets, among other charter companies, and arranges the renting of jets such as the BAC-1100 (very luxurious) and Gulfstream I (very economical). "A manager will call me up before a tour and ask me what I recommend," says White. "They'll say we've got Don Henley or Stevie Nicks, this many people, this schedule, what do you suggest?"

"It's easier to do an aircraft tour in the U.S. than in Europe because here the venues are two or three times larger and you can get higher ticket prices. So the acts can afford it—and it can sometimes make a difference between doing five shows a week and six shows a week. And they don't have to switch hotels so much—often they'll base in Atlanta or Chicago and just fly in and out."

"I can get discounted rates because I give the operators such volume of business, and I fly out and work out my own deals with them. Plus, with my knowledge of aviation, I know what jet operating costs are and I know what a fair price is. I try to get the best deal for the band."

As with charter buses, creature comforts are readily available in charter jets. "You can have everything and anything," says White. "Gold-plated fixtures, double beds, showers." Prices can run from about \$1,300 a day for a seven-place jet to \$6,000 a day for an executive Boeing 727.

Regent Air Corp. of Los Angeles is a charter company that spent \$3.5 million apiece to outfit its luxury 727s, which each have four staterooms, a fully stocked bar, nine video screens, table-settings with linen, silverware and flowers, and many other amenities. Richard Gasporitti, former chef for Tony Curtis, provides the gourmet meals, and a secretary and a cosmetologist are available on each flight. Regent, which has flown Rod Stewart, Buddy Rich and many other musicians, offers one-way tickets in the \$700 range for flights between N.Y. and L.A., and you can also charter an entire flight for a price contingent on trip time.

"We'll go to any extent to meet the special needs of a group," says Jeff Ruffolo, public relations, director for Regent Air. **C.M.**

SOUND

(Continued from page O-6)

work," says Tait. "The patching system needs computers, and so do our color changes. And each of our 30 or so chain motors that hauled up the rigs for Springsteen had a computer that talked to the others."

The dimmer-in-the-truss system has enabled Tait Towers to save its customers money in initial outlay and time in concert setups. "We pioneered it and I think it's one of the main reasons we got the Springsteen account," says Tait.

Adds Tait Towers business manager Bill Gerth, "I'm sure they shopped around and got different prices and we weren't the lowest, but they had some other considerations for that long a tour—such as reliability and speed in getting the system erected each day. That's one of our specialties—packaging and efficiency. George Travis (the tour director) gave us a target figure for how long he thought a lighting system should take to be installed, and we achieved that throughout the tour." To secure work, Tait relies on its reputation rather than advertising.

Other top U.S. lighting companies often mentioned include: Showlights, Obie, Tasco, Electrotech, Light and Sound Design, and Naked Zoo.

Tait Towers also builds sets and stages and has worked in this capacity in the past for Barry Manilow, Kenny Rogers, Olivia Newton-John, Twisted Sister, U-2, Yes and Asia, among others.

On the Springsteen tour, United Production Services provided the stages. The firm is currently working with John Cougar Mellencamp and in the past supplied stages for the 1984 Olympics, Simon & Garfunkel, David Bowie, the Who, and the Rolling Stones. "The technology is fairly basic although we try to improve on it," says Mike Brown of UPS. "We provide a structurally sound platform, a lighting platform and a motorized roof grid. The decorations are usually done by others. We stay on top through responsibility and reliability."

Other favored names in sets and stages include: Nomad Productions, FM Productions, Pro Scenery, Showlights, M2 Research, and Source Point Design.

Clair Brothers of Lititz, Pa., provided the audio for the Springsteen concerts. The firm has also worked in the past for Yes, the Moody Blues, Elton John, Kenny Rogers, the Jacksons, Live Aid, the US Festivals, and Rock In Rio (the 10-day 1985 music festival in Brazil).

"We don't advertise a lot, nor have we been publicized a great deal," says Roy Clair, secretary/treasurer of the company, which has won the Performance

magazine audio award for nine straight years. "We get a lot of business from entertainers going to hear their friends—and think the sincerest form of flattery is when they heard your sound and want you because of that, rather than because you were the lowest bid."

"We are very quality-oriented. We put a lot of money back into the company, into research and development. We develop a lot of new gear and take great pride in our engineering." One of Clair Brother's breakthroughs was the aforementioned lighter speaker cabinet. "It took us a year to do and we used the same composites that they use in the space program. And it shaved off 100 pounds from the cabinet.

"We did this because we were aware how finances are becoming increasingly difficult in the touring business. Transportation costs have been a major increase in the industry and so Clair Brothers has made an effort to reduce the weight of the equipment and the time it takes to set it up, tear it down and transport it. We're making incredible headway—another example is amplifiers, which used to weigh 60 to 80 pounds for a normal amp and that we've now gotten down to 10 pounds. With more power."

Computers have reduced their design and testing time. "A computer enables you to design your speaker cabinets about 20 times faster than before. You just plug in the parameters, tell the computer what you'd like to have and it does it."

Roy Clair finds 1986 an expensive year. "The materials, everything is more expensive. And the tour accountants are sharpening their pencils more, so it's becoming more difficult for everyone in our field. If you don't streamline, you're out of business. And you have to stay ahead of the industry—our R&D department is very busy. If you rest on your laurels you're finished."

Other popular sound companies mentioned during this survey include: Tasco, Showco, Audio Analyst, Maryland Sound, Light and Sound Design, Electrotech, Sound on Stage, Naked Zoo, and Stanal Sound. **C.M.**

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BENELUX

(Continued from page O-17)

Center in Groningen (1,500). Best known venues on the club circuit are the Paradiso in Amsterdam, the Arena in Rotterdam and the Trojan Horse in The Hague, with capacities ranging from 700 to 1,200.

Recently a plan was launched for the building of the Van Heek Popconcert Hall in Enschede, Holland's first venue especially built to cater for pop show needs, and which will have a capacity of 1,800.

During 1987, Amsterdam is set to be Europe's cultural center. Rademakers hopes this prestigious move will result in the building of an open-air pop/rock venue where concerts for 30,000-70,000 can be staged. Also, Amsterdam is one of the candidates put forward to stage the 1992 Olympic Games, if that bid proves successful, then additional special halls would have to be built and obviously one or two could prove right for later pop concerts.

Sponsoring of pop/rock events in Holland is still a low-key element. Dutch major companies are more interested in sponsoring sports events. But some are filtering through into music involvement. Mojo has fixed its first major sponsor deal, with Haag Techno, importer of Japanese electronic firm Technics, which will financially back three major pop shows in the Netherlands this year, the first being Elton John's Rotterdam Ahoy Hall back in late April.

Merchandising links with the on the road business don't yet add up a big deal situation. It's of interest only where big names like Springsteen or the Stones are involved, says Mojo's Ramakers, though heavy metal merchandising is also profitable, and is generally handled by band managements. There's the inevitable plague of pirate merchandise going the rounds, he says.

Relations are "reasonable" between the promoter and various record companies. Radio is the main promotion tool, but unlike the U.S. scene radio/TV commercials for pop/rock concerts in the Netherlands just aren't done. And contact between Mojo and the press is good, though Ramakers describes as "marginal" the influence of articles in the magazines and newspapers on ticket sales.

As yet, country and folk concerts are seldom organized in Holland. The music is regarded as too specialist to be profitable. Even Ricky Skaggs, at the Doelen Hall, sold only 804 tickets and the concert thus was a financial flop.

Belgium's pop concert scene has more variety than that of Holland. But then Belgium is bilingual, with Flemish spoken in the north (Flanders) and French in the south (Wallonia). But fewer U.S. and U.K. acts tour this territory, and there are far more concerts of French-language artists. Additionally, the typical Belgian audience likes the MOR area of entertainment.

Altsin-Stageco is Belgium's leading pop/rock concert promoter. The first was set up in 1975, with Herman Schuurmans, 32, now managing director. A sideline operation is the management of TC Matic, a leading domestic pop group.

Schuurmans also rates 1985 as "fantastic for our business." He organized some 180 concerts for various sized venues, attracting more than 250,000 customers. Highlights included four concerts by Dire Straits (30,000), four by Simple Minds (25,000), two by Spandau Ballet (12,000), with single concerts by the Cure (8,000), Sting (7,000), Tears For Fears (2,000), and Phil Collins (8,000).

Light and sound equipment in Belgium is generally hired from EML, a Werchter-based company.

Schuurmans says the fact that the U.S. dollar is not so high on exchange with the Belgian franc means more British and American acts can visit Belgium. The most important venues in this territory are the Antwerp Sports Palace (16,000 capacity), the Heizel Hall in Brussels (12,000), the National Forest Hall in Brussels (8,000), the Limburg in Genk (6,700, all standing), and the Brielpoort Hall in Deinze (4,000, also all standing). Belgium's leading club venues are the Man-

hattan in Leuven (1,800), the Hof Terlo in Antwerp (1,300) and Gent's Vooruit Hall (1,300)—none of these has seating areas.

Sponsorship in this territory is, as in Holland, thin on the ground. Tobacco firm Belga is becoming interested and has already sponsored concerts by Foreigner, ZZ Top and Sade. But brewery giant Stella and various banks are reportedly coming into this sector. On general promotional muscle, radio has most to offer, and the press in Belgium is more valuable in generating ticket demand than it is in neighboring Holland.

Two other prominent Belgian concert promoter firms are Gemco and Make It happen, both situated in Antwerp, the former headed by Michael Perl and the latter by Paul Ambach. Last year both companies organized a total 40-50 concerts, highlights being shows by ZZ Top (Ostende, 20,000), Santana (Ostend, open-air, 20,000) and Frankie Goes To Hollywood (indoors, 9,000).

Both these companies organize shows for French-speaking acts, unlike Altsin-Stageco, most of them in Brussels. No concerts are held in Wallonia, the French-language sector. Perl and Ambach say French-language shows comprise 30%-35% of the total Belgian concert turnover.

Gemco and Make It Happen aren't exactly enraptured about record company participation. "It's good to have a beer with the record people, but when it comes to business they never have enough money to promote the concerts," says Perl.

There are few rock/pop concerts staged in Luxembourg, the third Benelux territory. The fans there tend to cross to Brussels or nearby German cities for the major touring events. Most jazz concerts in the whole Benelux region are by Dutchman Wim Wigt, aged 41, head of Wim Wigt Production. He's also head of the independent jazz label Timeless Records, which puts out some 50 albums annually, mainly featuring U.S. acts.

Most Timeless releases are geared to European tours by these artists, maybe 75 each year, involving between 700-800 concerts. Wigt reckons he has 30%-40% of the European jazz concert business and around 75% of the Benelux territories' action.

He also lays on concerts in various Eastern European countries, including Poland and Hungary, and is also active in the jazz worlds of Tunisia, Israel and Saudi Arabia. With the U.S. dollar lower against Benelux currencies, he says he can double the number of U.S. jazz artist concerts this year compared with 1985.

Wigt says sponsorship is an upcoming phenomenon in the European jazz scene generally. In 1984 he organized an international jazz festival in Amsterdam, sponsored by cigarette company Camel. Paul Acket, organizer of the noted North Sea Jazz Festival, is also familiar with the sponsorship scene. This year, in The Hague (July 11-13), he'll be staging the 11th festival and for the second time it will be sponsored by Japanese electronics firm JVC, which also sponsors jazz events in London, Nice and Newport, Rhode Island.

Acket says: "Sponsorship, in my view, can have a very positive influence on the international jazz scene. For my event, it means I don't have to increase admission prices and that I have to pay just part of the wages for the top acts." **WILLEM HOOS**

FINLAND

(Continued from page O-3)

had considerable success last year with Dio and Iron Maiden and earlier this year with AC/DC and Motley Crue, attracting audiences of 6,500 and 4,500 respectively. In addition, visits by various jazz and blues acts are lined up regularly.

Cosmopol and Rockadillo have even promoted concerts by African and Jamaican acts. Says a Cosmopol executive: "We aim at versatility, though most of our business is with rock acts. When looking for international talent, Finland now has much of a say and we usually get what we want. A buyer's market seems to prevail."

He also claims that some acts use Finland and its venues for testing out new lineups and stage show routines. This has certainly been the case with Motorhead and more recently the Lords, giving Finland an edge over many other territories.

The busiest on the road season in Finland is, traditionally, from June to August, when 10 or more pop festivals are arranged from Helsinki to Lapland. These feature the best of local talent and some foreign acts and attract an average audience of 5,000-6,000, or more if the weather's fine. There are also separate festivals for jazz and blues buffs.

Sponsoring of pop concerts and actual performers has increased to a remarkable extent in recent years. This includes various jeans manufacturers, soft drink companies (Pepsi, Coca Cola and local brands), banks, and electrical companies.

Top local band Dingo is sponsored by TDK tapes and in Tampere there's a firm specializing in sponsorship deals for local touring acts. The main promotion is by newspaper advertising, posters, radio, television, and press stories.

Local commercial radio stations, Radio City and Radio Ettan in Helsinki in particular, give great help by plugging concerts and arranging phone-in competitions with tickets, records and T-shirts for prizes.

There are few problems over transport in Finland. Foreign acts usually arrive by air and the equipment by ferry over the Gulf of Finland. Once here there are top cars such as the Saab 900 Turbo and Ford Sierra, and there are sufficient tour coaches, mini-buses and even private planes.

The most popular hotels for touring parties are the Hesperia, InterContinental, Kalastajatorppa and Olympia. Acts touring the country are usually booked into Cumulus and Rantasipi hotels in various parts of Finland. But promotion firms recognize that "many troubles can start from poor room service, the little things, so very careful attention is paid to artists' off-duty time."

Leading concert venues in Helsinki are Ice Hall (capacity 6,500), UKK Hall (3,900), Culture House (1,450) and Finlandia House (1,700). Much booked club venues include Cafe Metropol, Lepakko, Vanha, Tavastia, and Hesperia, their capacity ranging from 300 to around 1,000.

All these places have a solid or collapsible stage but very little in the way of technical equipment. Foreign acts usually bring their own equipment, set pieces or special effects, not maybe as much as they'd use for a show in Stockholm or Gothenburg, but hefty loads. The rest is hired from local firms like Ekku Peltomaki and MS Audiotron.

Tickets for major concerts in Finland cost around \$20 each and for club gigs around \$10. Transportation costs help make ticket prices higher in this country than in several other territories. At bigger concerts there are up to 60-70 bouncers operating, with at least a dozen provided by promoter as part of his deal with the venue. In fact, major disturbances or brawling are rare in Finland.

Through to the end of the summer, Finland expects a solid flow of Europop names, such as Modern Talking, Sandra, A-Ha and Falco, all big record sellers in Finland and with established fan followings.

But a few problems do remain in the concert touring scene in Finland. One is the controversial source-tax policy, which links with regulations about defining the position of a promoter where foreign acts are concerned. Is he employer or agent? Most would say the latter. Regulations demand statement of an artist's fee in work permit applications, but total expenses cannot accurately be gauged at that stage of the play.

Leaving aside the inevitable bureaucratic hassles, most acts find Finland a pleasant country to visit and tour, particularly in the summer season when sunshines almost without break. **KARI HELOPALTIO**

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; International Editor, Peter Jones; All U.S. editorial by Chris McGowan, an L.A. based freelance writer; Cover & Design, J. Daniel Chapman.

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Sharp Drop Seen In Beta's Market Share Coming Decline Was Anticipated, Its Pace Was Not

BY TONY SEIDEMAN

NEW YORK After maintaining a steady market share of about 20% for several years, Beta software sales have unexpectedly dropped to 10% and below, according to retailers, distributors, and manufacturers.

The plummet in market share has led some executives to predict a rapid fadeout for the format. Sony Corp. of America, however, denies that it will abandon the configuration, this despite the company's increasing involvement with 8mm video (Billboard, April 19).

Beta's market share shrinkage

surprises no one. "We knew it was coming," says Bill Perrault of Artec, a Vermont-based distributor.

What is unexpected is the speed of the decline, say insiders.

"Retailers are not taking in the product," Perrault says. He reports that his two strongest Beta markets—Rochester, N.Y., and Burlington, Vt.—"are collapsing."

Distributors say machine sales are the key. Larry DeVuono of Sight & Sound says, "Our market is really dictated by the hardware people. They just say [Beta] is a dead issue."

Perrault says his company's Beta sales have dropped from 18% to 10%

because retailers are "not taking in the hardware anymore."

Some retailers, however, claim the responsibility rests with distributors. "It's a vicious self-fulfilling prophecy," says Gary Messenger, president of North American Video. "Distributors are in the process of slowly killing Beta. Some distributors are not even honoring stock balances in Beta now."

Messenger concludes, "If the retailer cannot get a piece of product, it's the old adage, 'sell what you got, not what you don't got.'"

One major East Coast distributor denies Messenger's accusation, and adds, "That's not going to kill Beta anyway." Retailer purchases of Beta are inevitably extremely shallow, he says. "If there was a big sale market out there, I'd say I see how distributors can be killing

(Continued on next page)



Mutt Mogul. Mike the dog, the co-star of "Down And Out In Beverly Hills," makes a promotional appearance for "Kingsongs," a series of made-for-home-video music programs being put out by View-Master International Group Inc. and Warner Bros. Records. Kneeling, from left, except for Mike, who is sitting, are Gary Evans, Viewmaster vice president and creative director; Mike; Arnold Thaler, View-Master chairman of the board; and Carol Rosenstein, president of Together Again Productions Inc., the studio that did production duties on the show.

2-For-1 Offer By Continental Beta Program Runs Until May 16

LOS ANGELES Continental Video is offering a novel free-goods promotion, giving away one free Beta videocassette for every two purchased by dealers.

The program started April 14 and runs until May 16. Dealers will buy product, get a coupon from distributors, and send it to Continental for their free cassette.

Continental president Jim Silverman says that the promotion is intended to alleviate an excess of Beta inventory at the distributor and manufacturer levels.

The industry, according to Silverman, has been caught short by the dramatic drop in Beta's share (see separate story above).

Silverman says he believes this is the first time a free-goods pro-

motion has involved a two-for-one policy. The industry has seen five-for-one and even four-for-one promotions.

But what has surprised him the most since informing distributors on April 10-11 has been their response, Silverman says. Thirty-one distributors have agreed to run an ad—at no charge—in their mailers advertising the promotion to their accounts. "That's certainly a deviation from normal practice," says Silverman, who indicates that those circular pages are underwritten by program suppliers.

"What is appealing to distributors," he says, "is that we are also handling the shipping, handling, and administration of the program." **JIM McCULLAUGH**

Kartes' Cinema Newspaper Proves Itself Newsworthy

NEW YORK Kartes Video Communications appears to have scored a marketing hit by creating its own video newspaper, The Cinema Collector's Society Video Journal, and sending it out to a mailing list of several hundred thousand VCR owners.

"The average order surprised us," says Fred Bayh, Kartes' director of advertising. The surprise, he says, was not the number of respondents, but the number of pieces each respondent was ordering. Con-

'It's an outstanding research vehicle'

sumer purchases are coming to more than three units per order, Bayh says, and sometimes the numbers are even higher: "We had one order last week, it came to \$900."

Regardless of the response rate, Bayh says, the information provided by the ordering patterns on the Video Journal has made putting it out worthwhile. "It's an outstanding market research vehicle. The re-

sponse to this will tell us what kind of product people want and what prices work."

So far, Bayh says, the Video Journal has shown him that "there is a lot of interest out there. It's not extremely broad-based, but there is a core of people who are extremely interested in sell-through video. And hopefully over time that core will expand."

The Video Journal contains not just Kartes Video Communications product, but also titles from MCA's "Be A Movie Mogul" promotion and Paramount Home Video's extended "25 Plus One." Also included is virtually all of the Kartes catalog, which amounts to between 300 and 400 titles and includes a breadth of product ranging from self-help how-tos to wine tasting to the public domain feature films that gave the company its start.

The first issue of the Video Journal shipped in early March and was 36 pages long, with a structure and writing style very similar to that of a newspaper's weekend entertainment section, complete with table of

(Continued on page 49)

FOR WEEK ENDING APRIL 26, 1986

Billboard

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TOP MUSIC VIDEOCASSETTES

			Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	1	9	JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	C	29.95
2	2	21	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	C	29.98
3	3	21	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
4	4	25	NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98
5	7	23	THE BEATLES LIVE-READY STEADY GO! ●	Picture Music Intl. Sony Video Software 97W00192	The Beatles	1985	SF	16.95
6	11	9	PORTRAIT OF AN ALBUM ●	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	D	39.95
7	6	15	LIVE AFTER DEATH ●	Picture Music Intl. Sony Video Software 96W50114	Iron Maiden	1985	C	29.95
8	NEW ▶		PUTTING IT TOGETHER- THE MAKING OF THE BROADWAY ALBUM	CBS-Fox Video 7101	Barbra Streisand	1986	D	29.98
9	5	51	WHAM! THE VIDEO ●	CBS Music Video Ent. CBS-Fox Video 3048	Wham!	1985	SF	19.98
10	19	19	ARENA	Picture Music Intl. Thorn/EMI/HBO Video TVF2789	Duran Duran	1985	LF	29.95
11	14	3	LOOK TO THE RAINBOW	PAZ Inc./E.J. Stewart Inc. USA Home Video 312847	Patti LaBelle	1986	C	29.95
12	9	13	THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS	CBS-Fox Video 7092	Elvis Costello & The Attractions	1985	LF	24.98
13	8	15	WHITE CITY	Atlantic Records Inc. Vestron Music Video 1025	Pete Townshend	1985	D	29.95
14	17	3	ALABAMA'S GREATEST VIDEO HITS	RCA Video Prod. Inc. MusicVision 6-20575	Alabama	1986	SF	19.95
15	13	47	ANIMALIZE LIVE UNCENSORED ●	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	29.95
16	16	35	PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	C	29.95
17	12	13	SCENES FROM THE BIG CHAIR	Polygram Music Video MusicVision 6-20534	Tears For Fears	1985	LF	29.95
18	10	5	PACK UP THE PLANTATION LIVE	Tom Petty Inc. MCA Dist. Corp. 80328	Tom Petty And The Heartbreakers	1986	C	29.95
19	NEW ▶		SO EXCITED	RCA Video Prod. Inc. MusicVision 6-20609	The Pointer Sisters	1986	SF	19.95
20	15	3	STATE OF GRACE	Island Records Inc. MusicVision 6-20500	Grace Jones	1986	LF	29.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria.) ◆ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing. SF short-form. LF long-form. C concert. D documentary.

Retailers Finding Many Uses For The Preview Tapes L.A. Company Thrives On Movie Trailers

BY JIM McCULLAUGH

LOS ANGELES Video Pipeline, a service that puts film trailers on videocassettes, which are then circulated to retailers, has amassed more than 1,000 subscribers since its launch at the 1985 Video Software Dealers Assn. Convention.

The company has a 1986 year-end goal of 5,000 subscribers, according to Tommie Dell Smith, director of sales and marketing for the L.A.-based firm.

Among the major retailers who have signed up are Circuit City, Hastings, National Video, Music Plus Video, Video Exchange, Video Update, Latest And Greatest Video, and numerous independents. Video Pipeline says it has at least one subscriber in each of the 50 states and most of the Canadian provinces.

The Video Pipeline cassette consists of previews of 40 to 50 new

home-video releases from major program suppliers. The programming lasts approximately one hour, but runs twice on a two-hour tape.

The cassette, or "issue," is available every other month to retailers at a cost of \$60 annually. Along with the tape comes a brochure listing program suppliers and their telephone numbers as well as the names of the movies previewed on the cassette.

Smith contends that even with its reach of just 1,000 stores, Video Pipeline has a potential audience of more than seven million video customers. The company claims that if these consumers pay only two 15-minute visits to subscribing stores, the trailer makes at least 3,820,000 point-of-purchase impressions, which comes out to about 26 cents per thousand.

The charge to program suppliers per three-minute trailer is \$500 for

500 stores, \$1,250 for 1,500 stores, and \$2,850 for 10,000 stores. The cost per minute for each store is 33 cents at the 1-1,000 circulation level, a figure that drops to five cents at the 4,001-5,000 circulation level.

"It's structured like a magazine," says Smith, who characterizes Video Pipeline as a form of "co-op advertising."

But in return, program suppliers, says Smith, reap several important benefits:

- Each tape features coming attractions and is delivered to the store prior to release date, thus acting as a buying guide. For example, the March edition, with product from Media, Karl/Lorimar, Sony Video Software, Vestron, Charter, RCA/Columbia, CBS/Fox, and IVE, showcases such April and May releases as "Agnes Of God," "Kiss Of The Spider Woman," "My Chauffeur," "Learn To Ski," and "Nightmare On Elm Street II."

- The previews are designed to be played on in-store monitors and are geared to video store customers. As retailers collect various editions over time, they can also act as catalog stimulants.

- The previews also act as sales stimulants to dealers. Smith claims that dealer response cards from the January tape show that retailers were encouraged to buy certain titles because of Video Pipeline.

As the industry begins to segment, Smith says that Video Pipeline is looking beyond the video store toward such outlets as convenience stores, which may have different preview needs. Also being considered is the possibility of releasing one tape a month, alternating between high-priced, rental-oriented titles and lower-priced, sell-through titles.



Music For The Eyes. MGM/UA Home Video executives gather to celebrate the premiere of the commercial for the company's "Musicals Great Musicals" promotion. Standing from left are Saul Melnick, MGM/UA vice president of sales and marketing; Peter Kempson, vice president and creative director of MGM/UA's ad agency Martin, Sturtevant, Silverman & Marshall; spot producer Peter Wallach, head of Peter Wallach Enterprises; and Corle Zeitlin of Martin, Sturtevant, Silverman & Marshall.

Prism Is Trimming Its Releases To Shape Up Sales

BY JIM McCULLAUGH

LOS ANGELES Prism Entertainment is "testing" a new "less is best" release pattern for May. Offerings from the firm usually number seven to ten, but are being reduced to three for the month.

"What we've seen," explains Prism president Barry Collier, "is that when we release six or seven titles a month, we tended to do well with one or two and poorly with the others because there was too much product coming into the market from us and other players. We decided, therefore, to *platform* three titles in a month. We'll release two together ["My Old Man" & "Renegade Ninja"] and one ["Night Train To Terror"] separately with different ship and street dates. Over the course of the normal 60-day pre-sell period, then, we can focus on two titles exclusively for a period of time, then on one title."

The company doesn't plan to make this a permanent policy yet, Collier says, but he feels the tighter

focus will be highly beneficial.

These days, Collier points out, a regional sales person gets about 30 minutes from a distributor for a pitch—not much time for selling six older titles, six for an upcoming month and a catalog promotion.

Prism will continue supporting its shorter list in the usual fashion, but Collier points out, "We'll have to do as much business on three titles as we were doing on six or seven."

He says, "It's a lot better for the distributor if he does as well with us in May handling 50% of the amount of pieces as he did in April. The duplicator is happier. And, if it works, I'm not using up my library. Why waste a library when you will only do 2,000 pieces a month on a title?"

Collier says, "Everyone has been on a fast track trying to increase sales by increasing releases and I think we are now seeing that that might be a faulty philosophy. When other companies create sub-labels, all they are doing is giving themselves an excuse to release more product. You begin to reduce your

volume per title. You're not doubling your gross when you double your release schedule. Why not cut it in half and try to maintain the same volume level?"

Collier also reports that Prism expected to do 300,000 pieces with "The Video Collection," the company's new multigenre line of full-length copyrights at a \$12 suggested list. But, since first shipments March 20, the firm has chalked up closer to 400,000 pieces, and is "already into re-orders."

Direct accounts have been opened, according to Collier, such as Target and Waldenbooks. Distributors have also set accounts with major chains such as Musicland, B. Dalton, Ames, Howard's, Jamesway, and Woolworth. Among record chains, Tower and Music Plus Video are stocking the line.

Target, indicates Collier, expects The Video Collection to outsell his public domain line.

"In order to accommodate the demand," we're duplicating in four places," says Collier.

SHARP DROP SEEN IN BETA SOFTWARE SALES

(Continued from page 46)

Beta," says the wholesaler. "How can you kill a return when a guy's buying one copy?"

Adding to the exodus from Beta is fear of a glut as sales fade. "What we've got to watch are our inventories at this point, because we don't want to get caught on this deal," says DeVuono. He worries, "We could end up with another 8-track fiasco."

A Sony spokesman says that's not possible. "We have no plans to abandon the Beta format. We are committed to the dealers and users out there who already have Beta," he says, pointing to the company's introduction of several new Beta machines last month.

"Last year, we had the largest sales in its history of Beta products," the spokesman says. "In the long run we see 8mm replacing both

half-inch formats—VHS and Beta—and in the meantime we'll continue to manufacture Beta machines."

Continental Video is one manufacturer that has responded to the Beta decline. The company recently started a special buy-two-get-one-free sale on Beta cassettes (see separate story).

Jim Silverman, president of Continental, verifies the recent dip in Beta's share from a steady 20% of the market. "Suddenly, there was a sharp dropoff," says Silverman. "Beta is now running 8%-10%, while VHS is running 90%-92%."

He says the sale is an attempt to address the problem. "We're still selling Beta but not to the extent that we were. And that's true with other companies. I would not be surprised if the industry sees a number of Beta promotions in the next few

months."

Most video executives feel that whatever happens, some Beta material is going to be around for a while. "If it was a viable business two years ago when there were two million machines, it's still going to be viable when there are seven million," says Don Rosenberg, general manager of Schwartz Brothers Inc. "It won't die overnight, those machines aren't going to go away."

Rosenberg advises, "I wouldn't recommend [that a new dealer] get into Beta, but somebody who's already got clients in Beta, it would be foolish to give it up."

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...newslines...

JIMMY CAGNEY will be given a home video tribute by MGM/UA Home Video. A documentary on the late star titled "James Cagney: That Yankee Doodle Dandy," is being readied for release by the company in a couple of months. The program was produced in 1981 while Cagney was making "Ragtime." Suggested list is \$29.95. Scenes will be used from some of Cagney's top movies, including "Public Enemy," "White Heat," "Angels With Dirty Faces," and "Yankee Doodle Dandy."

"**16 DAYS OF GLORY**," the official film of the 1984 summer Olympics, will lead Paramount Home Video's June release schedule having had a successful theatrical run to establish its identity. Suggested list on the title is \$79.95; running time is 145 minutes.

RCA/COLUMBIA PICTURES has signed a preproduction deal with CineTel Films. First material for release under the agreement will be the feature "Screen Test," with a slated April 30 release date, and the current theatrical release "Say Yes." In preparation are "Jade Jungle" and "Star Night."

A **SIX-FILM** deal completed with ABC Video Enterprises begins to provide TV movies for Vidmark Entertainment release. First planned releases are "Jacqueline Bouvier Kennedy" and "Home For The Holidays" in June.

A **PASSEL OF** made-fors are coming from Vestron Video. Latest releases from the company include "The Statue Of Liberty" (\$24.95) and "Lisa Sliwa's Common Sense Self-Defense" (\$29.95)—both to be issued May 28—and "The Prince & Princess Of Wales... Talking Personally" (\$29.95) which ships June 11. A portion of the proceeds from the first package will go to The Statue of Liberty/Ellis Island Foundation. The 60-minute program is narrated by historian David McCullough.

THE SMOTHERS BROTHERS star in "The Smothers Brothers Show You How To Gamble And Win! Odds Are." Themes detailed in the cassette include "Limit Your Losses" and "Put The House Edge To Work For You." Suggested list price on the program is \$29.95.

AKIRA KUROSAWA'S "The Hidden Fortress" has been banded by Media Home Entertainment's Cinematheque Collection division. To avoid chopping off the top and bottom of the picture or interrupting editorial continuity by "scanning," the company has added black bands at the top and bottom of the screen to restore the movie's CinemaScope ratio. Other upcoming Cinematheque releases include "Full Moon In Paris" and "La Beau Marriage," both directed by Eric Rohmer and list priced at \$59.95.

"**IMAGINE**," a collection of John Lennon-created music videos from the early '70s, has been given a May street date by Sony Video Software Co. The 60-minute title will list for \$29.95. Another music made-for due from Sony next month will be "Hear 'N' Aid," documenting a recording session done by 40 top heavy metal artists. The program will run 30 minutes and sell for \$16.95. Also out will be "Yumi Matsutoya: Train Of Thought" by the Japanese pop performer, and "Kyoto Vivaldi: The Four Seasons" with views of one of Japan's most ancient cities and melodies from Vivaldi's classic.

WRESTLEMANIA 2 will be shipping May 22 via Coliseum Video. The World Wrestling Federation tape features a match with Hulk Hogan fighting King Kong Bundy, and also has guest stars Mr. T, G. Gordon Liddy, William "The Refrigerator" Perry, and Kathy Lee Crosby. Coliseum's "WrestleMania" gained Recording Industry Assn. of America platinum certification.

"**VIDEO DEL SOL**" is a line of Spanish-language videos being introduced by Master Arts Video. Initial releases include "Cria (The Secret Of Anna)," "Natas Es Satan (Natas Is Satan)," and "El Guapo Heredero Busca Esposa (The Handsome Heir Seeks A Wife)." List is \$59.95.

THE WILDLIFE SERIES comes to roost through United Home Video. The first programs, each with a \$19.95 suggested list, are: "Cry Of The Wild," "World Safari," "Cougar Country," and "Of Sharks And Men."

ARTEC HAS scheduled its Annual April Open House for April 6 from 8 a.m. to 5 p.m. at the company's Vermont warehouse with a cocktail party from 6 p.m. to 8 p.m. at the Radisson Hotel in Burlington. All catalog titles released before March 31, 1986, will be on sale at 15% off. There will be special screenings of "To Live & Die In L.A." and "House," a p-o-p tent, and unadvertised special sales.

JIM McCULLOUGH/TONY SEIDEMAN

TOP VIDEOCASSETTES SALES

			Compiled from a national sample of retail store sales reports.				Year of Release	Rating	Price
THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers				
1	1	25	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95	
2	2	7	RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	79.98	
3	3	24	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95	
4	5	38	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95	
5	4	206	JANE FONDA'S WORKOUT ▲ ◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95	
6	13	2	COMMANDO	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R	79.98	
7	6	12	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	79.95	
8	8	2	THE GOONIES	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG	79.95	
9	18	6	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG	79.95	
10	9	21	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98	
11	16	25	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95	
12	RE-ENTRY		THE BLUES BROTHERS ▲ ◆	Universal City Studios MCA Dist. Corp. 77000	Dan Aykroyd John Belushi	1980	R	24.95	
13	10	73	PRIME TIME ▲ ◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95	
14	20	16	PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95	
15	7	6	SILVERADO	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13	79.95	
16	15	24	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95	
17	17	58	GONE WITH THE WIND ▲ ◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95	
18	26	22	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95	
19	19	3	YEAR OF THE DRAGON	MGM/UA Home Video 800713	Mickey Rourke John Lone	1985	R	79.95	
20	25	21	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ●	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95	
21	24	9	JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	NR	29.95	
22	12	15	MIAMI VICE ●	Universal City Studios MCA Dist. Corp. 80133	Don Johnson Philip-Michael Thomas	1984	NR	29.95	
23	22	10	FRANK SINATRA- PORTRAIT OF AN ALBUM ●	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	NR	39.95	
24	NEW ▶		KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R	79.95	
25	14	2	FRIGHT NIGHT	RCA/Columbia Pictures Home Video 6-20562	Chris Sarandon Roddy McDowall	1985	R	79.95	
26	36	28	NATIONAL LAMPOON'S ANIMAL HOUSE ▲ ◆	Universal City Studios MCA Dist. Corp. 66000	John Belushi Karen Allen	1978	R	29.95	
27	RE-ENTRY		THE STING ▲ ◆	Universal City Studios MCA Dist. Corp. 66009	Paul Newman Robert Redford	1973	PG	24.95	
28	RE-ENTRY		THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98	
29	NEW ▶		SILVER BULLET	Paramount Pictures Paramount Home Video 1827	Gary Busey Everett McGill	1985	R	79.95	
30	28	25	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95	
31	NEW ▶		WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	79.95	
32	RE-ENTRY		CASABLANCA	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98	
33	21	21	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	NR	29.98	
34	35	13	MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13	79.95	
35	11	13	PRIZZI'S HONOR ▲	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	79.95	
36	27	108	THE JANE FONDA WORKOUT - CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95	
37	23	2	RE-ANIMATOR	Empire Pictures Vestron 5114	Jeffrey Combs Bruce Abbott	1985	NR	79.95	
38	29	20	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	79.95	
39	38	5	2001: A SPACE ODYSSEY	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95	
40	31	2	THE SWORD IN THE STONE	Walt Disney Home Video 229	Animated	1963	G	79.98	

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ◆ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.

'Nightmare 2' Proves Dreamy

LOS ANGELES "Nightmare On Elm Street Part II, Freddy's Revenge" is shaping up as Media Home Entertainment's largest release to date. The company expects to ship some 175,000-200,000 units.

Pre-book date is June 11 for the \$79.95 title, which has a street date of June 26.

A million-dollar marketing campaign is set to launch the movie, including a six-foot stand-up of Freddy Krueger, the movie's title character; a 3-D poster of Freddy's face; buttons; and miniposters. The film pulled approximately \$25 million at the boxoffice. The first "Nightmare On Elm Street" movie is believed to have sold about 110,000 units.

KARTES' NEWSPAPER

(Continued from page 46B)

contents and articles on such subjects as Colleen Moore Maginot, a film star of the '20s and '30s; Alfred Hitchcock; and a recent book by Walter Matthau.

The tabloid-size publication features four-color photographs and art. "It's printed by one of the Gannett production sites that does USA Today," says Bayh.

"In gross dollars," the Video Journal has not been a cheap venture, Bayh admits. But "on a unit basis, it's relatively inexpensive," costing about 50 cents per copy. "Certainly we're going to do another one," Bayh says of the mailer, with a printing date of May 3 slated.

The Kartes executive says the mailing list for the piece came "from a variety of sources. We use our house list, and then we've got five others.

"We're in a testing mode right now," Bayh says of the lists the company is using, going through various names until the most potent mixture is found.

Turnaround on the Video Journal was quick. "I had the first meeting with my department on Jan. 17, and then we went on press the 22nd of February," Bayh says. Staff was also small. "There were three of us writing for it. And of course we did everything from scratch, editorial, advertising and everything."

One of the biggest advantages of the Video Journal may well prove to be its ability to move product that has a hard time getting on retailers' shelves, such as how-to and other non-theatrical programming. "Direct marketing may be the best way to move this product," Bayh says.

As for carrying other manufacturers' product, Bayh says of MCA that "functionally, we're a dealer . . . It was O.K. to the extent that we could sell the product direct to consumers, but we could not sell the product to retailers."

Permission must be gotten before product from another manufacturer can be direct-marketed, Bayh says. The next addition to the Video Journal is likely to be RCA/Columbia Pictures Home Video.

TONY SEIDEMAN

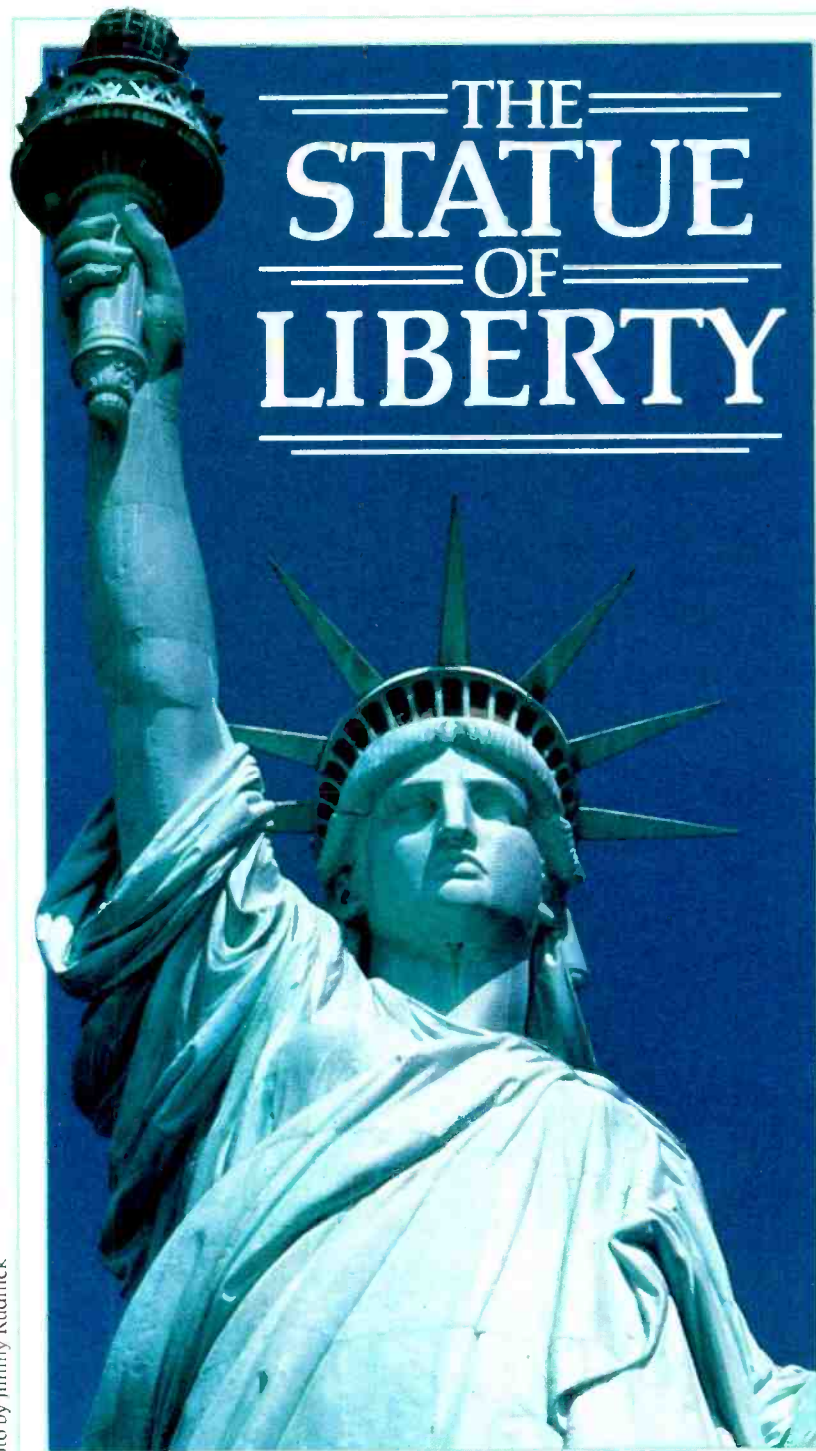


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Fast Forward

BY FRANK LOVECE

A bi-weekly survey of technical developments in the hardware and software sides of the home video industry.

PEOPLE WHO TRY to describe the new "digital" TVs and VCRs usually start by telling you something incomprehensible about zeroes and ones. They talk about computer microchips that give digital TVs features like jitter-free, ghost-free reception, compensation for picture-tube aging, compatibility with different international transmission standards, and so on. They talk about single-chip video gear that's as easy to fix as a flat tire, and 256K RAM computer memories.

It sounds wonderful in a vaguely high-tech way. Then you ask to see one, and all they've got is a TV set that gets a picture inside a picture.

NEC, Panasonic, Quasar, Sony, and Toshiba have all introduced such relatively simple, picture-within-picture-type digital TVs to the marketplace. Toshiba has introduced the first nominally digital consumer VCR, its model M-6900. (The unit records and plays back using "analog" videocassettes.)

Despite all these entries, the market for digital video is small, exclusive, and, unfortunately, confounded by the fact that neither consumers nor retailers really know how the term "digital" applies.

As with most things involving the buzzword, TV sets and VCRs using digital technology seem more complicated and forbidding than they actually are. Digital computation as done by nearly all modern computers, is performed using electronic signals that represent single digits. This computation is almost always "binary," meaning that only two numbers are used: zero and one.

They represent simple yes-or-no responses that a computer makes getting to an answer. It's like driving through several forks in a road taking a series of left- or right-turns to reach a destination.

These no-or-yes decisions are called "bits." Eight bits make a "byte"; and for mathematical reasons, 1,024 bytes in a "kilobyte," abbreviated "K."

To understand how this digital technology applies to video gear, think of digital audio disks, i.e. CDs. Music encoded on a CD is broken down into millions of bits of digital, yes/no information. CD players "read" this digital data and create corresponding electronic signals that amplifiers and speakers turn into sound. It's like putting together a jigsaw puzzle in a flash.

Digital TV sets take regular "analog" TV signals (either broadcast or transmitted by cable) and digitize them. That is, they break "whole" electronic signals into millions of bits. Once broken up, the picture and sound information can be manipulated and reassembled.

In the process of doing this, a digital TV set can, for instance, put the same bits together over and over again, thus giving you a freeze-frame of an incoming picture. A digital TV might also examine the bits

(Continued on page 52)

THE LOVES. THE LIES. THE TRIUMPHS.
THE UNTOLD STORY...



"Jaclyn Smith succeeds nicely in capturing the public style of Jacqueline Bouvier Kennedy... Bouvier (is) played with rough but affecting compassion by Rod Taylor."

—JOHN J. O'CONNOR, THE NEW YORK TIMES

"...lavishly, tastefully produced..."

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"Jaclyn Smith turns in a strong performance... she is radiant to look at, has a commanding presence and even a little touch of mystery about her."

—JAMES BROWN, LOS ANGELES TIMES

"Jaclyn Smith is convincing... Rod Taylor is wonderful as Black Jack Bouvier... so compelling, it's easy to get swept up."

—MARILYNN FRESTON, CHICAGO TRIBUNE

Jaclyn Smith is
Jacqueline Bouvier Kennedy

Star-**ing** JACLYN SMITH JAMES FRANCISCUS ROD TAYLOR
STEPHEN ELLIOTT CLAUDETTE NEVINS DONALD MOFFAT

Music by BILLY GOLDENBERG Edited by PAUL FREDRICH LaMASTRA

Production Designer MICHAEL BAUGH Director of Photography ISIDORE MANKOFSKY

Produced by LOUIS RUDOLPH

Written and Directed by STEVEN GETHERS

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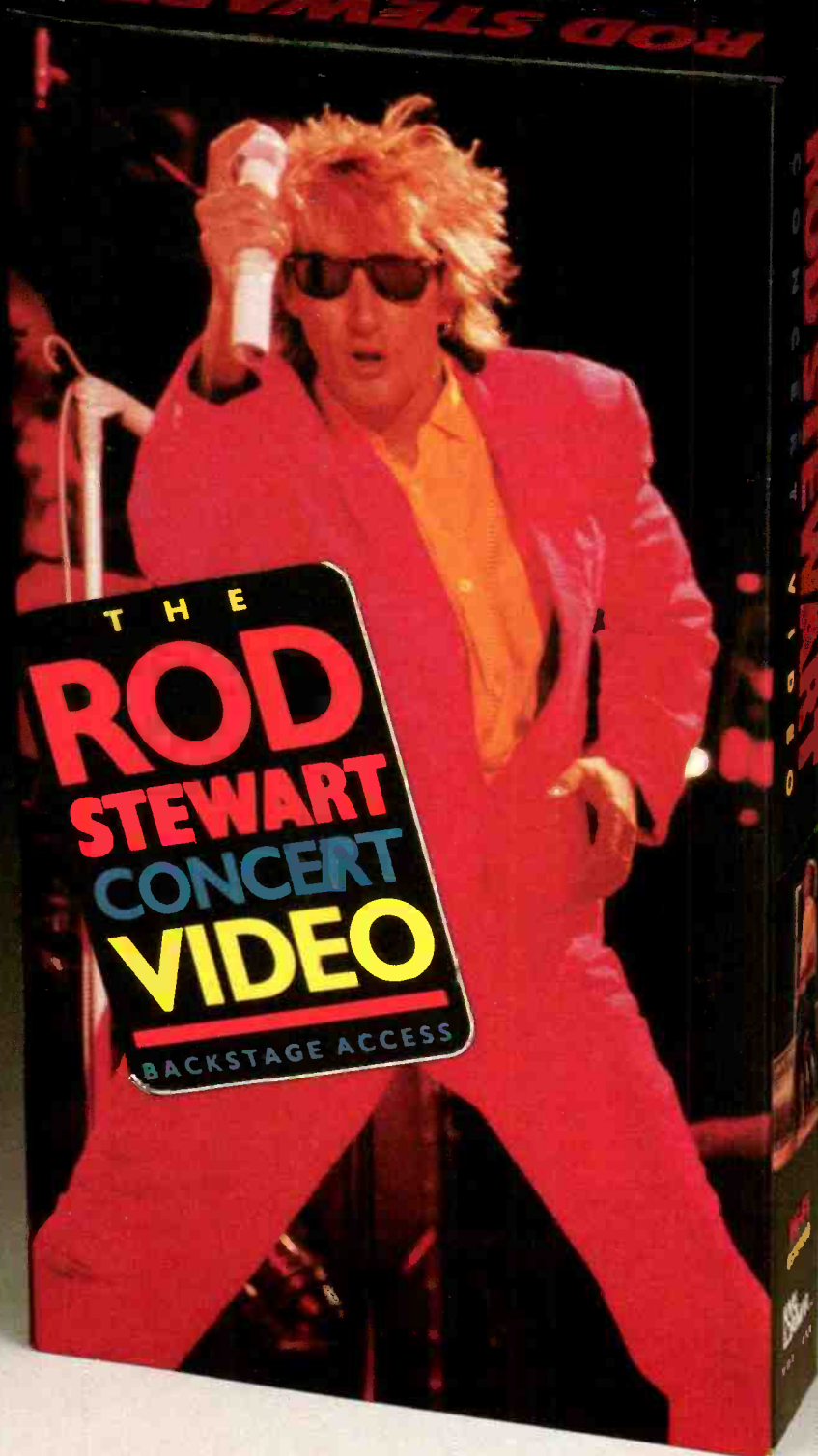
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MEDIA HOME ENTERTAINMENT, INC.
A Heron International Company
Los Angeles, California

Available on videocassette

FAST FORWARD

(Continued from page 50)

to weed out electronic "echoes" that would result in on-screen ghosts.

Today's digital video gear had its genesis in 1982, when ITT Semiconductors Worldwide, the West German subsidiary of International Telephone & Telegraph, demonstrated its "Digivision" system. The system consisted of a set of five IC (integrated-circuit) and VLSI (very large integrated-circuit) microchips in a conventional TV chassis.

GE and Zenith were the first American firms to become licensees for the set. By the end of 1983, Matsushita, Sanyo, Sharp, Sony, and Toshiba had all shown digital-TV prototypes with ITT-chips. NEC showed a system it claims to have developed with Japanese broadcaster NHK. ITT subsidiaries Standard Elektrik Lorenz (SEL) and Graetz began marketing digital TVs in Europe.

In the U.S., Matsushita (Quasar's parent) and Panasonic were the first to announce digital TV plans. Toshiba, however, beat Matsushita to the marketplace with the CZ-2095 shown at the 1984 Summer CES and made commercially available in '85.

Currently, ITT is virtually the only supplier of digital-video chips, and it plans to open a new manufacturing plant in Connecticut, to join its facility in Freiburg, West Germany. These chips each have 256K (over 256,000 bits) of computer RAM (random access memory).

Other major electronics manufacturers are already developing their own digital-video technology. Mitsubishi has demonstrated a digital-TV prototype; and Japan's Matsushita, NEC, NMB Semiconductor and Toshiba, plus Korea's Goldstar, are developing one-megabit (approximately one million bits) DRAM (dynamic RAM) chips. Toshiba's rudimentary digital VCR already uses such a chip.

Digital TVs are still relatively primitive. Even the picture-within-picture gimmick requires a second video source (such as a VCR) along with the digital TV's tuner. Digital TVs can freeze the frame in the window. They also have features found on high-end standard TV sets, such as broadcast stereo/second audio channel capability, on-screen indicators, etc.

Truly digital consumer VCRs are at least as far away as digital audio tape recorders. In 1984, Hitachi's professional/broadcast division developed a broadcast-use, 1/2-inch VCR that recorded digitally on metal tape, but the company could not even speculate when such a VCR might be available to consumers.

As chip technology continues to develop and fewer are needed per TV set, and as mass production lowers prices, digital video seems certain to find as much of a niche as did CD. Prototypes have already been demonstrated that let the user add and change on-screen colors; allow zoom-in for close-up scrutiny; add computer-generated scan lines for high-resolution pictures; and offer image manipulation, and performance monitoring.

Since digital TVs are and will be compatible with existing broadcast, cable, and video signals, the transition will likely be as peaceful as the transition to color.

New Products



Sony's MXP-2000 console for stereo audio mixing, the first Sony board designed for on-air and post-production broadcast use, was displayed at the National Assn. of Broadcasters meet in Dallas, Texas last week. The modular-designed console is aimed at the growing need for stereo TV production and high quality audio in broadcasting.

Management Is Told To Educate Lenders SPARS Gets Financial Outline At Business Meet

BY SAM SUTHERLAND

LOS ANGELES Special presentations outlined effective studio management techniques at the 1986 Society of Professional Audio Recording Studios (SPARS) business conference March 21-23. Among topics covered here were financial relations with prospective lenders and creditors, insurance, and paper flow management.

In a program that also included a review of new business arenas for audio facilities (*Billboard*, April 5), SPARS members learned basic methods for analyzing and managing their business.

Speakers stressed that because audio recording is a service industry whose "product" is much more than the finished tape the client leaves with, studio owners and operators have to educate financial partners, insurers and related business service professionals about the intricacies of the trade.

Investment banker Bob Lovie of the Bank of America thus instructed attendees to understand the lender's own needs in structuring credit requests. "We're interested in your business' ability to raise cash, and it's also important for us to analyze your ability to manage," said Lovie, adding that creditors remain imprecise in weighing factors before deciding on a loan request.

Lovie traced the analysis of a

'Indicators in recent weeks bode well'

credit request in a typical lending institution through separate reviews of management, business, and finances, along with ratio analysis and assessment of operating cycles, cash flow, and debt service. Also examined were how banks interpret equity, working capital, payables and receivables, and key performance ratios for liquidity, activity, leverage, and profitability.

Overall, Lovie urged studio operators to provide prospective lenders with as much concrete detail as possible when presenting a request. The volatility of the recording field also makes this information exchange crucial, Lovie said, and studio owners can help de-mystify their trade by inviting bankers to see the facility to better understand the nature of the recording industry.

Augmenting Lovie's remarks on banking relations was a detailed review of financial analysis tools presented by Prof. David Eiteman of the Univ. of California, Los Angeles, Graduate School of Management, which was the site for the SPARS conference. Using case histories, Eiteman discussed the dynamics of cash flow and profits in successful ventures, and their obstacles and considerations.

An escalating crisis in insurance services gave Bob Kribbs of the Oxford Insurance Agency added impact as he examined considerations behind effective insurance planning. Studios must address insurance needs that include physical assets, such as site and equipment, and also bookkeeping materials and recorded tapes, Kribbs said. He stressed the need to reduce insurance costs by minimizing risks.

To obvious rate-cutting consider-

ations such as sophisticated fire safety equipment and systems, Kribbs added suggestions involving tape library management, where he advised studios to set up separate safety backup facilities. SPARS participants also reviewed their own systems for library management, including legal determination of program proprietorship.

Kribbs also reviewed present trends in property insurance, including specified and "all-risk" policy formats, along with typical exclusions. How to differentiate between necessary insurance and superfluous coverage was also noted, along with problems in valuing assets when assembling coverage.

Other special problems facing studio operators included mobile recording operations, which must be addressed under marine insurance, product liability, and loss of income due to damage or reconstruction.

SPARS members also examined methods of tracking activities through booking, invoicing and financial statement accounting procedures during a presentation on paper flow management made by Denise Jacqua, chief financial officer for the Record Plant here.

And, during the conference's final session, Lynn Reaser, senior economist and vice president of First Interstate Bank, looked at the economic forecast. Reaser noted recent shifts in most economists' forecasts that now postpone any significant recession for at least another year.

Generally upbeat indicators in recent weeks and months continue to bode well, Reaser held, with unemployment likely to fall further, new employment opportunities to surface, inflation to stay low, and the sliding U.S. dollar expected to bottom out in the months ahead. Interest rates, Reaser reported, could dip by an additional .5% in the coming months, but the economist otherwise projects these rates will begin rising by the end of this year.

As for the music industry, Reaser predicts growth potential during 1986 and beyond, despite its recent volatility. While noting that present allegations into illicit trade and promotion practices could damage the trade, Reaser sees unit shipments for the industry rising by up to 5%, with dollar volume on those goods increasing by 6%-7% over the coming year.

Audio Track

NEW YORK

SHANNON IS WORKING at various area studios—including A.D., Celebration, and Power Play—recording her third album, this time for Atlantic. The record is set for early summer release. The artist is serving as executive producer, collaborating with producers Mark Liggett, Chris Barbosa, Patrick Adams, and Russell Taylor.

At Rawlston Recording in Brooklyn, keyboardist Steve Breck has been laying tracks on a techno/rock song with engineer Tommy Weber assisted by Tony Smalios. And Smalios is also engineering overdubs for the band Unknown Spies. George Meyers Jr. is assisting.

At Sound Heights in Brooklyn, producer Byron Lee has been assembling tracks for an as-yet-unannounced album project. Also, artist/arranger Bernard Liburg has been laying basic tracks for a new album. Producer is Al Baptiste, engineer is Blaise Castellano.

Taj Mahal is wrapping his first record in several years for Gramavision. The project was recorded in various studios in New York, Hawaii, and Los Angeles.

The Golden Palominos has been recording tracks for its next album at Radio City Music Hall Studio. Band's lineup should remain basically the same, according to Celluloid Records.

Local keyboardist/composer Richard Scher has been signed to compose and produce several cuts for the soundtrack to the next John Hughes teen opus, "Ferris Butler's Day Off." The movie is coming from Paramount; the soundtrack via A&M. "Downtown," a track Scher wrote with Tina B., will be the lead song for the film.

Trial, an act with the dubious distinction of being billed as "Long Island's youngest heavy-metal band," has been recording a single at

Granet Recordz in North Babylon, N.Y.

TeeVee Tunes has been working on a followup to last year's "Television's Greatest Hits" at Michael Levine's Studio. Dave Erlanger produced, Bob Kinkel and Michael Levine played Emulator II, with Levine engineering. Also there, composer Gil Goldstein has been working on the score to the Columbia Pictures feature "Rites Of Summer." Goldstein produced and played keyboards; Levine programmed and engineered.

LOS ANGELES

MICHAEL JACKSON produced new songs for his Disney 3-D film, "Captain Eo," at Westlake Audio. Jackson used the studio's dual 3M 32-track digital recorders, with video interlock for in-theater digital playback. Matt Forger engineered, assisted by Bruce Wildstein with Tom Carlin supervising the film scoring. Also there, Ray Manzarek has been producing tracks for an upcoming Jim Carroll album. Brad Gilderman was at the board, assisted by Chris Budny.

Recent sessions at The Complex in West L.A. include Kathy Troccoli recording her new album, engineered by Csaba Petzoz with Duane Seykora assisting; and the mixing of Stanley Clarke's new album by Petzoz assisted by Sharon Rice.

Epic artist Jef Scott has been finishing the mix on his new album at Crystal Studios with producer Bill Pfordresher and engineer Brad Gilderman. Scott was also at Westlake to lay down guitar tracks on the Jim Carrol project.

At A&M's Studio D, "Solid Gold" musical director Michael Miller has been producing and arranging tracks for Dionne Warwick, Frank Sinatra, Gladys Knight & the Pips, Roy Clark, and Joe Piscopo for their upcoming appearances on the

show. Howard Wolen is at the desk with Clyde Kaplan assisting.

NASHVILLE

MAC GAYDON HAS been working at Woodland Sound Studios, producing new r&b vocalist Jamie Kyle. Also, Word Records' act the Florida Boys has been tracking a new gospel album with producer Herman Harper and engineer Tim Farmer. Finally, Comtrack Inc. of Chicago has been working on tracks for McDonald's and Sears with Bruce Deese producing and Bruce Albertine engineering.

Recent sessions at The Soundshop include Epic act Exile working with producer Buddy Killen and engineer Pat McMakin; EMI America artist Kay Booker tracking with producer Terry Choate and engineer Mike Psanos; and MCA/Curb artist Ronnie McDowell tracking with Buddy Killen and engineer Mike Bradley.

OTHER CITIES

JOHN DENVER AND producer Roger Nichols have been recording the singer's new album at George Benson's Lahaina Sound Recording in Maui, Hawaii. Jerry Garszwa has been at the controls.

Joe "King" Carrasco was in recently at Lone Star Recording in Austin, Texas, recording basic tracks and overdubs with producer Jim Dickinson and engineer Joe Gracey.

Warner Bros. artist Earl Klugh was in at Studio A in Dearborn Heights, Mich., laying rhythm tracks for his upcoming self-produced album. Warren Woods was at the desk, assisted by Jim Romeo.

All material for the Audio Track column should be sent to Steven Dupler, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

'Brothers In Arms' Was The Engineer's Production Debut Dorfsman Passes His 'Trial By Fire' Ordeal

BY PAULA PARISI

PHILADELPHIA Neil Dorfsman, best-known for his work as an engineer on such albums as Bruce Springsteen's "The River," Bob Dylan's "Infidels," and the last five Dire Straits records, says he's "rather surprised" at the phenomenal success that has greeted his production debut—Dire Straits' "Brothers In Arms."

The work was nominated for six Grammy awards, and netted two: best rock vocal, group, for the single "Money For Nothing"; and best engineered album.

What's more, the record has spent the past 47 weeks riding the Billboard Top Pop Albums chart, most of those in the top 10; and has been charting at the top of the Billboard Top Compact Discs chart for an unprecedented 31 weeks.

According to Dorfsman, "Brothers In Arms" was "an amazingly difficult album to make."

"We kind of did it backwards," he says. "After eight weeks of recording, we decided to switch drummers. We already had tracks down for bass and synthesizer, then we decided we didn't like the drums. So we overdubbed new drums to stuff that was played slightly out of time to the original drummer. Without a Linn Drum to keep everyone in time, it was kind of like every man for himself."

Laughingly describing the project as "trial by fire," Dorfsman recalls many of the "disasters" which plagued the production. Though he says that reports citing a lost sax solo were "greatly exaggerated," he does admit encountering glitches with the band's Sony 3324 digital recorder, a unit purchased by Dire Straits specifically for the record.

"The Sony is an amazing machine, and it sounds great, but like all digital machines, when it messes up, it really messes up," he says. "We were about to mix a track when the saxophone we'd recorded earlier in the week just disappeared. Eventually, we got it back by fussing with the knobs for an entire day." He says he experienced similar problems while engineering Dylan's "Infidels" on the 3M 32-track digital machine. Despite this, Dorfsman endorses digital technology, stating

His rise has been 'amazingly lucky'

"the advantages far outweigh the disadvantages."

Dorfsman and co-producer Dire Straits' Mark Knopfler took the digital element into consideration at every stage of production planning for "Brothers In Arms." One thing they didn't plan on, though, was Dorfsman's troubled moonlight journey up the side of a volcano in Montserrat. While the band was recording at Air Studios there, Dorfsman made the climb carrying portable digital gear in order to capture the sound of chirping crickets in the night air.

"I almost killed myself up there," he says. "It was supposed to take an hour, and instead it took nine and a half. Our flashlights died, and we had to climb down the mountain in the middle of the night with all this digital equipment."

Despite a few such misadventures along the way, Dorfsman says his rise to the top has been "amazingly lucky." The engineer-turned-producer headed for Hollywood after graduating high school in New

York, hoping to find work in a recording studio. Rejected by studios in L.A., Dorfsman found himself working special effects for films like "Blacula" and "The Exorcist."

A year later, he returned to New York and engineered voiceovers for a Manhattan ad agency. A few months later, Dorfsman got a call from Electric Lady Studios. While there, he was summoned to the Power Station to remix tracks for a Foghat album. He stayed on.

Dire Straits entered the picture while Dorfsman was working at the Power Station. "I had just done a record with Mike Manieri, and it turned out that Mark Knopfler heard the record and loved it. He was courageous enough to say, 'I'd like to work with that guy,' even though I didn't have much of a reputation at the time."

The association has obviously been mutually beneficial. "It takes a certain kind of person to get along with Mark, and I think we get along well because I have an intuitive sense of what he wants. He doesn't like to get real verbal, even though he's a very literate guy. He sort of wants to see what the people around him will come up with."

Dorfsman is now producing an album for Bricklin, a new A&M Records act he says sounds "nothing like Dire Straits."

"People have given me this reputation for creating a nice acoustic sound," he says. "They'll call and offer me a job and say, 'Make it sound like Dire Straits.' That's something I try to steer away from. The Bricklin thing is pretty straightforward. We all describe it as bubble metal."



Better Than Chicken Soup. Motown artist Rockwell was well taken care of at Granny's House in Reno, Nev., where he recorded and mixed his new album with producer Kerry Ashby. The facility, which only opened its doors about four months ago, may not offer homemade chicken soup, but it does boast an SSL 6000 Series E console and a comfortable resort environment. Pictured (from left) are Rockwell, studio owner Robert Forman, engineer Norman Whitfield Jr., and producer Kerry Ashby.

London Site To Get A 48-Track Studio Nomis Grows To 'Complex'

LONDON West London rehearsal complex Nomis has completed an expansion program its owner claims will make it the most complete facility for touring and rehearsing bands in Europe, if not the world.

Leading studio designer Tom Hildley was brought in to oversee construction of the new 1,200-square-

foot Studio A which opened late last year, bringing to 10 the total number of rehearsal rooms at the location.

Both Studios A and B have 5,000-watt PA systems and DDA 16/24 channel desks, and according to Nomis owner David Panton are "ideal" for band showcases or longterm rehearsal projects. The other rooms average 700-800 square feet and are equipped with 400-watt Yamaha or 1,500-watt Turbosound/Rauch PAs.

Renamed as The Complex, the facility also houses more than a dozen fully equipped offices available for rental on a six-month basis, and a basement instrument storage area with 26 high security cages. A range of back and frontline equipment is available for hire, and a new sales department offers equipment for trial and purchase at discount rates.

Swedish manufacturer DDrum last fall appointed Nomis its exclusive U.K. distributor.

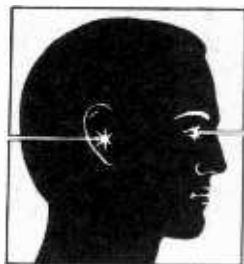
Following its involvement in rehearsal and insurance aspects of the Live Aid concert, Nomis set up Complex Insurance Services to provide "a specialized and competitive service that understands music business needs and can interpret them in the City's financial terms."

This move was followed late last year by the launch of Complex Management, which plans to sign up to five new acts in the coming months and will be headed jointly by Lloyd Beiny and David Panton.

Panton acquired the facility after first visiting it as the manager of an aspiring band. Wham! manager Simon Napier-Bell had opened it a few months previously, but by February

(Continued on page 56)

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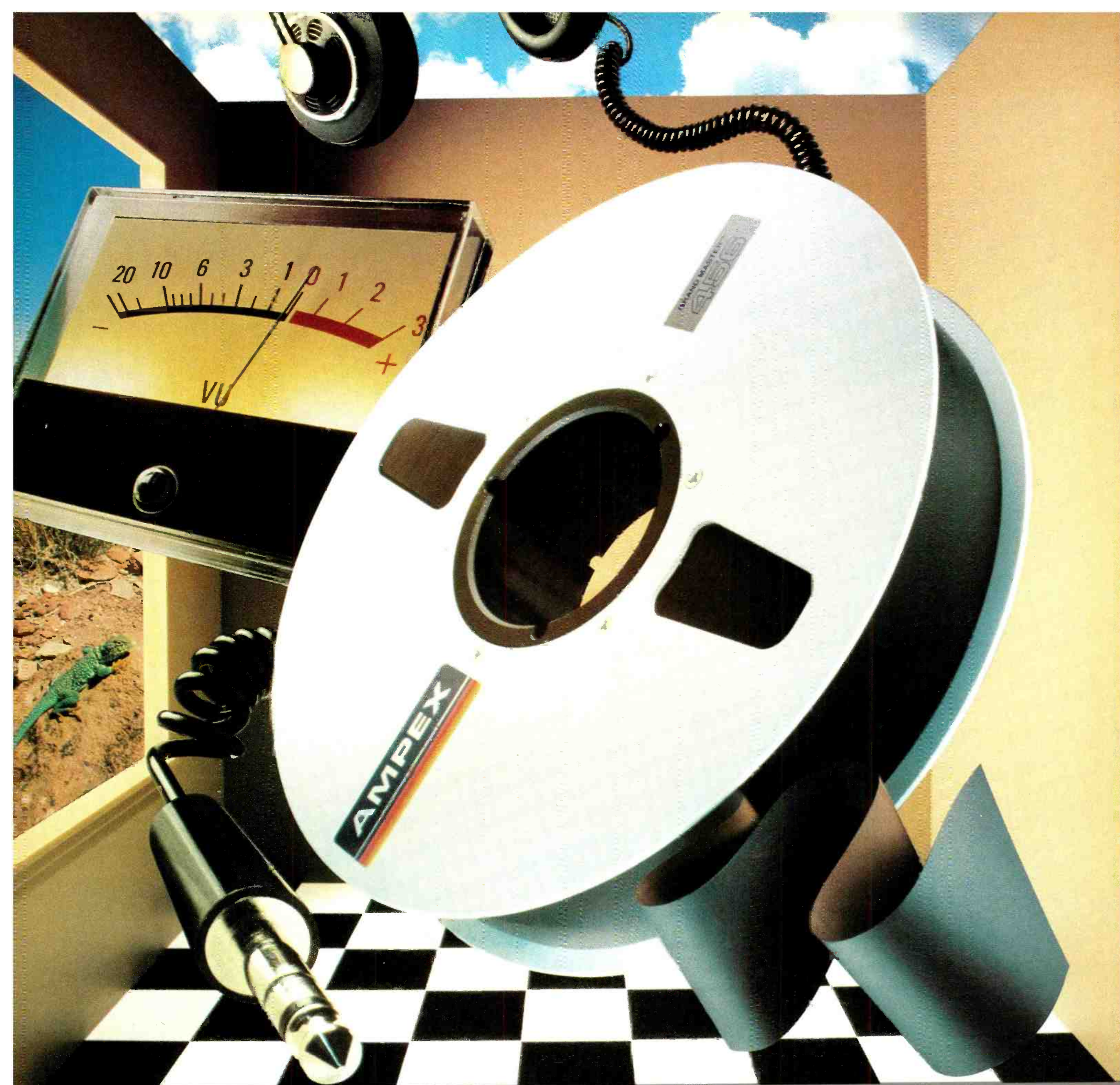
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Advance registration for the conference including preprints is: \$345.00 members; \$395.00 nonmembers. On site registration: \$420.00 members; \$470.00 nonmembers. For an additional \$100.00 you may purchase a meal package, which includes dinner on May 15, 16, and 17; lunch on May 16 and 17; and brunch on May 18.


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AND THE BEAT GOES ON

Studer And Philips CD Pact Marriage Of Design, Development

DALLAS Willy Studer A.G. and N.V. Philips Gloeilampenfabrieken announced plans last Monday (14) at the National Assn. of Broadcasters convention here to pact in a 50/50 joint venture for the research and development of professional Compact Disc-related professional studio systems.

While no formal agreement has been signed, the two companies say they are both "firmly committed" to the joint effort, which will encompass the development of "new professional CD systems, both for playback, and as the technology develops, for recording in the studio directly onto CD," according to Studer Revox America's Bruce Borgerson.

Borgerson says the joint venture came about because of the "complementary nature" of the Swiss and Netherlands-based companies. "Studer is traditionally strong in designing and marketing professional audio products and systems," Borgerson noted, "while Philips' traditional strength has been in the development of basic technologies."

The agreement in principle between the firms will yield a third corporate entity, as yet unnamed, which will be based in an unspecified European location. Borgerson says the new company will initially draw upon the staff and facilities of both Studer and Philips, "so there won't be any new building or new staff hired."

In another aspect of the agreement, Studer Revox America, the U.S. arm of Willy Studer A.G., will begin marketing existing Philips professional Compact Disc products in the U.S. These are the LHH 2000 pro CD player system, and the LHH 0425 CD subcode editor.

Thomas Mintner, Studer Revox



An engineer is shown cueing Compact Discs on a dual Philips LHH 2000 professional CD system. The LHH 2000 is one of two Philips professional CD products that will be marketed in the U.S. by Studer Revox America as part of a joint-venture agreement between Willy Studer A.G. and N.V. Philips.

America vice president and general manager, said that details regarding the logistics of the actual marketing of the Philips products by Studer were "still being worked out," but noted that Studer planned to use its existing pro dealer network to distribute the LHH 2000 CD player system, along with its existing Studer A725 CD players. The subcode editor, Mintner said, will "probably be sold directly by Studer, along with our other professional mastering equipment."

Both parties said that the joint venture will not affect "ongoing independent developments" by both firms in the areas of magnetic tape recording and optical disk mastering systems.

STEVEN DUPLER

Process Enables Analog Systems To Compete With Digital Dolby Demonstrates Spectral Recording

BY SAM SUTHERLAND

LOS ANGELES Claiming an array of sonic benefits, Dolby Laboratories gave the first U.S. demonstrations of its new Spectral Recording (SR) process here and in New York April 7 and 9.

Company founder Ray Dolby outlined the technical aspects of this successor to the firm's venerable professional noise reduction systems, and delivered the ambitious message that SR recording technology can enable analog recording operations to compete with digital systems.

Touted by Dolby executives as "probably the best mechanism for sound recording today," the SR process employs familiar techniques cumulatively to increase dynamic range, minimize noise, and enhance signal purity.

In its printed manuals and the prerecorded demonstration tapes used for these showings, Dolby encouraged direct comparison between recordings made on analog systems with Dolby SR and programs produced on 16-bit professional digital audio recorders.

Performance highlights include a claimed signal-to-noise ratio that can exceed 16-bit digital audio's 96 db benchmark. According to Dolby himself, the SR process can deliver an added dynamic edge of about 6 db; the system itself, exclusive of any noise added by an associated tape recorder or other processors, is claimed to offer a range of as much as 107 db to the recorder's inputs.

Hardware is being introduced in the form of single-channel, plug-in modules for existing and new Dolby mainframes. Modules will be priced at \$750 per channel. Product deliveries are to begin this June.

The process has been in development for six years, and founder Dolby's review of its operation acknowledged the system's bundling of several established signal processing techniques. Like the various Dolby noise reduction systems, SR involves mirror-image processing in its encode and decode stages, starting with program equalization.

With SR, however, addition of a steep, variable filter effect, coupled to a variable gain effect, extends the system's effect beyond simple noise reduction to improve signal purity in other respects. Claimed benefits include reduced modulation noise, reduced print-through, improved high-level performance and greater tolerance in handling frequency response and level adjustments.

If the SR system's potential was stressed to audio recording facilities in the demonstrations, the Dolby session here also accentuated its practicality for film and television audio. Ioan Allen, vice president, advanced marketing, noted the system's ability to minimize generational losses during transfers, touting the SR process as ideal for magnetic tape and magnetic film applications.

Allen said Dolby may also develop SR for use with optical audio tracks on film as well.

Development of the SR process is tied in part to the company's use of

a new coding algorithm based on continuous analysis of changes in signal spectrum and level. Dolby's noise reduction systems respond primarily to variations in just level.

According to Ray Dolby, most of the circuits employed in the SR system are dedicated to control functions, not signal processing performed during operation. That computer orientation is credited with permitting SR to apply minimal signal treatment.

During the demonstration, at the Academy of Motion Picture Arts & Sciences here, auditors heard tapes produced on 1/4-inch, 15 ips two-track recorders. Fusion, pop, and classical works were included to showcase the system's performance, along with a spoken word segment to highlight SR's ability to minimize generational losses like those incurred in film audio production.

Dolby is scheduled to deliver a technical paper on the process during the AES Convention here next November.

NOMIS COMPLEX

(Continued from page 54)

1981 Pantan was the new owner, and in the following 18 months he implemented a refurbishment program that helped bring bookings from 30% to 80% of capacity.

The roll call of major international acts that have used the location is a formidable one that includes the Police, Dire Straits, Status Quo, George Benson, Carlene Carter, Duran Duran, Wham!, and Tina Turner.

Now Pantan plans to install a \$1.1

million 48-track commercial recording studio at the site, with both analog and digital tape machines. "We are bringing Tom Hidley in, and in terms of acoustic design we aim to move the concept of recording into the 1990s. The control room will be one of the largest in London, and the studio should be open for business by the beginning of next year."

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Furious Gets Funky. Arista/Jive artists Whodini and a few friends take time out to pose on the set of the group's latest video, "Funky Beat," shot live in New York City. Its director was Melvin Van Peebles; Furious Films produced. Shown standing, from left, are Run of Run-D.M.C.; Grand Master Dee of Whodini; Malcolm Jamal-Warner of "The Cosby Show"; Bobby Brown, formerly of New Edition; Donnie Simpson of Black Entertainment Television's "Video Soul"; Bowlegged Lou of Full Force; Peter Bunch of Furious Films; and Doctor Ice of U.T.F.O. Kneeling are Whodini members Ecstasy (wearing hat) and Jalil.

No Post-Production For Simple Minds New Clip Was Shot And Edited At Same Time

BY JIM BESSMAN

NEW YORK A unique "instant video" process, using a new multi-level Ultimatte technique that allows a director to shoot and edit simultaneously, has been used for the first time by director Zbigniew Rybczynski on the clip for A&M act Simple Minds' "All The Things She Said."

The concept sounds more simple than its execution. Pulling it off involved laying in 112 separate 23-second takes—each one atop the preceding take—creating the illusion of an endless line of images without any edits.

As producer Kris P. of Rybczynski's Zbig Vision Ltd. explains, the director supplied Jeff Gold, A&M's vice president of creative services, with a "three-sentence concept along the lines of a mesmerizing flow of images," and a single-sheet

numerical storyboard containing the time code for the song's audio track matched with the video's take numbers. Also provided was a single schematic diagram representing each take.

"Zbig wanted to make what Jeff called an 'instant video,'" says P. "He laid tracks down, and if he and the band liked them, he then laid

'It took 4 meetings for us to figure it out. I can't believe we finished it'

them right onto the master tape, based on the same principle as audio recording."

P. says the master videotape was built up by layering each successive finished take. The result shows Simple Minds' lead singer Jim Kerr entering the foreground of the initial video frame, while the camera begins a steady, gradual backward track that continues throughout the one-shot, four-minute duration of the clip.

Every two seconds and three feet of tape later, either another image of Kerr or one of lead guitarist Charlie Burchill or backup vocalist Robin Clark emerges in the foreground. At the same time, the first image trails off into the background.

Each individually taped character—and there are up to 13 in one frame—sings and often moves in perfect synch with the rest. Rybczynski says that although the procedure looks complicated on paper, it really is very simple and is an outgrowth of his "mathematically logical approach to technology."

Another opinion comes from Michael Pelech, director of photography at VCA Teletronics' Center Stage, the studio where the clip was shot. "If it sounds confusing, it is," he says. "It took four meetings for us to figure it out, and I still can't believe we actually finished it."

According to Pelech, each take, paced at approximately one every eight minutes, was entered into the Ultimatte and then keyed over the previous take. To facilitate the key-ins, the entire 3,000-square-foot shooting area was painted blue, and film-style lighting was created using sky pans and silks.

Additionally, a 35-foot camera dolly track was laid down, alongside of which were entered the time-code numbers corresponding to the audio master tape. These were announced out loud while taping by a time-code reader, whose eyes were on the floor the whole time. In this manner, the dolly grip was able to synch the dolly position exactly in relation to the previously recorded video layers on the video playback tape.

"Everything was recorded in the same place," says Rybczynski. "It's (Continued on next page)

Animated TV Series Will Feature Rap Music

'Street Frogs' Leaps Into TV Syndication

BY JIM BESSMAN

NEW YORK Rap music will hop onto an animated TV program next year with the launch of "The Street Frogs," a cartoon series produced by Singer/Rifkind Communications and Lorimar/TelePictures.

David Singer, president of Singer/Rifkind, says the series will be syndicated to 90% of the U.S. in the fall of 1987, after a premiere "Street Frogs" special next January.

Singer, whose management/production firm handles actor/singer Stoney Jackson, says the company will also use the series to launch a live act, the Street Frogs, which performs on the soundtracks.

Singer/Rifkind is co-developing "Street Frogs" with Rankin/Bass Productions, the Lorimar/TelePictures-owned production/animation company which created "The Jackson Five" and "The Osmond Brothers Show" cartoon series. Rankin/Bass is currently represented on TV with the syndicated hit "ThunderCats."

According to Singer, his company and Rankin/Bass both hit on the idea for a "street music-oriented" cartoon show at the same time. "I envisioned the show along the lines

of 'The Jackson Five,' so we set up a meeting with them," says Singer. "Jules Bass said he wanted the exact same thing, and that Lorimar had already agreed to syndicate it, but that the only thing missing was commercial rap music.

"So, we decided to create a new

'It can break a lot of barriers'

music group to perform a higher level of rap and cut an album using the cartoon as a promotional vehicle for the group. Then, of course, we'll use the group as a promotional vehicle for the cartoon."

Singer's idea for a rap cartoon show came from viewing the feature film "Krush Groove" with company vice president and former Spring Records staffer Steve Rifkind.

"I walked out with the impression that rap music and the people performing it were very funny, and that the quality of the music was being overlooked because of its delivery and packaging as a street sound evolving from the ghetto," he says. "As such, it's cosmetically unattrac-

tive, but if it could be cleaned up and packaged correctly so that all people could relate, it could be digested by nonurban people and be accepted as pop and commercial."

Rifkind says the cartoon frogs were chosen to embody the rappers because they are "lovable characters" which can "break a lot of barriers" and help the style to cross-over.

According to Rifkind, a three-month search yielded five multiracial singer/actors who play the Frogs.

Lee Dannacher, Rankin/Bass vice president, says "Street Frogs" returns Rankin/Bass to its early '70s music cartoon period. She notes that songs in "Street Frogs" will be used to further the story line, unlike "The Jackson Five," where music segments were randomly placed.

Singer says that "Street Frogs" will seek material from the top rap writers and producers, but that its original music will not be limited specifically to rap. Instead, the show will include "evolving" street music, he says. Among the rap artists approached are Grand Master Melle Mel, whom Singer/Rifkind is teaming with Stoney Jackson to form a duo called Coast To Coast.

Love Knocking Violence Out Of Clips

ATLANTA Current pop music hits and videos contain more themes of love and less violence than they did a few years ago.

These are the findings outlined in two papers presented separately earlier this month at the 16th annual national convention of the Popular Culture Assn. at the Hilton Hotel here.

According to a study conducted by Univ. of South Dakota sociologist John Flanagan, 87% of pop songs charting in the top 10 in 1955

had love as their main lyrical content. Although this percentage dropped to 85% in 1960, 76% in 1965, and 63% in 1970, Flanagan found a steady rise again through the '80s, culminating in the 1985 tally of 80%.

He credited the renaissance of the love song to "the return of the importance of the individual and the fading of concern with social themes."

While love songs underwent a rebirth, violence in music videos

declined, according to a study presented by Univ. of Akron, Ohio, assistant professor of communications Richard E. Caplan.

For all the videos that reached regular rotation on MTV during 1985, an average of 10.3 acts of violence occurred per hour, down from 27.1 acts in 1984, Caplan says.

The Popular Culture Convention drew more than 1,500 attendees and featured a keynote address by broadcasting mogul Ted Turner.

RUSSELL SHAW

Video Track

NEW YORK

STEPHEN REYNOLDS HAS wrapped a clip for Canadian rockers **White Wolf**. He directed "She," the first single from the band's "Endangered Species" album on RCA. Filming was done in a Toronto warehouse and is said to alternate between performance and concept footage centered on a "listless looking beauty." **Allan Weinrib** produced for **Champagne Films**.

Home Box Office is scheduled to air two music specials later this year. One will feature **Whitney Houston** in a concert to be filmed in Paris this summer; the other will spotlight **Gladys Knight, Patti LaBelle and Dionne Warwick** in "Sisters In The Name Of Love," a show recently filmed at the Aquarius Theater in Los Angeles. The latter was produced and directed by **Knight and Bob Henry**.

R/Greenberg Associates recently opened a music video department. The new 50,000-square-foot film design and production facility at 350 W. 39th St. will be managed by **Anouk Frankel and Liv Apneseth**.

LOS ANGELES

SOLID GOLD, the weekly music variety show hosted by **Dionne Warwick**, claims it's currently ranked No. 2 among all first-run weekly television programs with men and women 18-49. It is cleared

in 145 markets (45 of which are in the top 50), according to Paramount senior vice president **R. Gregory Meidel**. The show, now in its seventh year, provides performances and exclusive interviews with various recording artists, and weekly countdowns of the top 10 hits by the **Solid Gold Dancers**. It is produced by **Paramount Domestic Television & Video Programming** in association with **Brad Lachman Productions**.

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HOWARD JONES' LATEST video for "No One Is To Blame," which recently premiered on MTV, was lensed in London at **Malone, Peel & Dean Studios**. Its storyline centers on the scroll of a pianola, evoking a music box effect, with superimposed images of artists singing and playing an old piano. The clip was directed by **Nichola Bruce and Mike Coulson**. The song is a reworked version from Jones' Elektra album "Dream Into Action," which was produced by **Phil Collins and Hugh Padgham**.

Edited by LINDA MOLESKI

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**Singapore: Copyright
 Laws Aid U.K.**

LONDON Singapore's ministry of trade and industry has given assurances to the U.K. government that new copyright laws scheduled to go into force by the end of 1986 will eradicate audio piracy of British product in the territory.

Record and book piracy currently cost Britain some \$100 million a year, and it has been feared that the new legislation will provide no specific protection for U.K. copyrights. The law, which includes stiffer penalties, replaces a statute modeled on the U.K. 1911 Copyright Act.

However, Singapore trade official Sidek Bin Saniff has told British Department of Trade & Industry minister Michael Howard that the provisions of the copyright bill will be applied to Britain reciprocally.

**German Music Sales Show 10.2% Increase
 Turnaround Breaks Three Year Market Slide**

BY WOLFGANG SPAHR

HAMBURG After three years of decline, the West German music market is again on an upward trend. According to year-end figures from the German Phonogram Assn., the total value of sales by member companies in 1985 was \$923 million, 10.2% higher than the previous year.

In addition, an estimated \$115 million was generated in sales by non-GPA companies, including retailer direct imports, and illicit recordings which are reckoned to account for some \$30 million annually.

On a unit basis, overall sound-carrier sales were 167.3 million. Singles sales of 49.6 million were on a

par with 1984 results. While seven-inch disks registered a decrease, maxi-singles boosted their share of this market sector to 30%, up from 21% in 1984.

GPA chairman Friedrich Schmidt says, "The consumer has rewarded efforts put into technical quality and the concept of extended versions with sales of 15 million units. This gives the maxi a level of success that nobody in the music business would have thought possible just a few years ago."

LP sales at 65.7 million were up 3% over 1984 figures and cassette sales rose 15% to 45.3 million. Some 6.7 million Compact Discs were sold, representing a 131% increase over the previous year. One dollar in ev-

ery 10 spent by West German music-buyers now goes to CD product. Overall, 117.7 million long-play soundcarriers were sold here last year, an increase of 11.2%.

Sales of budget product were especially buoyant in 1985, up 16% overall. Low-price LPs registered 22.2 million units sold and cassettes hit 33.3 million, 25% above the latter's 1984 result. Classical recordings in this price range achieved a remarkable 32.4% rise in sales volume to 4.9 million units, more than offsetting a marginal 100,000 unit decline in the sales of full-price classical product.

Overall classical album and tape sales were 24.7% higher at 12.1 million units, with classical CD volumes doubling to 1.8 million. By contrast, pop album/tape volumes were 10% up. There were 2,322 new classical album, tape, and CD releases during the year, and 10,446 new pop releases. For the first time since 1979, the total number of black vinyl LP releases increased.

Specialist dealers involved directly with the record companies continued to account for the majority of disk and tape trade, with a 56% share of total sales, while wholesalers and rackjobbers accounted for a further 36%.

Although the West German market has yet to get back to the turn-
(Continued on next page)

**Company Goes Into Voluntary Receivership
 K-tel Fades From The Australian Scene**

BY GLENN A. BAKER

SYDNEY After a year of uncertainty and persistent rumors concerning its viability, K-tel International of Australia has gone into voluntary receivership, with debts of about \$2.75 million.

The announcement came as no surprise to an industry that had observed the declining fortunes of a concern which once totally dominated specialized television marketing in this country.

From 1965, when it started operation as Majestic Products, until the early '80s, when growing competition made some of K-tel's disastrous marketing moves even more serious, K-tel was untouchable. During the boom years of the '70s it was not uncommon for a successful K-tel hits compilation album to sell up to 250,000 units.

In 1986, with major record companies having recently passed a joint resolution to keep chart material away from TV for 18 months following its release, a sale of 25,000 is considered good.

As the amount of available product has decreased, the number of companies battling each other to sell it has escalated dramatically. Over the past year, there have been instances of almost identical packages of vintage pop hits being hawked simultaneously by competitors, a number of which are K-tel breakaways. Telmak Teleproducts, Concept Records, and Dino Music are all helmed by former K-tel executives, who have been able to apply their invaluable knowledge of the K-tel marketing strategy to their own operations.

Alongside these three can be ranked J&B Records, Hammard Records, and a number of smaller concerns. It's inconceivable that they will all be in business a year from now.

Says David Hammer, Telmak managing director and former K-tel executive: "It just can't go on like this." In fact, Telmak stands a better chance of survival than a number of others because the bulk of its repertoire is either sound-alikes or random product sourced interna-

tionally. Those who have long relied on a steady flow of material from the six major record companies are having to reappraise their future.

Indicative of the majors' new determination to keep most of the chart spoils to themselves is the trumpeted announcement of the "All The Hits" compilation series, a pioneering joint venture by WEA, CBS, PolyGram, and RCA. And there is a new seriousness about the majors' exploitation of their own back catalogs.

One interesting example is the previously neglected area of country music. No sooner had CBS dropped its 15-album "I Love Country Music" on the market than RCA was offering its "Country Collector" series, EMI was pushing its "All-American Country Range," and PolyGram was chasing up the rear with the compilation "5-Star Country" and another half-dozen single-artist volumes ready for release.

Australia's country fans have gone from being criminally neglected to totally bombarded with product within a matter of months.

Liberation Records, the EMI-distributed label run by Mushroom Records' Michael Gudinski, recently beat a number of eager TV companies to the Australian rights for Steven Gottlieb's "Television's Greatest Hits" double set and is flogging it on the box with all the "howling bad taste" of a K-tel or J&B.

A number of K-tel's competitors have tendered bids to buy the ailing one-time giant. Meanwhile, it's business as usual at K-tel, even if the bonhomie is a little strained around the office. So far, there has been no mass exodus of staff.

If K-tel does survive intact, there will undoubtedly be some major changes in operational policy. In 1983, K-tel moved heavily into the video-game market and had its fingers burned when the boom collapsed the following year. The drastic leveling out of home video during the past year has also done little to assist the K-tel Video arm, which never seemed to take off despite occasional blockbuster titles like "The Cotton Club."

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AUDIO BOOKS

Combined Market Share Amounts To Nearly 20% Smith Acquires Our Price Specialty Stores

BY NICK ROBERTSHAW

LONDON The W. H. Smith chain has acquired the 130-store Our Price group of music specialty stores for \$65 million in a move expected to make it the most powerful retailer in Britain.

The addition of Our Price's 7% share of the retail market to W. H. Smith's own 12.5% will give the multiple nearly one-fifth of all U.K. record and tape sales, and a total of some 170 specialist outlets along with 263 record departments operating within Smith stores.

Last fall, the multiple announced its launch of the Sound FX chain as a move into music-only retailing. Smith promised up to 200 Sound FX outlets nationwide within two years. But only a few months later, having acquired the 20-store Music Market chain for \$8.25 million, it dropped the Sound FX name and said it would re-outfit its sites under the Music Market banner and style, which was "more appropriate for our expansion plans."

Our Price had also been engaged in rapid expansion, opening 16 new shops in six months last year and aiming to open 40 further new sites during 1986. The cost of this program led to over-borrowing, and founder Gary Nesbitt faced the choice of raising finance through a rights issue or selling

out to a larger company.

Some weeks ago, he took the second option and approached W. H. Smith chairman Simon Hornby. Nesbitt and his partner Michael Isaacs stand to make about \$9 million each from the sale, above the \$3.75 million each made when Our Price went public two years ago.

Although some observers here have questioned whether Smith is paying too much for Our Price, whose year-end pretax profits are expected to be less than \$4 million, chairman Hornby believes the acquisition fits well with his overall marketing strategy.

"We see the U.K. record market falling into three distinct segments," he says. "First, there is the mainstream business captured by our High Street shops. Then, there are popular sales through our Music Market chain; and now we have Our Price with its specialist niche. We certainly hope to reach a different kind of customer through Our Price than we would in our chain stores, and we would much rather compete with ourselves than have other people compete with us."

Nesbitt, Isaacs, and fellow director Barry Hartog will continue to run Our Price for Smith, just as Music Market is still headed by its founder Ian Howard. Nesbitt says he expects to open 30 new outlets this year.

However, the U.K. record retail sector has seen numerous upheavals in recent months and is becoming fiercely competitive, while increased leisure spending generally has yet to produce a substantial upturn in prerecorded music sales.

Among recent developments here are the arrival of the U.S. chain Tower Records with two superstores in prime London sites, and the continuing expansion of Virgin Retail's megastore and other outlets. Virgin recently signed an agreement to open a series of new outlets in Debenhams department stores in London and elsewhere.

Woolworth, with nearly 900 record departments and a 15% market share, is also in line for a shake-up, particularly if the current Dixons electrical chain takeover bid succeeds.

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W. German Survey: Disco Earnings At \$435 Million

BY WOLFGANG SPAHR

HAMBURG A survey of West Germany's 6,000 discotheques by the Federal Office for Statistics here has underlined their important role in the country's leisure economy. Net earnings for 1983, the last year for which figures are available, were in excess of \$435 million.

According to the survey, 14% of the discos earned more than 500,000 German marks (\$217,400) in 1983. Another 24% earned more than 250,000 marks (\$108,700).

Optimum disco size appears to be between 350 and 500 square meters. Some 78% of West German discos fall in this category and achieve turnovers between \$140,000 and \$325,000. Only 12% are smaller than 200 square meters and have earnings in the \$65,000-\$130,000 range; 10% are 700 square meters or more and have the highest recorded turnover, some \$522,000.

Since income is heavily dependent on weekend trade, however, lease costs per square meter are the key factor in determining profitability.

The disco-equipment industry here takes a pessimistic view of prospects for the rest of the decade,

pointing to declining spending power, high youth unemployment, and a demographic shift away from target age groups as negative considerations.

Also cited are the compulsion on the part of disco owners to undertake frequent and expensive modernization programs, the difficulty of passing on higher rental and other costs, and the trend toward ever-more-costly hardware and furnishings.

Research indicates that the main motivation to attend discos comes from the atmosphere, clientele, furnishings, and entertainment available. Prices, location, and food and drink are seen as relatively unimportant.

German discos are not solely places for dancing. Equally important in this country is the opportunity to meet new people. In the future, discos will be characterized not only by more elaborate lighting and electronic effects but by the use of video and large-screen television for the broadcasting of major sports and entertainment events.

GERMAN MARKET'S RISE

(Continued from preceding page)

over levels of 1980-81, there is now considerable optimism here. The outlook is based not just on the new sales and turnover figures but also on the effort that has gone into rationalizing the industry; the success of local artists such as Jennifer Rush, Modern Talking, and Opus; the growth potential of CDs; and the strengthened antipiracy provi-

sions of last summer's new Copyright Act.

The dramatic increase in sound-carrier exports over the last two years is one additional indicator of the growing power of the West German music industry. According to the GPA figures some 57.5 million records and tapes were exported last year, a 30% increase over 1984.

COUNTRY ENTHUSIASTS PACK WEMBLEY

(Continued from page 37)

Guy Clark, Jerry Jeff Walker, Barbara Fairchild, Connie Smith, Margo Smith, Vernon Oxford, Becky Hobbs, Hank Williams' Original Drifting Cowboys, Rattlesnake Annie, and Carlton Moody & the Moody Brothers. Festival show hosts were George Hamilton IV, Gordie Tarp and, from the U.K., the Duffy Brothers.

In addition to the three evening shows, recorded by BBC Television

and Radio for future transmission, Mervyn Conn also presented "Best Of British" concerts and a Sunday morning International Gospel Show as part of the festival activities.

CBS Intl. To U.K. Base

NEW YORK CBS International plans to relocate its European headquarters from Paris to London later this year.

Although the unit's plans are not finalized, Allen Davis, president of the CBS Records division, notes that "London has emerged as the music capital of Western Europe and is now arguably the music capital of the world as well."

Jorgen Larsen, senior vice presi-

dent of European operations, adds that "we anticipate that London will increasingly become the European business center for other activities in which we want to be involved, notably the electronic delivery of music to the home by broadcast or other means."

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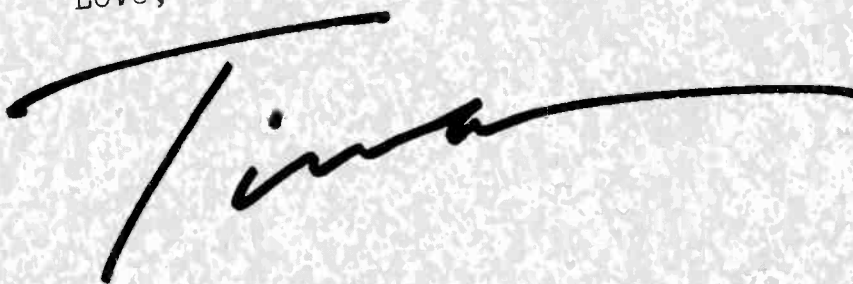
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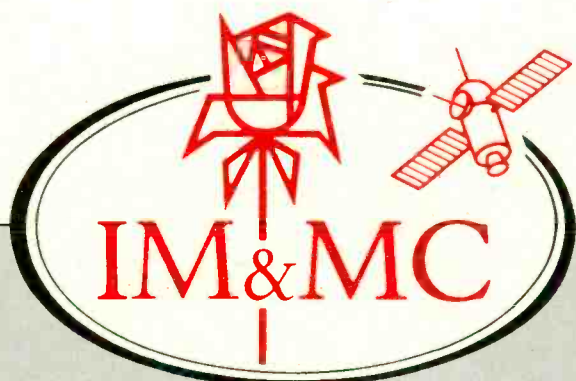
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CRTC Study Paints Dismal Picture Of State Of Country

Multinational Competition Dwarfing Northern Industry's Exposure

BY KIRK LaPOINTE

HULL A major federal report, the first of its kind on the Canadian country music industry, paints a bleak picture of impoverished artists, inadequate record company promotion, indifferent radio and retail support, and a business that generally needs a lot more money to thrive.

The study by the radio branch of

'Most artists don't have the drawing power to warrant concerts'

the Canadian Radio-Television and Telecommunications Commission, completed last fall but only released recently, says the Canadian country music industry is becoming "stronger but experiencing increasing difficulties as the economics of the industry become more stringent. Competition from the United States, both in terms of superstar product and the dominance of the multinational record companies, dwarfs the Canadian country recording industry."

The 29-page report steers clear of outright recommendations for improvement. Rather, it points to the problems and asks industry representatives to suggest some possible moves. Among them:

- A tax on multinationals operating in Canada, which would be allocated to Canadian artists.

- Federal government support of the country music business as a cultural industry.

- Grants and loans on an increased scale through a fund currently operated by the Canadian Independent Record Production Assn. (CIRPA) and the Canadian Talent Library.

Even though the commission document doesn't outline avenues for change, a CRTC spokesman says the report is being studied and that it is possible some regulatory moves will be made that affect that part of the business.

The report underscores the relative poverty of country artists to their rock counterparts. "Since most bands do not work every week, country musicians seldom earn more than \$12,000 per year and on average earn between \$6,000 and \$10,000 per year," the report says. A majority of artists rely on clubs as their main source of income and records are generally produced to stir interest in club bookings, the report notes.

"An increasing number of artists are playing concerts or conducting concert tours. However, most artists do not have the drawing power to warrant concerts."

Why they don't have that drawing power is a matter that the document explores at length. The report says that Canada's top country artists "appear to have little difficulty

obtaining airplay in Canada" because of Canadian content regulations for radio which require 30% domestic music. Still, "the size of the [Canadian] market, the limited funds, difficulties at the distribution, promotion and retail levels, and what appears to be a lack of commitment to the support of Canadian artists on the part of some broadcasters, have all been identified as contribution to the problems of the country music industry."

'It is less costly & time-consuming to record in Nashville'

Specifically, the report says that there are no major Canadian recording studios exclusively recording country music and that it is generally "less costly and time consuming to record in Nashville because of that industry's overall efficiency."

The number of country albums has dropped significantly in recent years, the commission says. In 1977, the number was 150. In 1983, it was 44.

Even so, the country fan doesn't always get what he or she needs.

"Distribution at the rackjobber and one-step level filters the number of records available to the public since this level of distribution works almost exclusively with a lim-

ited, high turnover catalog," the report says. "Similarly, record retailers primarily stock rock and pop recordings because of their tendency to turn over more quickly. Country recordings are given inferior shelf space and their catalogs are trimmed to provide space for higher profile recordings."

The report says that investing in Canadian country recordings "virtually requires owning the publishing rights" to recoup costs. It says that decreasing Canadian content for radio would harm publishing and, in turn, the overall business.

The commission notes that overall hours listened to country music on radio has grown sharply in recent years, and broadcasters appear to have counselled the commission to relax Canadian content.

Although their statements to the commission remained confidential, a majority of broadcasters interviewed say that a lower requirement of domestic content would allow them to drop what they say is inferior product. Other industry members accused broadcasters of loading CanCon into off-hours and said some stations kept separate charts for Canadian and American product.

According to the report, one station that solicited support of Canadian artists to get its operating license now refuses to do interviews with Canadians.

CBC Trims Radio Groups' Budgets

TORONTO The radio networks of the Canadian Broadcasting Corp. will face cuts of \$2 million this fiscal year, which began April 1, and will be forced to rely more on music and less on information in their programming schedules.

Margaret Lyons, vice president of the English-language radio networks, told a news conference that the cuts represent a reduction in the network's \$40 million budget.

"State Of The Arts," a national cultural information show, won't be broadcast for a full year. Neither will "Inside Track," a sports show. Vicki Gabereau, the high-profile host of a weeknight celebrity talk show, had earlier asked to leave the network, and now the CBC won't be able to replace her.

In all, nine staff and contract positions will be eliminated. However, no layoffs are expected—attrition and early retirement will take care of the situation.

Lyons said further details of programming cuts will be released soon.

Maple Briefs

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 7 Glen Ames Ave., Toronto, Ontario, Canada M4E 1M3.

SKARRATT PROMOTIONS INC. and Labatt's brewery have reached terms on an agreement to form a national concert production company. Among the first moves is a three-year deal with Toronto's Massey Hall and industryites maintain this may form the most serious challenge yet to the Canadian supremacy of Concert Productions International. Promoters Rob Bennett of Toronto and Ruben Fogel of Montreal are said to be among the local reps of the new firm, which will have head offices in Hamilton and employ local promoters as tours are formed. The current Robert Palmer tour is among the first ventures.

POLYGRAM INC. Canada has laid claim to the country's first-ever gold-level Compact Disc. "Brothers In Arms" by Dire Straits, which will likely be certified diamond at the end of April for one million sales in Canada, has sold 50,000 in the CD configuration. The disk has been at or near the top of the Canadian charts since its release.

STONY PLAIN, now nearing 100 album releases, has just celebrated

10 years in business. The Edmonton-based independent country, bluegrass, folk, and blues label, distributed by RCA, was an early supporter of Ricky Skaggs and has seen the likes of the Neville Brothers and Doug Sahm released in Canada. It's still the only indie west of Toronto with a major distribution deal. A full story in coming weeks.

JOHN OATES will produce four tracks on the upcoming third album by Parachute Club, the Juno-winning group of the year in Canada two years consecutively.

DUKE STREET, which recently scored its first gold album with Jane Siberry's "The Speckless Sky," has a big AOR add with "April Fool" by Chalk Circle, a highly respected Toronto outfit. Robert Palmer has expressed interest in working on some tracks with the label's Hugh Marsh.

THE BLACK MUSIC ASSN. (BMA), Toronto chapter, has called on the federal government to institute tougher sanctions against South Africa. The organization was instrumental last year in a decision by Air Supply to not further play the country and has picketed performances by Millie Jackson and others who have played Sun City.

THE VIDEO LICENSING AGEN-

CY (VLA) Inc., overseen by the Canadian Recording Industry Assn. (CRIA), is getting into the business of licensing deejay services. The move marks VLA's first foray into audio licensing. CRIA president Brian Robertson hopes the move will end illegal duplication of copyrighted works for such services.

MICHAEL GODIN, A&M Records of Canada Ltd.'s vice president of a&r, hasn't left the label yet. He's around until May 16, when he sets up shop as a manager and oversees the label's Paul Janz (last year's Juno winner for most promising artist) as his first act. Godin will be based in Vancouver.

BRIAN STUTZ has left the virtually defunct Quality Records to join Concert Productions International Ltd. as director of advertising and promotion.

POLICE HAVE SEIZED what they say are more than 60,000 illegally duplicated movies and videos from the Whitby, Ontario, warehouse of the IHEC Corp., a major video distributor in Canada. Fraud charges have been laid, but no court date has been set in what is shaping up to be the largest-ever video bust in Canadian history.



The U.K.
BILLBOARD SPOTLIGHTS

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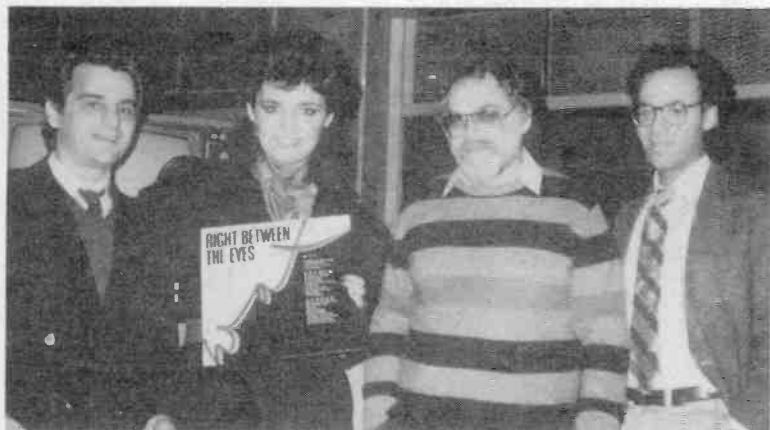
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Fellow Artists. Atlantic Records labelmates Ted Nugent and Marilyn Martin congratulate each other on the success of their latest albums "Little Miss Dangerous" and Martin's self-titled debut. The two rockers ran into each other at the company's Los Angeles office.



Hard Work Pays Off. Pictured are CBS Records' 1985 Top Branch winners, who were honored at the company's annual meetings in Los Angeles. Above: Mid-Atlantic branch manager Jim Chiado, third from left, accepts the "Branch of the Year" award from senior vice president of marketing Bob Sherwood. Left: From left, New York's sales manager Jim Urie and branch manager Ron Piccolo accept the "CBS Records Branch of the Year" award from vice president of marketing & branch distribution Tom McGuinness and sales VP John Kotecki. Below: Los Angeles branch manager Rick Kudolla holding plaque, accepts the "Epic/Portrait/Associated Labels Branch of the Year" award from E/P/A vice president of marketing Ron McCarrel as staffers and CBS executives look on.



Building Up Wax. RCA drawing winner Kathy Blaukopf displays a copy of Wax's new 12-inch single "Right Between The Eyes" during a recent listening party for the group in New York. She was the lucky winner of a Harc Rock Cafe jacket. Also shown are, from left, RCA New York branch manager Larry Palmacci, sales representative Frank Lampel and product manager Greg Brodsky.



Songwriters Kick Back. Epic recording act New Man relaxes with EMI staffers after signing songwriter affiliation papers with the organization. The group is currently in the studio finishing up their debut album. Pictured are, front row left, band member Bob Gay and BMI executive director of writer/publisher relations Barbara Crane. Center: band member Scott Gilman, manager Frank Castoro, band member Mark Jones, and EMI coordinator of public relations Barbara Bagley. Back: band members Brock Avery and Tim Archibald.



Fucking The World. Rock promoter Bill Graham, right, meets with Amnesty International USA executive director Jack Healey in New York to discuss plans for the forthcoming Rock'N Roll Caravan of Human Rights summer concert series, which will be headlined by U2 and Sting. The worldwide organization works toward the release of political prisoners.

MUSIC FOR THE MIRACLE



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HALL & OATES

OUT OF TOUCH

CYNDI LAUPER

SHE BOP

HUEY LEWIS & THE NEWS

HEART AND SOUL

POINTER SISTERS

I'M SO EXCITED

REO SPEEDWAGON

CAN'T FIGHT THIS FEELING

LIONEL RICHIE

RUNNING WITH THE NIGHT

SADE

SMOOTH OPERATOR

BRUCE SPRINGSTEEN

COVER ME

TEARS FOR FEARS

**EVERYBODY WANTS TO RULE
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WHAM!

CARELESS WHISPER

PAUL YOUNG

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'TIL TUESDAY

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JOHN WAITE

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AVAILABLE WHEREVER RECORDS AND CASSETTES ARE SOLD.

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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

THIS WEEK BILLBOARD unveils a revised record sales panel for the Hot 100 and Top Pop Albums charts. The expanded panel includes more than 200 reporters, including individual retail stores, retail chains, and one-stops. Thus the 200-plus reporters represent several thousand retail outlets. Each of the 65 largest U.S. metropolitan areas has at least one reporting outlet, with the larger metro areas having more reporters in proportion to their population. Smaller cities, towns, and rural areas are represented on the sales panel through the chain and one-stop reports, which include many stores from these areas. Each reporter is contacted weekly. They report their best-selling singles in order, and Billboard assigns points to records based on rankings on these reports (No. 1 gets the most points, No. 2 the next most, and so on). Computers tabulate the points from all reports (although the reporters are rotated so that not every report is used each week), then add them to the radio airplay points obtained from the weekly calls to 230 pop radio stations. The combined points determine the final positions on the Hot 100 chart.

THIS WEEK'S Hot Mover/Sales is "On My Own" by Patti LaBelle & Michael McDonald (MCA). It had the largest one-week gain in sales points of any Hot Mover this year (helped a little by the expanded panel), fueling a 10-position jump to No. 21. The record is already top 10 in Atlanta, Miami, Detroit, and Los Angeles. Madonna earned Hot Mover/Airplay honors for the second week in a row with "Live To Tell" (Sire). The song had large upward moves at radio, including 19-6 at I-95 Miami, 17-6 at KMJK Portland, and extra to 10 at KZZP Phoenix, where PD Guy Zapoleon reports the record debuted at No. 5 in sales and is already No. 1 in requests.

THE RACE FOR NO. 1 was a heartstopper this week, with "Kiss" by Prince & the New Power Generation (Paisley Park) holding on by the slimmest possible margin over the surging "Addicted To Love" by Robert Palmer (Island). Palmer had a slight lead in sales, while Prince had the edge in airplay points. Look for Palmer to compete with the Pet Shop Boys' "West End Girls" (EMI-America) for the top next week. Especially strong on the airplay side is "Take Me Home" by Phil Collins (Atlantic) at No. 10. For the second week in a row, the song garnered airplay on every Hot 100 reporting radio station.

SINCE BULLETS ARE based only on upward growth in total points, some records earn bullets with little or no upward chart movement, while others move up—sometimes as much as five notches—without bullets. In the case of Bob Seger & the Silver Bullet Band's "American Storm" (Capitol) and Jermaine Jackson's "I Think It's Love" (Arista), continuing impressive gains in sales points were added to their gains at radio to produce strong upward point gains. Thus, bullets were earned, but tight competition in the teens this week, limited each record's gain to only one position.

FOR WEEK ENDING APRIL 26, 1986

Billboard® HOT 100 SINGLES ACTION

RADIO MOST ADDED

231 REPORTERS

			NEW	TOTAL
			ADDS	ON
GEORGE MICHAEL	A DIFFERENT CORNER	COLUMBIA	99	101
JOHN C. MELLENCAMP	RAIN ON THE SCARECROW	MERCURY	71	72
BILLY OCEAN	THERE'LL BE SAD SONGS ...	JIVE	71	159
HEART	NOTHIN' AT ALL	CAPITOL	67	149
HOWARD JONES	NO ONE IS TO BLAME	ELEKTRA	50	142

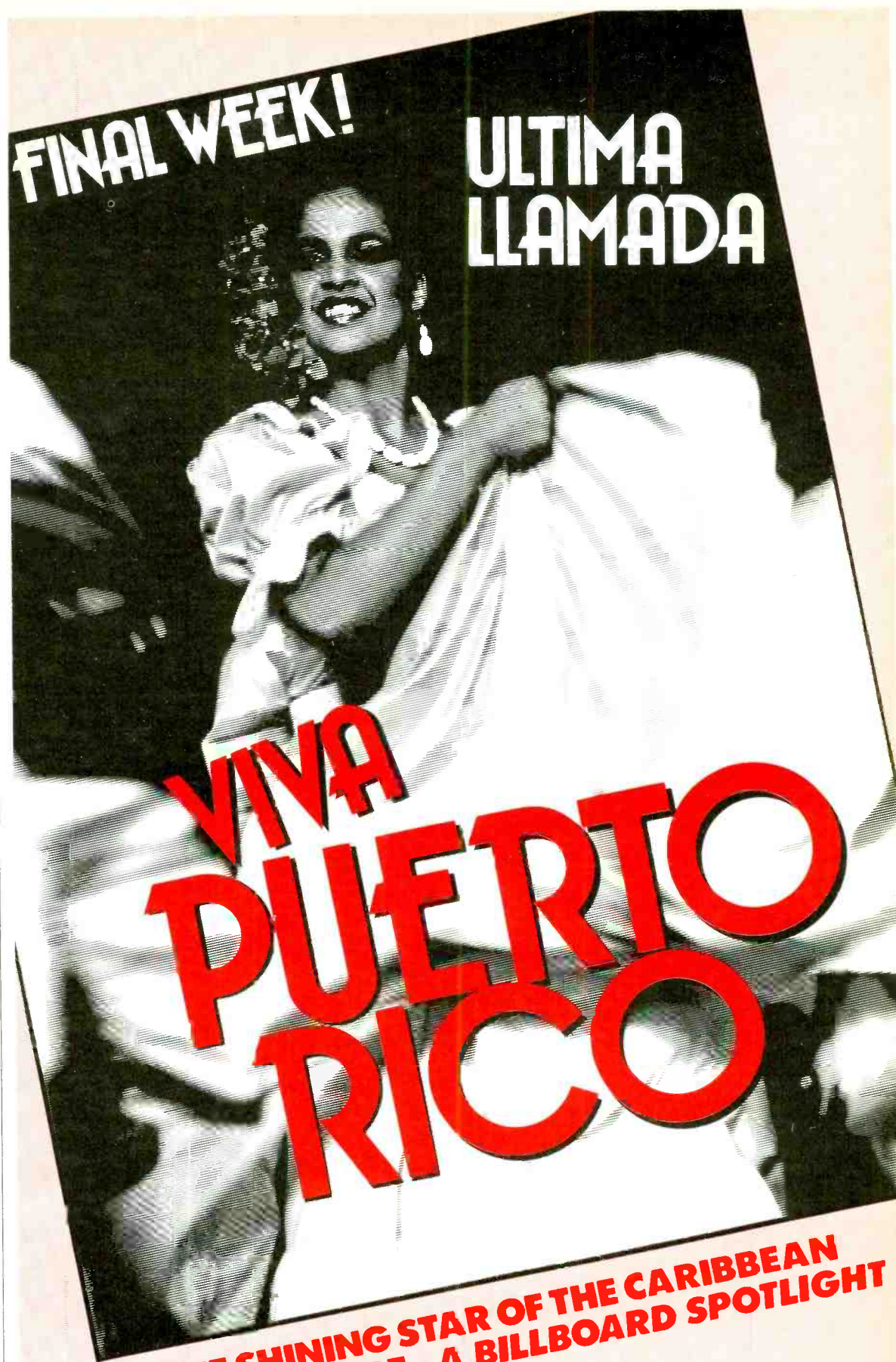
Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and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

RETAIL BREAKOUTS

198 REPORTERS

			NUMBER
			REPORTING
JOURNEY	BE GOOD TO YOURSELF	COLUMBIA	46
MADONNA	LIVE TO TELL	SIRE	33
CULTURE CLUB	MOVE AWAY	VIRGIN/EPIC	32
THE JETS	CRUSH ON YOU	MCA	30
WAX	RIGHT BETWEEN THE EYES	RCA	23

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**THE SHINING STAR OF THE CARIBBEAN
HERE AND THERE. A BILLBOARD SPOTLIGHT**

IN THIS ISSUE

MUSICA DE TROPICAL Y POP

- ▽ The artists
- ▽ The record labels
- ▽ The video scene
- ▽ The tourist and import/export trade
- ▽ The venues
- ▽ The promoters

ISSUE DATE MAY 24 Closing Date April 29

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your artists, products, or business in pleasant, modern surroundings. But don't take our word for it. As you can see, many other people will tell you the same. Find out why - send the coupon in now. For information on how to take advantage of the marketing and promotional opportunities at the Seminar, call Joel Webber at (212) 255-7408. For press information, call Raleigh Pinskey of The Raleigh Group, (212) 265-4160. For further information call Jeff Dorman at (212) 722-2115.

"They ask me why I don't go to MIDEM. That would be the new music going to the industry. NMS is the industry going to the music, which is as it should be. Some of my friends do get confused by the revolving bar, but at least I get to meet them. I love it."
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ALAN GRUBMAN, ATTY., GRUBMAN, INDURSKY AND SHINDLER

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Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	4	ADDICTED TO LOVE	ROBERT PALMER	2
2	1	KISS	PRINCE AND THE REVOLUTION	1
3	3	MANIC MONDAY	BANGLES	4
4	5	WEST END GIRLS	PET SHOP BOYS	3
5	2	ROCK ME AMADEUS	FALCO	7
6	7	HARLEM SHUFFLE	THE ROLLING STONES	6
7	11	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	8
8	9	WHY CAN'T THIS BE LOVE	VAN HALEN	5
9	13	AMERICAN STORM	BOB SEGER & THE SILVER BULLET BAND	14
10	12	YOUR LOVE	THE OUTFIELD	9
11	6	LET'S GO ALL THE WAY	SLY FOX	15
12	10	WHAT YOU NEED	INXS	11
13	22	GREATEST LOVE OF ALL	WHITNEY HOUSTON	12
14	17	BAD BOY	MIAMI SOUND MACHINE	13
15	18	TAKE ME HOME	PHIL COLLINS	10
16	16	I THINK IT'S LOVE	JERMAINE JACKSON	16
17	14	TENDER LOVE	FORCE M.D.'S	17
18	27	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	21
19	20	IF YOU LEAVE	ORCHESTRAL MANOEUVRES IN THE DARK	18
20	24	I DO WHAT I DO... (THEME FOR 9 1/2 WEEKS)	JOHN TAYLOR	23
21	8	R.O.C.K. IN THE U.S.A.	JOHN COUGAR MELLENCAMP	27
22	30	I CAN'T WAIT	NU SHOOZ	22
23	—	SOMETHING ABOUT YOU	LEVEL 42	20
24	23	I CAN'T WAIT	STEVIE NICKS	29
25	21	OVERJOYED	STEVIE WONDER	35
26	26	SO FAR AWAY	DIRE STRAITS	19
27	19	SATURDAY LOVE	CHERRELLE WITH ALEXANDER O'NEAL	26
28	15	SECRET LOVERS	ATLANTIC STARR	30
29	—	LIVE TO TELL	MADONNA	24
30	—	ALL I NEED IS A MIRACLE	MIKE & THE MECHANICS	25

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	1	KISS	PRINCE AND THE REVOLUTION	1
2	2	ADDICTED TO LOVE	ROBERT PALMER	2
3	5	WEST END GIRLS	PET SHOP BOYS	3
4	8	WHY CAN'T THIS BE LOVE	VAN HALEN	5
5	11	TAKE ME HOME	PHIL COLLINS	10
6	4	MANIC MONDAY	BANGLES	4
7	10	HARLEM SHUFFLE	THE ROLLING STONES	6
8	3	WHAT YOU NEED	INXS	11
9	13	YOUR LOVE	THE OUTFIELD	9
10	19	GREATEST LOVE OF ALL	WHITNEY HOUSTON	12
11	15	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	8
12	6	ROCK ME AMADEUS	FALCO	7
13	7	TENDER LOVE	FORCE M.D.'S	17
14	18	BAD BOY	MIAMI SOUND MACHINE	13
15	9	LET'S GO ALL THE WAY	SLY FOX	15
16	20	IF YOU LEAVE	ORCHESTRAL MANOEUVRES IN THE DARK	18
17	16	I THINK IT'S LOVE	JERMAINE JACKSON	16
18	17	SO FAR AWAY	DIRE STRAITS	19
19	23	AMERICAN STORM	BOB SEGER & THE SILVER BULLET BAND	14
20	24	ALL I NEED IS A MIRACLE	MIKE & THE MECHANICS	25
21	28	LIVE TO TELL	MADONNA	24
22	25	SOMETHING ABOUT YOU	LEVEL 42	20
23	27	IS IT LOVE	MR. MISTER	28
24	—	I CAN'T WAIT	NU SHOOZ	22
25	30	ROUGH BOY	ZZ TOP	31
26	—	BE GOOD TO YOURSELF	JOURNEY	34
27	12	R.O.C.K. IN THE U.S.A.	JOHN COUGAR MELLENCAMP	27
28	26	I DO WHAT I DO... (THEME FOR 9 1/2 WEEKS)	JOHN TAYLOR	23
29	14	I CAN'T WAIT	STEVIE NICKS	29
30	—	NEVER AS GOOD AS THE FIRST TIME	SADE	32

HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (4) Geffen (3) Sire (2) Paisley Park (1) Reprise (1) Warner Bros./Tommy Boy (1)	12
A&M (9) A&M/Virgin (2)	11
ATLANTIC (8) Island (2) Modern (1)	11
COLUMBIA (9) Rolling Stones (1)	10
EPIC (3) CBS Associated (3) Portrait (1) Scotti Bros. (1) Tabu (1) Virgin/Epic (1)	10
ARISTA (5) Jive (2)	7
CAPITOL POLYGRAM Polydor (3) Mercury (2) Riva (2)	7
EMI-AMERICA (5) Manhattan (1)	6
MCA (5) I.R.S. (1)	6
RCA (3) Grunt (2)	5
ELEKTRA (3) Asylum (1)	4
MOTOWN (1) Gordy (1) Tamla (1)	3
PROFILE	1

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE
(Publisher - Licensing Org.)
Sheet Music Dist.

60 ABSOLUTE BEGINNERS (Jones, ASCAP)	22 I CAN'T WAIT (Poolside, BMI)	100 LOVE AND ROCK AND ROLL (Lexy Girl, ASCAP)	(Nada, ASCAP/Almo, ASCAP/Manuskript) CPP/ALM	70 VIENNA CALLING (Nada, ASCAP/Almo, ASCAP/Manuskript, GEMA)
2 ADDICTED TO LOVE (Bungalow, ASCAP/Ackee, ASCAP) WBM	29 I CAN'T WAIT (Welsh Witch, ASCAP/Future Furniture, ASCAP) WBM	67 THE LOVE PARADE (Warner-Tamerlane, BMI) WBM	31 ROUGH BOY (Hamstein, BMI) WBM	3 WEST END GIRLS (Cage, ASCAP/Virgin, ASCAP/10, BMI) CPP
25 ALL I NEED IS A MIRACLE (Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Chappell, ASCAP) CHA/HL	23 I DO WHAT I DO... (THEME FOR 9 1/2 WEEKS) (Music Design, ASCAP/Tritec, BMI/Famous, ASCAP) CPP/HL	4 MANIC MONDAY (Controversy, ASCAP)	99 SANCTIFY YOURSELF (Colgems-EMI, ASCAP) WBM	8 WHAT HAVE YOU DONE FOR ME LATELY (Flyte Tyme, ASCAP)
43 ALL THE THINGS SHE SAID (Colgems-EMI, ASCAP) WBM	16 I THINK IT'S LOVE (Black Stallion, ASCAP/See This House, ASCAP/Blackbull, ASCAP/Jobete, ASCAP) CPP	45 MOTHERS TALK (Virgin Music/10 Music/Nymph, BMI) CPP	62 SARA (Kikiko, BMI/Petwolf, ASCAP/Chappell, ASCAP/Unichappell, BMI) CHA/HL	11 WHAT YOU NEED (MCA, ASCAP) HL/MCA
14 AMERICAN STORM (Gear, ASCAP) WBM	56 I WANNA BE A COWBOY (Protoons, ASCAP/Gull Songs, ASCAP)	33 MOVE AWAY (Virgin, ASCAP/Warner-Tamerlane, BMI) CPP/WBM	26 SATURDAY LOVE (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	98 WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) (Zomba, ASCAP) HL
13 BAD BOY (Foreign Imported, BMI) CPP	18 IF YOU LEAVE (Virgin, ASCAP/Famous, ASCAP) CPP/WBM	80 MUTUAL SURRENDER (WHAT A WONDERFUL WORLD) (Ackee, ASCAP/Life Size, ASCAP) WBM	95 SAY IT, SAY IT (Baby Tanzi, BMI/Black Lion, ASCAP/House Of Fun, BMI)	89 WHERE ARE YOU NOW? (Harnen, BMI/Congdon, BMI/Empire, ASCAP/Jakota, ASCAP)
34 BE GOOD TO YOURSELF (Street Talk, ASCAP/Rock Dog, ASCAP/Frisco Kid, ASCAP) WBM	78 IF YOU WERE A WOMAN (AND I WAS A MAN) (April, ASCAP/Desmobile, ASCAP) CPP/ABP	32 NEVER AS GOOD AS THE FIRST TIME (Silver Angel, ASCAP) CPP	30 SECRET LOVERS (Almo, ASCAP/Jodaway, ASCAP) CPP/ALM	52 WHERE DO THE CHILDREN GO (Dub Notes, ASCAP/Human Boy, ASCAP)
88 BEAT'S SO LONELY (Unicity, ASCAP/Swindle, ASCAP/Sextunes, ASCAP)	86 IF YOUR HEART ISN'T IN IT (Almo, ASCAP/Redhead, ASCAP/Hamish Stuart, ASCAP/Joe's Songs, ASCAP) CPP/ALM	85 NIGHT MOVES (Pun, ASCAP/Bogus Global, ASCAP) CPP/WBM	68 SHOT IN THE DARK (Virgin, ASCAP) CPP	91 WHISPER IN THE DARK (Maplewood, ASCAP/Boozertunes, ASCAP/Broozertunes, BMI) CPP
79 BOP (MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI) HL	94 INNOCENT EYES (April, ASCAP)	41 NIKITA (Intersong, ASCAP) CHA/HL	84 SILENT RUNNING (Michael Rutherford, ASCAP/Pun, ASCAP/B.A.R., ASCAP/Warner-Tamerlane, BMI) WBM	75 WHO'S JOHNNY ("SHORT CIRCUIT" THEME) (Petwolf, ASCAP/Chappell, ASCAP/Kikiko, BMI/Unichappell, BMI)
54 CALL ME (Grand Illusion, ASCAP/Almo, ASCAP) CPP/ALM	28 IS IT LOVE (Warner-Tamerlane, BMI/Entente, BMI/Poppy-Due, BMI) WBM	65 NO EASY WAY OUT (Flowering Stone, ASCAP/Heavy Breather, ASCAP) CPP	19 SO FAR AWAY (Chariscourt, BMI/Almo, ASCAP) CPP/ALM	5 WHY CAN'T THIS BE LOVE (Yessup, ASCAP) WBM
58 CALLING AMERICA (April, ASCAP) CPP/ABP	73 IS THAT IT? (Screen Gems-EMI, BMI/Megasongs, BMI) WBM	42 NO ONE IS TO BLAME (Howard Jones Music, Ltd.) WBM	82 SOMEBODY SOMEWHERE (T.B.A., CAPAC)	74 WORKING CLASS MAN (Frisco Kid, ASCAP)
44 CRUSH ON YOU (Almo, ASCAP/Crimscro, ASCAP/Irving, BMI) CPP/ALM	76 JOHNNY COME HOME (Virgin, ASCAP) CPP	48 NOTHIN' AT ALL (Music Corp. Of America, BMI) HL/MCA	20 SOMETHING ABOUT YOU (Chappell, ASCAP/Island, BMI) CHA/HL	9 YOUR LOVE (Warning Tracks, ASCAP)
57 A DIFFERENT CORNER (Chappell, ASCAP/Morrison Leahy, ASCAP)	66 KING FOR A DAY (Zomba, ASCAP) CPP	21 ON MY OWN (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	37 STICK AROUND (Charisma, ASCAP/Pun, ASCAP) WBM	83 YOUR SMILE (A La Mode, ASCAP) WBM
93 DO ME BABY (Controversy, ASCAP)	1 KISS (Controversy, ASCAP)	92 ONCE IN A LIFETIME (Bieu Disque, ASCAP/Index, ASCAP/E.G., BMI) WBM	10 TAKE ME HOME (Phil Collins, ASCAP/Pun, ASCAP/WB, ASCAP) WBM	81 YOUR WILDEST DREAMS (Warner Bros., ASCAP) WBM
38 FEEL IT AGAIN (Screen Gems-EMI, BMI/Auto Tunes, BMI) WBM	72 KYRIE (Warner-Tamerlane, BMI/Entente, BMI) WBM	90 OUT OF MIND OUT OF SIGHT (Mushroom, APRA)	17 TENDER LOVE (Flyte Tyme, ASCAP)	
39 FOR AMERICA (Swallow Turn, ASCAP)	96 LEAD A DOUBLE LIFE (Handsome Two, BMI/Dean Of Music, BMI/Great Theatre Of Oklahoma, ASCAP/Almo, ASCAP/Mel-Dave, ASCAP/Duke Reno, ASCAP, Blackwood, Canada/April, Canada)	35 OVERJOYED (Jobete, ASCAP/Blackbull, ASCAP) CPP	47 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) (Zomba, ASCAP)	
55 GREAT GOSH A MIGHTY (DOWN & OUT IN BEV. HILLS THEME) (Paytons, BMI/Wep, BMI)	15 LET'S GO ALL THE WAY (Lito, BMI)	97 THE POWER OF LOVE (April, ASCAP) CPP/ABP	36 THESE DREAMS (Little Mole, ASCAP/Intersong, ASCAP/Zomba, ASCAP) CPP/CHA/HL	
12 GREATEST LOVE OF ALL (Golden Torch, ASCAP/Gold Horizon, BMI) CPP	50 A LITTLE BIT OF LOVE (IS ALL IT TAKES) (House Of Champions, ASCAP)	63 PRETTY IN PINK (Blackwood, BMI) CPP/ABP	51 THIS COULD BE THE NIGHT (Frisco Kid, ASCAP/April, ASCAP/Duke Reno, ASCAP/Mel-Day, ASCAP/Blackwood, BMI/Dean Of Music, BMI) CPP/ABP	
69 HANDS ACROSS AMERICA (Hannah Heartie, ASCAP/Southern, ASCAP/Julann, ASCAP) CPP	53 LIVE IS LIFE (April, ASCAP/Mainhatten) CPP/ABP	64 RAIN ON THE SCARECROW (Riva, ASCAP)	40 TOMORROW DOESN'T MATTER TONIGHT (Trademark, ASCAP) HL	
6 HARLEM SHUFFLE (Marc-Jean, BMI/Bug, BMI/Keymen, BMI) CPP	24 LIVE TO TELL (WB, ASCAP/Bieu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM	46 RESTLESS (Phileto, BMI/Keith Diamond, BMI/Willesden, BMI/Harrindur, BMI) CPP	77 TUFF ENUFF (Fab Bird, BMI)	
61 HOLDING BACK THE YEARS (April, ASCAP) CPP/ABP	87 LIVING IN THE BACKGROUND	49 RIGHT BETWEEN THE EYES (Sluggo Songs, BMI/Man-Ken, BMI)	71 UNDER THE INFLUENCE (MCA, ASCAP/Music Corp. Of America, BMI/It's A Gonna Rain, BMI/Warner Bros., ASCAP/Ertelajay Musique, ASCAP)	
59 HOW WILL I KNOW (Irving, BMI/Gratitude Sky, ASCAP) CPP/ALM		27 R.O.C.K. IN THE U.S.A. (A SALUTE TO 60'S ROCK) (Riva, ASCAP)		
		7 ROCK ME AMADEUS		

SHEET MUSIC AGENTS are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.



Here's To Nanette. ASCAP staffers help toast a special concert version of the musical "No, No, Nanette" at the Carnegie Recital Hall in New York. Pictured are, from left, "Nanette" lyricist Irving Caesar; ASCAP distribution representative Ellen Meltzer; Vincent Youmans Jr., son of "Nanette" composer Vincent Youmans; ASCAP public relations coordinator Michael Kerker; Ceciley Youmans Collins, Youmans' daughter; and the show's director and conductor, John McGlynn.

EXECUTIVE TURNTABLE

(Continued from page 4)

rector of creative services for the organizations. He was head of a Seattle-based marketing consulting firm. Other NARM additions: **Lynn Lindsley** as director of member services; **Carolyn Baker**, membership coordinator; and **Debbie Sees** and **Donna-Jean Verde**, accounting department.

PRO AUDIO/VIDEO. **Hal Rosenbluth** is elevated from senior to executive vice president of Kaufman Astoria Studios in New York. He will continue as chief executive officer.

Movielab Video names **John Zawisha** senior editor in New York. He joins from an extensive background in the field.

Donn Barclay is promoted to national sales and marketing manager for the portable audio division of the JVC Co. of America in Elmwood Park, N.J. He was assistant national product manager of portable audio.

Noah Herschman joins Rykodisc USA, the Boston-based Compact Disc company, as director of marketing. He was with Digital Audio magazine.

PUBLISHING. **Peter Newman** is named West Coast professional manager for the Peer-Southern Organization in Los Angeles. He served in a similar capacity at Creative Entertainment Music.

Lorimar-Telepictures Music Group appoints **Steve Stone** general manager of music publishing in Los Angeles. He was with ATV Music.

RELATED FIELDS. **John Gabrysiak** is appointed director of publicity for American Famous Talent Corp. in Chicago, Ill.

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MAY

May 1-4, **National Assn. of Independent Record Distributors & Manufacturers (NAIRD) Convention**, Americana Congress Hotel, Chicago. (215) 477-1742 or (609) 665-8085.

May 2-4, **The 2nd Annual Music Business Symposium**, Ambassador Hotel, Los Angeles. (213) 273-1951.

May 7-10, **The 1st International Music & Media Conference**, Montreux, Switzerland. Contact IM&MC U.S.A. John E. Nathan (212) 223-0044 or IM&MC Holland Bert Meyer (0)20-62 84 83.

May 13, **BMI Pop Awards Dinner**, Plaza Hotel, New York. (212) 586-2000.

May 14, **The 34th Annual BMI**

Awards to Student Composers, St. Regis-Sheraton Hotel, New York. (212) 586-2000.

May 17-18, **Cameo's Music Technology Expo**, Hollywood Roosevelt Hotel, Hollywood, Calif. (213) 822-5774.

JUNE

June 1-4, **Summer Consumer Electronics Show**, Chicago. (202) 457-8700.

June 9-15, **Fan Fair**, Tennessee State Fairgrounds, Nashville. (615) 889-7503.

June 27-29, **First San Francisco Music Fair presented by the San Francisco Chapter of the National Academy of Performing Arts & Sciences**, the Concourse at Showplace Square, San Francisco. (415) 383-9378.

SEPTEMBER

Sept. 10-14, **National Radio Broadcasters Assn. (NRBA) Convention**, New Orleans. (202) 466-2030.

New Companies

K-Muse Inc., a hi-tech musical-instrument company, formed by Kevin Kent. Company will emphasize musical-product designs and the marketing of hi-tech musical instruments and software. Suite 359, 18653 Ventura Blvd., Tarzana, Calif. 91356; (818) 703-1562.

Future Market Distributors, an independently owned company working with Fresh Metal Productions, formed by George "Bud" Clement and Mario M. Columbia. Company will be in charge of national and international distribution of the album "Lady Of The Night" by Spectre. 1193 Lick Ave., San Jose, Calif. 95110; (408) 993-9950.

Ars Nova Management, a company specializing in business management and artist development, formed by Bill Schneider. First client is Kathy Wakefield. Suite 2800, 101 California St., San Francisco, Calif. 94111; (415) 864-2800.

National Talent Coordinators, formed by Sharon Leigh. Company has a roster of radio stations reporting their playlists for record promotions; represents many Nashville entertainers; and operates an independent record label, United Country. P.O. Box 14, Whitehall, Mich. 49461; (616) 894-9208.

Creative Process Inc./Bogus Productions, an independent audio/video production company, formed by Ron Stevens and Joy Grdnic. Company will specialize in comedy audio and video production. 16565 San Fernando Mission Blvd., Granada Hills, Calif. 91344; (818) 366-4403.

Market Awareness Promotion, formed by Jon Scott, former AOR promotion director at MusicVision. Suite 18, 30 Hackamore Rd., Bell Canyon, Calif. 91307; (818) 883-ROCK.

The Australasian Connection, the result of an agreement between the Bill Graham Organization in the U.S. and Floyd Fame Management in the U.K. Company was formed to pursue representation of Australasian product in the U.S., the U.K., and Europe. 34 East 64th St., New York, N.Y. 10021, (212) 371-8770; or 260 Fifth St., San Francisco, Calif. 94103, (415) 864-0815.

AVISTA Records, formed by Ken Baker. Company is a full-service label with an open-door policy toward reviewing new artists and material. P.O. Box 627, Edmond, Okla. 73083, (405) 348-4119; or P.O. Box 24454, Nashville, Tenn. 37202, (615) 320-5491.

International Entertainment Management, formed by Harris Gordon Miller and Ronald S. Bienstock. The firm will provide career-development services, including production, packaging, publishing, and performing. 2 West 90th St. and Central Park West, New York, N.Y. 10024; (212) 799-7174.

...newslines...

WARNER AUDIO PUBLISHING, a unit of Warner Books, and Word Publishing, a division of ABC Inc., have inked a joint distribution agreement that calls for both parties to develop and market audio cassette programs to their respective markets beginning this fall. Affected works include Robert Schuller's best-selling "Be Happy Attitudes." Word is considered the largest publisher of religious material in the U.S.

RHINO RECORDS has formed a BMI-cleared music publishing company, Orange Skies Music. The new unit joins an already-existing ASCAP affiliate, Rhino Brothers Music. Graham Daddy and Louis Naktin will co-manage the publishing wing. Both work out of Rhino headquarters in Santa Monica, Calif.

PREMIER'S FIRST: Bob Stern has launched Premier Records in New York to give recorded life to lesser-known songs from the U.S. musical theater. First entry, just released, features soprano Judy Kaye and pianist Peter Howard performing such material, including the title song, Cole Porter's "Where, Oh Where." Due in May is "American Concert Songs Of The 20th Century" with Maryanne Telese, and, in the fall, an album of Harold Arlen songs with Judy Kaye.

BOB PITTMAN, president of MTV, is the guest of honor at the initial fundraising event of the Young Leaders of the UJA-Federation Campaign Entertainment division June 11 at Warner Communications' headquarters in New York. For more info on the event, call (212) 980-1000, ext. 110.

BOB MONACO, the record producer/manager and author of a music industry handbook, "The Platinum Rainbow," will host the third annual Platinum Rainbow Seminar at Long Beach City College May 10 from 9 a.m. to 6 p.m. It's free to the public. Monaco produced recordings for Chaka Khan & Rufus, including a 1975 Grammy-winning r&b cut, "Tell Me Something Good," while a staff producer at ABC Records. He has also produced Three Dog Night, Carl Carlton, Freda Payne, and Tina Turner, among others.

Lifelines

BIRTHS

Girl, Kate, to **Frank and Lydia Davies**, March 18 in Toronto. He is president of Partisan Music Productions Inc. and former president of the ATV Music Group, Canada.

Boy, Zachary Graham, to **Rick and Deborah Miller**, March 23 in Fairfax, Va. He is local promotion manager for Atlantic Records in Baltimore; Washington, D.C.; and Virginia.

Boy, James Edward, to **Jody and Karen Williams**, March 28 in Nashville. He is director of Nashville operations for the Dick James Organization.

Boy, Max Charles, to **Dave Herman and Libby Park**, April 6 in Manhattan. He is an air personality at WNEW-FM New York.

Girl, Jordan Haley, to **Bobby and Amy Poland-Clarke**, April 14 in Summit, N.J. She is executive vice president of Monarch Entertainment Bureau. He is an employee of Sound One Film Sound Studios.

MARRIAGES

Gregory Brodsky to **Leigh Anne Conyngham**, April 13 in Tarrytown, N.Y. He is product manager for RCA Records. She is licensing manager for United Media Licensing.

DEATHS

Leonard Scheer, 55, of a heart attack March 26 in Spring Valley, N.Y. He was associated with the

MGM, RCA, and, most recently, Arista labels in key sales and marketing posts. Five years ago he became a partner in Musical Express, a limousine and messenger service. He is survived by his wife, two daughters, his mother, and a brother.

Linda Creed, 37, of cancer April 10 in Ambler, Pa. Creed was a leading lyricist of the Philly sound, having written tunes for the Stylistics, the Spinners, and Teddy Pendergrass. She is survived by her husband, two daughters, her parents, and two brothers. (See "The Rhythm & The Blues," page 25.)

Warren Keith, 46, of a heart attack April 12 in Evansville, Ind. Keith was the piano player in Hank Williams Jr.'s band for more than 12 years and was touring with the Eddie Ray Show at the time of his death. He was also a songwriter. Keith is survived by his wife and three children.

Johnny Dollar, 53, an apparent suicide, April 13 in Nashville. In later life a country music producer and promoter, Dollar recorded for Columbia, Dot, and Chart in the late '60s and early '70s. His biggest record was "Stop The Start (Of Tears In My Heart)," which went to No. 15 on Columbia in 1966. Dollar is survived by his mother, three brothers, and a sister.

MORE SINGLES ARE HITTING THE CHARTS, BUT IT'S A TOUGHER CLIMB

(Continued from page 1)

for an act charting for the first time was No. 91. During the same period of last year, it was No. 81.

Chart entry alone does not automatically qualify a record as a success, and labels and stations cite conservative playlists for the slack adds in the wake of indie promotion suspensions.

"You'd have to be blind not to see it," says Bob Case, program director at KUBE Seattle, the city's highest rated top 40 outlet. "There's no question [that] some records are having it harder, particularly black artists and new, unfamiliar artists."

Forty singles have been added to the Billboard Hot 100 Singles chart since the issue of March 29. During the same period in 1985, 31 new singles were added to the chart. Eleven of the singles added in the last five weeks are by artists reaching the chart for the first time. There were six artist premieres during the same period a year ago.

Eight singles are added to this week's Hot 100. Only two are by new artists: "Out Of Mind Out Of Sight" by the Models (Geffen) debuts at No. 90, and "Say It, Say It"

by E.G. Daily (A&M) enters at No. 95.

Most upbeat among major labels surveyed is Warner Bros. Company spokesman Bob Merlis says the label has "some new things that are turning the corner." He points specifically to in-house promotion for the Dream Academy's second single, "The Love Parade," and Honey-moon Suite's "Feel It Again," which debuted in February.

"Honey-moon Suite was a hard-fought thing," says Merlis, "and it was all us."

Acknowledging that fewer stations are adding new records, Mike Plen, vice president of promotion for I.R.S. Records, says labels will have to do more to convince radio to add records by new bands.

"I think stations have frozen up their playlists," he says. "If we're going to establish new bands with them, it's going to take more convincing from other formats like AOR, as well as retail."

But some program directors say things have not changed at radio since the indie suspension. At WBZZ Pittsburgh, the city's leading

CHART COMPARISON FOR 3/29-4/26

	1985	1986
Number of chart ads	31	40
Average entry position	78	80
Avg. entry for chart debut artist	81	91
Number chart debut artists	6	11

Table is based on an analysis of five week's activity on Billboard's Hot 100 Singles chart. The analysis indicates that more new artists entered the Hot 100 in 1986 than in 1985 during the five weeks studied. This year, however, the debuting artists are entering the chart in lower positions than last year.

top 40 station, PD Nick Bazoo says, "It's business as usual with us. It so happens we only added three records this past week [April 7-11] and two the week before, but we added five each of the two previous weeks. So we've added 14 records in a month and that's not bad when your list is 35."

While Chrysalis last week became the latest company to beef up its in-

house promotion staff in order to cover the beat previously worked by indies (see Executive Turntable, page 4), labels fear those moves will not be enough to insure strong adds for new acts.

"We've been having a great deal of difficulty getting new acts added," says a staffer at another major who would speak only if his label was not identified. "That's not to

say anything derogatory about our in-house people. You just don't have the clout and support of the indies and the benefit of their extra staffs."

That source, while admitting that their reliance on indies has left labels unsure of just who their targeted buyers are, says record companies will have to develop alternative means of promotion.

"It certainly puts a whole bunch of money into areas like tour support, video, and advertising," he says. "There's going to be more funding to alternative promotion. In the old days, a program director who wasn't playing a record would go to that artist's show, get knocked out, and add the record."

"Those days are long gone. But there are a lot of ways to sell a record, and the industry has been in the dark ages for a long time. We don't even know who our audience is. We only know radio's demographics."

Assistance in preparing this story provided by Earl Paige in Los Angeles.

Indie Gains From Indie Use Promo Leads To Higher Profile

NEW YORK Profile Records has become the first independent record company to capitalize on the major labels' suspension of independent promotion.

The normally rap-oriented street label has employed a team of 22 very hungry indie promoters to garner a pop hit.

"I Wanna Be A Cowboy," by Boys Don't Cry, is bulleted at No. 56 in its fourth week on the Billboard Hot 100 Singles chart. And Profile president Cory Robbins is quick to give all the credit to his indies.

"The majors' suspension of independent promotion is the best thing that ever happened to Profile Records," he says. "I owe the success of the record to the independent promoters. It wouldn't have even been on the charts before because the indies wouldn't even talk to me. Now they're my best friends."

Obviously enjoying his victory by default, Robbins says his rec-

ord is getting an inordinate amount of attention from the indies because they have a lack of other projects and want to demonstrate their continued clout to the majors.

"I probably have the biggest record the indies are promoting," he says. "Plus, I think they want to show the majors they can still do it."

While noting that he "feels bad for the guys who aren't making what they're used to and have had to lay people off," Robbins is not complaining about the discounted rates he's receiving from indies.

"I'm not paying what I would have had to before—if I could have afforded them," he says. "But I think I got a fair price. And I'm able to compete on the pop level for the first time. If I have a whole year like this, I could have four or five hits and establish Profile as a pop label. It's great."

FRED GOODMAN

U.K. BLANK AUDIO TAPE LEVY

(Continued from page 1)

are cassettes of less than 35 minutes playing time, which the government believes are rarely used for home taping purposes.

There will be no accompanying levy on recording hardware, nor on blank video cassettes, which the white paper says are used "almost exclusively" for time-shifting. Copying of prerecorded videograms without permission will remain illegal, but domestic users will be free to record television broadcasts for private purposes.

The government estimates that the audio tape charge will raise some \$7.5 million to \$9 million annually in gross revenue and emphasizes that "the levy will be neither a subsidy nor compensation for lost sales or reduced profitability. It will be a payment of the right to use property and will thus be totally independent of the profitability of the record industry."

A new collecting society representing the levy's beneficiaries will be set up subject to government approval, any disputes being referred to the Performing Rights Tribunal. Established in the wake of the 1956 Copyright Act, this body will now

be given extended jurisdiction to settle licensing disputes in all rights areas and will be renamed the Copyright Tribunal.

First, trading in tapes subject to a levy without notification to the collecting society will become a criminal offense, carrying a maximum \$3,000 penalty. There will be no stamping of levy-paid cassettes. "This additional cost is not justified since the level of avoidance is unlikely to be high," says the white paper.

Organizations and individuals—for example, blind people—who make noncopyright-infringing use of blank tapes will not be exempted but will be entitled to claim rebates for the levies paid.

Another provision of the white paper is the abolition of the statutory recording license system first introduced more than 70 years ago, whereby a rights owner whose work has once been recorded loses the right to prevent further recordings in exchange for a statutory royalty, currently set at 6.25% of retail price.

The system has no parallel outside the British Isles, and its abolition will mean that U.K. record companies must now negotiate with rights owners if they wish to record a musical work. Some label executives suspect this provision of the white paper may generate additional costs greater than the expected income from the tape levy.

Industry efforts to curtail bootlegging of live concerts will receive a boost, however. Says the white paper: "New legislation will provide that in respect of trading in unauthorized sound recordings of a protected performance civil remedies will be available to the performer and to any person, including a record company, to whom the performer has granted an exclusive license."

On reprography, the white paper proposes a system of licensing by collecting societies to secure remuneration for photocopying of copyrighted works. On satellite broad-

casting, the government plans to extend existing copyright coverage of DBS transmissions to include low-power SMATV services, on which restrictions were removed some 12 months ago.

Presenting the white paper, trade and industry secretary Paul Channon said its provisions would amount to a new copyright act and that the necessary legislation would be introduced as soon as the parliamentary timetable permits.

British Phonographic Industry director general John Deacon later welcomed the levy proposals, saying, "At long last the record industry will derive a small benefit from the massive level of home taping, which at the moment provides substantial benefits for importers, manufacturers, and consumers of blank tape."

But he expressed concern over the exemption of tapes shorter than 35 minutes, which might still be long enough to contain nearly complete albums, and over the lack of any action on record rentals. Observers believe that it may not be long before the music industry is protesting the damage caused by unrestricted Compact Disc rentals as vigorously as it recently has unrestricted home taping.

IFPI director general Ian Thomas welcomes the levy, which he says will bring Britain into line with other countries. But he deplors the absence of any immediate action on record rentals and the failure to introduce a video levy, as has been done in some other parts of Europe.

The Tape Manufacturers Group claims that with markups and value-added tax, the increased cost to tape buyers will be nearer to 30% than 10% and warns that the costs of administering the levy scheme could exceed the revenues raised. It also points to the chaos that it claims has ensued in West Germany since the recent introduction there of a software levy.

In general, it says, the levy will be "expensive to administer and easily circumvented."

INFINITY BUYS KROQ FOR \$45 MILLION

(Continued from page 1)

this summer.

The acquisition of KROQ follows the sale this week of Infinity's San Diego facilities, KCBQ-AM-FM. Sources close to the company say the sale took place because "the San Diego market does not conform with the future growth plan for Infinity."

Country formatted KCBQ-AM-FM were purchased by Eric/Chandler Communications, a new broadcast group headed by former ABC exec Simon T. The reported sale price for the combo operation is \$12.5 million. Infinity purchased the properties three years ago for \$8.5 million.

The reported purchase price for KROQ would slightly exceed the

\$44 million offered last October by Carl Hirsch and Legacy Broadcasting for Noble Multimedia Communications' Los Angeles outlet, KJOI.

Sharon Armbrust of Paul Kagan Associates, a California-based media analyst firm, confirms that the \$45 million-plus price makes the KROQ deal "the largest stand-alone radio transaction in history."

The KROQ purchase is part of Infinity's continuing expansion into major markets around the country.

According to the Infinity memo, the company now "will have a network of rock stations serving five of the top six markets in the United States." The other Infinity album rock outlets are WXRK New York, WYSP Philadelphia, WBCN Boston,

and KOME San Jose/San Francisco.

Infinity is not expected to make any major changes in KROQ's unique format. The FM outlet long has been the most successful progressive radio outlet on the West Coast. After suffering a ratings dip for several years, the station has rebounded since last summer for its best ratings ever (Billboard, March 15).

Mandeville was awarded KROQ's broadcast license by the FCC in 1984, following a decade of controversy, license challenges and even a period from 1974 to 1976 when the station went off the air due to enormous debts.

LINDA CREED

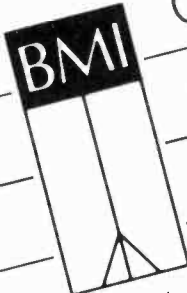
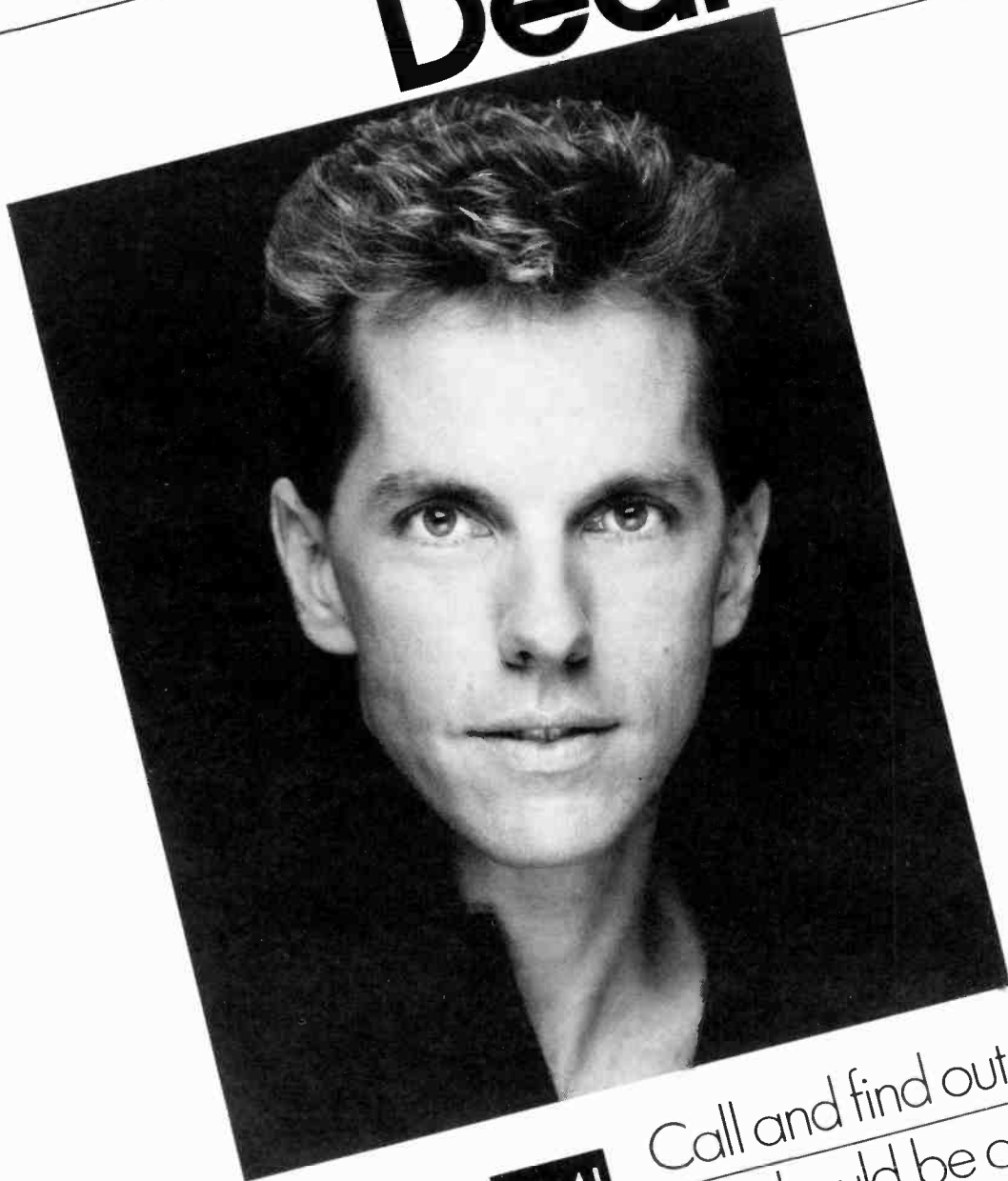
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JOURNEY SHUNS VIDEO FOR NEW LP

(Continued from page 1)

lived the test of time. People have heard them a thousand times and would gladly hear them another thousand times.

"But, can you say that about the best video you ever saw? Can you really look at it a thousand times? Could you even look at it a hundred times? I think not. The best videos I've ever seen, I've burned out on them probably within 10 viewings. That's really the essence of where we're coming from."

According to Herbert, the decision not to shoot videos for "Raised On Radio" was also influenced by monitoring the videoclip effect on lead singer Steve Perry's 1984 solo release, "Street Talk."

"We allowed the first single, 'Oh Sherrie,' to get top 15 before we even started making the video," says Herbert. "When the video was ready to be shipped to MTV and the other outlets, the single was top 10 in Billboard."

"Then what happened was that every video clip program that exists just rotated the thing and burned a hole through it. We didn't feel that we got an extra week of chart life, or sold an extra copy of the record, or that anything took place as a result of the video."

Perry subsequently shot videos for the singles "Strung Out" and "Foolish Heart." Says Herbert: "They didn't have any significant impact on the life of the records."

"In fact, the one for 'Foolish Heart' caused a war. It was a one-camera movie, costing about \$100,000, and CBS sued PMI Music over it. How can you charge a hundred grand, or whatever it was, for just a one-camera shoot from a balcony that swoops down onto the stage and then goes back?"

As for Journey, Herbert says, "Once you're established and you've broken, you run a risk and

have to be concerned with over-exposure. Journey broke many, many years ago and I think we run that risk. There's also the concern that we're not really suited to the format completely."

"We have no axe to grind with Bob Pittman, Les Garland, or any-

'I've burned out on the best video within 10 viewings'

one at MTV. They're fine people; they've got a nice business going for themselves. We're just getting off that merry-go-round because it doesn't fit us."

Herbert says he is anxious to point out that the band's departure from the video scene has nothing to do with recent comments by Columbia Records president Al Teller re-

garding the label's planned cut-backs on promo clips.

"There are some rumors that Al Teller came to Journey and asked them not to do videos," says Herbert. "That's not the case at all. We have a \$300,000 budget in our deal that is free to us, it's there for the taking. It was our decision not to use it and that wasn't something that was influenced by Teller. When we told him that it was our desire not to make videos, he was obviously supportive of us."

Bob Sherwood, Columbia's senior vice president of marketing, says that he isn't concerned that Journey has not made videos for the new album. "If they were going to be re-cluses for the next 12 months, I might feel differently," he says. "But they're going out on a huge tour and that's the way they're going to be seen."

Sherwood says that radio reaction to the first single, "Be Good To

Yourself," has been very strong and adds, "on a retail level, the initial orders on the album have been incredible. We're actually having to put out an extra 20% over what we originally planned."

Journey is set to launch the "Raised On Radio" tour May 2 in St.

'Our decision was not influenced by Columbia'

Paul. Again defying the industry norm, the band has not linked the concerts to a corporate sponsor.

"Nowadays, corporate sponsorship is invariably assumed to be a fact of life," says Herbert. "People forget that Journey was one of the first groups—if not the first—to enter into a corporate sponsorship relationship in America. We did it with

Anheuser Busch in 1977 under a three-year contract.

"But we took an enormous amount of flak—'Beer Barrel Boogie!' was one headline—and Rolling Stone said that we contributed to teenage alcoholism. From that point onward, we felt that the risks were too great for the rewards. That association was more negative than positive and we haven't gotten involved with anyone since that contract expired."

"We actually turned down a \$4.1 million offer from Pepsi prior to this tour and album. And we have no qualms about it."

Aside from shunning videos and corporate sponsorship, Journey is also shunning press interviews to promote the new album.

"We don't want to be part of the hype machinery," says Herbert. "It's my feeling and certainly the group's that we'd like our music to speak for itself."

Jackson & Motown Publishing Interests Prompted Choice Of Location CBS Songs To Assemble Staff For L.A. Creative Meets

BY SAM SUTHERLAND

LOS ANGELES CBS Songs executives from around the world will convene here in mid-May for a week of creative development meetings highlighted by videotaped talent reviews, live showcases, and business sessions.

According to Mike Stewart, president of the music publishing firm, the May 18-23 summit is being held in Los Angeles in part because of two of its newest major clients, Michael Jackson and the Jackson-held ATV Music. Stewart also cites the Motown operations, Jobete and Stone Diamond, which are represented by CBS in most international territories, as prompting the West Coast site.

For the veteran executive, the

May meetings will underscore the strength of CBS' international publishing holdings, which include 23 affiliated companies. Of these, 22 are wholly owned; the exception is a joint venture with Sony in Japan.

Stewart, who contends CBS' domestic music publishing operation was in disarray when he joined, says "the international company was already a very good one" at that time. "They just weren't very aggressive in handling outside material."

Since then, however, Stewart sees CBS Songs' affiliates showing increased skill. He cites the success of the German affiliate, headed by Michael Stark, as indicative of the trend. "He's been No. 1 there for three years running, in both domestic and foreign copyrights," Stewart

says.

"It's the first time I am aware of that a non-German company has achieved that. And we have cases like that developing all over the map."

Success for CBS Songs International, presently divided into European and Latin American regions, may spur creation of a third operational region for Southeast Asia, Stewart notes. As considerations, he cites growth of the region in overall market terms and the first victories in curbing runaway product piracy.

The agenda for the upcoming meetings includes review sessions where each affiliated company will offer its own videotaped presentation of key copyrights and performers. Special presentations for ATV

and Jobete/Stone Diamond are also planned, along with a live showcase of new songwriters May 21 at Hollywood's Club Lingerie.

Related receptions include a dinner for business associates, including attorneys and managers; and a luncheon devoted to film and TV at Columbia Pictures' studio lot in Burbank.

Regarding the Jackson connection, Stewart suggests the goal is more than an infusion of glamor. "We wanted to give Michael a chance to meet everybody," says Stewart. "He's not a passive partner in this. He's very much involved, and he's going to be a good publisher. He's really into the value of a good copyright; it's not just a question of investments for him."

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BERNE CONVENTION

(Continued from page 6)

U.S. is in a state of emergency in international copyright protection due to increasing overseas technology and piracy threats. Because this country has refused to join Berne in the past—largely due to inertia—U.S. negotiators say they now face resentment from other countries because of perceived hypocrisy.

Group spokesman Leonard Feist, former president of NMPA, told legislators that as a result of the U.S. resignation from UNESCO, "we have lost our only direct influence in international copyright matters." UNESCO administers the UCC program and budget.

Said Feist: "The dilemma of the impact of new technologies on copyright will escalate during the immediate future and continue to present increasing complications." He added that the U.S. "should participate fully . . . and must do so in the company of our partners in interest in copyright—the developed countries—Berne members all."

At the request of the Subcommittee's Sen. Charles McC. Mathias (R-Md.), a group of copyright experts called the Ad Hoc Working Group on U.S. Adherence to the Berne Convention have studied and made

comments on a draft bill presented by the Copyright Office—particularly with reference to its compatibility with U.S. copyright law. The Working Group also urged adherence, but admitted that some groups—notably the Author's League and the Amusement and Music Operators Assn. (AMOA), which represents jukebox owners—

have reservations about some of the sections.

AMOA spokesman Elroy Wolff said he was worried that members might have to secure both a compulsory license for works of U.S. origin as well as one for works of foreign origin.

AMY GRANT TOP DOVE WINNER

(Continued from page 6)

Special awards were presented to Adrian Snell for his international work in gospel music; Prodigal, for "Boxes," video of the year; and Mylon LeFevre, for "Sheep In Wolves' Clothing," visual special.

John W. Peterson and the late Urias LeFevre were inducted into the Gospel Music Hall Of Fame.

Hosted by Pat Boone, Larry Gatlin, Charlene Tilton, and Tammy Wynette, the sold-out awards show featured performances by Steve Green, Sandi Patti, Larnelle Harris, Scott Wesley Brown, Deniece Williams, David Meece, Steve Camp, Phil Driscoll, Jessy Dixon, the Hemphills, Leslie Phillips, Dino, Larry Gatlin, Glen Campbell, Kelly Nelson Thompson, the Talleys, the Florida Boys, the Winans, Pat

Boone, and the heavy metal band Stryper, the musical hit of the evening.

If the Dove awards mirror the taste of the gospel music community, then it appears that the industry is now tilted toward contemporary sounds, is solicitous of the youth audience, is tolerant of differing musical styles within its ranks, and is less intimidated by the pop market than it once was.

The Doves capped off a weeklong series of educational events by the National Radio Seminar, the Church Music Workshop, and the GMA's Industry Educational Seminar. Nearly 100 registered for the church music classes, about 200 for the radio event, and just under 400 for the GMA series.

PROBLEMS BESET STEREO TV GROWTH

(Continued from page 4)

Now that the bulk of those pioneers are established, the panel said, other stations would likely adopt a "wait and see" attitude.

Another hurdle to clear for stations considering upgrading to MTS broadcasting is the \$102,674 average conversion cost cited in the survey. This, and the lack of clear evidence so far to support the theory that going to stereo contributes significantly to sales revenues, are seen by the panel as an explanation for many broadcasters' cautious attitudes.

On the plus side, the survey states that stereo TV broadcasts are available in more than 132 U.S. markets, reaching 75% of American television households. Of these households, the survey says, about 4%, or 2.5 million, possess television receivers equipped to receive stereo broadcasts.

SAP is one of the least understood aspects of stereo TV, the panel members agreed, noting that the NAB survey says that only 15 to 16 stations, out of some 250 capable of MTS broadcasting, are now making use of the second audio program capability. Arnold Chase says his station is heavily involved in the use of SAP, but he also noted that there is "a tremendous consumer education problem" regarding the definition and purpose of SAP.

One problem Chase noted is that television set manufacturers have added to the public's confusion by labeling the SAP selector button "bi-lingual."

While its most popular use is, admittedly, for simultaneous broadcasting of a second-language soundtrack, Chase said other uses abound for SAP. These are being ignored by the set manufacturers with their switch labeling.

"SAP can be used for alternate movie soundtracks," Chase noted. "There's always that question—'Do we leave in the four-letter words, or edit them out?' Now, a station can broadcast both simultaneously, and the viewer can decide which to hear by using the SAP selector button on

his stereo-equipped set.

"SAP can also be used to broadcast a surround-sound soundtrack to a movie, when it exists, as well as an audio programming guide to let viewers know what's on your station that evening, or for dual-language public service announcements," Chase added.

Chase and the other panel members chided the hardware community as a whole for not communicating enough with broadcasters when designing stereo TV sets. Chase singled out RCA-manufactured sets as having "a glitch" wherein the "set reverts automatically to SAP because of a pre-set function, and starts picking up the second language when it's not wanted, and vice-versa."

"There are Zenith sets that say they are 'stereo-equipped,'" noted Hal Protter. "But, when you buy them, you find out you have to then buy a decoder. The decoders aren't available in quantity, and they're not compatible with each other."

Television manufacturers not only don't communicate with broadcasters, the panel charged, but they ignore their retailers as well. All three panelists agreed that even most video hardware specialty store sales personnel lacked sufficient training to be able to adequately ex-

RECOTON'S MULTICHANNEL ADAPTER

(Continued from page 4)

he claims, do 7% or 8% of their dollar volume on accessories. However, with a 40%-60% markup on such goods, they contribute at least 10% to the bottom line.

As for Compact Disc, Borchardt is readying the fall introduction of a cassette-type device that will enable owners of portable CD units to use them through their auto systems. This CD adapter, to retail at \$24.95, is inserted in an auto cassette deck, and connections on the cassette fit into the portable unit. Recoton is anticipating widespread record dealer interest in the device.

For its CD cleaning products,

plain stereo TV to consumers.

According to the survey, about 50% of the broadcasters queried said that "getting cable systems to pass stereo signals" is a significant problem. According to the panelists, the solution is twofold.

"You have to work closely with the cable systems in your area, and educate them about MTS," said Arnold Chase, noting that Hartford has more than "15% stereo TV penetration, and all our cable systems do a good job of passing MTS and SAP signals."

However, Chase noted, the majority of cable systems around the country are "confused" by SAP, and "don't even know if they already have the ability to pass the signals or not."

In addition to education, said David Layne, the cable operators need to feel more pressure from consumers and broadcasters before they will go ahead with conversion. "As more broadcasters turn to stereo, and more people buy stereo TVs," said Layne, "the cable systems will eventually be forced to convert their equipment."

Hal Protter agreed, "Cable systems cannot afford to alienate their premium channel subscribers, and these are the same people who tend to be up on the latest stereo TV

technology."

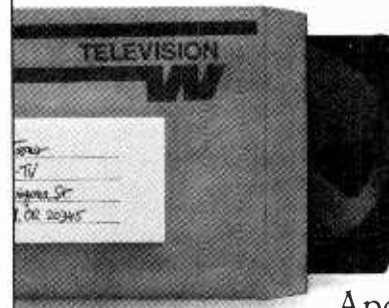
Protter acknowledged an optimistic note which he said came from HBO. "Just recently," he said, "they finally got behind stereo. When they started scrambling the channel, they also put in two digital channels on their head-ends." MTV, he noted, which was "veering away from MTS just a few weeks ago," may now join HBO in seeking to get the cable systems which carry the service to convert to stereo.

On the satellite feed issue, Protter noted, "There is no standard now. Tape is reasonably standard, but on satellite, people are using compression systems, or different ratios of compression, or in the case

of Hughes (one of the six companies putting stereo on satellite), doing whatever the individual station wants." This lack of standardization, the panel agreed, causes broadcasters to miss out on several hours of programming each week.

While the survey states that about a third of the stations currently broadcasting in stereo also air stereo commercials, the panel said that almost all stereo commercials were locally originated, with a "disappointingly small number" of national advertisers making available stereo spots.

No tape delays.



Getting your video tapes to the stations on time can be a lot like a sitcom. Gone south.

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So before you suffer through another episode of "This Is Your Life," call Western Airlines Cargo. For same day or overnight delivery dial 1-800-638-7387 in the continental U.S., (301) 269-6659 in Maryland. Or 1-800-368-2390 in Alaska and Hawaii.

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CHANGES TO COME TO FLORIDA-BASED ADVENTURELAND CHAIN

(Continued from page 3)

holds the title of president. Smith, last year's company president, was named executive vice president. They say their new roles allow Ehman to focus on home office matters and Smith to spend more time in the field.

A year ago, the firm was content to maintain a lean 500 titles per store, but now most franchisees say they carry two or three times that many. "It's the public demand that is happening," says Ehman of Adventureland's broader selection. "In order to maintain the competition, we have to have more than 1,000 titles."

Still, they see home video as a hit-driven business. Said one midwestern manager, "The first thing customers want to know when they come into the store is 'What's new?'" Smith cautions that bigger inventories don't automatically guarantee success, noting, "Our top stores do not have 5,000 titles."

The chain has enjoyed growth during the past year, adding 215 stores and another 180 franchises sold but not yet opened. Adventureland is now in 47 states,

with new markets established in Massachusetts, New Hampshire, Vermont, and New York. At last year's confab, Adventureland sold 167 franchises for a reduced rate; Smith says the offer wasn't repeated this year since "it wasn't necessary."

However, Ehman told attendees that increased competition among video retailers will force the firm to investigate other expansion avenues. "I see a substantial drop-off in Adventureland's sale of franchises—the days of selling 20, 30, and 40 a month are gone. We will continue to sell 10, 12, maybe even as many as 15 per month."

To ensure future growth, Ehman said the company is looking at other rental venues, including supermarkets and hospitals.

Adventureland already operates video in 55 Vons supermarkets (Billboard, April 19), and plans to open departments throughout the 180-plus chain. Ehman said his company is exploring possibilities with other grocery chains, and that some franchisees may become involved with this expansion.

He said that hospitals present an "unlimited, untapped market" for Adventureland. "There are some people who tried to get in without much or any experience in video," said Ehman, who expressed confidence that his company could succeed where others have failed.

Ehman also pointed to "conversions" as a viable expansion plan, offering the Adventureland program to existing mom-and-pop independents. Such conversions would cost less than the standard new franchise fee. Ehman said that converted stores will give the firm "better market control for pricing and better public awareness" in some Adventureland clusters.

Ehman promised attendees vigorous growth through these expansion options: "I plan to have between 2,500 and 3,000 outlets by the summer of '87. We have the ability to do that and the ability to make it fly."

Nielsen Publishes Disputed MTV 4th-Quarter Ratings

BY STEVEN DUPLER

NEW YORK A.C. Nielsen, breaking the silence on MTV's fourth-quarter 1985 ratings, has published a 0.6 rating for the cable channel in the latest edition of its National Cable Audience Research (NCAR) quarterly report. The 0.6 24-hour figure is a drop of more than 30% from 1984's fourth-quarter ratings.

MTV's fourth-quarter numbers have been the subject of a four-month investigation by the cable music channel and the ratings company stemming from a dispute over sample data (Billboard, Jan. 18).

Despite the ongoing inquiry, Howard Schimmel, research manager for Nielsen's HomeVideo Index, says the ratings are included in the NCAR report because "we have not seen anything yet to convince us that these numbers are not good. Both Nielsen and MTV have to go about [their] business."

Arbitron Opts To List Z-100 In Winter Book

NEW YORK Z-100 (WHTZ New York) will appear in next week's winter Arbitron book, in "below-the-line" status.

The announcement follows a federal judge's ruling that Z-100 had committed a technical violation of Arbitron's ratings distortion policy. The judge opined that delisting Z-100 would be "unduly harsh," but did not order Arbitron to relist the station.

Arbitron's original decision to delist the outlet (Billboard, March 29) had been challenged by Malrite, the Z-100 owner, in a suit filed April 8 in federal court here (Billboard, April 19).

Arbitron opted to relist Z-100 below the line at its own discretion, stresses Arbitron's Nan Myer.

"We made this decision because we respect the view of the court," says Rhody Bosley, Arbitron vice president/radio sales and marketing.

In his statement Thursday (17), Judge Robert J. Ward said, "Arbitron's ratings distortion policy is a valid one." He enjoined the officers, agents, and employees of Malrite from making "any statement or engaging in any activity that would violate the policy for a period of five years."

Malrite's suit was dismissed without legal fees and with prejudice, meaning that Malrite cannot bring another suit of this nature against Arbitron for five years and could be held in contempt of court if, in a judge's opinion, it violated the policy again.

Story prepared by Kim Freeman and Denis McNamara.

MTV and Nielsen had previously withheld the publication of all fourth-quarter-ratings reports on MTV, pending resolution of the joint investigation into "the composition of Nielsen's metered sample for MTV."

MTV continues to claim that "problems with the sample" are responsible for the apparent drops in the number of 18- to 24-year-old viewers (down 20%) and 12- to 17-year-old viewers (down 25%).

According to an MTV spokesman, "The publication of the NCAR report in no way diminishes the importance of the ongoing investigation."

Nielsen apparently published the ratings in response to pressure from cable advertisers after months of confusion and speculation.

"The advertisers rely heavily on this report," Schimmel says. "It was important its publishing not be delayed any longer."

The new NCAR report, which lists fourth-quarter 1985 ratings for all rated basic cable services, was due for release in February, Schimmel says. "MTV's ratings were really the only thing holding it up," he says, "and as we want to keep the report valuable to the advertisers who use it, it was important for us to get it out already."

MTV disputes the veracity of the Nielsen figures, but recognizes that advertisers have been anxious for some published ratings. Ned Greenberg, vice president of audience research for the channel, says, "While we at MTV are not convinced of the accuracy of the NCAR ratings for MTV, the data released ends previous unfounded speculation about low ratings and provides advertisers with the specific Nielsen data they need."

MTV's highest quarterly rating was a 1.2, posted in the 1983 fourth quarter—a period that included the channel's exclusive airing of "The Making Of Michael Jackson's Thriller." While the number of homes watching a channel indicated by ratings numbers varies according to a number of factors, Schimmel says that in MTV's case, each 10th of a point indicates 128,000 homes.

INSIDE TRACK

JERRY WEINTRAUB'S surprise exit Monday (14) from the top slot at the revamped **United Artists Corp.** after just five months raised immediate questions about the fate of its newly revived label division, headed by Weintraub appointees **Jerry and Bob Greenberg**. At midweek, however, Bob Greenberg assured callers that the record company is still "full-steam ahead. Jerry and I are still in the process of interviewing people to staff the operation." Freres Greenberg say the blueprint calls for a smaller, "custom boutique" label. As for Weintraub's disappearing act, a terse handout confirming the veteran impresario's departure was subsequently backed by the familiar claim of philosophical differences between the outgoing chairman and principal UA stockholder **Kirk Kerkorian**. Meanwhile, recently released six-month figures for **United Artists Corp.**, which only separated from **MGM/UA Entertainment** three weeks ago, showed the company back in the black, thanks largely to "Rocky IV."

SAL LICATA is expected to join **RCA Records** in a newly created slot as president of sales and distribution. The move would keep Licata, present executive vice president and general manager of **Arista**, in the **Nipper** family, of course . . . Speculation that veteran manager and former custom label topper **Bob Buziak** will also pop up in a key RCA post is being dispelled as "just rumors" by official sources there, despite printed reports of such an appointment . . . Also prompting official denials is last week's **New York Post** blurb claiming that **CBS Records** is up for sale, with board member **Lawrence Tisch** allegedly overseeing negotiations.

MASSACHUSETTS DEALERS are scrambling to defuse the potential impact of a proposed bill that would curb sale or rental of video product lacking **MPAA** review board ratings. Sources say that **H.B. 1883**, as written, would, ironically, block video titles on child safety, exercise, and other unthreatening fare. According to **Chuck McCauley** of **Video Ventures** in Hingham, Mass., a member of the **VSDA First Amendment Committee**, concerned retailers hope to meet with **Rep. Barbara Garay**, the bill's sponsor, to outline the potential hazards . . . The second annual convention for the **American Video Assn. (AVA)** will examine the impact of **8mm** video and the demise of the **Beta** format when the gathering takes place this week in **Scottsdale, Ariz.**, at the **Loews Paradise Valley Resort**.

RADIO EXECUTIVES appear relatively unconcerned about the **Senate payola probe**, if panel attendance at last week's **National Assn. of Broadcasters** meeting in Dallas is any indication. Only 12 people showed up for the payola session, three of them reporters . . . **Jerry Wexler** will be keynoter at the upcoming **NAIRD** convention, which opens at **Chicago's Americana Congress Hotel** on **May 1**.

BOB DYLAN AND TOM PETTY held an often cryptic press conference in **Los Angeles** April 10 to announce

details of their 22-city U.S. summer tour. In addition to four East Coast stadium shows with the **Grateful Dead** (**Billboard**, April 19), the trek will reach indoor arenas in other markets, with stops to include two **Madison Square Garden** shows, July 15-16 . . . Writer **Don George**, spearheading a drive to obtain landmark status for New York's onetime Tin Pan Alley nerve center, the **Brill Building**, claims building owner **George Transom** is willing to establish a "walk of fame" tribute to the musical greats associated with the building. Honor would take the form of plaques embedded in the sidewalk, just like those on Hollywood's original "Walk of Fame" . . . Speaking of which, the late **Billie Holiday** will get her own star on **Hollywood Blvd.** on July 17.

VSDA ELECTIONS prompt renewed speculation over a number of independent candidates for directors' posts. Formal nominations for the slate include **Video Shack's Arthur Morowitz**, **Video Place's Frank Barnako**, **New Video Center's Steve Savage**, **Color Shop's Robert Smith**, and **Video Adventure's Brad Burnside**. Unconfirmed candidates said to be considering separate campaigns include **National Video's Troy Cooper**, **Sound Video Unlimited's Noel Gimbel**, **Lasky's Video Library topper Andy Lasky**, and **Reuben Sturman** of **General Video**. Latter four campaigned unsuccessfully last year, but hope name recognition will help in the trade group's new mail-ballot election procedure . . . **MCA/Curb** just released a new single, "I'll Pull You Through" by **Tish Hinojosa** and **Craig Dillingham**, with a portion of the royalties earmarked for the **Red Cross Emergency Disaster Relief Campaign**.

THOUGH NO breakdown of dollar results was available, **RCA Corp.** said its combined music and video earnings increased for the first quarter of 1986. Sales were up "significantly," reflecting the merger with **Ariola Records**, while the earnings increase was mainly a result of continued strong performance by **RCA's** joint venture with **Columbia Pictures** to distribute home video cassettes . . . **Telarc** says dealers can now consider the audiophile label's LP product as having a suggested list of \$10.98, thanks to lowered retailer costs. That's about \$2 off the old "list price." And speaking of **Telarc**, **Don Dorsey** has a top five CD seller in "Bachbusters," but he's also represented with a composition, "Ascent," on the label's other top 10 CD, "Time Warp" . . . **CBS Records** has reportedly yanked its ad support from **Rolling Stone** mag in retaliation for a news story that lauded a 10-disk **Bob Dylan** bootleg. Publisher/founder **Jann Wenner** was said to be unfazed, with the publication's entire record ad business only 1.2% of **Rolling Stone's** annual revenues, according to **The Washington Post** . . . Rumor mill hath **Warner Bros. Records** ending its agreement with merchandiser **Gordon Bennett** in favor of a new deal with **EEMC** . . . Sale of the **Licorice Pizza** chain and 26 western **Record Bar** outlets to **Musicland** was slated to close Thursday (17), barring any last-minute hitches. Price tag was rumored to be \$14 million. Edited by SAM SUTHERLAND

JVC Begins Construction Of A CD Plant In Alabama

NEW YORK The race to expand U.S. Compact Disc production capacity has a new entry. **JVC Ltd.** says it will build a CD plant in **Tuscaloosa, Ala.**, the same city where the Japanese firm's American subsidiary is now constructing a videocassette tape factory.

The proposed CD facility is expected to open next January with an initial capacity of 10 million disks annually. The plant will be a manufacturing division of **JVC America**. The building will cover about 27,000 square feet. About 100 workers will be employed at the site.

Since 1985, **JVC** has operated a California-based facility, **JVC Disc Inc.**, which edits master tapes for CD production, and packages and ships finished product around the country.

While **JVC Disc Inc.** will continue these operations, **JVC** says the **Tuscaloosa** plant will be equipped to handle the entire CD production

process, from mastering and pressing to packaging completed disks.

JVC Ltd. also operates CD plants in Japan which produce 30 million disks per year.

The announcement of the **JVC** facility brings the number of U.S. CD plant proposals this year to five.

Philips/DuPont, **EMI/Capitol Industries**, **Denon**, **Warner Bros.**, and **LaserVision** have all set opening dates for facilities at roughly the same time frame as the **JVC** plant. **LaserVision's** proposed plant (**Billboard**, April 19), also based in **Alabama**, has the most ambitious plan:

an expected capacity of 60 million CDs per year.

Currently, the only U.S. plants actually turning out musical product on CD are **Sony's Terre Haute, Ind.**, factory and the far smaller **LaserVision** operation in **Anaheim, Calif.**

STEVEN DUPLER

Porn Paper Urges Citizen Watchdogs

WASHINGTON The attorney general's Commission on Pornography has tentatively decided to urge the formation of citizen action groups to monitor videocassette rental shops for allegedly obscene material.

Such nationwide groups would also monitor **MTV** and other cable TV stations, as well as convenience stores and newsstands.

The recording industry is also mentioned in the staff report. "Par-

ents should pay close attention to the music their children listen to, and recording artists and producers should assume responsibility in the fare they offer to children," the report says.

While a Justice Department spokesman says the recommendations are "just staff proposals—nothing is in final form until June," an **American Civil Liberties Union (ACLU)** legislative counsel, **Barry W. Lynn**, calls the proposals "a

manifesto for a public sex-spy network" that would deputize "citizen zealots."

The papers also urge stepped-up U.S. attorney prosecutions of cable TV stations that broadcast objectionable material, and FCC involvement as well.

The **ACLU** obtained the recommendations as the result of a suit against the Justice Department and made them public Wednesday (16).

J O U R N E Y

RAISED ON RADIO

**"RAISED ON RADIO." THE NEW ALBUM FROM JOURNEY.
FEATURING THE SINGLE, "BE GOOD TO YOURSELF."
ON COLUMBIA RECORDS, CHROME CASSETTES AND COMPACT DISCS.**

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Those of you with or without children, you'll understand...

Why this Father's Day gift is worth at least one good laugh a year.



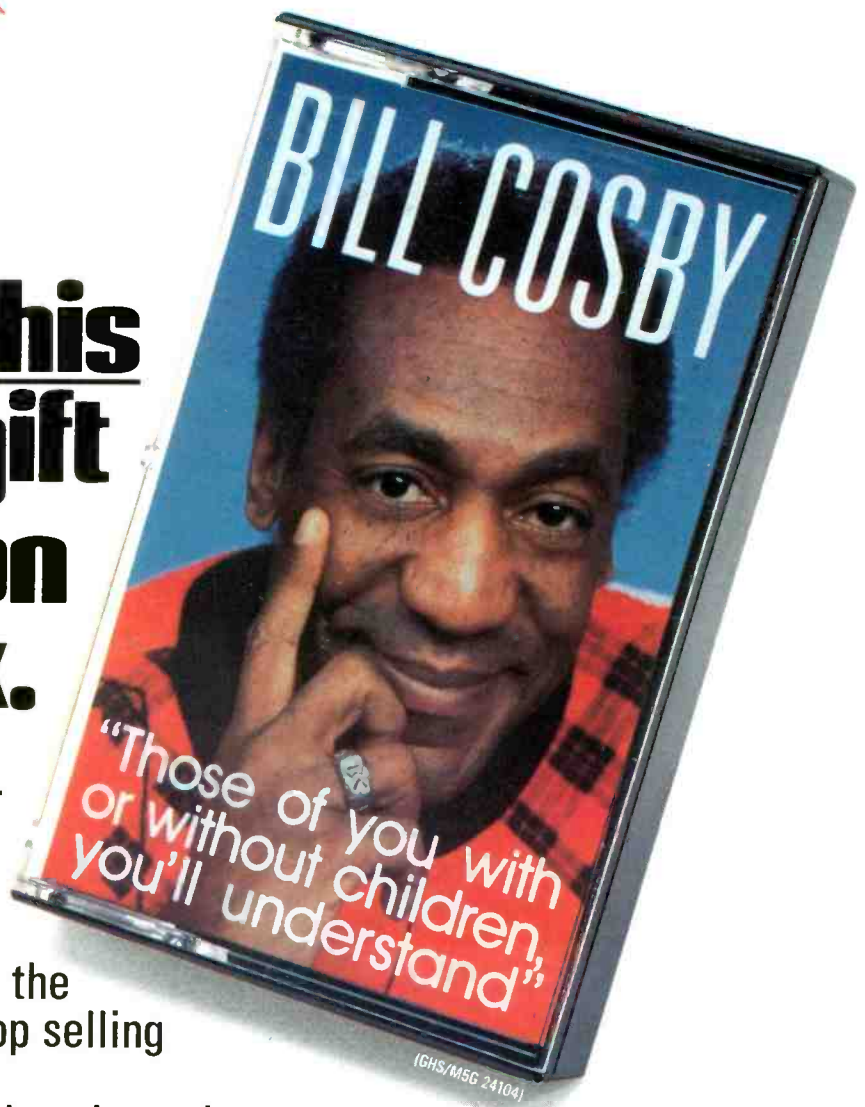
Why this Father's Day gift gets about 60 million of them every week.

Just in time for Father's Day, Bill Cosby presents a brand new album of all new material. It's called Those Of You With Or Without Children, You'll Understand.

As everyone knows, Bill Cosby is the star of the highest rated show on television. He's also the top selling artist in the history of the comedy record.

Watch for Bill Cosby's first book, Fatherhood, and a major promotional campaign for Those Of You With Or Without Children, You'll Understand.

Produced by Camille Olivia Cosby.



Available May 27 on Geffen Records and Cassettes.


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