

Billboard



SPECIAL INTEREST VIDEO INSIDE

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Payola Reports Spur Panel At NAB Meeting

BY BILL HOLLAND

WASHINGTON Payola, and the prevention of it, has been added as a formal topic of discussion at the 64th annual National Assn. of Broadcasters convention, this week (12-16) in Dallas.

The NAB's top lawyer, Jeff Baumann, will moderate an evening session Tuesday (15) titled "What You Must Know About Employee Conflicts of Interest, Sponsorship ID, Payola & Plugola."

Panelists include Washington lawyers familiar with the intricacies of the payola sections of the Communications Act. Baumann, who was deputy chief of the FCC's mass media bureau before taking his current post, worked on several com-

mission payola cases during the '70s.

Along similar lines, the NAB sent a special four-page payola/plugola primer to its 4,630 radio members in its weekly newsletter, "Radio To-
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'We're Just Being More Sensible'

VIDCLIP OUTPUT FACES TRIM

BY STEVEN DUPLER

NEW YORK A significant decline is anticipated in the number of video clips to be made in 1986 by several major labels for their artists. The

production slowdown is being portrayed by label video executives as a "practical and cautious" response to "production excesses" of recent years.

Says Arma Andon, CBS Records

vice president of product development, "We all went video crazy for a few years, right up until this year. Now, we're just being more sensible. What you're seeing now is not so much a drop-off as a return to a sensible and practical level of clip production."

Officials from two other labels say that they are being more selective this year in determining which acts and singles will best benefit from a video. The executives say they are using greater care in incorporating a video into an artist's overall marketing plan.

The video production community is already feeling a slowdown, and
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Paramount, Embassy Ink 8mm Deals

This story prepared by Jim McCullough in Los Angeles and Tony Seideman in New York.

NEW YORK The 8mm video format received a major boost last week from two deals for prerecorded product.

Paramount Home Video signed a distribution pact last week with

Sony Corp., and Embassy Home Entertainment contracted with Eastman Kodak. To date, Sony Video Software Co. has been the only manufacturer with a significant catalog of 8mm product.

The Embassy deal calls for the release of a minimum of 46 titles during the next 18 months; sources indicate that Paramount may be put-

ting out 100 programs by the end of the year. The titles will start coming out in June, marking the largest release of feature films on 8mm to date.

All will be sale priced, with neither Paramount nor Embassy exceeding a \$30 list price, despite the fact that 8mm blank tape costs
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Z-100 Seeks Injunction Over Delisting

BY KIM FREEMAN

NEW YORK Malrite Communications is suing the Arbitron Ratings Co. over the delisting of its New York radio station, WHTZ (Billboard, March 29).

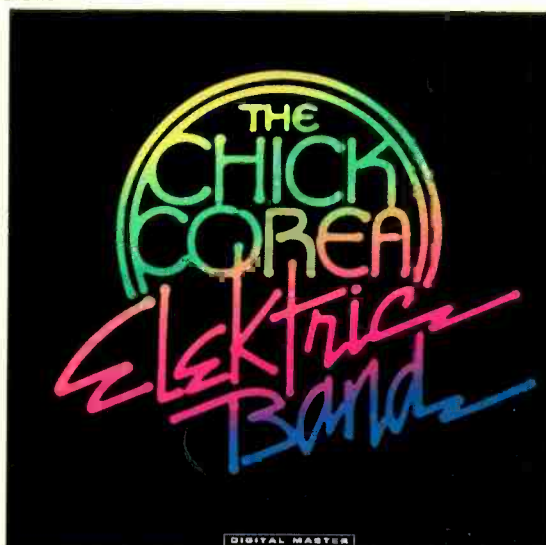
Arbitron's decision to delist WHTZ (Z-100) followed a complaint by WPLJ, the Capital Cities/ABC New York FM station and Z-100's primary competitor. The suit, filed Tuesday (8) in U.S. District Court here, charges the defendant with breach of contract, among other things, and says Arbitron succumbed to pressure from Capital Cities/ABC.

In Malrite's original filing, Capi-
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ADVERTISEMENTS



JOE COCKER IS BACK! And is he red hot. Since the release of his new album less than a month ago, AOR Radio's been all over "SHELTER ME." Now they're on "YOU CAN LEAVE YOUR HAT ON" too, not to mention all the URBAN formats playing "INNER CITY BLUES." No wonder COCKER is flying across the counter at retail. Check it out. COCKER'S never been hotter. ON CAPITOL.



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LaserVideo Plans Giant U.S. CD Plant

BY SAM SUTHERLAND

LOS ANGELES LaserVideo Inc. has acquired a 253,000-square-foot facility in Huntsville, Ala., for a Compact Disc manufacturing plant expected to produce up to 60 million units annually.

Projected production yield would make the \$50 million plant the largest CD replication operation in the world. Located on a 160-acre site,
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AUDIO
FOR RADIO & VIDEO
Special Inside



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Audio, Videotape Price Hike Anticipated Yen's Rise Against Dollar Cited By Manufacturers

BY JIM McCULLAUGH

LOS ANGELES Blank-tape suppliers will be hiking prices on consumer audio and videotapes over the next two months.

The increases, ranging from 2%-7% from such companies as Memtek [Memorex], Maxell, TDK, Sony, Fuji, and others, are being blamed primarily on the weakened dollar versus the yen, according to vendors. "It's the trigger," says Fuji's Stan Bauer.

In addition, both TDK and Maxell suggest that this may be only the first of several increases before the end of the year.

"I don't like to see price increases," notes David Blaine of Washington, D.C.'s Waxie Maxie chain. "We have had a lot of success in the past few years aggressively promoting Maxell, TDK, and Memorex. But in order to maintain our margins, we may have to pass along increases to the consumer.

"With a 2% increase," he adds, "we can be creative and do some manipulation such as keeping prices stable on certain less popular product within a line and raising hotter product. At 7%, you don't have that type of creativity, so you may have to pass it all on."

The yen, which is currently hovering at 182 to the dollar, is at an eight-year high against the dollar.

Offering perspective is Rod Swanson, a vice president and senior international economist at

California's First Interstate Bank here, who contends, "The yen has fallen about as far as it's going to." He predicts the yen will stay between 178-182 for the balance of 1986.

The situation, he adds, is the fallout from last September's accord among five major industrial na-

Like other blank media manufacturers such as TDK, Maxell is utilizing other strategies to combat the yen/dollar situation, such as reducing other costs of doing business. That includes non-floor participation at the upcoming CES in favor of a hospitality suite. Maxell, too, again like other suppliers, has been spending more dollars on marketing campaigns and at the dealer level.

TDK has also set May 1 for 2%-7% hikes on audio and videotape product. It, too, will scale down trade show participation, according to president Hiroshi Sawano, and will also attempt to shift more production to its U.S. plants (audio tape in Southern California and videotape in Georgia). No cutbacks are planned at the marketing/dealer level. Sawano also does not rule out further price increases depending on the yen/dollar situation and has told the retail community it's their "decision on how great a portion of these increases will be passed on to the consumer."

Joe Petite, marketing manager for Memtek [Memorex], which will put 3%-5% increases into effect June 1 for both audio and videotape, comments: "The situation may actually make a significant contribution to the blank tape industry, transforming it even more into a marketing-driven business and less price promotion-oriented, which by and large it continues to be. He also says the

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'To maintain our margins, we must pass increases to the customer'

tions—the U.S., Japan, the U.K., France, and West Germany—to prop up the value of non-dollar currencies in order to achieve a healthier international trade balance. At that time, the exchange rate was 242 yen to the dollar.

Maxell national sales manager Mike Golacinski, however, isn't so sure about stability. "This may be the first of several price increases," he speculates. Last January, Maxell upped audio tape 5% across the board and "we will attempt to stick to that." Effective May 1, videotape will be hiked 2%-5% depending on product. Despite the increases, he adds, "they won't do all that much" to help defray raw materials increases sourced from the Orient. Margins, he also notes, are thin in the blank media business anyway.

Members To Withhold Tapes If No Agreement Is Set BPI Lays Down The Law On Vidclip Fees

BY PETER JONES

LONDON The British Phonographic Industry is planning action in its campaign to secure payment from U.K. broadcasters for promo videoclip use. Unless an agreement is reached by May 31, member record companies will be advised to stop supplying videos, the trade group has warned.

In a letter to television companies, Patrick Isherwood, BPI legal adviser, says: "We're not seeking confrontation with TV companies. The suggested deadline is not put forward as a threat, but rather to create an environment in which genuine negotiations can take place."

He states in the letter that the current payment-free broadcasting "makes no commercial sense." He says that BPI members regard the principle of pay-for-play as "unchallengeable"—although they "have behaved very reasonably in allowing [payment-free broadcasting] to continue as long as it has."

In Britain, discussions have been taking place between TV companies and the record industry over the subject of payment for music video use on TV. In addition to the "agree-or-else" decision, BPI is setting up a negotiating committee to look into the question of rates and conditions of payment.

BPI says its "firm move" at this time was prompted by several factors:

• The value of music videos to TV companies has increased at a rate parallel to the growth of demand in

the retail market for such product.

• The promo music video has become a valuable in-home entertainment item in its own right.

• The number of TV shows relying on music videos for content is now much greater than when such videos were first made available.

Channel Four, a commercial station, has announced plans for a video chart show, which will rely almost entirely on music videos produced by record companies. There are indications, says BPI, that other video-based TV shows are in the works.

Countries in Europe that already have an established pay-for-play principle for music videos are Austria, Belgium, Luxembourg, Denmark, Finland, France, Germany,

Italy, the Netherlands, Norway, Sweden, and Switzerland. Agreements on payments vary from country to country.

In the U.K., payment for use of music videos is already being made by video jukebox and disco operators. Music Box and Sky Channel are paying agreed-upon fees for licenses for Pan-European cable/satellite operations using music videos.

Says Isherwood: "We aim to instill an element of much-needed urgency into negotiations that will follow the submission of proposals from our new committee. So we are advising members not to supply videos free after May 31 and to notify TV companies that the payment principle will also apply from that date to videos already supplied."

The Playlists Are Here!

NEW YORK Billboard this week makes an important addition to its radio coverage with the introduction of "Power Playlists."

The new feature (see page 20) provides the playlists of the country's largest and most influential top 40 stations.

The stations are chosen on the basis of weekly cumulative audience, as measured by the Arbitron Ratings Co.

Billboard uses Arbitron's weekly cumulative audience figures to assign weights to radio stations

reporting to all our charts that use airplay as a component. The highest classifications are Platinum, for those stations with one-million-plus weekly cume; and Gold, for outlets with weekly cume between 500,000 and 999,999. "Power Playlists" spotlights only Platinum and Gold outlets.

In devoting a page and a half to this feature each week, Billboard is providing yet another valuable tool to radio and video programmers, retailers, and record manufacturers and distributors.

Non-Theatrical Video Event Drawing Well

Billboard Panel One Of Many Featured

BY TONY SEIDEMAN

NEW YORK This week's New York International Home Video Market, the first major conference devoted solely to non-theatrical home video product, has exceeded projections for registrants and exhibitors.

The event has apparently been boosted by distributor and retailer interest in learning of new product lines and assessing the future of this home video genre.

The market will be running from

April 17-20 at the newly opened Jacob Javits Convention Center here. It is sponsored by Bell & Howell/Columbia Pictures and VCA/Technicolor and produced by Knowledge Industry Publications.

Billboard magazine is the official publication for the event and will have a panel on Friday (18) titled "Breaking Through: The Road To Non-Theatrical Video Profits" (see accompanying story). The panel will be open to all conference attendees free of charge.

The market "has exceeded our ex-

pectations. When we put the show together, we were looking for 125 booths and 2,500 trade people," says Marc Weinstein, president of Knowledge Industry Publications. So far there are 160 booths and 3,000 trade preregistrations. At-show registrations should bring that number to 5,000, Weinstein claims.

Signed up so far are "mass market buyers, producers, and people with product ideas looking for co-sponsors, and then there are a lot of video specialty stores," says the Knowledge Industry chief. He adds that the video specialty store count has topped 1,000.

Reflecting the comments of the video specialty stores surveyed by Billboard, retailers say they are going to the market in order to do the following:

- Set up relationships to enable them to buy direct from small companies, making up for the lower prices, and thus thinner margins, of much non-theatrical product.

- Find out what non-theatrical programming is available; video distributors do not carry many such titles, making it difficult for retailers to find out about them.

- Pull ahead of the competition by finding unique product other video stores in their area do not carry.

Su Bertan of Drucker's Entertainment Warehouse says taking in non-theatrical programming will help her boost sell-through across the board at her store: "The more

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Gold Dare. Label executives present "Weird" Al Yankovic with a gold disk in Los Angeles for his Rock 'N' Roll/Scotti Bros. album "Dare To Be Stupid." Standing are, from left, Yankovic's manager, Jay Levey; Scotti Bros. Industries vice chairman Ben Scotti; Yankovic; Scotti Bros. Industries chairman Tony Scotti; Rock 'N' Roll/Scotti Bros. Records president Tad Dowd; CBS Associated Labels vice president and general manager Tony Martell; Scotti Bros. Records president Johnny Musso; Epic/Portrait/Associated Labels vice president of marketing Ron McCarrell; and E/P/A vice president of promotion Walter Winnick.

'Road To Vid Profits'

NEW YORK Billboard is hosting a panel at the New York International Home Video Market on Friday (18) from 11 a.m. to noon at the Jacob Javits Convention Center.

Titled "Breaking Through: The Road To Non-Theatrical Video Profits," the panel will discuss the marketing of non-theatrical product through mass merchandise and other non-traditional channels.

Among the subjects which will be covered:

- What non-theatrical product has achieved success to date in mass market venues?

- Are there subjects which have, not yet been covered that

might prove fertile ground for consumer demand?

- What price points are most effective for product being marketed in mass market venues?

Jim McCullough, Billboard's home entertainment editor, will moderate the panel. Speaking will be Andy Kairey, vice president of sales and marketing for VTR Movie Distributors; Marcia Kesselman, senior vice president and general manager for Coliseum Video; Michael Olivieri, vice president of sales and marketing for Vestron Video; and Steve Strome, vice president of video and software, the Handleman.

The panel will be held in room 1A03 behind the exhibit hall.

Executive Turntable

RECORD COMPANIES. Vince Perrone is appointed vice president of business affairs for the Motown Record Corp. and the Jobete Music Company/Stone Diamond Music in Los Angeles. He served as counsel at the entertainment law firm Mitchell, Silverberg & Knupp.

RCA/Ariola names Rick Blaskey vice president of European marketing and Dorus Sturm European vice president of marketing, licensed labels. Blaskey was vice president of international operations for Arista Records and will be based in London. Sturm was vice president of marketing for the Ariola International Group and will be based in Munich.

MCA Records promotes Billy Brill to the newly created post of national singles promotion director in Universal City, Calif. He was Western regional promotion manager. In addition, the label's Nashville division appoints Robert Frye product director. He was with Warner Bros. Music.

PolyGram Records names Brenda Romano manager of national adult contemporary promotion in New York. She was regional promotion manager for Island Records in Chicago.

Law Would Expand Performers' Rights

Nashville Agents' Group To Fight Bill

NASHVILLE The Nashville Assn. of Talent Directors, an organization composed mainly of booking agents, voted April 8 to oppose Senate bill 670. The bill is an amendment to the National Labor Relations Act; it would extend collective bargaining rights to entertainers by defining them as employees instead of independent contractors.

The 16-to-7 vote followed a debate between Bill Haerberlin, past president of the International Theatrical Agencies Assn., and Jay Collins, president of Local 257 of the American Federation Of Musicians (AFM). Haerberlin was assisted in his presentation by remarks from labor lawyer Bob Janowitz.

S. 670, which has gained the co-sponsorship of Tennessee senators Albert Gore and Jim Sasser, is currently in Sen. Orrin Hatch's Labor and Human Resources Committee. It has 31 sponsors and needs 50 to bring it out of committee.

Haerberlin characterized the bill—and its companion legislation in the House, H.R. 2761—as "the most crushing and significant issue facing the entertainment industry today." But Collins countered with the argument that the law, if passed, would merely extend entertainers "the right to talk" enjoyed by workers in other fields. "There is nothing," he said, "that will force anybody to sit down and negotiate."

Haerberlin said that only 14% of the AFM membership is made up of full-time musicians. He said that 200,000 or more entertainers, most

of them lounge singers, are "union-free." Janowitz added, "Up until now, purchasers [of musical talent] have been insulated from strikes." The proposed law, he argued, would open the door to strikes and secondary boycotts against talent buyers.

Collins said the bill's passage will give musicians the legal right to bargain collectively with club owners. As an example of the importance of that gain, Collins cited his local's recent success in bargaining with a television station to continue using live musicians on its midday

magazine program. WSMV-TV had announced earlier that it would stop the practice.

According to Collins, the negotiations to allow the musicians to keep their TV jobs would have been illegal under the Lea Act, which, from 1946 to 1980, exempted broadcasters from the necessity of bargaining with the AFM. Collins said the current fight to amend the Labor Relations Act is parallel to the long union struggle to repeal the Lea provision and broaden the union's right to act.

EDWARD MORRIS

Records Group Buoy Dim First Quarter For CBS Inc.

NEW YORK The markedly improved performance of the CBS Records Group was one of the few bright spots in parent company CBS Inc.'s 1986 first-quarter results.

Income more than doubled for the records group during the quarter, to \$52.2 million based on estimated revenues of \$353.9 million. In the comparable quarter of 1985, the group posted income of \$25 million, based on revenues of \$292.5 million.

CBS attributed the growth in its records unit to "improved results in virtually all facets of the group's operations," and claimed

"significant success in the U.S. and in key markets worldwide" for recent releases.

Overall, CBS Inc. posted \$16.3 million in net income, or 56 cents a share, a 3% decline from the first quarter of 1985. Estimated revenues rose 9%, to \$1,198.9 million from \$1,101 million in last year's comparable quarter.

Profits for CBS/Broadcast Group declined 66%, while revenues rose 6%, with higher profits reported for the radio division. CBS/Publishing Group continued to operate in the red, although it cut its losses by 19%, to \$12.3 million.

FRED GOODMAN



PERRONE



BLASKEY



STURM



BRILL

Elise Mora is appointed manager of production at Arista Records in New York. She joins from PolyGram where she served in a similar capacity.

Pat Papesh is named vice president of marketing and sales for Telarc International Corp., the Beachwood, Ohio-based classical recording company. She joins from American Greeting Corp.

Orphan Records in Sterling Heights, Mich., appoints Jerry Capaldi vice president of a&r. He was involved in artist management.

John Mrvos, director of a&r and talent acquisition for EMI America Records, is based in New York, not Los Angeles as stated in the April 5 issue.

HOME VIDEO. James Tauber is named director of legal and business affairs for RCA/Columbia Pictures International Video in New York. He was manager of that area for the company.

Beth Clearfield is promoted to manager of the story department for CBS/Fox Video in New York. She was an assistant to the director of the creative department.

PRO AUDIO/VIDEO. Dr. Richard Small is appointed head of research for KEF Electronics, the U.K.-based loudspeaker manufacturer. He was senior lecturer at the Univ. of Sydney, Australia.

PUBLISHING. Cherry Lane Music Co. in Los Angeles promotes Mark Phillips to director of music and creative director. He was music director.

Al Scaife is appointed vice president and general manager of the Avatar Publishing Group in Los Angeles. He was head of his own management and consulting firm.

RELATED FIELDS. MTV Networks appoints Lee Masters vice president of VH-1 in New York. He was general manager of KWEN, Katz Broadcasting's country music station in Tulsa, and succeeds Kevin Metheny.

Jon Baumgarten becomes a partner in the entertainment law firm of Proskauer, Rose, Goetz & Mendelsohn in Washington, D.C. He was head of the Washington office of Paskus, Gordon & Mandel.

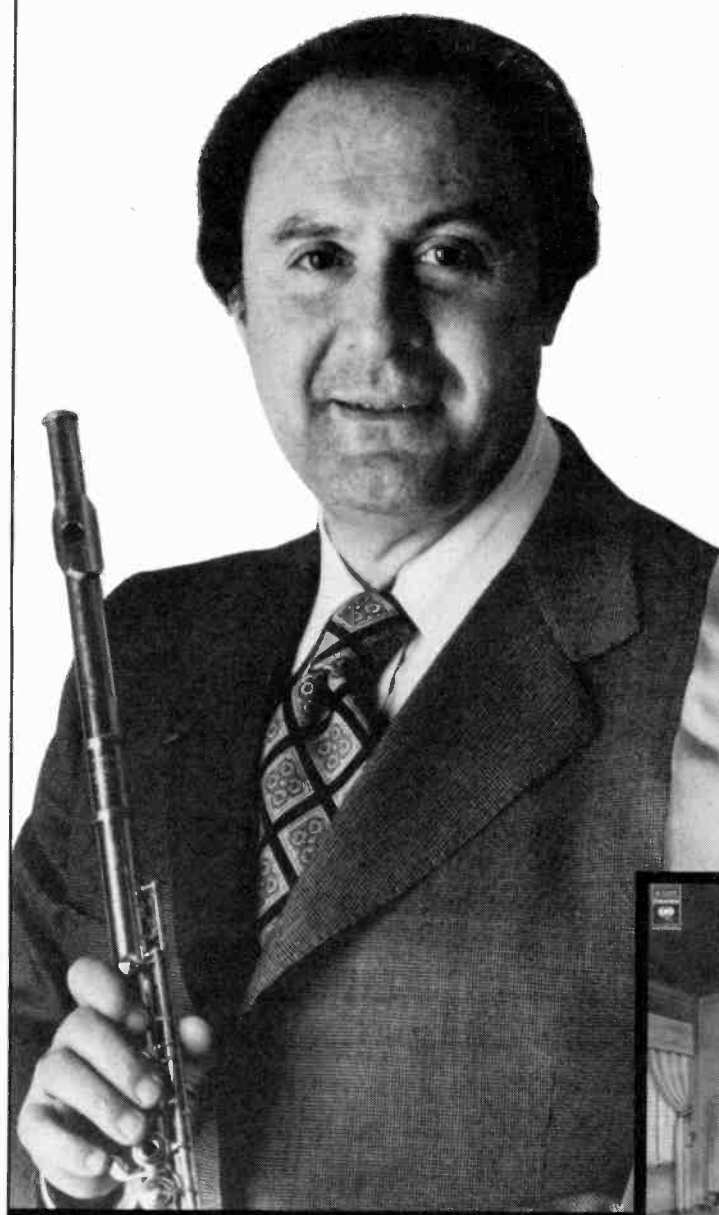
Stephen McBeth is named director of marketing for Disney's licensing division in Burbank. He was vice president of domestic sales and marketing for Disneyland Vista Records & Tapes.

Bob Gordon joins Susan Hackney Associates in Nashville as vice president of special projects and television. He was operations manager for WTVF.

The Suite Smell Of Success!

Suite For Flute And Jazz Piano by Claude Bolling and Jean-Pierre Rampal is now the longest-running album on *Billboard's* classical charts—still going strong after 10 record-breaking years!

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Stars Blast Source Licensing At Hearing

Senate Bill Would Affect Royalties For TV Music

BY BILL HOLLAND

WASHINGTON There was a star-spangled banner on Capitol Hill last week, but the stars were a dozen Hollywood and Nashville performers and songwriters and the banner was in opposition to a pending law that would end separate blanket licensing of syndicated TV music.

Donny Osmond, T.G. Sheppard, Paul Williams, and nine others talked to legislators and attended an April 9 press conference to speak out against the legislation, S. 1980, introduced by Sen. Strom Thurmond (R-S.C.). Stevie Wonder, Dolly Parton, Lionel Richie, Quincy Jones, Smokey Robinson, and Henry Man-

cini also made pitches, via videotape, to keep blanket licensing in place. It has been in effect for 40 years.

A Senate Copyright Subcommittee hearing on the bill that morning was the short-term reason for the celebrity turnout, but more important in the long haul is the reported \$85 million at stake in annual fees paid by local broadcasters to performing-rights societies for performance rights to synchronized TV theme music.

ASCAP, BMI, SESAC, the National Music Publishers' Assn. (NMPA), the Songwriters Guild, and the Motion Picture Assn. of America (MPAA), joining together

in a rare example of industrywide unity, felt it best, as one public-relations spokesperson put it, "to play some hardball."

It is no secret that the proponents of the bill—local broadcasters, as represented by the All-Industry Television Licensing Committee—had scored points by staging a first-strike press conference the morning of a hearing on the House version of the bill, H.R. 3521, which was introduced by Rep. Frederick Boucher (D-Va.).

At that time, the committee accused the program producers of being a publishing cartel that takes 50% of the fees from composers. It also claimed that 85% of composers never receive "one red cent" of the fees collected.

The "hardball" was less public-relations-oriented at the hearing itself, with points being scored by
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No Mystery. PolyGram Records chief Dick Asher, right, visits with Rupert Holmes and Rita Coolidge during a session break at Media Sound Studio in New York. The artists are recording a duet of "Perfect Strangers," a song from Holmes' popular Broadway musical "The Mystery Of Edwin Drood." The recording, which is being produced by Holmes, will be released by Polydor.

Int'l Showcase For Short, Long-Forms

Late Rush For Fete Entries

NEW YORK The directors of the upcoming International Music & Media Conference in Montreux, Switzerland (May 7-10), say a late rush of long- and short-form video entries into the conference's Music Video Festival has more than tripled the number of submissions in the last 10 days.

The winning long-form and short-form video entries in the major categories (best video, best direction, etc.) will be presenting their awards as part of a major televised event to be broadcast throughout Europe and 22 countries outside the continent.

According to John Nathan, North American conference representative, the surge of entries in order to meet the deadline tomorrow (15), indicates interest in the festival "not only as a showcase for clips, but for long-form productions as well."

That makes sense, Nathan says, as "the marketplace aspect of IM&MC is very important to the overall concept of the conference, and the marketplace here is obviously interested in long-forms."

The videos which are submitted for

judging in the Music Video Festival will be appraised by an international jury including Patrick Allenbach of Swiss TV; Machgiel Bakker of Music & Media; video director Steve Barron of Limelight Productions; Patrice Blanc-Francard of TV-6; Les Garland of MTV; John Martin of MuchMusic Network; David Ciclitira of Sky Channel; and jury chairman Steven Dupler of Billboard.

In addition to the official jury, there will be a "best video" award judged by an international teenage jury.

A few of the long-form submissions that have recently come in for entry into the festival include Huey Lewis & the News' "Heart Of Rock'n'Roll"; Duran Duran's "Arena"; USA For Africa's "The Making Of We Are The World"; Phil Collins' "No Jacket Required—Sold Out"; Barbra Streisand's "Putting It Together: The Making Of The Broadway Album"; Tina Turner's "Private Dancer"; and "A Musical Homecoming," featuring Dolly Parton, The Oak Ridge Boys, Charlie Daniels, B.B. King, and other artists.

Tape Group Might Fight U.K. Over Levy Proposal

LONDON Tape manufacturers are considering legal action against the British government if a levy on blank tapes is imposed under new copyright moves.

A trade group representing the manufacturers claims the planned levy would violate European Economic Community (EEC) law.

Announcement of a levy is expected in a government White Paper on copyright reform in the next few weeks. It's understood the intention is to add approximately 10% to the retail price of a blank audio-cassette, the revenue to compensate rights owners for unauthorized use

of their music.

But the Tape Manufacturers' Group, which represents producers of audio and video tapes, has been advised that a levy could be in breach of EEC law. The group argues that by forcing the tape industry to make payments to the recording industry, the government would be intervening in a free market and so distorting competition.

The group adds that a levy would also restrict imports or exports between EEC countries because tapes carrying a levy in one EEC territory would face a further levy in the U.S.

Christopher Hobbs, TMG chairman, adds that the levy scheme in West Germany had become "an administrative nightmare" and that the tape market there had been undermined by the smuggling into the country of tapes free of levy.

Hobbs says that tape companies in France are considering a legal action to challenge the acceptability and validity of levy's there.

CHART BEAT



by Paul Grein

"KISS," Prince's latest hit with the Revolution, jumps to No. 1 on this week's Hot 100, while "Manic Monday," which he wrote for the Bangles, climbs to No. 2. That makes Prince one of only five songwriters in the past 30 years to hold down the top two positions on Billboard's Hot 100 simultaneously.

The first to do the trick was Elvis Presley, who was credited as co-writer of "Don't Be Cruel" and "Love Me Tender," the top two singles in October 1956. John Lennon & Paul McCartney blitzed to a string of hits in the spring of 1964, as did Barry, Robin and Maurice Gibb (the Bee Gees) in the spring of '78. The last songwriter to hold down the top two spots simultaneously was Jim Steinman, who scored in October 1983 with Bonnie Tyler's "Total Eclipse Of The Heart" and Air Supply's "Making Love Out Of Nothing At All."

In addition to hitting No. 1 on the pop chart, "Kiss" also holds at No. 1 on the black and dance charts. It's Prince's third single in less than two years to top all three charts, following "When Doves Cry" and "Let's Go Crazy." No other artist has achieved this triple crown as many as three times in the 12 years since Billboard introduced a weekly dance chart. And only one artist has done it twice: Michael Jackson, who scored in 1983 with "Billie Jean" and "Beat It."

Prince & the Revolution's latest album, "Parade," enters the pop chart at No. 14 this week, matching the debut of last year's "Around The World In A Day." Both entries lag behind the No. 11 debut of Prince's 1984 smash, "Purple Rain."

THERE'S LOTS of action in the top 10 on this week's Top Pop Albums chart. "Whitney Houston" holds at No. 1 for the seventh straight week, which is the longest an album by a female vocalist has remained on top since Carole King's "Tapestry" logged 15 weeks at No. 1 in 1971. (Special mention is due lyricist Gerry Goffin, who has songs on both albums.)

Van Halen's "5150" leaps from its No. 13 debut to No. 3, becoming the supergroup's fifth consecutive

Prince pens top 2 pop singles

album to crack the top 10 in only its second chart week. That's the group's entire '80s output so far.

Van Halen's tremendous popularity is also reflected in the fact that each of its seven albums has debuted at a higher position than the one preceding it. "Van Halen" debuted at No. 149, "Van Halen II" at No. 46, "Women And Children First" at No. 35, "Fair Warning" at No. 26, "Diver Down" at No. 24, "1984" at No. 18, and "5150" at No. 13.

Also leaping into the top 10 are the Rolling Stones, whose "Dirty Work" jumps from No. 21 to No. 9. It's the Stones' 30th top 10 album, a total topped by only two acts in the 41-year history of Billboard's pop album chart: Frank Sinatra, with 36 top 10 albums, and Bing Crosby, with 31.

The Stones first hit the top 10 on the pop album chart in December 1964 with "12 x 5," giving them a top 10 span of 21 years and four months. Only four acts in chart history have had a longer span of top

10 albums: Barbra Streisand (22 years and nine months), Stevie Wonder (22 years and five months), and Elvis Presley (21 years and eight months). Runners-up include Frank Sinatra (21 years), Johnny Mathis (20 years and nine months), and Nat "King" Cole (20 years and two months).

FAST FACT: Black ballads account for six of the top seven spots on this week's Adult Contemporary chart. Stevie Wonder's "Overjoyed" holds at No. 1, followed by the Force M.D.'s' "Tender Love" at No. 2, Atlantic Starr's "Secret Lovers" at No. 4, Whitney Houston's "Greatest Love Of All" at No. 5, Jermaine Jackson's "I Think It's Love" at No. 6, and Dionne Warwick's "Whisper In The Dark" at No. 7. All but one of these hits is also listed in the top 25 on the pop chart. The exception is Warwick's record, which peaked a few weeks ago at No. 72 and this week drops to No. 83. Where were her friends when she needed them?

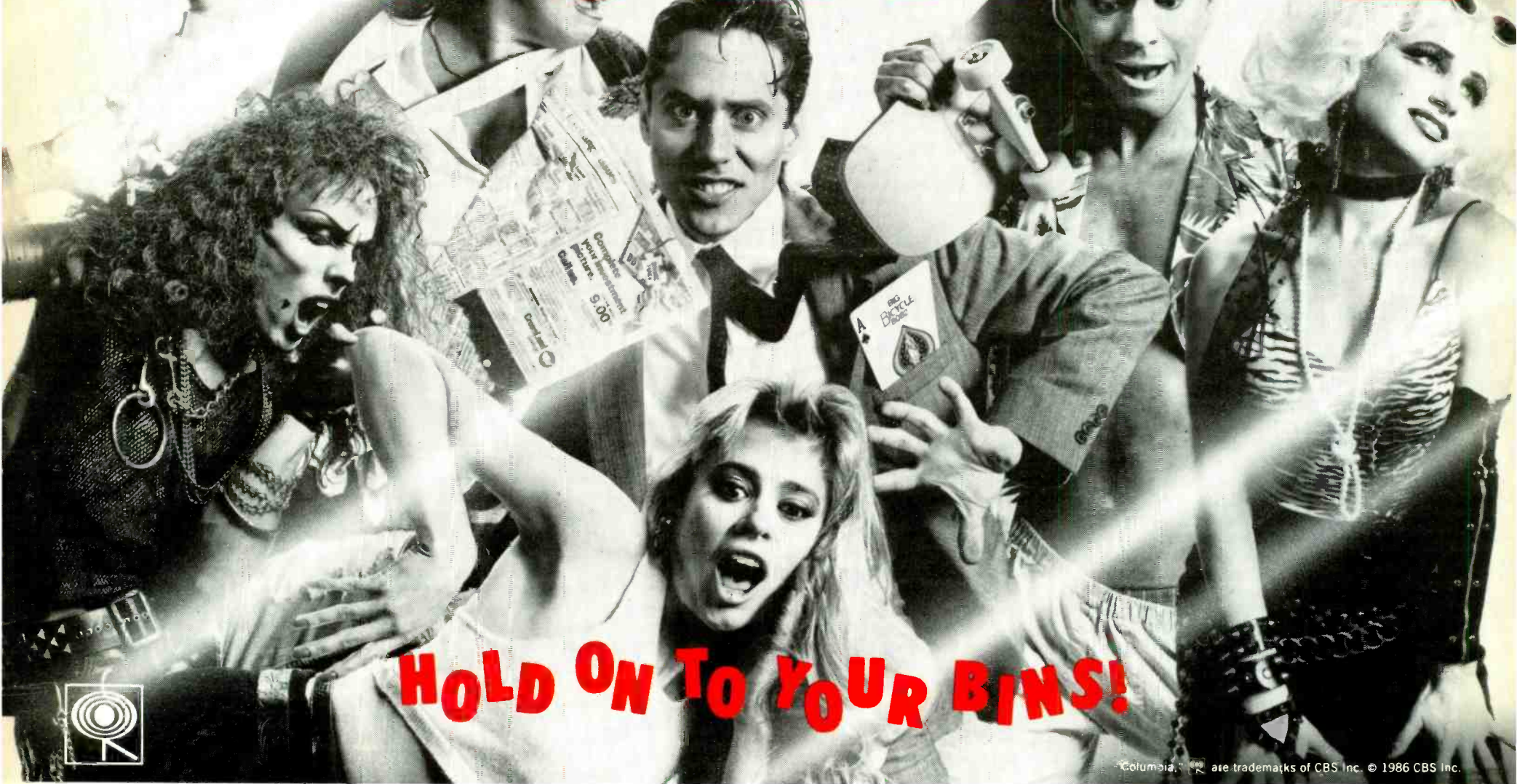
WE GET LETTERS: Tom Smith of Florham Park, N.J., points out that two weeks ago Charlie Sexton achieved a unique distinction when the same number—17—appeared next to his hit "Beat's So Lonely" in all four columns on the left-hand side of the Hot 100: position this week, last week, and two weeks ago, and total weeks on chart.

On a roll, Smith adds that both Stevie Nicks and Nu Shooz are listed in the top 40 this week with different songs titled "I Can't Wait." He notes that this is the third time that two different songs with the same title have appeared in the top 40 simultaneously. "Superstar" was a hit title for both the Carpenters and the Temptations in 1971, and "Crazy Love" was a hit for both Poco and the Allman Brothers in 1979.

And George Bennett of Ottawa notes that Little Richard's last chart appearance before his current hit, "Great Gosh A'Mighty," was on Bachman-Turner Overdrive's "Take It Like A Man," which was BTO's final top 40 hit, in 1976.

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for all retailers.
See page 46

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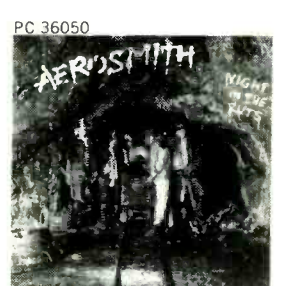
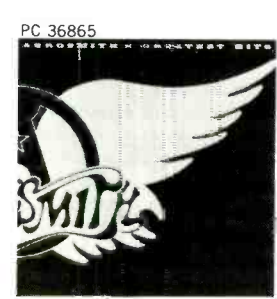
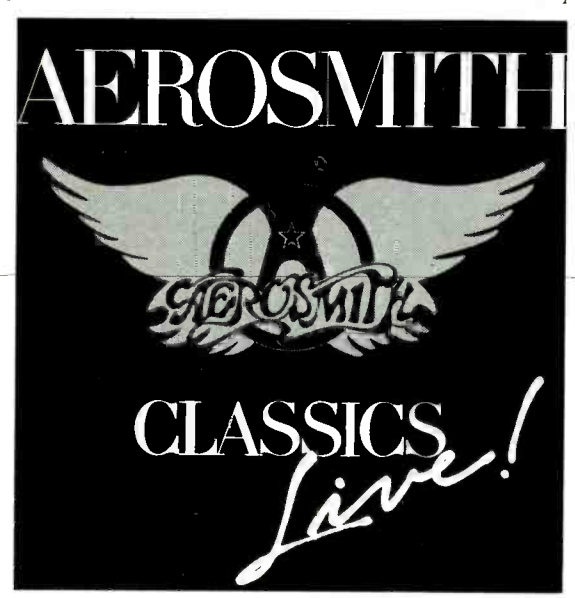
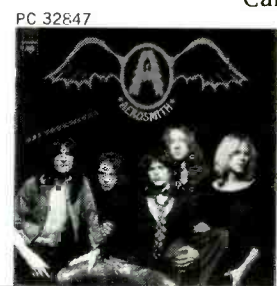
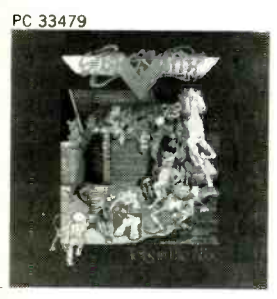
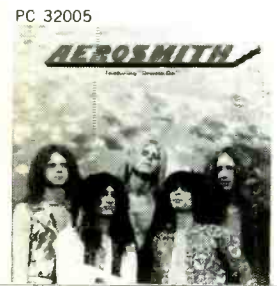


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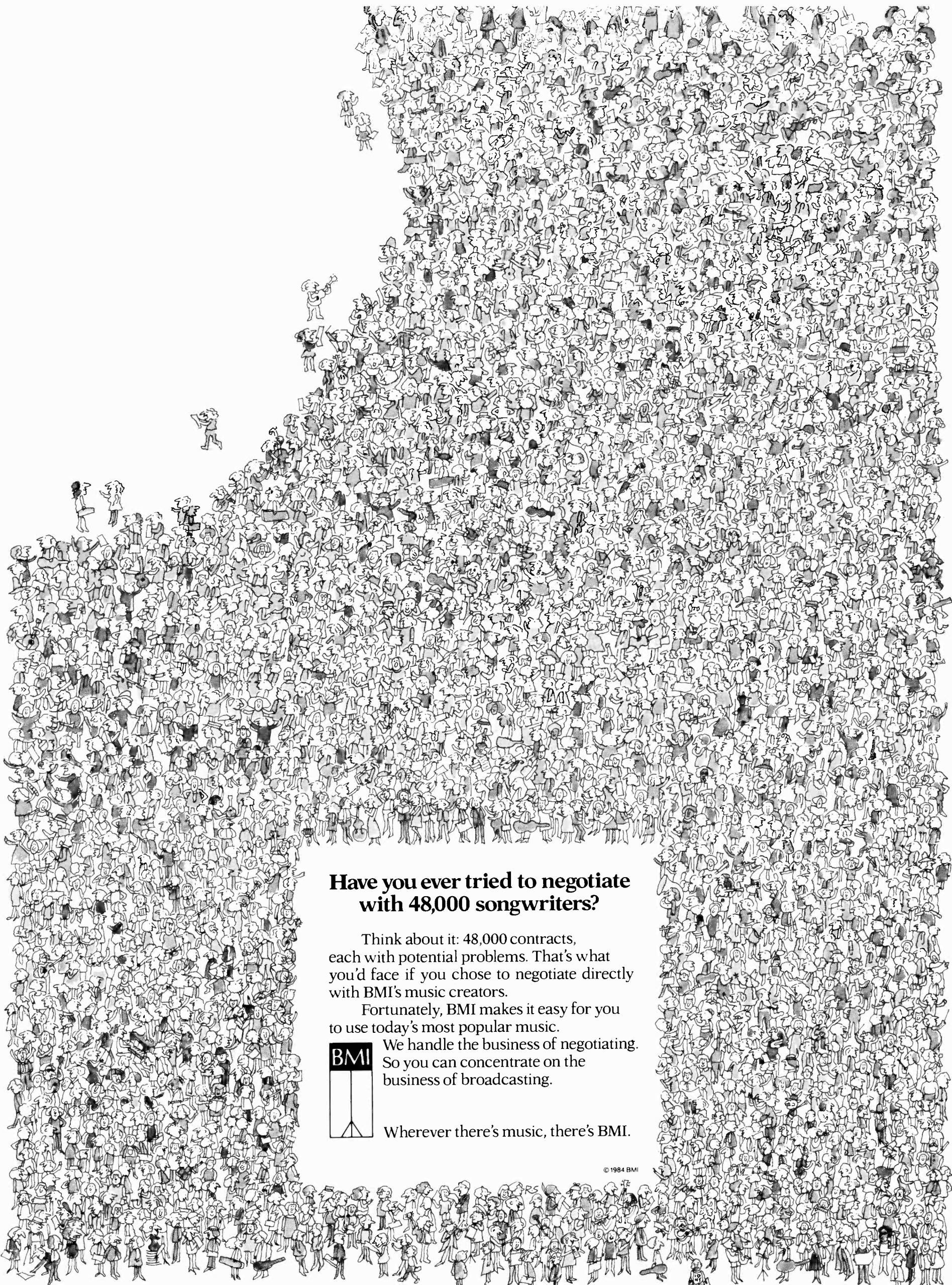
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Broadcasts From Overseas Prove Worthwhile Investments New World Outlets Discover The Old World

BY DENIS McNAMARA

NEW YORK A week's worth of album rock radio shows from London is becoming a regular format feature at several major market outlets, usually in the morning. They are bringing with them exciting programming, increased revenues, and new old-fashioned rivalries.

The cost of taking a radio show to London for a week runs from \$15,000 to \$40,000. But the return in revenue and ratings can make the investment worthwhile.

The concept is an old one—the live remote. Going to England not only makes it exotic but acknowledges album rock radio's debt to British music and image.

Jeff Pollack, a leading album rock radio consultant, says the trans-Atlantic remotes are "not just for major market stations." He says, "It isn't that expensive if you tie in a sponsor. You can trade out things like air flights and hotels."

According to WNEW-FM New York PD Charlie Kendall, selling sponsorship of his annual week-long London broadcasts "cancels their cost."

Consultant Lee Abrams, of Burkhart/Abrams/Douglas/Elliott & Associates Inc., says the demand for British remotes is growing steadily. He anticipates at least a dozen of his client stations going abroad over the next six months.

WNEW-FM will send veteran per-

Gotham Live Remotes

NEW YORK London may be the hot spot for album rock radio remotes these days, but some stations choose to go no further than New York City for their live programming.

NBC's Studio 8B, located down the hall from the television studios of "Saturday Night Live" and the "Donahue" show, is the site for a number of weekly live remotes around the country, courtesy of NBC's Source network.

According to NBC Radio Entertainment and the Source's director of programming Frank Cody, WFYV Jacksonville, KFOG San Francisco, WLAV Grand Rapids, and WIOT Toledo have all taken advantage of the studio for live re-

notes to their home audiences. Cody says the idea became a reality after WIOT PD Michael Hughes asked about the possibility last spring.

Hughes says, "The quality was so good that people at home didn't believe we were there." Guest appearances by NBC announcer Don Pardo soon convinced them otherwise.

Cody says the studio is available to Source client stations on a first-come, first-served basis.

Scheduled for future Big Apple broadcasts are WMMS Cleveland, WLWQ Columbus, KOZZ Reno, KZOK Seattle, and WRDU Raleigh.

DENIS McNAMARA

sonality Scott Muni to England for the third consecutive year during the week of April 28th.

Denny Somach, president and owner of Denny Somach Productions, handles the British broadcasts for WNEW-FM, as well as WMMR Philadelphia and KMET Los Angeles. Somach says the key to a successful British broadcast is "pre-planning."

Somach estimates a three- or four-week pre-production schedule

before actual broadcast. This period is used to finalize technical aspects such as booking satellite time, arranging phone hookups, locating satellite downlinks, and hiring engineers.

Other necessities include writing scripts, lining up guest artists, arranging artist transportation and hospitality, and making sure the on-air personality is fully prepared. Somach notes how important it is to

(Continued on next page)

Canadian Consultants Set Sights On U.S. Formidable Competition For Abrams, Pollack?

NEW YORK Competition in the consultancy field heats up this week with the Canadian-based Joint Communications offering a full-service commitment to include the U.S. market. Although aiming for a multifaceted clientele, the company's credentials suggest a head-to-head rivalry with album rock leaders Lee Abrams and Jeff Pollack.

Prior to the expansion of services, Joint Communications had concentrated on providing research to consultancies, radio outlets, and others in various media. They also consult for more than 30 Canadian stations in a variety of formats.

Heading up the expanded compa-

ny—renamed Joint Communications International—are consultants John Parikhhal, Dave Charles, and Jon Sinton.

All three have worked in this country in connection with Burkhart/Abrams/Douglas/Elliott & Associates Inc., the largest U.S. album rock consultancy.

According to Parikhhal, Joint Communications provided research to Burkhart/Abrams for nearly eight years, beginning in 1977. During that period, Parikhhal says the company's client-station roster increased more than 200%.

Sinton was vice president of research and development for Burkhart/Abrams for six years, until his

resignation last year to start his own U.S.-based consultancy, JSA Inc.

Sinton says, "Due to the diverse background of all the players involved, we are a multifaceted consultancy." All of Sinton's client stations will be serviced by the new operation.

Parikhhal says, "Many people may think we're going into competition with Burkhart/Abrams. We can't waste our time on competition. There are over 9,000 commercial radio stations in America. There's enough business for everyone."

"What we have done is to take the radio consultancy to its next logical step. Sophisticated research, advertising agency marketing approaches, detailed music trend studies, and solid programming formats are all brought together with one goal in mind—to increase ratings in client target demographics."

Joint Communications' client list for the past decade includes MTV, Rolling Stone magazine, NBC, Metromedia, Infinity Broadcasting, and CBS News.

Parikhhal says the company will initially focus on the top 25 U.S. markets. "There is much more to be gained and lost in markets this size. Often the promotional budgets run over \$1 million a year for one station. Surely, this money should be precisely directed toward increasing tune-in and call-letter recall."

DENIS McNAMARA

...newslines...

BOB VANDERHEYDEN is appointed VP/GM of CBS' WHTT Boston, replacing Brian Pussilano, who has left the company. For the last three years, VanDerheyden was VP of programming for the CBS FM Group and CBS Radioradio. A 10-year CBS veteran, VanDerheyden has also served as program director and information services director for WCBS-FM New York. His group position is expected to be filled soon.

METROPLEX Communications of Cleveland has reached an agreement to purchase WKIX/WYLT Raleigh, N.C., for \$10.5 million. The seller is Mann Media. Mann Media chief and NRBA president Bernie Mann will continue his interest in the combo as a consultant. The combo's country and light AC formats are expected to stay intact.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

KTKS Dallas music director Marcie Guckian has somewhat reluctantly become a Culture Club fan, thanks to its single "Move Away" (Epic). The "true blue pop song" is "doing fantastic" with requests and sales, says Guckian. Calling it something of a departure from Culture Club's previous output, the MD says, "The instant we played it, listeners were calling in loving it and wanting to know what it was." Also departing somewhat from past efforts is Madonna, with her latest, "Live To Tell" (Sire). "She's definitely going for an older demo," notes Guckian. "This is a song the mothers of her teen fans will like. Even her image on the jacket is softer. The ballad and her low, husky voice on it are beautiful. And the kids still like it because it's Madonna." It appears the Pet Shot Boys are having much better luck with the second release of their "West End Girls" (EMI America). Thanks in large part to local club exposure, Guckian says the level of instant response on this song has been similar to that generated by Falco's "Rock Me Amadeus." The song Guckian is most enthused about is Atlantic Starr's "If Your Heart Isn't In It" (A&M). Coming off its hit "Secret Lovers," the band has outdone itself on the new ballad, she says. According to Guckian, the key to this song is its ability to "make you feel something, instead of thinking of 10 other things." Finally, Level 42's "Something About You," (PolyGram) is another KTKS pick. "It's one of those you just can't turn off," she notes.

BLACK/URBAN

Working with a very adult-targeted outlet, KDLZ Ft. Worth MD Michelle Madison has a string of superlatives to describe Anita Baker's entire "Rapture" (Elektra) album. "The whole album is basically a mellow combination with some mid-tempos here and there and some inspirational songs," reports Madison. Of special interest to KDLZ's "Quiet Storm" fans are the tracks "Watch Your Step," "Sweet Love," and the title cut. And, newcomer 52nd Street has come up with a strong, mature groove in "Tell Me How It Feels" (MCA), the MD says, who compares their sound to that of Loose Ends. Meanwhile, Jonathan Butler's "Baby Please Don't Take Me" (Jive/Arista) meets Madison's criteria of a "song that won't kill us adults while dancing." She compares this one to instrumentalist Earl Klugh, except Butler's outing has background vocals threaded through it. Continuing along these smooth themes is Willie Collin's "Let's Get Started" (Capitol), which Madison puts in the Freddie Jackson vein. An effective ballad from a surprising source, says Madison, is Prince's "It Always Snows In April" (Warner Bros.) "As far as Prince is concerned," notes the MD, "this is a real down-tempo, mature ballad which I think everybody will pick up on."

AOR

KTXQ Dallas PD/operations manager Andy Lockridge is knee-deep into Bob Seger's "Like A Rock" (Capitol) album. According to Lockridge, the "American Storm" lead single took few Texans by storm. "Everybody felt like they'd heard it before," he says. But that hasn't kept the rest of the album from faring well at KTXQ. "After Math," "Tight Rope," and the title track are drawing "exceptional response," says Lockridge. From fresher ranks comes Rob Jungklas, whose "Boys Town" (Manhattan) is a popular product at KTXQ. "It has very cinematic lyrics, creating lots of images," says Lockridge. Meanwhile, Lockridge reports that the "Pretty In Pink" (A&M) soundtrack continues to "sell through the roof" in Dallas, while the Psychedelic Furs' title track is generating heavy phones. The prolific Texas music scene is giving Lockridge plenty of local talent to work with. Of course, the Fabulous Thunderbirds are automatic faves, he notes. Another local favorite, Eric Johnson, is also showing signs of gaining national recognition. "He's been playing guitar around Texas forever," notes Lockridge, who describes the style on Johnson's Reprise album as "like Jeff Beck, but better." Tracks of particular interest include "Soulful Terrain" and "Victory." Johnson's album includes some rock/jazz instrumentals which are working well in KTXQ's Sunday Jazz Brunch, says Lockridge.

KIM FREEMAN

LONDON BROADCASTS

(Continued from preceding page)

"remind jocks to get their passports."

When the broadcasts are on the air, Somach makes sure the basics are not forgotten. "The real magic is I have a radio background," says Somach, "so I know about covering the logs and scheduling for things like traffic reports back in the U.S."

With regard to the ratings, his British broadcasts "extend time listening," Kendall says. "Because it's a week-long event, people come back the next day and it's special enough for entry in a rating diary."

Much of the excitement of going live to London is the availability of British artists as on-air guests. WNEW-FM has featured appearances by major artists, including the Rolling Stones, Elton John, and the Who.

Kendall recalls, "Right after the Who broke up, we got Pete Townshend to tell us why. The next day, Roger Daltrey gave a counterpoint to it."

Daltrey also appeared last month on WXRK New York's live London remotes with morning personality Howard Stern. During the broadcast, Daltrey, Stern, and Alan Parsons delivered an impromptu live rendition of the Who classic "Won't Get Fooled Again."

WXRK competes directly with WNEW-FM in New York's album rock radio race. Its week of British remotes was produced by Steven Saltzman, president of Rock Over London Inc., a company best known as a radio syndicator.

Following the WXRK broadcasts, Saltzman announced the formation of a new company in partnership with album radio consultant Pollack (Billboard, April 12). Pollack's involvement is through his company Pollack/Hadges Enterprises, which is separate from his radio consultancy.

Saltzman says the joint venture will guarantee broadcasts "produced for less than \$20,000."

Working with the facilities of WRS in London, Pollack says there "is no limit to the possibilities" concerning points of origin. The European continent and Australia are in Pollack's future plans.

Saltzman says their service is open to a variety of radio formats. He feels they have an advantage over competitors like Somach because "we're here in London every day and we get cheaper rates than anybody because of our high volume of usage of satellite facilities."

Last month, Somach hired London-based Mal Redding Productions to represent his future projects in England and the rest of Europe. He says, "There is no way our prices can be undercut."

Both Somach and Saltzman offer market exclusivity to the stations with which they work.

Stations should be aware of the risk that their remote broadcast can disappear at a moment's notice. According to Somach, "In a national emergency, the government can take over your satellite." National disasters in the country of origin can also remove satellite availability with little notice. Somach says he has developed a backup system in the event of such an occurrence, but so far he has never had to use it.



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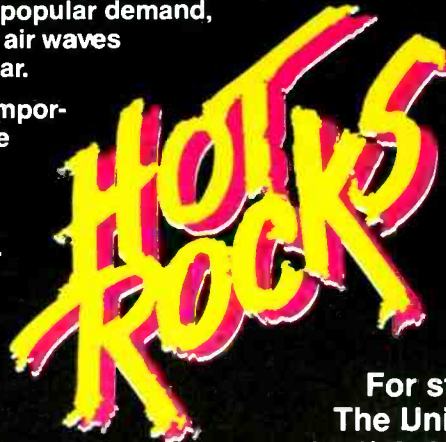
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POP SINGLES—10 Years Ago

1. Disco Lady, Johnnie Taylor, COLUMBIA
2. Dream Weaver, Gary Wright, WARNER BROS
3. Lonely Night (Angel Face), Captain & Tennille, A&M
4. Let Your Love Flow, Bellamy Brothers, WARNER BROS CURB
5. Right Back Where We Started From, Maxine Nightingale, UNITED ARTISTS
6. Dream On, Aerosmith, COLUMBIA
7. Boogie Fever, Sylvers, CAPITOL
8. Only Sixteen, Dr. Hook, CAPITOL
9. Sweet Love, Commodores, MOTOWN
10. Golden Years, David Bowie, RCA

POP SINGLES—20 Years Ago

1. (You're My) Soul And Inspiration, Righteous Brothers, VERVE
2. Daydream, Lovin' Spoonful, KAMA SUTRA
3. Bang Bang, Cher, IMPERIAL
4. Secret Agent Man, Johnny Rivers, IMPERIAL
5. Time Won't Let Me, Outsiders, CAPITOL
6. 19th Nervous Breakdown, Rolling Stones, LONDON
7. The Ballad Of The Green Berets, Sgt. Barry Sadler, RCA VICTOR
8. I'm So Lonesome I Could Cry, B.J. Thomas & the Triumphs, REPRISE
9. Good Lovin', Young Rascals, ATLANTIC
10. Kicks, Paul Revere & the Raiders, COLUMBIA

TOP ALBUMS—10 Years Ago

1. Frampton Comes Alive, Peter Frampton, A&M
2. Their Greatest Hits, Eagles, ASYLUM
3. Thoroughbred, Carole King, A&M
4. Desire, Bob Dylan, COLUMBIA
5. Run With The Pack, Bad Company, SWAN SONG
6. A Night At The Opera, Queen, ELEKTRA
7. The Dream Weaver, Gary Wright, WARNER BROS
8. Eargasm, Johnnie Taylor, COLUMBIA
9. Station To Station, David Bowie, RCA
10. The Outlaws, Various Artists, 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. South Of The Border, Herb Alpert & His Tijuana Brass, A&M
7. The Best Of The Animals, MGM
8. Spanish Eyes, Al Martino, CAPITOL
9. Just Like Us, Paul Revere & the Raiders, COLUMBIA
10. The Dave Clark Five's Greatest Hits, EPIC

COUNTRY SINGLES—10 Years Ago

1. 'Til I Can Make It On My Own, Tammy Wynette, EPIC
2. If I Had It To Do All Over Again (I'd Do It With You), Roy Clark, ABC DOT
3. Drinkin' My Baby (Off My Mind), Eddie Rabbitt, ELEKTRA
4. You'll Lose A Good Thing, Freddy Fender, ABC DOT
5. Don't The Girls All Get Prettier At Closing Time, Mickey Gilley, PLAYBOY
6. Together Again, Emmylou Harris, WARNER REPRISE
7. I Couldn't Be Me Without You, Johnny Rodriguez, MERCURY
8. 'Til The Rivers All Run Dry, Don Williams, ABC DOT
9. Broken Lady, Larry Gatlin, MONUMENT
10. ('Til) I Kissed You, Connie Smith, COLUMBIA

SOUL SINGLES—10 Years Ago

1. Disco Lady, Johnnie Taylor, COLUMBIA
2. Misty Blue, Dorothy Moore, MALACO
3. Happy Music, Blackbyrds, FANTASY
4. He's A Friend, Eddie Kendricks, TAMLA
5. Livin' For The Weekend/Stairway To Heaven, O'Jays, PHILADELPHIA INT'L
6. I've Got A Feeling (We'll Be Seeing Each Other Again), Al Wilson, PLAYBOY
7. Let's Groove (Part 1), Archie Bell & the Drells, ISOP
8. It's Cool, Tymes, RCA
9. FOPP, Ohio Players, MERCURY
10. Heavy Love, David Ruffin, MOTOWN

Promotions

AIR RESCUE TEAM

WFYV Jacksonville, Fla. (AOR)
Contact: Radical Bradford
 Spurred by last year's the bumper crop of benefit events, WFYV "Rock 105" air talent and promotion director Brad "Radical" Mitchell inspired his listeners to get on the bandwagon for Jacksonville's own needy. As has been the tradition with charity projects in the past, what began as a simple song has snowballed into a multi-faceted fund raiser for the city's food bank.

With the help of friends from Molly Hatchet, .38 Special, Van Zant, and the Bobby Ingram Band, Mitchell wrote and recorded the music for "A Fighting Chance." Later, Mitchell assembled Jacksonville's radio and TV personalities, who supplied the chorus. Collectively, the group pressed the single as Air Aid and Pepsi-Cola funded 12-inch pressing costs. Next came a video featuring the Air Aid ensemble. It was produced gratis by a local production house and is currently airing on several local TV and cable channels.

With this ammunition, Rock 105 launched a food drive led by the station's morning man Chris Jones. The personality has been living and broadcasting live from a motor home, on a billboard strategically located at a freeway intersection. According to Mitchell, Jones intends to stay up there until 105 tons of food have been collected. The only possible cloud on the horizon is whether that amount can be gathered before Van Halen's Jacksonville show on April 12th. To ensure this, Rock 105 will have a final food drop at the concert along with the others located throughout the city.

YOUNG CLASSIC rock outlet WCXR Washington is letting the people do the programming on its nightly "Desert Island" feature. That includes not only regular listeners, but also notable members of the community. Last week, Washington Post TV critic and Esquire contributor Tom Shales responded to a personalized WCXR request for his requests and heard his Desert Island favorites.

Also in Washington, AC strong-house WMAL is once again putting a little parody into politics with its annual "Gross National Parade." Event date is April 20, with nerdy TV character Ernest P. Worrell (actor Jim Varney) lined up as the parade's grand marshal. Those of you planning to attend can look forward to Gross National regulars the Synchronized Precision Briefcase Drill Team, the Tax Flashers, and the Happy Bookers. Newcomers include Madonna & her Wanna-Be's and many more.

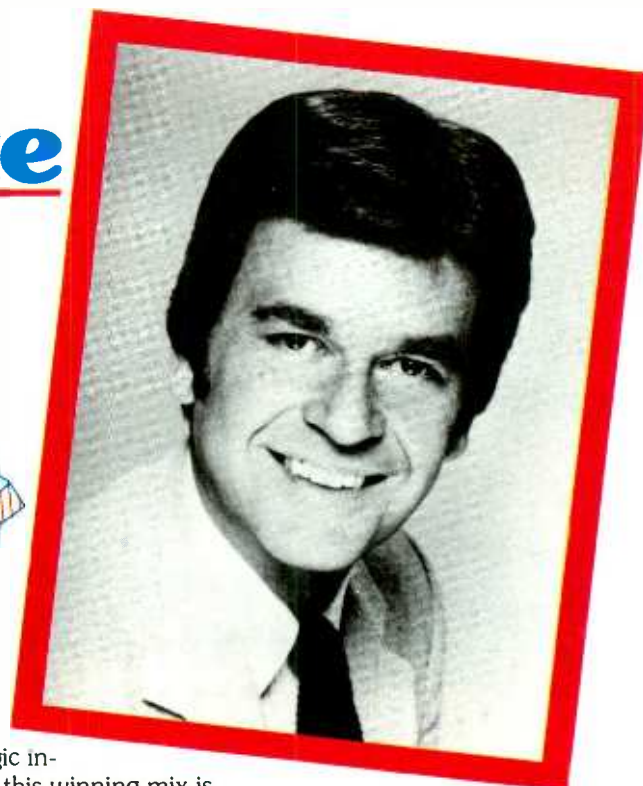
KIM FREEMAN

In this issue:
 'Audio for Radio'
 ... a special update
 on high-tech news
 for NAB attendees.
 See page A1.

Play Favorites!

America's favorite hits,

America's favorite host!



Sure things? There aren't many. But, play the proven winners, and you can definitely stack the odds in your favor. That's what United Stations Radio Networks has done with its hit four-hour weekly program COUNTDOWN AMERICA starring Dick Clark. Just try finding any long-form program that comes close to this combination:

- The CHR Top 40—the tunes your listeners have made the hottest on the charts today.
- The tremendous appeal of the best-known personality in radio, Dick Clark.
- Exclusive guest interviews with the artists at the top of the charts.
- The unmatched drawing power of the countdown format.

It all adds up to make COUNTDOWN AMERICA as close to a sure thing as anyone is ever likely to get.

The magic ingredient in this winning mix is Dick Clark, himself. No other personality is as instantly familiar or as warmly received. No other personality has the clout to ensure interviews with the chart-

topping artists, week after week. Nobody else has Clark's phenomenal track record in the entertainment industry.

Next time you want to try your luck, buy a lottery ticket. But, if you're playing to win, play the favorites. COUNTDOWN AMERICA starring Dick Clark.

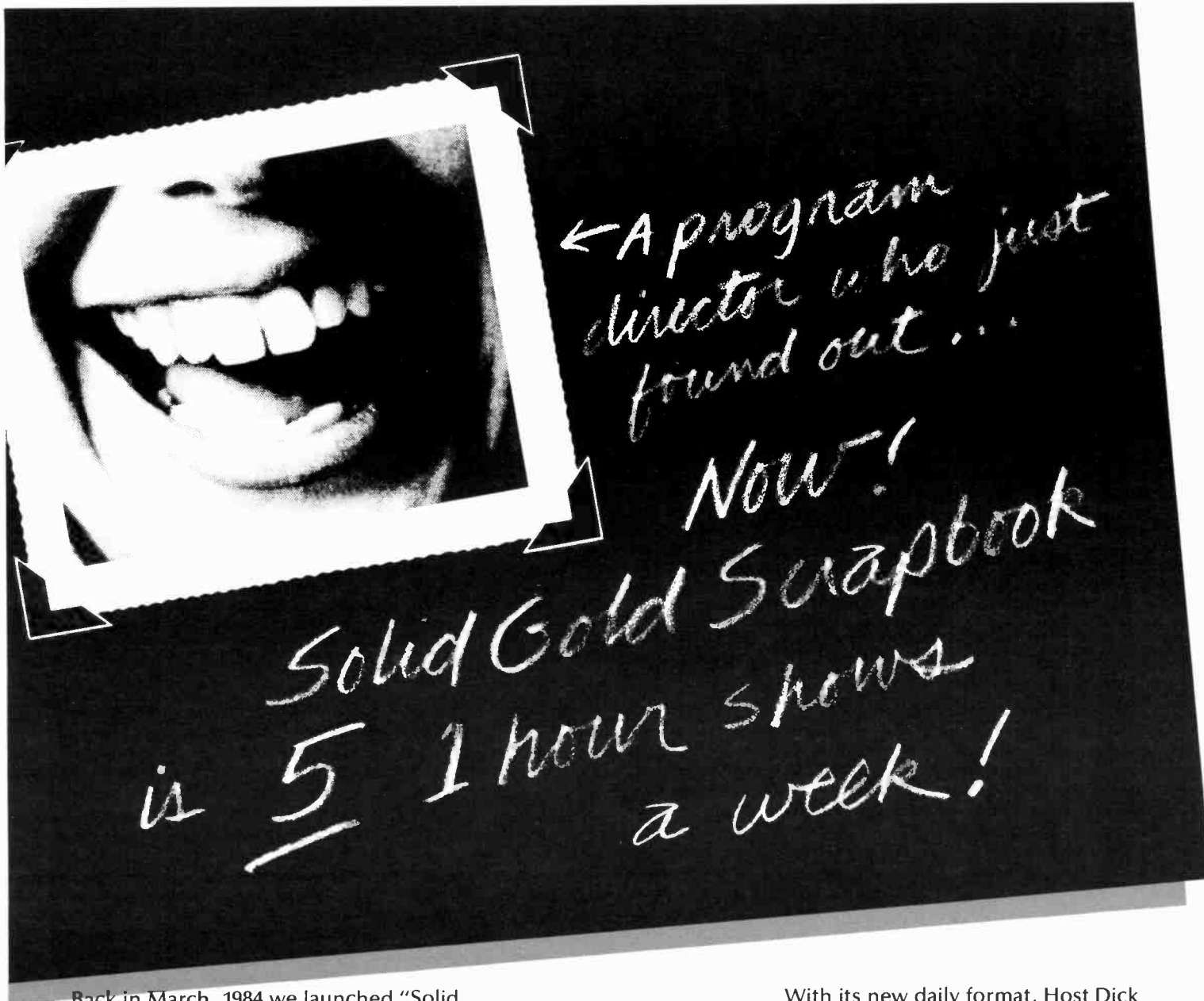
COUNTDOWN AMERICA is co-produced by Dick Clark Productions and is transmitted via satellite or disc. The program is available on a barter basis to radio stations.

COUNTDOWN AMERICA!
 starring **DICK CLARK**



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

For national sales information call (212) 575-6133.
 For clearance information call (212) 575-6100.



Washington Roundup

BY BILL HOLLAND

PRESIDENT REAGAN signed into law April 7 a deficit-reduction package that includes FCC "cost of regulation" fees. Under the plan, broadcasters will pay \$30 for applications to transfer FM stations and renewal applications, \$75 for applications to transfer FMs, \$2,000 for applications for new outlets, and \$6,000 for those expensive comparative hearings. The measure was passed by the Senate in March and by the House in February.

SPEAKING OF the administration, The White House held a reception April 9 to announce its sponsorship of a new, private-sector initiative to foster minority ownership in broadcasting. Three regional conferences, conducted by BROADCAST, the NAB-founded venture capital company, will be held in conjunction with the FCC and the Commerce Department to provide information and training for minority entrepreneurs interested in buying stations.

THE FCC'S AM STATUS REPORT, recently released, received good grades from the NAB, which filed a petition last October asking the Commission to explore out-of-date regs that might be inhibiting AM growth. The FCC report suggests new looks at clear channel protection, common ownership of a daily newspaper or a television station with an AM station, duopoly (ownership of two AMs in a single market), synchronous transmitters and nighttime service for daytimers. "We welcome the opportunity to analyze these proposals," said Ted Snider, NAB board chairman.

TO KAHN OR NOT TO KAHN ... that's the question some AMers eager to switch to stereo have had to ask when faced with the choice between Motorola's popular C-QUAM system and the Kahn system. Now Sanyo has developed a multisystem chip for receivers, which could help solve the problem.

THE OWNER OF WXTR-AM/FM in La Plata, Md., says he will appeal a recent fine of \$10,000 imposed by the FCC for violating a Commission rule requiring a station's main studio to be located in the community of license. WXTR president and GM Bill Dalton says his lawyers misinformed him about the rule that 51% of a station's non-network programming originates in the La Plata main studio. Dalton, on the advice of counsel, had been using a newer studio in Marlow Heights, nearly 30 miles away. Even more confusing, the station's assigned frequency is actually in more populous Waldorf, Md. According to Dalton, the FCC okayed that shift.

THE FCC has awarded WEAT-AM West Palm Beach, Fla., \$14,397 in compensation for expenses incurred in modifying its transmitting facilities to offset the effects of Cuban interference. The station is owned by Curt Gowdy Broadcasting Corp.

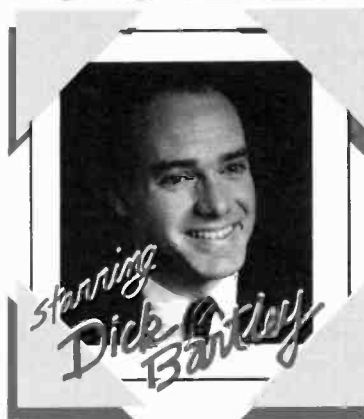
Back in March, 1984 we launched "Solid Gold Scrapbook" with Dick Bartley, as a spin-off of Bartley's top-rated live oldies show. "Solid Gold Saturday Night." And you've been telling us the same thing ever since:

"It's great," you said. "Our listeners can't get enough."

Naturally we're thrilled with "Solid Gold Scrapbook's" success. But we were concerned that so many people seemed hungry for more of Scrapbook's stars, headlines and hits of the 60's and 70's.

So, for all of you who couldn't get enough of "Solid Gold Scrapbook" before, we're introducing a new format: five one-hour shows per week, Monday through Friday. With the added opportunity to stack the shows for a five-hour weekend block.

SOLID



GOLD SCRAPBOOK

With its new daily format, Host Dick Bartley's intriguing insights into rock & roll history, and his vast 60's and 70's library, "Solid Gold Scrapbook" can set your station apart as the "oldies source" in your market. Especially when aired and promoted in conjunction with "Solid Gold Saturday Night."

Here's programming no single station has the time, resources and budget to produce. Programming that earns the name solid gold in more ways than one.

"Solid Gold Scrapbook." Now it's five days a week. You told us your listeners wanted more. We just wanted you to know we're listening.

"Solid Gold Scrapbook" is fed to stations, in stereo, via satellite or disc.

For station clearance information call (212) 575-6142.

For national sales information call (212) 575-6133.



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

Featured Programming

NAB-GOERS ON the special programming trail might want to make the following tour of network hospitality suites. All are located in Loews Anatole convention headquarters hotel in Dallas.

ABC RADIO NETWORK personnel can be found in the Honeysuckle Room Saturday (12) and Monday (14), with the former date devoted to ABC's new "Today's People" program and the latter date devoted to desserts. "Today's People" is a supply of celebrity voice cuts and interview clips available to all ABC net affiliates. Samples of who you can hear via this service are Whoopi Goldberg, Jim McMahon, Jack Nicholson, and Whitney Houston.

Suite talk in the Honeysuckle Room is likely to key upon the 1986 Kodak Liberty Ride Festival (See story, page 24), of which ABC is an official sponsor.

In supporting this Statue of Liberty fund raiser, ABC will organize participation of local stations for the May 18 event. In addition, ABC will record the day's "America Rocks" concert for a Memorial Day broadcast the following weekend. The Liberty Festival concert features Huey Lewis & the News, Hall & Oates, and the Hooters.

CBS RADIO will be showing off its divisional brass, network executives, and on-air talent at Atrium suite 1134. CBS chefs had not revealed the refreshment menu at presstime, but there's sure to be a nourishing lineup of stars present. Among those is CBS news correspondent Charles "See you on the radio" Osgood. He'll be suite-side Monday with several other correspondents, all ready to pose for Polaroid pictures with visitors.

On Tuesday, Mike Harrison, producer of CBS Radioradio's "Rock Connections," will be on hand to oversee the contest drawing for a rare Bob Dylan-autographed guitar. Plus, several "Rock Connections" guests will be available.

Likely to crop up at the CBS suite is the subject of the network's newly inked affiliation with **American Public Radio**. Through this joint venture, CBS will produce a weekday, 30-minute program, "Business Update," for broadcast in afternoon drive. Also included is a 10-minute capsule for airing the following morning. It marks an unusual tie between commercial and non-com-



Soul Tempters. The air personalities on Satellite Music Network's "Heart & Soul" format gather to greet Temptations vocalist Eddie Kendricks, who dropped by SMN's studios after a concert in Dallas. From left are personalities Scott Allen, Lora Cain, and Bob Jones; Kendricks; and SMN's Alvin John Waples, Ron Cooper, and Jim White.

mercial radio entities, which CBS explains as filling a "void in a marketplace where CBS News has considerable expertise."

NBC KEEPS THINGS simple by selecting Atrium suite 1234 for its Sunday, Monday, and Tuesday parties. There, each evening will salute a separate NBC network with overall festivities centered on the net's 60th anniversary. As was the case last year, Dr. Ruth Westheimer should be on hand and other network notables ought to create numerous photo opportunities.

UNITED STATIONS Programming Network will be located in suite 2372, with its typically generous food and festivities sure to be provided.

WESTWOOD ONE will roll out the margarita machine again this year, in Atrium suite 1034. On Sunday (13), Dionne Warwick will be on hand, after her WW1-sponsored concert that afternoon.

Naturally, **Mutual Broadcasting** will be sharing the suite, and the ever-entertaining **Larry King** will be broadcasting his talk show live from the suite on Monday (14) and Tuesday (15).

HAPPY FOURTH birthday to the **Music Country Radio Network** in Nashville, which brought on two new affiliates for a total of 80 stations to join the on-going party... Devotees of "Soap Opera News" can now carry the daily, one-minute shows on a barter, rather than cash basis. That's the decision of **Images Presentations Corp.** of Jericho, N.Y., which distributes the show. Stations willing to carry a 30-second spot in exchange should call the company at (516) 935-2801. **KIM FREEMAN**

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

April 18, **Tom Petty & the Heartbreakers**, "Pack Up The Plantation" simulcast with Show-

time, Westwood One, one hour.

April 18-20, **Paul Revere & the Raiders**, Solid Gold Saturday Night, United Stations, five hours.

April 18-20, **Mary Wells**, Dick Clark's Rock Roll & Remember, United Stations, four hours.

April 18-20, **Robert Palmer**, **Charlie Sexton**, **Jeff Lynne**, Rock Chronicles, Westwood One, one hour.

April 18-20, **John Schneider**, The Weekly Country Music Countdown, United Stations, three hours.

April 18-20, **Heart**, Countdown America with Dick Clark, United Stations, four hours.

April 18-20, **Lionel Hampton**, The Great Sounds, United Stations, four hours.

April 18-20, **Crosby, Stills & Nash**, Legends of Rock, NBC Radio Entertainment, two hours.

April 18-20, **Force M.D.'s**, Rick Dees' Weekly Top 40, United Stations, four hours.

April 18-20, **Survivor**, Hot Rocks, United Stations, 90 minutes.

April 18-24, **George Harrison Profile**, Scott Muni's Ticket to Ride, DIR Broadcasting, one hour.

April 18-24, **Earl Thomas Conley**, Country Today, MJI Broadcasting, one hour.

Billboard® ADULT CONTEMPORARY MOST ADDED

A weekly national compilation of the most added records on the radio stations currently reporting to the Top Adult Contemporary Singles chart.

	NEW	TOTAL
89 REPORTERS	ADDS	ON
BILLY OCEAN THERE'LL BE SAD SONGS ARISTA	25	25
MADONNA LIVE TO TELL WARNER BROS	23	37
P.LABELLE & M.MCDONALD ON MY OWN MCA	17	54
THE CULTURE CLUB MOVE AWAY EPIC	12	34
SIMPLY RED HOLDING BACK THE YEARS ELEKTRA	12	55

HOT ADULT CONTEMPORARY

Compiled from a national sample of radio playlists.					TITLE	ARTIST
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	3	8	OVERJOYED TAMLA 1832/MOTOWN	2 weeks at No. One ◆ STEVIE WONDER	
2	2	5	9	TENDER LOVE WARNER BROS./TOMMY BOY 7-28818/WARNER BROS.	◆ FORCE M.D.'S	
3	3	2	12	THESE DREAMS CAPITOL 5541	◆ HEART	
4	4	1	12	SECRET LOVERS A&M 2788	◆ ATLANTIC STARR	
5	10	19	4	GREATEST LOVE OF ALL ARISTA 1-9466	◆ WHITNEY HOUSTON	
6	6	8	7	I THINK IT'S LOVE ARISTA 1-9444	◆ JERMAINE JACKSON	
7	7	10	7	WHISPER IN THE DARK ARISTA 1-9460	DIONNE WARWICK	
8	9	14	4	TAKE ME HOME ATLANTIC 7-89472	◆ PHIL COLLINS	
9	11	12	6	SO FAR AWAY WARNER BROS. 7-28789	◆ DIRE STRAITS	
10	5	4	13	NIKITA GEFEN 7-28873/WARNER BROS.	◆ ELTON JOHN	
11	13	16	5	CALL ME A&M 2816	◆ DENNIS DEYOUNG	
12	8	7	12	NOW AND FOREVER (YOU & ME) CAPITOL 5547	◆ ANNE MURRAY	
13	17	25	5	MANIC MONDAY COLUMBIA 38-05757	◆ BANGLES	
14	19	28	4	NEVER AS GOOD AS THE FIRST TIME PORTRAIT 37-05846/EPIC	SADE	
15	12	6	14	SARA GRUNT 14253/RCA	◆ STARSHIP	
16	16	18	7	THE MUSIC OF GOODBYE (LOVE THEME FROM OUT OF AFRICA) MCA 52784	◆ MELISSA MANCHESTER AND AL JARREAU	
17	21	32	4	HOLDING BACK THE YEARS ELEKTRA 7-69564	◆ SIMPLY RED	
18	14	9	12	ONLY ONE COLUMBIA 38-05785	◆ JAMES TAYLOR	
19	24	33	5	BAD BOY EPIC 34-05805	◆ MIAMI SOUND MACHINE	
20	20	22	8	CALLING AMERICA CBS ASSOCIATED 4-05766/EPIC	◆ ELECTRIC LIGHT ORCHESTRA	
21	30	—	2	ON MY OWN MCA 52770	◆ PATTI LABELLE & MICHAEL MCDONALD	
22	15	15	9	LOVE CAN TAKE US ALL THE WAY QWEST 7-28790/WARNER BROS. JACK WAGNER WITH VALERIE CARTER		
23	27	36	4	HE DOESN'T CARE (BUT I DO) RCA 14302	BARRY MANILOW	
24	18	11	11	BOP EMI-AMERICA 8289	◆ DAN SEALS	
25	22	13	12	SILENT RUNNING ATLANTIC 7-89488	◆ MIKE & THE MECHANICS	
26	25	26	7	SEND IN THE CLOWNS (FROM 'A LITTLE NIGHT MUSIC') COLUMBIA 38-05837	BARBRA STREISAND	
27	36	—	2	SOMETHING ABOUT YOU POLYDOR 883362-1/POLYGRAM	◆ LEVEL 42	
28	NEW	—	—	LIVE TO TELL SIRE 7-28717/WARNER BROS.	◆ MADONNA	
29	23	17	19	HOW WILL I KNOW ARISTA 1-9434	◆ WHITNEY HOUSTON	
30	NEW	—	—	MOVE AWAY VIRGIN/EPIC 34-05847	◆ CULTURE CLUB	
31	28	24	12	KING FOR A DAY ARISTA 1-9450	◆ THOMPSON TWINS	
32	37	39	3	LOVE 4/2 ASYLUM 7-69568/ELEKTRA	TEDDY PENDERGRASS	
33	39	—	2	IF YOU LEAVE A&M 2811	◆ ORCHESTRAL MANOEUVRES IN THE DARK	
34	31	30	6	THIS COULD BE THE NIGHT COLUMBIA 38-05765	◆ LOVERBOY	
35	26	20	13	KYRIE RCA 14258	◆ MR. MISTER	
36	33	27	21	THE SWEETEST TABOO PORTRAIT 37-05713/EPIC	◆ SADE	
37	35	34	19	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) JIVE 1-9432/ARISTA	◆ BILLY OCEAN	
38	NEW	—	—	ALL I NEED IS A MIRACLE ATLANTIC 7-89450	◆ MIKE & THE MECHANICS	
39	NEW	—	—	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) JIVE/ARISTA 1-9465	BILLY OCEAN	
40	38	31	5	FOR AMERICA ASYLUM 7-69566/ELEKTRA	◆ JACKSON BROWNE	

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

Fed via Satcom 1R, and available exclusively through R&R Syndications, the Network reaches the heart of the 18-34 demo.

For a demo tape and information on market availability, call Charles Brandt, Vice President - Station Relations at 1-800-225-0358 (toll-free outside New York State) or 212-532-7346. Limited to one station per ADI.

Billboard Entertainment News Network

Produced and distributed by

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Profitable Programming: Attract The 'Dollar Demo'

BY BOB VANDERHEYDEN

Bob VanDerheyden has been vice president of programming for CBS-owned FM stations and CBS Radioradio for the past three years. Last week, he was appointed VP/GM of CBS' WHTT Boston. The following viewpoint is an excerpt from a recent speech the executive delivered to CBS programmers.



VANDERHEYDEN

NEW YORK Fact: Mick Jagger is 43... Tina Turner is 48 years old. Fact: The average age of record buyers is 27. Fact: The average age of performers winning the 1986 American Music Awards was 35.

What's going on here? Holy Batman and Robin. We're growing up! The baby boom of the '40s and '50s has produced the present crop of 25-54 year olds that I like to call "The Dollar Demo."

Why? Because, to us they are worth a fortune. And, incidentally, "they" are "us." Most of us were born between 1932 and 1961; we are the 25- to 54-year-olds, so it's easy to apply what we like and don't like, what we buy, what we watch, what we listen to and don't listen to towards reaching our target: ourselves.

And, if you don't think advertisers aren't trying to reach us as never before, you haven't seen the automobile commercial that used the 1966 Four Tops' hit "Reach Out, I'll Be There" or heard the new radio spot for peanut butter that sings its phrases to the tune of the 1961 Marathons' hit aptly titled "Peanut Butter."

OK... So, who are we? We definitely aren't kids anymore, but we don't want to be called "adult" either. Does anybody honestly know where the phrase "Adult Rock" has worked? Adult may be out but that second word "rock" is very important to us. After all, we invented rock and most of us grew up with it. We want rock, we want to roll, and we want energy in our entertainment. But, we don't want to be irritated, talked down to, yelled at. Thundertoasts—unless they are sincere—won't make it with us. "Rock or we'll rip your lips off" just isn't going to cut it.

Next, the Dollar Demo puts radio listening way, way down on its list of priorities—if it's there at all—so, we can help ourselves help the Dollar Demo make decisions about our radio stations by first telling them exactly what we are!

Second, "less is more." Keep it simple; with all the decisions we have to make, our attention span is getting shorter and shorter. If you run contests they must be uncomplicated to enter and play. And forget the postcards. When was the last time you sent out or even saw a postcard? The Dollar Demo simply isn't going to go looking for a radio station, personality, or special programming. We have too many other decisions to make.

Here's another important social trend the 25-54 year old is going through: Men are men and women are women again. Women's lib just doesn't attract the attention it once did. Like it or not, macho is in again and so is pumping iron. It's the good guys against the bad guys, the Americans against the Russians.

The recent hit "Living In America" by James Brown is only one example of this. Songs like "My

Hometown" by Bruce Springsteen and John Cougar Mellencamp's "Small Town" reflect this pride in country, pride in hometown.

Since we're all interested in hometowns—especially our own—it's more important than ever to relate to local issues, constantly, always. And it's no secret that in 1985, music reached out to help a pack of "hometown" humanitarian causes both at home and abroad.

People form their musical tastes somewhere in their early teens and keep them the rest of their lives. Musically, the Dollar Demo has its roots firmly planted in the '60s and early '70s. As the children of the '60s we were vocally opposed to racism, apartheid, and human suffering. As the Dollar Demo of the '80s we're doing something about these human conditions, effectively putting our money where our youthful causes were.

This enormous social change has important ramifications for radio stations. If you're not tied in with events like "Hands Across America" or the Statue of Liberty's 100th Birthday, you probably should be.

Music played such an important and meaningful role in 1985 and this tells us something about the Dollar Demo's musical tastes. We want real music. We reject Madonna and Prince in favor of Springsteen, Mellencamp, and Dionne & Friends. But we also love survivors! Tina Turner, Mick Jagger, George Burns, Clint Eastwood, Diana Ross, Chuck Yeager. It's no surprise that after the researchers went out and talked to the 25-54 year-olds, the hot format became "classic rock" (Billboard, April 5).

We also like surprises. Our whole life is programmed, researched, labeled, computerized. We're all on a schedule so we want

to turn on the radio and escape. As programmers we've got to be different, unpredictable. We've all had enough of "commercial free," Beach Boys weekends, and thousand-dollar songs. These won't work anymore. You can't fool us, the Dollar Demo.

The Dollar Demo is changing the way it uses the media, especially television, albums, cassettes, and CDs. We should take careful note of these new media trends. According to the New York Times, Compact Disc sales have risen 700% in the last year and cassette sales are on the rise too.

Who's buying them? On the average the buyers are 35-year-old men with incomes exceeding \$35,000. And, according to a recent survey, the number of people who say they pay absolutely no attention to TV commercials—and that includes radio station TV spots—increased to 20% in 1984 from 13% in 1983. That trend is expected to continue when the 1985 figures come out. So, we must re-examine our ad budgets and determine how they can best be used.

Frank Magid Associates recently completed a national study on radio promotion and came away with some interesting findings. Did you know that 55% of the listeners who do have a favorite radio station found the station searching the dial; 25% heard about it from others, over 75% found their favorite station without being coaxed by advertising?

Only 9% heard about a station through advertising or promotion. Also, 53% have cassette players in their cars and 46% listen to tape rather than the radio at least half the time.

How can we maximize the effectiveness of our advertising budgets? When planning to use TV,



Love and Rock. Brotherly lovers and listeners of oldies outlet WFIL-AM Philadelphia rally in the streets to bring the Rock And Roll Hall Of Fame to their city.

first re-think this decision and, if you go ahead, spend a small percentage of your budget to test your spot or storyboard before you air it. It's cheap insurance to protect an expensive campaign. Also, use some of the advertising budget to hire a creative production director. All of us should have the best production director we can find.

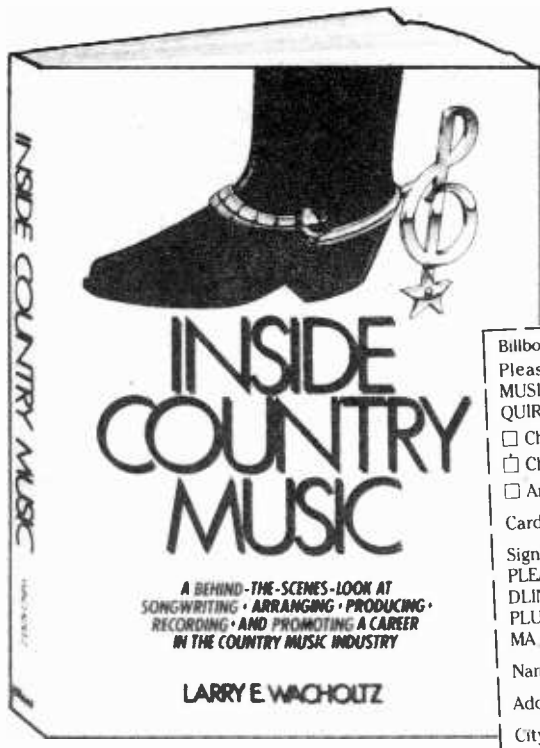
Let me underscore the impact of the Magid study findings with their conclusion: "In order to secure a competitive edge, stations must begin to do a much better job of selling themselves to the public. In an industry where there is growing outside competition for the listeners, the marketing of the product takes on added importance. Promotions need to become a major force."

Understanding the Dollar Demo of the '80s will require each of us to constantly observe the changing lifestyles of the 25 to 54s. As creative broadcasters we can no longer depend on formulas for success. Research can continue to create guideposts and certainly measure our performance, but success with the Dollar Demo will go to those who dare to be different.

The language of the Dollar Demo in the next decade will include phrases like Compact Discs, VCR, home delivery, entreprenuring, my hometown, diet fudge, 15-second commercials and "don't try to fool me."

Is your radio station speaking the language of the Dollar Demo?

Whatever you want to do—or do better—in the country music business, here's step-by-step advice from experts



This behind-the-scenes, first-hand look at the Nashville music industry covers every aspect of getting started—and succeeding—in all areas of the business—from performing to producing. Here is invaluable information on:

- ★ how to write a song and get it copyrighted and published
- ★ song plugging
- ★ music arranging
- ★ making a demo tape
- ★ recording contracts
- ★ producing a recording session
- ★ promoting records to stations and stores
- ★ concert promotion
- ★ record distribution
- ★ booking agents
- ★ public relations

Inside Country Music features interviews with the top-ranking personalities in the business—including Loretta Lynn and Ricky Skaggs—and with the pros working as publishers, musicians, backup singers, conductors, studio owners, audio and

mastering engineers, producers, record company and radio station execs, artist managers, booking agents, promoters, attorneys, and writers. In fascinating detail, they tell how they got started, relate their experiences, and offer advice, as well as revealing anecdotes.

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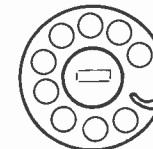
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CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

PLATINUM New York P.D.: Larry Berger. 1 Falco, Rock Me Amadeus. 2 Prince And The Revolution, Kiss Bangles, Manic Monday.

15 Dire Straits, So Far Away. 16 Miami Sound Machine, Bad Boy. 17 John Cougar Mellencamp, R.O.C.K. In The Hat.

12 Phil Collins, Take Me Home. 13 INXS, What You Need. 14 Bangles, Manic Monday. 15 Nu Shooz, I Can't Wait.

32 ZZ Top, Rough Boy. 33 Baltimore, Living In The Background. 34 Honeymoon Suite, Feel It Again. 35 Culture Club, Move Away.

5 Phil Collins, Take Me Home. 6 Stevie Nicks, I Can't Wait. 7 Force M.D.'s, Tender Love. 8 Miami Sound Machine, Bad Boy.

4 Robert Palmer, Addicted To Love. 5 INXS, What You Need. 6 Bangles, Manic Monday. 7 Falco, Rock Me Amadeus.

400 WHTZ FM Secaucus P.D.: Scott Shannon. 1 Falco, Rock Me Amadeus. 2 Prince And The Revolution, Kiss Bangles, Manic Monday.

15 Dire Straits, So Far Away. 16 Miami Sound Machine, Bad Boy. 17 John Cougar Mellencamp, R.O.C.K. In The Hat.

12 Phil Collins, Take Me Home. 13 INXS, What You Need. 14 Bangles, Manic Monday. 15 Nu Shooz, I Can't Wait.

32 ZZ Top, Rough Boy. 33 Baltimore, Living In The Background. 34 Honeymoon Suite, Feel It Again. 35 Culture Club, Move Away.

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4 Robert Palmer, Addicted To Love. 5 INXS, What You Need. 6 Bangles, Manic Monday. 7 Falco, Rock Me Amadeus.

WLS 108 FM Chicago P.D.: John Gehron. 1 Billboard, NO TITLE REPORTED-01. 2 Billboard, NO TITLE REPORTED-02.

15 Dire Straits, So Far Away. 16 Miami Sound Machine, Bad Boy. 17 John Cougar Mellencamp, R.O.C.K. In The Hat.

12 Phil Collins, Take Me Home. 13 INXS, What You Need. 14 Bangles, Manic Monday. 15 Nu Shooz, I Can't Wait.

32 ZZ Top, Rough Boy. 33 Baltimore, Living In The Background. 34 Honeymoon Suite, Feel It Again. 35 Culture Club, Move Away.

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4 Robert Palmer, Addicted To Love. 5 INXS, What You Need. 6 Bangles, Manic Monday. 7 Falco, Rock Me Amadeus.

99.5 FM KIKI RADIO Los Angeles P.D.: Ed Scarborough. 1 Prince And The Revolution, Kiss Bangles, Manic Monday.

15 Dire Straits, So Far Away. 16 Miami Sound Machine, Bad Boy. 17 John Cougar Mellencamp, R.O.C.K. In The Hat.

12 Phil Collins, Take Me Home. 13 INXS, What You Need. 14 Bangles, Manic Monday. 15 Nu Shooz, I Can't Wait.

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4 Robert Palmer, Addicted To Love. 5 INXS, What You Need. 6 Bangles, Manic Monday. 7 Falco, Rock Me Amadeus.



- Chicago** P.D.: Buddy Scott
- 1 Falco, Rock Me Amadeus
 - 2 Robert Palmer, Addicted To Love
 - 3 Van Halen, Why Can't This Be Love
 - 4 Atlantic Starr, Secret Lovers
 - 5 13 Pet Shop Boys, West End Girls
 - 6 4 Prince And The Revolution, Kiss
 - 7 11 The Rolling Stones, Harlem Shuffle
 - 8 9 Bangles, Manic Monday
 - 9 5 INXS, What You Need
 - 10 12 Sly Fox, Let's Go All The Way
 - 11 14 Force M.D.'s, Tender Love
 - 12 7 Whitney Houston, How Will I Know
 - 13 17 Miami Sound Machine, Bad Boy
 - 14 22 Janet Jackson, What Have You Done For Me
 - 15 24 Whitney Houston, Greatest Love Of All
 - 16 23 Phil Collins, Take Me Home
 - 17 18 Bob Seger & The Silver Bullet Band, A
 - 18 31 Orchestral Manoeuvres In The Dark, If
 - 19 26 The Outfield, Your Love
 - 20 6 John Cougar Mellencamp, R.O.C.K. In T
 - 21 9 Heart, These Dreams
 - 22 16 Stevie Nicks, I Can't Wait
 - 23 15 Dire Straits, So Far Away
 - 24 32 Culture Club, Move Away
 - 25 25 Jermaine Jackson, I Think It's Love
 - 26 29 Julian Lennon, Stick Around
 - 27 30 Mr. Mister, Is It Love
 - 28 35 Starship, Tomorrow Doesn't Matter Ton
 - 29 19 Starship, Sara
 - 30 33 David Bowie, Absolute Beginners
 - 31 37 Journey, Be Good To Yourself
 - 32 38 Mike & The Mechanics, All I Need Is A
 - 33 39 Tears For Fears, Mothers Talk
 - 34 36 The Call, I Still Believe
 - 35 40 John Cougar Mellencamp, Rain On Th S
 - A36 — The Hooters, Where Do The Children Go
 - A37 — Simple Minds, All The Things She Said
 - A38 — Billy Ocean, There Will Be Sad Songs
 - A39 — Heart, Nothing At All
 - A40 — Models, Out Of Mind, Out Of Sight
 - A — Madonna, Live To Tell



- Minneapolis** P.D.: Tac Hammer
- 1 4 Robert Palmer, Addicted To Love
 - 2 3 Prince And The Revolution, Kiss
 - 3 1 Loverboy, This Could Be The Night
 - 4 7 Jermaine Jackson, I Think It's Love
 - 5 6 INXS, What You Need
 - 6 8 Sly Fox, Let's Go All The Way
 - 7 11 Pet Shop Boys, West End Girls
 - 8 14 The Outfield, Your Love
 - 9 12 Level 42, Something About You
 - 10 10 Atlantic Starr, Secret Lovers
 - 11 15 Bangles, Manic Monday
 - 12 2 John Cougar Mellencamp, R.O.C.K. In T
 - 13 17 Bob Seger & The Silver Bullet Band, A
 - 14 18 Miami Sound Machine, Bad Boy
 - 15 19 Phil Collins, Take Me Home
 - 16 21 ZZ Top, Rough Boy
 - 17 5 Marilyn Martin, Night Moves
 - 18 23 Van Halen, Why Can't This Be Love

- 19 24 Mike & The Mechanics, All I Need Is A
- 20 25 Whitney Houston, Greatest Love Of All
- 21 28 Madonna, Live To Tell
- 22 26 Orchestral Manoeuvres In The Dark, If
- 23 30 Janet Jackson, What Have You Done For
- 24 9 Falco, Rock Me Amadeus
- 25 27 The Rolling Stones, Harlem Shuffle
- 26 31 Journey, Be Good To Yourself
- 27 13 Dire Straits, So Far Away
- 28 35 Howard Jones, No One Is To Blame
- 29 33 Mr. Mister, Is It Love
- 30 EX Culture Club, Move Away
- 31 EX Graham Nash, Innocent Eyes
- 32 16 Elton John, Nikita
- A33 — Dennis DeYoung, Call Me
- 34 EX Wax, Right Between The Eyes
- A35 — Nu Shooz, I Can't Wait
- A — Katrina And The Waves, Is That It?
- A — The Jets, Crush On You
- A — Voices Of America, Hands Across Ameri



- Houston** P.D.: John Lander
- 1 3 Prince And The Revolution, Kiss
 - 2 2 Van Halen, Why Can't This Be Love
 - 3 4 Pet Shop Boys, West End Girls
 - 4 5 Robert Palmer, Addicted To Love
 - 5 11 Janet Jackson, What Have You Done For
 - 6 6 Bangles, Manic Monday
 - 7 1 Falco, Rock Me Amadeus
 - 8 13 The Rolling Stones, Harlem Shuffle
 - 9 23 Nu Shooz, I Can't Wait
 - 10 9 INXS, What You Need
 - 11 10 Elton John, Nikita
 - 12 24 The Outfield, Your Love
 - 13 12 Opus, Live Is Life
 - 14 15 Orchestral Manoeuvres In The Dark, If
 - 15 17 John Taylor, I Do What I Do ... (Theme
 - 16 18 Force M.D.'s, Tender Love
 - 17 8 Heart, These Dreams
 - 18 7 John Cougar Mellencamp, R.O.C.K. In T
 - 19 26 Whitney Houston, Greatest Love Of All
 - 20 30 Phil Collins, Take Me Home
 - 21 21 Cherrelle With Alexander O'Neal, Satu
 - 22 14 Whitney Houston, How Will I Know
 - 23 16 Mr. Mister, Kyrie
 - 24 28 Madonna, Live To Tell
 - A25 — Ozzy Osbourne, Shot In The Dark
 - 26 EX Bob Seger & The Silver Bullet Band, A
 - 27 19 Starship, Sara
 - 28 29 Mike & The Mechanics, All I Need Is A
 - A29 — Simple Minds, All The Things She Said
 - 30 EX Miami Sound Machine, Bad Boy
 - A — Patti LaBelle & Michael McDonald, On
 - A — Journey, Be Good To Yourself
 - EX EX Sade, Never As Good As The First Time
 - EX EX Level 42, Something About You



- San Francisco** P.D.: Steve Rivers
- 1 2 Pet Shop Boys, West End Girls
 - 2 1 Prince And The Revolution, Kiss
 - 3 1 Janet Jackson, What Have You Done For
 - 4 5 Nu Shooz, I Can't Wait
 - 5 6 Robert Palmer, Addicted To Love
 - 6 7 Orchestral Manoeuvres In The Dark, If
 - 7 8 Level 42, Something About You
 - 8 11 The Outfield, Your Love
 - 9 4 INXS, What You Need
 - 10 15 Van Halen, Why Can't This Be Love
 - 11 14 Art Of Noise, Legs
 - 12 22 Starpoint, Restless
 - 13 16 Phil Collins, Take Me Home
 - 14 18 Simply Red, Holding Back The Years
 - 15 17 Honeymoon Suite, Feet II Again
 - 16 20 Sade, Never As Good As The First Time
 - 17 19 John Taylor, I Do What I Do ... (Theme
 - 18 30 Whitney Houston, Greatest Love Of All
 - 19 27 Psychedelic Furs, Pretty In Pink
 - 20 23 The Rolling Stones, Harlem Shuffle
 - 21 21 Stevie Wonder, Overjoyed
 - 22 24 Miami Sound Machine, Bad Boy
 - 23 28 The Jets, Crush On You
 - 24 31 Culture Club, Move Away
 - 25 25 Greg Kihn, Love And Rock And Roll
 - 26 29 Patti LaBelle & Michael McDonald, On
 - 27 EX Madonna, Live To Tell
 - 28 33 Vanity, Under The Influence
 - 29 EX E.G. Daily, Say It Say It
 - 30 9 Cherrelle With Alexander O'Neal, Satu
 - 31 35 ZZ Top, Rough Boy
 - 32 10 New Edition, A Little Bit Of Love (Is
 - 33 EX Howard Jones, No One Is To Blame
 - 34 13 John Cougar Mellencamp, R.O.C.K. In T
 - 35 EX Mr. Mister, Is It Love
 - A — Dream Academy, Love Parade
 - A — Billy Ocean, There Will Be Sad Songs
 - A — Tears For Fears, Mothers Talk
 - A — The Blow Monkeys, Digging Your Scene
 - A — The Hooters, Where Do The Children Go
 - EX EX Mike & The Mechanics, All I Need Is A
 - EX EX Starship, Tomorrow Doesn't Matter Ton
 - EX EX Journey, Be Good To Yourself

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Billboard HOT 100 SINGLES

LAST WEEK	THIS WEEK	ARTIST	ALBUM	STATUS
3	2	MANIC MONDAY	BANGLES	GOLD
15	13	YOUR LOVE	THE OUTFIELD	GOLD
66	57	WHERE DO THE CHILDREN GO	THE HOOTERS	PLATINUM
	JUST SHIPPED	LEAD A DOUBLE LIFE	LOVERBOY	PLATINUM

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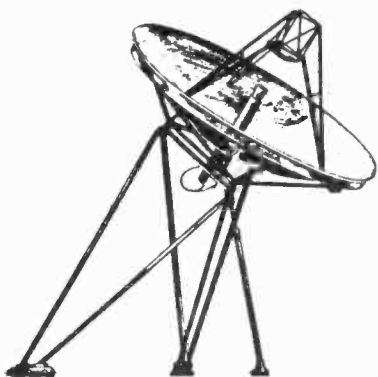
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Kodak Leads Sponsorship Of Ambitious Satellite-Feed Concert

BY SAM SUTHERLAND

LOS ANGELES Eastman Kodak is spearheading eight major corporate sponsors teaming to produce an ambitious May 18 satellite concert involving venues in 105 U.S. markets. The live concert will be the climax to a daylong festival celebrating the restoration of the Statue of Liberty and Ellis Island.

For "America Rocks," the concert capping the Kodak Liberty Ride Festival, Huey Lewis & the News, Daryl Hall & John Oates, the Hooters, and the Neville Brothers have been tapped to perform at the Louisiana Superdome in New Orleans. San Francisco-based Nocturne Inc. is producing the concert and satellite feed to designated venues in

other cities.

Kodak's role as principal sponsor stems from its 1983 commitment of \$5 million, payable within 10 years, to the Statue of Liberty/Ellis Island foundation. The Rochester, N.Y., corporation will oversee collection and disbursement of festival entry fees, with all net proceeds going to the foundation.

Performing talent is being paid, and the sponsors will provide supplies and services in exchange for promotional visibility. Festival activities at each site will include a recreational bicycle ride, picnics, and other community events.

ABC Radio Networks, one of the sponsors, will coordinate radio participation throughout the U.S. In addition to event promotion, the net-

work will air a two-hour special, edited from the Superdome show, during the Memorial Day weekend.

Each of the other sponsors—Adidas, Health and Tennis Corp. of America, National Federation of State High School Assns., Oscar Mayer Foods Corp., Raleigh Cycle Co. of America, and Time magazine—is planning related promotional campaigns.

Details of the festival were unveiled here April 3 at the Los Angeles Sports Arena, site for the satellite feed in this market. Pat Morrow, vice president and general manager of Nocturne, says the national feed will represent the most complex private satellite transmis-

sion ever attempted.

Nocturne, which has handled video and stage production assignments for Bruce Springsteen, Tina Turner, David Bowie, Prince, the Police, and other top acts, in addition to projects for MTV and "Entertainment Tonight," is promising a state-of-the-art delivery system for the event. A special double-stage set is being built at the Superdome, and two mobile facilities will be used to mix audio and video and transmit the satellite uplink.

Nocturne will also oversee sound reinforcement systems and large-screen video displays for the markets involved, which will encompass virtually every major city in the

U.S. Venues include auditoriums, convention centers, fairgrounds, coliseums, and theaters.

Admission to the Superdome concert will be \$26; tickets to the festival in other cities is \$21 until May 1 and \$23 thereafter. The fee covers admission to all festival events, a commemorative T-shirt, and a prepaid entry coupon to submit one photo to "America's Family Album," Kodak's electronic photo exhibit at the base of the refurbished Statue of Liberty.

Promoters have instituted a toll-free phone number to enable callers to find out the nearest festival site in their area.

Band Builds From Progressive Base 4 Formats Fall For Bangles

This story prepared by Denis Mc-Namara and Linda Moleski.

NEW YORK Rarely do top 40, album rock, AC, and progressive radio outlets end up sharing airplay on the same artist, much less the same song. The Bangles are proving to be the exception in a big way.

The band's second Columbia album, "Different Light," is No. 12 with a bullet after 12 weeks on the Top Pop Albums chart. Clearly, this is the year's biggest success story for Columbia Records.

The key has been the crossover success of the band's Prince-penned single, "Manic Monday." The song broke first on album rock stations, reaching No. 43 on Billboard's Album Rock Tracks chart. It has since climbed to No. 2 with a bullet on the Hot 100 chart and No. 13 with a bullet on the Hot Adult Contemporary chart.

The band's initial radio exposure came after they changed their name from the Bangs with an EP on Faulty Records (distributed by IRS) that was aired only on progressive and college outlets. This became the base for their debut Columbia album, "All Over The Place," which also gained airplay on key album rock stations. A tour helped build

consumer awareness; the stage was set for "Different Light."

Columbia vice president of promotion John Fagot explains the process: "The Bangles' base of over 100,000 units in sales on the first album was built on alternative and college radio.

"When the second album showed the great progress the band has made musically, the initial acceptance by alternative and college radio helped force 'Manic Monday' on album-oriented and top 40 radio. A/C just followed."

According to Bangles drummer Debbi Peterson, "Manic Monday" was chosen by the band from a number of Prince-written possibilities. "Last summer, he called up and said, 'I got some songs for you,'" says Peterson.

Bass player Michael Steele says, "He thought there was something about the song we could 'Banglify.'"

The rest of the band is lead singer Susannah Hoffs and guitarist Vicki Peterson.

David Kahne, producer of both Bangles albums, admits that the "Prince connection" had some impact on the latest album, but notes that "a lot of people have done

(Continued on page 26)

Billy Idol, Aucoin Sever Their Ties; Dead To Join Dylan & Petty Dates

by Steve Gett

NEW YORK Midway through the recording of his upcoming Chrysalis album, "Whiplash Smile," Billy Idol has parted company with manager Bill Aucoin.

Idol's press agent says: "They had a three-year contract, which expires in July. It won't be renewed. In the last few weeks, just about every manager in the business has called and put himself on a waiting list to have a meeting with Billy, but his concentration has been on making the best album humanly possible and so he hasn't talked with anyone."

During the interim, Idol's affairs are being handled by his lawyer, Stewart Silfen, and Brendan Bourke, a former Chrysalis a&r staffer who has spent the past two years working closely with the British singer at Aucoin's management company.

According to another Idol spokesperson: "I think the split came about because Billy felt it was time to move on and he wanted someone who could spend more time working with him."

"Whiplash Smile," produced by Keith Forsey, is scheduled for a June 11 release.

BOB DYLAN will definitely be playing U.S. summer dates with Tom Petty & the Heartbreakers, following the success of their Australian and Far East tour. New Jersey promoter John Scher has Dylan and Petty on a superstar bill with the Grateful Dead for June stadium shows in Minneapolis, Akron, Buffalo, and Washington, D.C.

Bill Graham is also getting into the act, for a series of indoor Dylan/Petty shows, without the Dead. He called to reveal that shows are lined up in Reno, June 11; Sacramento Amphitheatre, June 12; and the Greek Amphitheatre, Berkeley, June 13 and 14. The rest of the dates have yet to be announced.

AC/DC'S MUSIC is featured on

the soundtrack album for the movie "Overdrive," which is based on a Stephen King short story, "Trucks," and is set for July 4 release.

Aside from compiling a collection of their most popular material, the Aussie rockers recorded a brand new song, "Who Made Who," at Compass Point in the

ball possesses an amazing voice, and a face that's a cross between Joe Jackson and Malcolm McLaren (not exactly rock's most handsome characters). WEA International's Neshui Ertegun and Elektra prez Bob Krasnow were on hand, checking out their potential new star.

SHORT TAKES: Willy DeVille is set to record a new solo album this fall, with Dire Straits' Mark Knopfler producing... Prince played a surprise gig April 3 at the Boston Metro. Local DJ Wendell Edmonds says, "It was incredible! He was onstage for about two or three hours and did most of the new album, as well as medleys of his older stuff." Prince left for Paris the following morning... Frankie Goes To Hollywood is recording its new album in Europe. The working title? "Cut Off His Legs! The Sickest Escape Into Degeneracy Since Winston Churchill." No doubt Tipper Gore and the PMRC will be monitoring this one... Nile Rodgers is winding up production of a new Al Jarreau album before he starts working with Grace Jones. In June, Rodgers travels to London to team up with Duran Duran... British hard rock act UFO is being sued by the Michigan-based DMA booking agency for breach of contract... After hitting platinum status with its MCA debut album, Ready For The World has started cutting tracks for a followup. Meanwhile, manager Rick Smith is looking for a publisher for his highly amusing book of rock'n'roll anecdotes. One gem deals with Smith's recent encounter with a top label prez, who told him that one of the acts he manages is "only a nickel away from success," to which Smith replied "Do you have change for a dime?"... Finally, metal mongers Black Sabbath have replaced singer Glenn Hughes with the previously unknown Ray Gillen.

ON THE BEAT

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

Bahamas with their original producers Vanda and Young. Atlantic is issuing the cut as a single next month, with the soundtrack album to follow in June.

GOLD MOUNTAIN RECORDS' president Danny Goldberg called us last week from Miami, where he was coordinating the start of "Miami Vice" star Don Johnson's first record for Epic, due in September. Goldberg is managing Johnson as a singer and one can only hope that the "sockless wonder" will come up with a more substantial album than his television partner, Philip Michael "I really do think I'm great" Thomas.

Incidentally, Goldberg also looks after Duran guitarist Andy Taylor, who is working on his first solo release in Los Angeles with Roy Thomas Baker. Taylor has also cut two songs for the upcoming movie "American Anthem," which is directed by Al Magnoli, the man behind "Purple Rain."

IN THE FACE OF an avalanche of hype, Britain's "next big thing" Simply Red turned in an excellent performance for its April 3 New York debut at the Ritz.

Lead singer Mick "Red" Huck-

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Meadowlands Arena,
East Rutherford, N.J.
Tickets: \$15.50, \$14.50

IT'S NO SECRET that the Firm's main attraction is guitar virtuoso Jimmy Page—a fact that was reinforced by the army of Led Zeppelin devotees that descended upon the arena here April 5 to check out the legend in action.

Ironically, many of the teenagers whose denim jackets were decorated with various Zeppelin logos were probably in the first grade when the pioneer rock band hit its peak; most of them weren't even born when Page was a top London session man and Yardbirds' guitarist during the '60s.

Despite constant rumors of a reunion, Zeppelin's days seem to be long gone, and after maintaining a low profile for a couple of years, Page is back on the touring circuit.

The Firm's 90-minute set at the Meadowlands was free of pretension and gimmickry—with the exception of occasional lasers and smoke—and spotlighted material from the group's "Mean Business" album, interspersed with a selection of songs from its 1985 self-titled debut. The tunes, which frequently sounded like a cross between Zeppelin and Bad Company (vocalist Paul Rodgers' former band), ranged from the dynamic, highly orchestrated "Fortune Hunter" and "All The King's Horses" to the more straightforward singles like "Radioactive" and "Satisfaction Guaranteed."

The only disappointment of the evening was the insufficient focus on Page's comrades—Rodgers (who was often drowned out by Page's overamplified guitar), young bassist/keyboardist Tony Franklin, and drummer Chris Slade. This only strengthened the point of view that it was Page's band.

In fact, one of the most enjoyable moments of the evening came when Rodgers and a laser-lit grand piano took center stage to deliver a moving introduction to "Live In Peace," a song that originally appeared on his solo release before it was reworked for "Mean Business."

Another highlight was Franklin's teasing of the young, zealous audience with riffs from Jimi Hendrix's "Purple Haze" during a hard-hitting bass solo.

Those in attendance who had basically come just to see Page were not disappointed. Some might say that the man has passed his peak, but there can be no doubt that he is still one of the most dynamic guitarists in the business.

LINDA MOLESKI

PETER ALLEN

Radio City Music Hall, New York
Tickets: \$35, \$30, \$25

PETER ALLEN's April 1 concert at Radio City Music Hall—one of 10 consecutive nearly sold-out shows at the celebrated venue—left much to be desired. The enthusiastic, mostly affluent, middle-aged audience apparently did not come to hear good music, but to see a show. They were rewarded with a spectacle that only rarely offered even a modicum of originality or good taste.

Allen is an extremely gifted song-

writer, but in performance here he seemed more intent on theatrics than music. His songs were presented mechanically by a six-piece band, augmented by the Radio City Music Hall orchestra. Allen "played" the piano; in actuality he was more often draped over it or strutting around it.

The Rockettes were made to dress up as trees and don bunny suits, and Allen himself went through at least 10 costume changes. Watching him prance across the stage in what can best be likened to the latest aerobic maneuvers was simply embarrassing.

Most offensive was his between-song patter, which consisted almost exclusively of tasteless jokes at the expense of celebrities like Elizabeth Taylor, Michael Jackson, and Philip Michael Thomas.

An evening of Peter Allen performing solo, confined to just one outfit and seated before a piano on a stark stage, would have the makings of a special musical experience. His current show is simply an exercise in self-indulgence.

JEAN ROSENBLUTH



CAB CALLOWAY

The Ritz, New York
Tickets: \$13.50

THE MOST IMPRESSIVE THING about Cab Calloway's March 28 Ritz debut—which was touted as his first appearance at a rock venue—was not his show, which was fun but formulaic. Rather, it was the audience, which displayed a degree of rapturous enthusiasm totally out of proportion to the performance Calloway gave.

Calloway's contribution to show business has been considerable. His shouting, jivey style and the hot, jumping bands he led in the '30s and '40s brought him fame beyond the confines of the jazz audience and played a key role in the birth of r&b and, by extension, rock'n'roll. And although age has slowed him down considerably, he remains a compelling performer and a distinctive, powerful vocalist.

But at the Ritz, Calloway looked less like a living legend than like a man going through the motions. For much of his set he wasn't even on stage, deferring to the competent swinging of his 12-piece band or the pleasant vocalizing of his daughter Chris. When he did take the mike, he was as likely to sing a soporific trifle like "Good Time Charlie's Got The Blues" as a lively Calloway classic like "Minnie The Moocher."

In short, an uninspired set—but the audience ate it up. It's good to see a crowd weaned on rock pay its respects to one of the artists who planted the music's seeds; it's too bad he didn't give them more to get excited about.

PETER KEPNEWS

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BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ZZ TOP JIMMY BARNES	The Omni Atlanta	March 26-28	\$701,280 \$15	46,752 three sellouts	Beaver Prods
THE GRATEFUL DEAD	Civic Center Providence R.I.	March 30- April 1	\$514,260 \$13.50/\$12.50	39,921 three sellouts	Frank J. Russo/Monarch Entertainment Bureau
THE GRATEFUL DEAD	Hartford (Conn.) Convention Center	April 3-4	\$457,462 \$14.50/\$13.50	32,488 two sellouts	Cross Country Concerts/Monarch Entertainment Bureau
ZZ TOP JIMMY BARNES	Sportatorium Hollywood Fla.	March 21-22	\$350,445 \$15	23,363 two sellouts	Beaver Prods.
ZZ TOP JIMMY BARNES	Lakeland Fla. Civic Center	March 19-20	\$298,560 \$15	19,904 two sellouts	Beaver Prods./Cellar Door Prods
OZZY OSBOURNE METALLICA	Joe Louis Arena Detroit	April 4	\$261,555 \$15	17,437 sellout	Brass Ring Prods.
RUSH MARILLION	Nassau Coliseum Uniondale, N.Y.	April 4	\$254,211 \$16.50/\$14.50	15,931 sellout	Larry Vaughn Presents/Ron Delsener Presents
THE FIRM VIRGINIA WOLF	The Spectrum Philadelphia	March 31	\$244,298 \$17.50/\$15.50	14,463 sellout	Electric Factory Concerts
LOVERBOY THE HOOTERS	St. Paul Minn. Civic Center	March 29	\$230,854 \$14.50	15,921 sellout	Beaver Prods
ZZ TOP JIMMY BARNES	Mississippi Coast Coliseum Biloxi	March 14	\$225,090 \$15	15,600 sellout	Beaver Prods
ZZ TOP JIMMY BARNES	Jefferson Memorial Coliseum Birmingham, Ala.	March 16	\$222,375 \$15	14,825 sellout	Beaver Prods.
THE FIRM VIRGINIA WOLF	Boston Garden	April 1	\$213,326 \$16/\$13.50	14,089 15,509	Don Law Co
THE FIRM VIRGINIA WOLF	Meadowlands Arena East Rutherford, N.J.	April 4	\$207,708 \$15.50/\$14.50	14,625 14,952	Concerts West/Monarch Entertainment Bureau
ZZ TOP JIMMY BARNES	Charleston W. Va. Civic Center	April 4	\$190,365 \$13.50	12,881 sellout	Beaver Prods
AEROSMITH TED NUGENT	Providence R.I. Civic Center	March 18	\$183,498 \$14.50	12,655 sellout	Frank J. Russo
LOVERBOY THE HOOTERS	Kansas Coliseum Wichita	March 22	\$175,537 \$14.50	12,106 sellout	Beaver Prods
ZZ TOP JIMMY BARNES	Jacksonville Fla. Coliseum	March 18	\$170,475 \$15	11,365 sellout	Beaver Prods
TOM JONES	Riverside Theater Milwaukee	March 5-7	\$166,584 \$25.50/\$20.50	7,407 7,500	In-House
NEW EDITION FORCE MD'S ALEXANDER O'NEAL CHERRELLE FULL FORCE	Superdome New Orleans	March 22	\$155,168 \$15/\$13	12,183 18,000	Pace Concerts
ZZ TOP JIMMY BARNES	Jackson Miss. Coliseum	March 15	\$151,680 \$15	10,112 sellout	Beaver Prods
VAN HALEN BACHMAN TURNER OVERDRIVE	Hirsch Coliseum Shreveport, La.	March 27	\$150,000 \$15	10,000 sellout	Pace Concerts
AEROSMITH TED NUGENT	Nashville Municipal Auditorium	April 1	\$143,265 \$15	9,667 9,990	Sound Sevenly Prods.
OZZY OSBOURNE METALLICA	Mecca Arena Milwaukee	April 6	\$139,050 \$15	9,270 11,000	Stardate Prods
THE FIRM VIRGINIA WOLF	Rochester Minn. War Memorial	March 29	\$137,700 \$14.50/\$13.50	10,200 sellout	Monarch Entertainment Bureau/John Scher Presents
LOVERBOY THE HOOTERS	Veterans Memorial Auditorium Des Moines	March 23	\$134,610 \$14	9,881 10,000	Contemporary Prods./Pace Concerts
LOVERBOY THE HOOTERS	Municipal Auditorium Kansas City Kan.	March 21	\$128,818 \$14.50	9,098 sellout	Contemporary Prods./Pace Concerts/ New West Presentations
LOVERBOY THE HOOTERS	Dane County Coliseum Madison, Wis.	March 28	\$127,150 \$14.50	8,769 sellout	Beaver Prods
OZZY OSBOURNE METALLICA	Kiel Auditorium St. Louis	April 2	\$124,474 \$14	9,053 10,532	Contemporary Prods
AMY GRANT RICH MULLINS	The Summit Houston	March 17	\$117,510 \$14.35	8,234 12,604	Pace Concerts
L.L. COOL J DANA DALE WHISTLE DR. JECKYLL & MR. HYDE	Municipal Auditorium New Orleans, La.	March 30	\$115,904 \$15.50/\$13.50	8,324 sellout	Ghost Prods
LOVERBOY THE HOOTERS	LaCrosse Wis. Center	March 26	\$109,690 \$14	8,000 sellout	Contemporary Prods./Pace Concerts
LOVERBOY THE HOOTERS	Duluth Minn. Arena	March 30	\$108,780 \$14	8,000 sellout	Contemporary Prods./Pace Concerts
LOVERBOY THE HOOTERS	Sioux Falls S.D. Arena	April 1	\$107,926 \$14	8,000 sellout	Contemporary Prods
DAVID COPPERFIELD	Portland Ore. Civic Auditorium	March 17-18	\$101,000 \$17.50/\$15.50/\$12.50	7,001 9,000	Perryscope Prods
LOVERBOY THE HOOTERS	Prairie Capitol Convention Center Springfield, Ill.	March 18	\$99,414 \$14	7,323 sellout	Contemporary Prods./Pace Concerts
OZZY OSBOURNE METALLICA	Kansas Coliseum Wichita	March 27	\$95,802 \$14	6,943 7,000	Contemporary Prods
OZZY OSBOURNE METALLICA	Oklahoma Fairgrounds Arena Oklahoma City	March 29	\$87,783 \$14.50	6,209 6,500	Contemporary Prods.
SIMPLE MINDS	Lakefront Arena Univ. of New Orleans	April 4	\$84,495 \$15	6,071 6,757	Gene Blaum Prods
BEACH BOYS FIREBALL	West Palm Beach Auditorium	March 28	\$84,384 \$16	5,454 sellout	Fantasma Prods
AMY GRANT RICH MULLINS	Stabler Arena LeHigh University Bethlehem, Pa.	April 4	\$78,904 \$14.50/\$13.50/\$11.50	5,665 6,500	Come Alive Metro

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Louise Zepp in Nashville at (615) 748-8129; Ancil Davis in New York at (212) 764-7314; Linda Deckard in Los Angeles at (213) 859-5338; or Melinda Newman in Chicago at (312) 236-2085.

Foreigner Singer Says He Won't Be A Stranger To The Band Lou Gramm Inks Solo Deal With Atlantic

BY STEVE GETT

NEW YORK Foreigner lead singer Lou Gramm has signed a solo deal with Atlantic Records, Foreigner's label, and is in preproduction for his first record, which will be produced by Dan Hartman.

Gramm's lawyer, Dennis Katz, says that his client will remain in the Foreigner lineup and plans to regroup with bandleader Mick Jones, drummer Dennis Elliott, and bassist Rick Wills later this year. The band's last album, "Agent Provocateur," was released in the fall of 1984.

Katz will handle Gramm's business affairs as a solo artist, but Bud Prager remains manager for Foreigner. Says Katz: "Lou's been with Prager for seven years and he will continue to deal with him as a member of Foreigner. People have been getting confused, but I think he just wants to separate out his own career from the band—that's all there is to it."

"The solo album won't interfere with Foreigner's plans because the band will probably begin recording sometime in the summer. Lou should be starting his record in May—it depends on when Dan Hartman's finished producing James Brown—and we're looking at a September or October release. By the time he's finished, he'll be ready to join Mick in the studio. It's perfect timing."

Asked whether Gramm intends to play solo concerts, Katz says: "If his album or single is successful, he's hoping to do some dates, but he will also tour with Foreigner next year."

"This is nothing new," says Prager of Gramm's solo endeavors.

"Lou has been talking about this solo album for about four or five years, and it's something he's been putting off. But it's not going to interfere with the process of Foreigner. Mick Jones is the band's principal writer, and he'll be starting work on the new record in May or June. And there'll be an album and a tour in '87."

Jones has stayed busy as co-producer of Van Halen's new "5150" release. Meanwhile, Rick Wills has been working under a one-year contract as East Coast talent director

for Westwood One.

"I've basically been acquiring talent for the shows they produce," says Wills. "And it's not always easy. It can be very frustrating to call around the world, asking people if their artists can do the shows."

"But it's a good way of learning about a lot of different aspects of this business, and I've developed some great relationships that I wouldn't have gotten if I'd just been waiting for Foreigner to start working again. But my first love is still playing music."

Folk City Shuts Its Doors

BY JEFF TAMARKIN

NEW YORK Folk City, the legendary Greenwich Village nightclub here, closed its doors after a March 26 bash featuring a slate of acts ranging from rockabilly to garage rock to the acoustic folk music upon which the club was founded.

The owners hope to reopen at a new venue—most likely in Manhattan's East Village—by the summer, but as yet no site has been found.

Folk City had occupied its West Third Street location since 1969. The club's original site, on West Fourth Street, was used by artists like Bob Dylan, Judy Collins, and Simon & Garfunkel to develop their acts.

Co-owner Robbie Woliver, who, along with Marilyn Lash and Joe Hillesum, took over the club in the late '70s, says that quadrupled rent and a "lousy landlord" forced the club to close.

"When we started featuring rock'n'roll," says Woliver, "they wanted us to put up soundproofing,

but the cost would have been prohibitive. We stopped having rock for a while, but then they said they wanted us out anyway."

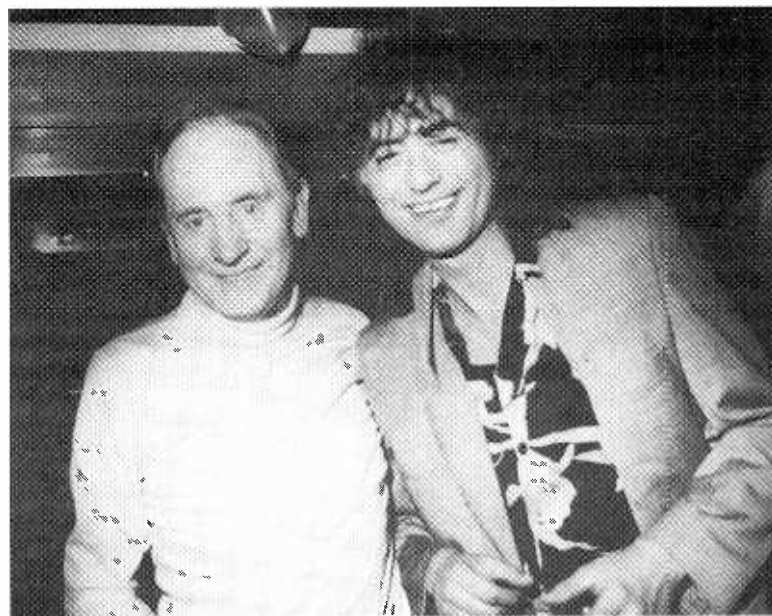
Ironically, rock music gave Folk City its second wind. In the early '80s, when interest in acoustic folk was flagging, Lash introduced a series called "Music For Dozens," which provided up-and-coming rock bands a place to perform in the city.

Now-popular groups like Husker Du and the Replacements performed at these showcases. The Violent Femmes landed their Slash/Warner Bros. deal after being noticed at a "Music For Dozens" gig.

That concept was continued under the name "The Big Combo Series" in Folk City's last years, and a "Big Combo Blowout" went on until 5 a.m. the club's final night. Local favorites—including the Smithereens, the Ben Vaughn Combo, the dBs, and Yo La Tengo—went on before the first-ever New York appearance by obscure '50s rockabilly singer Hasil Adkins. Folk artists David Massengill, Carolyn Mas, Ilene Weiss, and Tom Intondi followed, and Frank Christian wrapped things up.

"Frank goes down in the history books," says Woliver, who counts appearances by Elvis Costello and Suzanne Vega as being among the highlights of his years at the venue.

Folk City celebrated its 25th anniversary last summer with a sold-out outdoor concert that attracted more than 3,000 people. The fate of the now-empty property is uncertain.



Guitar Legends. Les Paul, left, celebrates his second anniversary of performing at Fat Tuesday's with the Firm's Jimmy Page, who dropped by the New York club to wish him well. (Photo: Chuck Pulin)

Big Nashville Site Opens

BY EDWARD MORRIS

NASHVILLE Bill Cosby, the Pointer Sisters, and Hank Williams are among the acts booked into the new 15,000-seat Starwood Amphitheatre here during the first two months of its opening season.

The outdoor arena will be the largest performing venue in Nashville, eclipsing the former front-runner, the Municipal Auditorium, which has a capacity of 9,000.

The Starwood's upcoming schedule includes WKDF's annual "One For The Sun" rock festival, June 21; the Pointer Sisters, June 24; Bill Cosby, June 26; Hank Williams Jr., June 28; the Monkees Reunion Tour, with the Grass Roots, Gary

Puckett & the Union Gap, and Herman's Hermits, July 2; the Starwood Fourth Of July Freedom Fest (featuring pop and rock acts), July 4; Charlie Daniels' Volunteer Jam, July 12; and Billy Ocean, July 13.

The Starwood has been selected as the summer home for the Nashville Symphony Orchestra. Five concerts will be held this year, but specific dates have yet to be announced.

The Nashville-based Advantage Publishing Co. will provide the Starwood's official programs: "Upfront" for country and contemporary concerts, and "Premiere" for symphony events and the Starwood's summer-stock productions.

FOUR FORMATS FALL FOR BANGLES

(Continued from page 24)

Prince stuff and haven't been as successful."

The success of the album comes as no surprise to Kahne, who says the project drew positive response from the beginning.

The album was recorded in California during a four-month period. The project differs from past Bangles' work, Kahne says, in that "I was going for a lot of vocals and

harmonies"—an element that seems to be a strong point for the group and carries over well in live performance. All four members of the band sing.

The group is currently on a North American tour. A second single, "If She Knew What She Wants," will be released later this month.

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FOR WEEK ENDING APRIL 19, 1986

Billboard®

TOP BLACK ALBUMS.

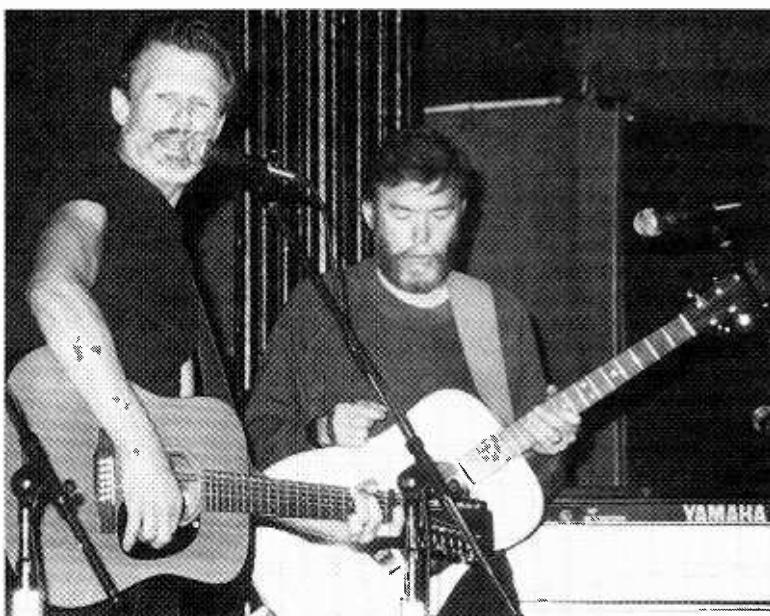
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Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE
1	2	3	8	JANET JACKSON A&M SP-5106 (8.98)	CONTROL
2	1	1	19	SADE ▲ ² PORTRAIT FR 40263/EPIC (CD)	PROMISE
3	3	2	55	WHITNEY HOUSTON ▲ ⁴ ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
4	5	6	10	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
5	4	4	21	NEW EDITION ● MCA 5679 (8.98) (CD)	ALL FOR LOVE
6	10	11	14	THE GAP BAND TOTAL EXPERIENCE TEL-8-5714/RCA (8.98)	GAP BAND VII
7	7	7	49	ATLANTIC STARR ● A&M SP-5019 (8.98)	AS THE BAND TURNS
8	8	8	17	L.L. COOL J COLUMBIA BFC 42039 (CD)	RADIO
9	6	5	43	RENE & ANGELA MERCURY 824607-1M1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
10	11	12	23	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98)	WORKIN' IT BACK
11	9	9	22	CHERRELLE TABU BFZ 40094/EPIC	HIGH PRIORITY
12	12	10	27	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
13	15	16	48	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98) (CD)	ROCK ME TONIGHT
14	16	17	14	STEPHANIE MILLS MCA 5669 (8.98)	STEPHANIE MILLS
15	18	20	13	COLONEL ABRAMS MCA 5683 (8.98)	COLONEL ABRAMS
16	13	13	13	YARBROUGH & PEOPLES TOTAL EXPERIENCE TEL-8-5715/RCA (8.98)	GUILTY
17	17	14	12	FORCE M.D.'S WARNER BROS./TOMMY BOY TB 1010/WARNER BROS. (8.98)	CHILLIN'
18	14	15	23	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
19	27	30	5	FALCO A&M SP-5105 (8.98) (CD)	FALCO 3
20	19	18	25	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
21	21	22	35	STARPOINT ELEKTRA 60424 (8.98)	RESTLESS
22	29	31	6	VANITY MOTOWN 6167ML (8.98)	SKIN ON SKIN
23	32	35	4	GEORGE HOWARD TBA TB 210/PALO ALTO (8.98)	LOVE WILL FOLLOW
24	24	24	22	THE JETS MCA 5667 (8.98)	THE JETS
25	25	25	39	ARETHA FRANKLIN ▲ ARISTA AL-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
26	26	27	5	JERMAINE JACKSON ARISTA AL-8277 (8.98) (CD)	PRECIOUS MOMENTS
27	22	21	18	DIONNE WARWICK ARISTA AL-8398 (8.98) (CD)	FRIENDS
28	44	—	2	ANITA BAKER ELEKTRA 60444 (8.98)	RAPTURE
29	28	28	26	MORRIS DAY ● WARNER BROS. 25320 (8.98) (CD)	THE COLOR OF SUCCESS
30	20	19	47	READY FOR THE WORLD ▲ MCA 5594 (8.98) (CD)	READY FOR THE WORLD
31	31	29	34	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
32	33	34	8	JUICY PRIVATE I BFZ 40098/EPIC	IT TAKES TWO
33	30	26	19	EUGENE WILDE PHILLY WORLD 90490/MCA (8.98)	SERENADE
34	34	39	7	SOUNDTRACK QWEST 25389/WARNER BROS. (16.98)	THE COLOR PURPLE
35	35	42	4	TRAMAINÉ A&M SP-5110 (8.98)	THE SEARCH IS OVER
36	23	23	10	SMOKEY ROBINSON TAMLA 6156TL/MOTOWN (8.98) (CD)	SMOKE SIGNALS
37	36	37	61	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
38	37	32	24	FULL FORCE COLUMBIA BFC 40117	FULL FORCE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	50	51	22	PATTI AUSTIN QWEST 25276/WARNER BROS. (8.98)	GETTIN' AWAY WITH MURDER
40	40	33	21	BERNARD WRIGHT MANHATTAN 53014/CAPITOL (8.98)	MR. WRIGHT
41	39	40	23	VAL YOUNG GORDY 6147GL/MOTOWN (8.98)	SEDUCTION
42	41	41	55	LUTHER VANDROSS ▲ EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE
43	38	38	18	THE TEMPTATIONS GORDY 614GL/MOTOWN (8.98)	TOUCH ME
44	43	43	20	THE ISLEY BROTHERS WARNER BROS. 25347 (8.98)	MASTERPIECE
45	45	50	47	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
46	46	47	12	JOHNNIE TAYLOR MALACO 7431 (8.98)	WALL TO WALL
47	47	49	7	MANTRONIX SLEEPING BAG TLX 6 (6.98)	THE ALBUM
48	59	62	3	SHIRLEY MURDOCK ELEKTRA 60443 (8.98)	SHIRLEY MURDOCK
49	55	63	3	TOTAL CONTRAST LONDON 828002-1/POLYGRAM (8.98)	TOTAL CONTRAST
50	48	48	22	ROY AYERS COLUMBIA FC 40022	YOU MIGHT BE SURPRISED
51	51	46	31	SHEILA E. ● PAISLEY PARK 35317/WARNER BROS. (8.98) (CD)	ROMANCE 1600
52	52	59	14	LUSHUS DAIM & THE PRETTY VAIN MOTOWN/CONCEITED 6150ML/MOTOWN (8.98)	MORE THAN YOU CAN HANDLE
53	58	58	17	EVELYN "CHAMPAGNE" KING RCA AFL1-7015 (8.98)	A LONG TIME COMING
54	56	56	54	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL
55	57	57	6	JERMAINE STEWART ARISTA/10 AL-8395/ARISTA (8.98)	FRANTIC ROMANTIC
56	60	60	7	DAMON RENTIE TBA TB 212/PALO ALTO (8.98)	DESIGNATED HITTER
57	53	45	19	BOBBY BLAND MALACO MAL 7429 (8.98)	MEMBERS ONLY
58	NEW ▶			SLY FOX CAPITOL ST-12367 (8.98)	LET'S GO ALL THE WAY
59	42	36	27	KURTIS BLOW MERCURY 826141-1/POLYGRAM (8.98)	AMERICA
60	63	65	3	THE ROSE BROTHERS MUSCLE SHOALS SOUND MSS 2201/MALACO (8.98)	THE ROSE BROTHERS
61	62	64	3	WALLY BADAROU ISLAND 90495/ATLANTIC (8.98)	ECHOES
62	61	52	7	MUSIC FROM BILL COSBY SHOW/GROVER WASHINGTON, JR. COLUMBIA FC 40270	HOUSE FULL OF LOVE
63	NEW ▶			MICHAEL HENDERSON EMI-AMERICA ST-17181 (8.98)	BEDTIME STORIES
64	64	53	33	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
65	NEW ▶			MAZARATI PAISLEY PARK 25368/WARNER BROS. (8.98)	MAZARATI
66	54	55	36	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
67	49	44	25	TA MARA & THE SEEN A&M SP-5078 (6.98)	TA MARA & THE SEEN
68	72	72	21	GRACE JONES MANHATTAN ISLAND 53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
69	65	54	19	KASHIF ARISTA AL-8385 (8.98) (CD)	CONDITION OF THE HEART
70	68	73	15	THE WINANS QWEST 25344/WARNER BROS. (8.98)	LET MY PEOPLE GO
71	74	74	29	MAURICE WHITE COLUMBIA FC 39883	MAURICE WHITE
72	67	69	61	RUN-D.M.C. ● PROFILE PRO 1205 (8.98) (CD)	KING OF ROCK
73	70	70	36	THE FAT BOYS ● SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
74	75	75	36	THE POINTER SISTERS ▲ RCA AJL1-5487 (8.98) (CD)	CONTACT
75	73	67	70	KOOL & THE GANG ▲ ² DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY

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Kris Picks. Kris Kristofferson, left, performs at the Bottom Line in New York recently, with a backup assist from guitarist Billy Swan.

Indie Group Bars Non-Country Members Record Promoters Move To Protect Image

NASHVILLE The new Organization of Entertainment Independents voted Friday (4) to exclude non-country record promoters from membership. The vote came in response to a report that pop promoters from outside Nashville had asked to join the OEI.

Noting that the organization had been formed to combat the current payola taint, OEI president Gene Hughes said, "Everything's geared toward changing this image." Several members argued that admitting pop promoters to the group—at least at this early stage—would undercut the clean image country indies are trying to project.

Although some said an exclusion rule would reinforce the same guilty-by-association factor the OEI was formed to fight, the vote "to keep

the organization within the country format nationally until further notice" passed unanimously.

To ameliorate the action, the members agreed to help non-country promoters form their own group.

Hughes said that representatives from the office of Sen. Albert Gore (D-Tenn.) had talked to him twice within the past week about his investigation into payola. While Gore's committee has not exempted country promoters from its investigation, Hughes said, he noted that an aide had assured him that they were not the focus of the probe.

Gore could not be reached for further comment on the specific range of his hearings.

Tony Tamburrano complained that some indies from the group

were price-cutting to pick up clients to compensate for being dropped by the major labels. Most of the discussion of this charge ran against the idea of imposing minimum fees for promoters' services. However, Hughes appointed one committee to prepare a statement on the various promotional services available and another to set up a grievance process for internal conflicts.

The nominating committee won a vote to add two more members to the OEI's board of directors. An election of the two is to take place at the April 18 meeting.

Beau James suggested that the organization open its membership to independent producers, but the group voted to defer action on this until the next meeting.

NASHVILLE SCENE

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

THE ROBIN CAN LIE THROUGH ITS BEAK about the exact moment of spring's arrival, but we hillbilly diehards know winter is still nipping at our heels right up to the instant when the Academy Of Country Music blossoms in its April awards show. Just one glimpse of **Randy Owen** bounding about the stage as though it were constructed of critics, and we are reassured that the life cycle is rolling again.

All awards shows have the common denominator of acceptance speeches. And these are the best part of

Acceptance speeches put to better use?

the whole thing, for they tell us more about the artists than their songs do.

There is something refreshing about seeing a performer reel off a dozen or so "thank yous," only to realize at the last moment he has omitted someone who can break his career. You can tell it's happened when the speaker gulps, tugs at his collar, and proclaims: "But most of all, I want to thank . . ."

Other winners use their moment at the mike to identify themselves with this or that movement in country music in the not-unrealistic hope that they will be mistaken by "People" magazine as trendsetters.

Some look to the acceptance speech as their last best chance of persuading a record label not to drop them. So they thank—by name—everyone from the label head to the receptionist.

Statisticians who keep tabs on country award shows report that, of late, "God" has nudged "my fans" out of first place in the list of those most frequently thanked by winners. After these two standbys come "my folks," "my record company," "my accountant," and "my hair stylist."

The most surprising thing about acceptance speeches is that they're not used to greater financial advantage. Here we have precious seconds of network exposure, and they're being piddled away, mostly on sentimentality. Savvy managers should closet their clients and say, "Look, enough of this 'Thanks, Mom,' drivel. I can get you 10 thou if you mention the right names on the air. I'm talking corporate endorsements."

Consider the possibilities:

"I just want to thank God and Bridgestone tires for

keeping me and the boys safe on the road this year. And, most of all, I want to thank Hunt's ketchup for making all them greasy truckstop hamburgers taste good."

"This is a real honor. Now I'm going backstage and have a Coke to celebrate it."

"You'll never know how much I appreciate this award, and I thank you all from the top of my Stetson hat to the bottom of my Lucchese boots."

"I'll keep this award on display at every luxurious Holiday Inn room I check into on my next tour. And you can bet it will have a place of honor on my Silver Eagle bus, too."

"Thanks, Mom, for having faith in me. I know the Budget Bed Nursing Home is takin' real good care of you."

AND IN THE REAL NEWS: Exile will make its "Tonight" show debut April 15. The Epic quintet has had seven No. 1 country hits in a row . . . In a switch from her usual gospel recordings, **Cristy Lane** has just released "Harbor Lights," a 14-cut album of love standards, on the K-tel label . . . **WKKN** Rockford, Ill., is promoting a local petition to convince RCA's **Alabama** to schedule a concert in the town. The goal is 10,000 signatures by April 30.

Waylon Jennings and **Jessi Colter** will host a celebrity auction on June 12, during Fan Fair. Proceeds will go to the Nashville YWCA Youth Services project. Among the gimcracks and gewgaws of the great headed for the block are Jennings' Telecaster guitar, **Willie Nelson's** jogging radio headset; **Larry Gatlin's** hatband, and **Rosanne Cash's** wildly western outfit.

George Hamilton IV did more than 20 dates in the U.K. last month, including an appearance at the Silk Cut Festival at Wembley and a guest shot on the "Good Morning Britain" television show. Hamilton now records for MCA/Dot.

The American Seat Belt Council has given **Barbara Mandrell** its "Saved By The Belt Award" for her advocacy of mandatory safety belt laws . . . Just when the civic suspense had become nigh unbearable, the Nashville Song Committee picked an official anthem for Music City. The winning song, "I Still Hear The Music Of Nashville," was written by Tree International's **Chris Waters** and **Kix Brooks**.

Signings: Warner Bros.' **John Anderson** to **Buddy Lee Attractions** for booking . . . The **Canadian Country Music Assn.** to the **Hyland Co.** for American public relations.

Top Stars Set For Lone-Star Salute Texas Ready For TV Special

NASHVILLE More than a dozen top country acts are scheduled to perform on the ABC-TV special, "Texas 150: A Celebration Special." The show will air April 28 from 9 p.m. to 11 p.m., EST.

Among the country stars who will be taped in performance at the Frank Erwin Center in Austin are **Gene Autry**, **Frenchie Burke**, **Johnny Cash**, **Mac Davis**, **Jimmy Dean**, **Freddy Fender**, **Larry Gatlin & the Gatlin Brothers**, **Johnny Lee**, **Gary Morris**, **Michael Martin Murphey**, **Willie Nelson**, **Johnny Rodriguez**, **George Strait**, and **B.J. Thomas**. Actual taping will be completed on April 27.

Appearing in taped cameos will be **Kris Kristofferson**, **Charley Pride**, **Kenny Rogers**, and **Sissy Spacek**. In all, more than 70 figures from the movie, music, television, sports, and journalism worlds are slated to take part in the televised celebration of

Texas' sesquicentennial.

Executive producer **Bill Starnes** says that the size of the stage will reduce seating at the Erwin Center to about 10,200. Income from the ticket sales will go toward restoring the state capitol building.

Tickets will go on sale April 15, with 50 front tables tagged at \$5,000 each; 1,000 tickets at \$1,000; 1,000 at \$50; and the remainder at \$20 each.

The show is being sponsored by California Cooler, Coca-Cola, Goodyear, Hershey, ITT, Mastercard, Mobil, Resistol Hats, Sears, Southland, and Universal Pictures. **Joseph Cates** is producer and **Chet Hagan** is the show's writer.

Don't miss the new
'Hardware Monitor'
column, page 46.

FOR WEEK ENDING APRIL 19, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

129 REPORTERS				NEW	TOTAL
				ADDS	ON
LEE GREENWOOD	HEARTS AREN'T MADE TO BREAK	MCA		52	56
SOUTHERN PACIFIC	RENO BOUND	WARNER BROS		41	46
EXILE	SUPER LOVE	EPIC		34	91
ED BRUCE	NIGHTS	RCA		32	64
MARK GRAY	BACK WHEN LOVE WAS ENOUGH	COLUMBIA		31	52

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

46 REPORTERS				NUMBER
				REPORTING
THE FORESTER SISTERS	MAMA'S NEVER SEEN THOSE EYES	WB		14
STEVE WARINER	LIFE'S HIGHWAY	MCA		13
DWIGHT YOAKAM	HONKY TONK MAN	REPRISE		12
CONWAY TWITTY	YOU'LL NEVER KNOW	WARNER BROS		11
EDDIE RABBITT	REPETITIVE REGRET	RCA		11

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10th Jamboree Ready For July

NASHVILLE Jamboree in the Hills, consistently the largest outdoor country music festival in the U.S., has scheduled its 10th edition at Brush Run Park, St. Clairsville, Ohio, July 19-20. This year's show will feature 15 nationally recognized recording acts and will run for more than 20 hours.

A subsidiary operation of the Wheeling (W. Va.) Broadcasting Co.—which also owns the long-running "Jamboree U.S.A." live radio show—Jamboree in the Hills last year drew a record-breaking 60,000 ticket buyers.

Scheduled for this year's event are the Oak Ridge Boys, Ronnie Milsap, Lee Greenwood, George Jones, Mel Tillis, the Judds, Gary Morris, Ray Stevens, Reba McEntire, Billy "Crash" Craddock, the Nitty Gritty Dirt Band, Sawyer Brown, the Bellamy Brothers, Nicolette Larson, and the Girls Next Door.

Additionally, there will be performances by regional acts including the Other Brothers, the Breeze, Jay Kirk, Pamela Brown, Darryl & Don Galtin, Ron Brown, Cecilia Lee, Charlene Gordon, Barb Armbrecht, and Darnell Miller.

Tickets will go on sale May 1 via a toll-free number, 800-624-5456. Advance tickets are \$45 for both days and \$25 for either day.

MCA EXPANSION PLANS

(Continued from previous page)

Sweethearts of the Rodeo.

Development of in-house talent will continue through MCA Music's production wing, Panorama Music, headed by Lee Greenwood and Russell Smith. Staff writer J.D. Martin has just released his first single for Capitol Records; writer/artist Carol Chase is in the studio with producer David Malloy and is featured on an RCA Steve Wariner single; Amy Sky has a development deal through MCA Records in Los Angeles; Greenwood records for MCA; and Sweethearts of the Rodeo are with CBS.

Other MCA writers include Roger Brown, Don Schlitz, Lisa Silver, and Dave Loggins. Loggins has topped the country charts four times since January with Kenny Rogers' "Morning Desire," Crystal Gayle & Gary Morris' "Makin' Up For Lost Time," Greenwood's "Don't Underestimate My Love For You," and Alabama's "She And I." He closed March with three of the top five on the Billboard Hot Country Singles chart. "She And I" is Loggins' third consecutive cut by the supergroup, following "Roll On" and "40 Hour Week."

Along with the Loggins covers, MCA reached the top five with Gary Morris' "100% Chance Of Rain."

Crutchfield says that Eugene Ep-person has been promoted to director of creative services on MCA's seven-person executive staff.

★ AN OVERNIGHT SENSATION

★ "live" from Nashville ★ seven nights a week
★ country music ★ interviews ★ audience involvement ★ news, weather & sports

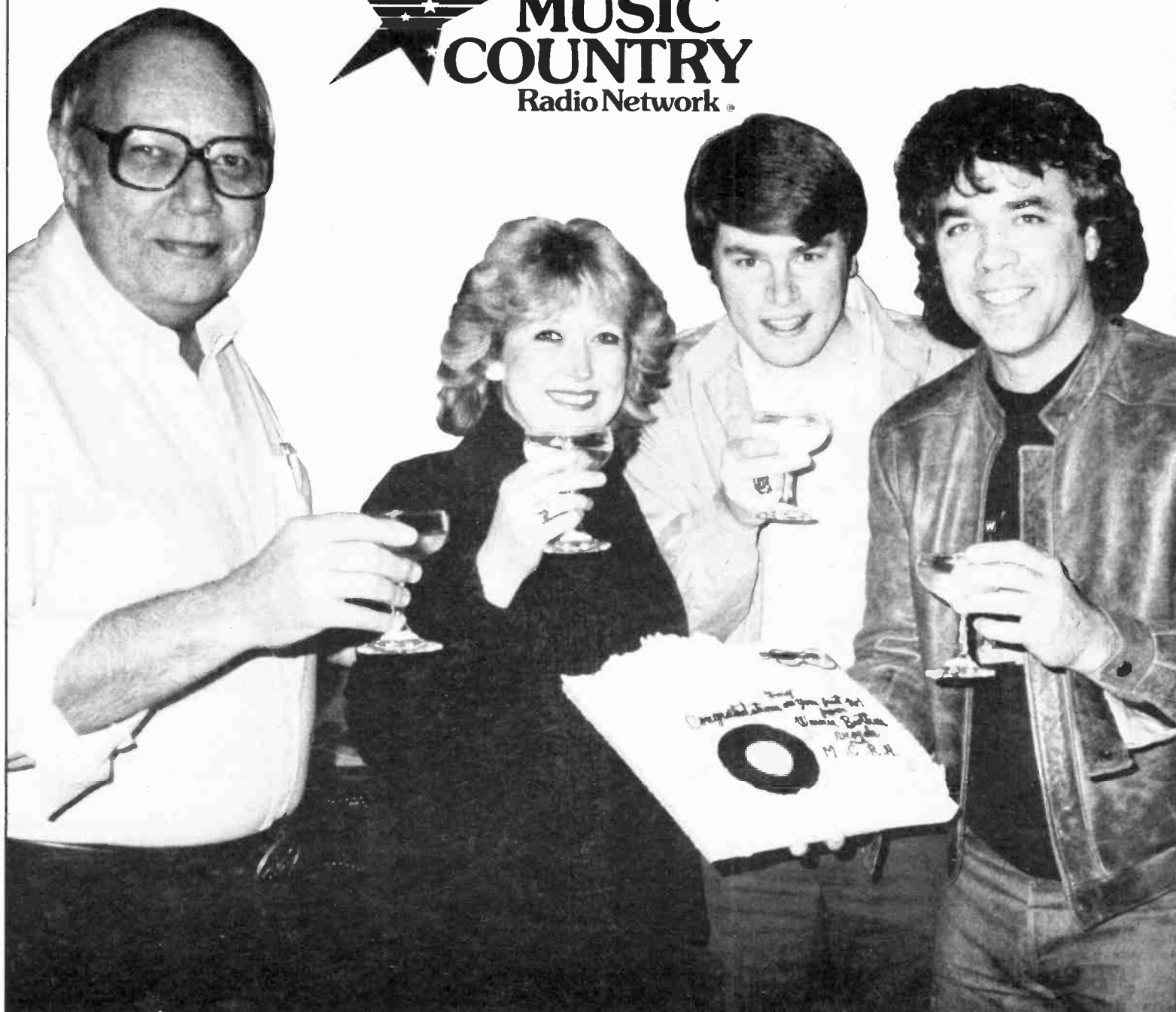
★ features, bi-weekly Trivia Night, Saturday night oldies, MCRN week in review and live concerts. It can only happen in Nashville! It's happening all night, every night on the Music Country Radio Network and can happen on your station too!

The Music Country Radio Network is working nights for radio stations from Maine to California and will consistently deliver the best in country music and "live" interviews with the stars of country music to your listeners. Nighttime radio comes alive from Music City, U.S.A. via satellite with special

Find out how your station can be the overnight sensation in your market. For additional information call Jim Williams at (202) 955-7214 or Jeff Lyman at (615) 885-6789.



MUSIC COUNTRY
Radio Network



MCRN gave Gary Morris a congratulatory party for his first number one single "Baby Bye Bye." Shown toasting Morris from left to right are: Charlie Douglas, Talent Co-ordinator Trisha Walker, Kyle Cantrell & Gary Morris.

HOT COUNTRY SINGLES

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'CAJUN MOON', 'NOW AND FOREVER (YOU & ME)', 'WE'VE GOT A GOOD FIRE GOIN'', etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'I'LL TAKE YOUR LOVE ANYTIME', 'SHOE STRING', 'TONIGHT WE RIDE', etc.

Products with the greatest airplay and sales gains this week. ♦ Video clip availability. • Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

Billboard Hot Country Singles SALES & AIRPLAY

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

THIS WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
LAST WEEK				
1	2	CAJUN MOON	RICKY SKAGGS	1
2	3	WE'VE GOT A GOOD FIRE GOIN'	DON WILLIAMS	3
3	5	NOW AND FOREVER (YOU & ME)	ANNE MURRAY	2
4	6	ONCE IN A BLUE MOON	EARL THOMAS CONLEY	4
5	8	I HAD A BEAUTIFUL TIME	MERLE HAGGARD	6
6	9	FEELIN' THE FEELIN'	THE BELLAMY BROTHERS	5
7	10	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	THE JUDDS	7
8	12	EASY TO PLEASE	JANIE FRICKE	9
9	14	AIN'T MISBEHAVIN'	HANK WILLIAMS, JR.	10
10	13	WORKING WITHOUT A NET	WAYLON JENNINGS	11
11	18	TOMB OF THE UNKNOWN LOVE	KENNY ROGERS	12
12	4	YOU'RE SOMETHING SPECIAL TO ME	GEORGE STRAIT	8
13	16	MIAMI, MY AMY	KEITH WHITLEY	16
14	21	WHOEVER'S IN NEW ENGLAND	REBA MCENTIRE	14
15	19	HOLD ON	ROSANNE CASH	15
16	15	LOVE WILL GET YOU THROUGH . . .	GIRLS NEXT DOOR	19
17	17	ONE LOVE AT A TIME	TANYA TUCKER	13
18	1	SHE AND I	ALABAMA	17
19	26	HAPPY, HAPPY BIRTHDAY BABY	RONNIE MILSAP	18
20	7	1982	RANDY TRAVIS	24
21	23	HEART DON'T FALL NOW	SAWYER BROWN	29
22	24	PARTNERS, BROTHERS & FRIENDS	NITTY GRITTY DIRT BAND	20
23	25	HARMONY	JOHN CONLEE	21
24	30	BORN YESTERDAY	EVERLY BROTHERS	30
25	11	SWEETER AND SWEETER	THE STATLER BROTHERS	31
26	—	HONKY TONK MAN	DWIGHT YOAKAM	25
27	—	LIFE'S HIGHWAY	STEVE WARINER	22
28	—	MAMA'S NEVER SEEN THOSE EYES	THE FORESTER SISTERS	23
29	—	REPETITIVE REGRET	EDDIE RABBITT	27
30	—	YOU'LL NEVER KNOW . . .	CONWAY TWITTY	26

THIS WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
LAST WEEK				
1	3	CAJUN MOON	RICKY SKAGGS	1
2	5	NOW AND FOREVER (YOU & ME)	ANNE MURRAY	2
3	2	WE'VE GOT A GOOD FIRE GOIN'	DON WILLIAMS	3
4	7	ONCE IN A BLUE MOON	EARL THOMAS CONLEY	4
5	6	FEELIN' THE FEELIN'	THE BELLAMY BROTHERS	5
6	4	YOU'RE SOMETHING SPECIAL TO ME	GEORGE STRAIT	8
7	9	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	THE JUDDS	7
8	8	I HAD A BEAUTIFUL TIME	MERLE HAGGARD	6
9	11	EASY TO PLEASE	JANIE FRICKE	9
10	12	AIN'T MISBEHAVIN'	HANK WILLIAMS, JR.	10
11	14	WORKING WITHOUT A NET	WAYLON JENNINGS	11
12	15	TOMB OF THE UNKNOWN LOVE	KENNY ROGERS	12
13	16	ONE LOVE AT A TIME	TANYA TUCKER	13
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21	26	HARMONY	JOHN CONLEE	21
22	27	LIFE'S HIGHWAY	STEVE WARINER	22
23	29	MAMA'S NEVER SEEN THOSE EYES	THE FORESTER SISTERS	23
24	28	YOU'LL NEVER KNOW . . .	CONWAY TWITTY	26
25	30	HONKY TONK MAN	DWIGHT YOAKAM	25
26	—	REPETITIVE REGRET	EDDIE RABBITT	27
27	—	JULIET	THE OAK RIDGE BOYS	28
28	10	1982	RANDY TRAVIS	24
29	20	HEART DON'T FALL NOW	SAWYER BROWN	29
30	—	BORN YESTERDAY	EVERLY BROTHERS	30

COUNTRY SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
RCA (19)	20
RCA/Curb (1)	
MCA (12)	13
MCA/Curb (1)	
COLUMBIA	12
EPIC	11
WARNER BROS. (8)	11
Full Moon/Warner Bros. (1)	
Reprise (1)	
Warner/Curb (1)	
CAPITOL (6)	10
Capitol/Curb (2)	
MTM (2)	
POLYGRAM	8
Mercury (6)	
Compleat (2)	
EMI-AMERICA (3)	4
EMI-America/Curb (1)	
AIR	1
BENCH MARK	1
BERMUDA DUNES	1
EVERGREEN	1
LUV	1
NSD	1
Concorde (1)	
NASHVILLE AMERICA	1
PHAROAH	1
SILVER DOLLAR	1
STEP ONE	1
WEST	1

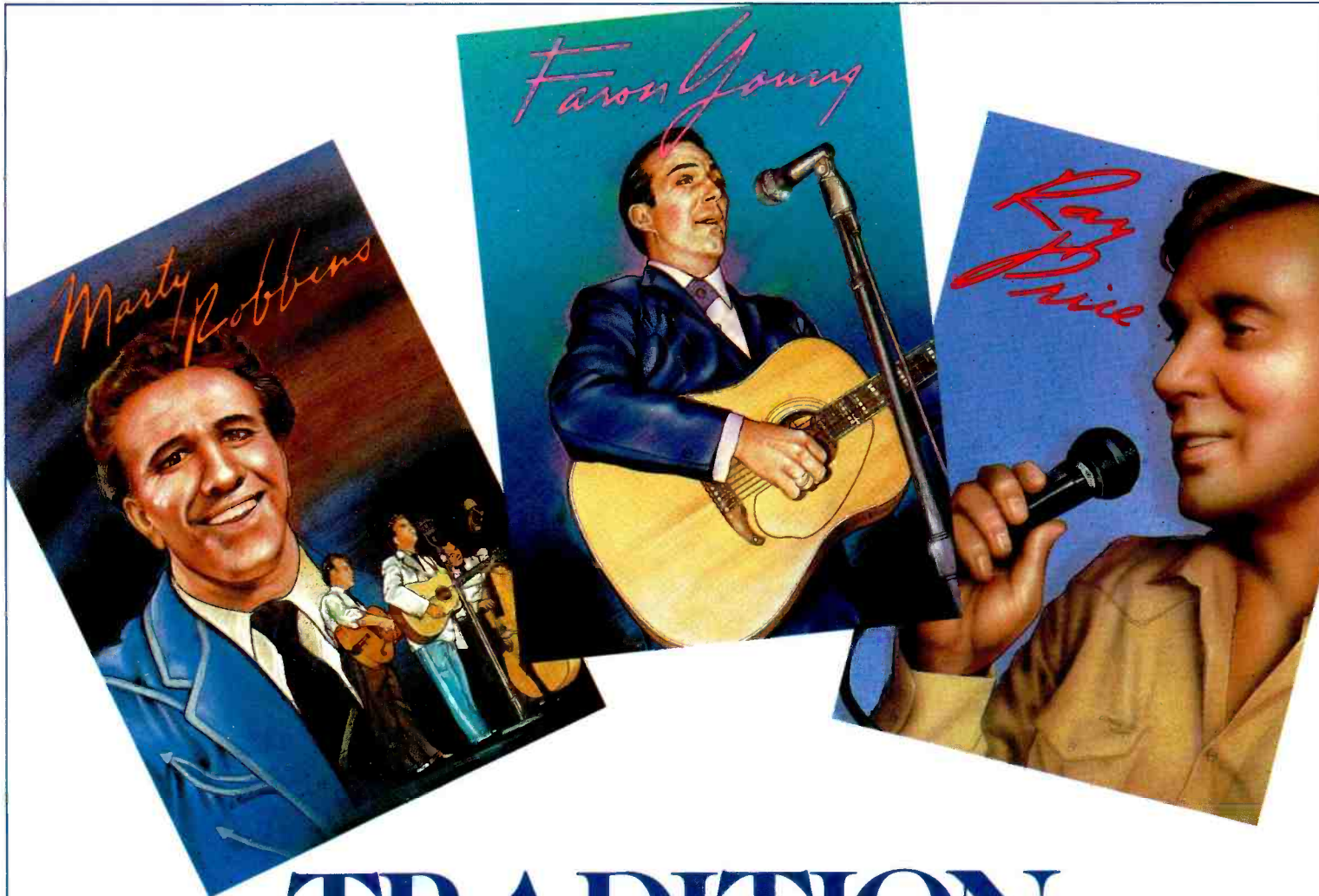
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COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
35 100% CHANCE OF RAIN	(Chappell, ASCAP/Chriswald, ASCAP/Hopi, ASCAP/MCA, ASCAP)	
24 1982	(Southern Grand Alliance, ASCAP/Grand Coalition, BMI)	
10 AIN'T MISBEHAVIN'	(Intersong, ASCAP/Mills & Mills, BMI) CPP	
94 ALL WE HAD WAS ONE ANOTHER	(King's X, ASCAP/Multimuse, ASCAP/Loose Ends, ASCAP)	
70 ARLENE	(Fruit, BMI)	
45 BABY WANTS	(Somebody's, SESAC)	
63 BACK HOME	(Desert Sands, BMI/Desert Breeze, ASCAP)	
69 BACK ON THE RADIO AGAIN	(Jack & Bill, ASCAP/Hall-Clement, BMI/Laurel Mountain, BMI/Ricky Skaggs, BMI)	
61 BACK WHEN LOVE WAS ENOUGH	(WB, ASCAP/Two Songs, ASCAP/Lodge Hall, ASCAP)	
100 BOP	(MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI)	
30 BORN YESTERDAY	(Tropicbird, BMI)	
1 CAJUN MOON	(Hall-Clement, BMI/Ricky Skaggs, BMI/Welk Music, BMI)	
40 CARMEN	(Hall-Clement, BMI/Booth & Watson, BMI)	
77 CELEBRITY	(Preshus Child, BMI)	
91 DANGER ZONE	(Hall-Clement, BMI)	
97 DON'T FALL IN LOVE WITH ME	(Algee, BMI) CPP	
60 DON'T UNDERESTIMATE MY LOVE FOR YOU	(MCA, ASCAP/Diamond House, ASCAP/Warner-Elektra-Asylum, BMI/Dorff, BMI/Leeds, ASCAP/Patchworks, ASCAP)	
78 DREAMLAND EXPRESS	(Cherry Mountain, ASCAP) CPP/CLM	
39 DRINKING MY BABY GOOD-BYE	(Hat Band, BMI)	
9 EASY TO PLEASE	(Irving, BMI/Englewood, BMI) CPP/ALM	
62 EVERY NIGHT	(Ray Stevens, BMI)	
43 EVERYTHING THAT GLITTERS (IS NOT GOLD)	(Pink Pig, BMI/Hall-Clement, BMI)	
5 FEELIN' THE FEELIN'	(Bellamy Bros., ASCAP)	
7 GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	(Cross Keys, ASCAP)	
18 HAPPY, HAPPY BIRTHDAY BABY	(Arc, BMI)	
21 HARMONY	(Silverline, BMI/Goldline, ASCAP)	
29 HEART DON'T FALL NOW	(Screen Gems-EMI, BMI/Ben Hall, ASCAP)	
73 HEARTACHE THE SIZE OF TEXAS	(Precedent, BMI)	
57 HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE)	(Tom Collins, BMI)	
58 HEY DOLL BABY	(Rightsong, BMI)	
48 HILLBILLY HIGHWAY	(Goldline, ASCAP)	
15 HOLD ON	(Chelcait, BMI/Atlantic, BMI)	
25 HONKY TONK MAN	(Cedarwood, BMI)	
99 HURT	(CBS, ASCAP) CPP/B-3	
55 I COULD GET USED TO THIS	(Warner-Tamerlane, BMI/Duck Songs, BMI/Blue Cheese, BMI)	
81 I COULD GET USED TO YOU	(Tree, BMI/Pacific Island, BMI) CPP	
6 I HAD A BEAUTIFUL TIME	(Inorbit, BMI)	
90 I LOVE YOU BY HEART	(Somebody's, SESAC)	
54 I NEED SOME GOOD NEWS BAD	(Acuff-Rose-Opryland, BMI/Marlledge, ASCAP)	
95 I TELL IT LIKE IT USED TO BE	(Tree, BMI/Cross Keys, ASCAP)	
36 I THINK I'M IN LOVE	(Blackwood, BMI/Screen Gems-EMI, BMI) CPP/ABP	
93 IF YOU WANNA TALK LOVE	(Mallven, ASCAP/Cotton Patch, ASCAP) CPP	
51 I'LL TAKE YOUR LOVE ANYTIME	(Chappell, ASCAP/Bibo, ASCAP)	
86 IN OVER MY HEART	(Rick Hall, ASCAP)	
92 IT'S ONLY LOVE AGAIN	(Combine, BMI)	
76 I'VE CHANGED MY MIND	(Chappell, ASCAP)	
28 JULIET	(Lyndelane, BMI/Siren Songs, BMI)	
82 LET ME BE THE FIRST	(Golden Bridge, ASCAP/Posey, BMI/Unichappell, BMI)	
22 LIFE'S HIGHWAY	(April, ASCAP/Lion Hearted, ASCAP/Blackwood, BMI) CPP/ABP	
32 LIVING IN THE PROMISELAND	(Mighty Nice, ASCAP/Victrola, ASCAP/Skunk DeVille, BMI)	
72 THE LOOK OF A LADY IN LOVE	(Monk Family, BMI/19th Street, BMI/Old Friends, BMI)	
59 LOVE AT THE FIVE AND DIME	(Wing And Wheel, BMI)	
74 LOVE ON A BLUE RAINY DAY	(Kent Robbins, BMI/Let There Be Music, ASCAP)	
19 LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY	(WB, ASCAP/Bob Montgomery, ASCAP)	
23 MAMA'S NEVER SEEN THOSE EYES	(Hall-Clement, BMI)	
16 MIAMI, MY AMY	(Tree, BMI/Larry Butler, BMI/South Wing, ASCAP)	
75 MODERN DAY COWBOY	(MCS, ASCAP/Wijex, ASCAP)	
56 NIGHTS	(Requested, ASCAP/Queen's Crown, ASCAP)	
34 NOTHING BUT YOUR LOVE MATTERS	(Larry Gatlin, BMI)	
2 NOW AND FOREVER (YOU & ME)	(Air Bear, BMI/Irving, BMI/Calyso Toonz, BMI/California Phase, ASCAP) CPP/ALM	
65 OH YES I CAN	(Chappell, ASCAP/Reidem, ASCAP)	
98 OKLAHOMA BORDERLINE	(Benefit, BMI/Coolwell, ASCAP/Granite, ASCAP/April, ASCAP) CPP/ABP	
44 OLD FLAME	(Englishtown, BMI)	
4 ONCE IN A BLUE MOON	(Rick Hall, ASCAP)	
89 THE ONE I LOVED BACK THEN (THE CORVETTE SONG)	(Algee, BMI) CPP	
13 ONE LOVE AT A TIME	(WEB IV, BMI/Writers Group, BMI/Scarlet Moon, BMI) CPP	
88 ONLY ONE	(Country Road, BMI)	
20 PARTNERS, BROTHERS & FRIENDS	(Unami, ASCAP/Le-Bone-Aire, ASCAP)	
42 READ MY LIPS	(MCA, ASCAP)	
64 RENO BOUND	(Long Tooth, BMI/Endless Frogs, ASCAP)	
27 REPETITIVE REGRET	(Blackwood, BMI/Land Of Music, BMI/Englishtown, BMI) CPP/ABP	
17 SHE AND I	(MCA, ASCAP/Patchworks, ASCAP)	
52 SHOE STRING	(Old Friends, BMI/Mother Tongue, ASCAP) CPP	
80 SOMEBODY WANTS ME OUT OF THE WAY	(Cavesson, ASCAP/Hall-Clement, BMI/Frizzell, BMI)	
71 SUGAR SHACK	(Dundee, BMI)	
96 SUKIYAKI	(Beechwood, BMI)	
47 SUPER LOVE	(Tree, BMI/Pacific Island, BMI)	
31 SWEETER AND SWEETER	(Statler Brothers, BMI)	
41 THAT'S ONE TO GROW ON	(Blackwood, BMI/Wingtip, BMI) CPP/ABP	
87 THINK ABOUT LOVE	(Mallven, ASCAP/Cotton Patch, ASCAP/Bibo, ASCAP) CPP	
33 TIL I LOVED YOU	(Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP)	
67 TOBACCO ROAD	(Cedarwood, BMI)	
12 TOMB OF THE UNKNOWN LOVE	(Seventh Son, ASCAP/II Eyes, ASCAP/Garbo, ASCAP/Koppelman Family, ASCAP/Bandier Family, ASCAP/R.L. August, ASCAP)	
53 TONIGHT WE RIDE	(Timberwolf, BMI/Kahala, BMI)	
85 TRUE LOVE (NEVER DID RUN SMOOTH)	(MCA, ASCAP/Dorff, BMI/Schlitz, ASCAP/Maypop, BMI)	
49 UNTIL I MET YOU	(King Coal, ASCAP)	
3 WE'VE GOT A GOOD FIRE GOIN'	(MCA, ASCAP/Patchworks, ASCAP)	
84 WHAT IF IT'S RIGHT	(Sunbury, CAPAC)	
79 WHAT MY WOMAN DOES TO ME	(Blue Echo, ASCAP)	
50 WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)	(Dejamus, ASCAP/Quillsong, ASCAP/Alabama Band, ASCAP)	
46 WHEN IT'S DOWN TO ME AND YOU	(Little Shop Of Morgansongs, BMI/Tapadero, BMI) CPP	
37 WHEN YOU GET TO THE HEART	(April, ASCAP/Idea Of March, ASCAP/Silverline, BMI)	
14 WHOEVER'S IN NEW ENGLAND	(Silverline, BMI/W.B.M. SESAC)	
11 WORKING WITHOUT A NET	(Tree, BMI/Cross Keys, ASCAP)	
38 YOU CAN'T KEEP A GOOD MEMORY DOWN	(Tom Collins, BMI/Ensign, BMI) CPP	
66 YOU SHOULD HAVE BEEN GONE BY NOW	(Raven Song, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP) CPP	
26 YOU'LL NEVER KNOW HOW MUCH I NEEDED YOU TODAY	(Brother Bill's, ASCAP/Music Grinder, ASCAP/Lowery, BMI) CPP	
68 YOUR MEMORY AIN'T WHAT IT USED TO BE	(Tapadero, BMI/Chriswood, BMI/Pangola, BMI/Careers, BMI) CPP	
83 YOU'RE NOBODY TILL SOMEBODY LOVES YOU	(Shapiro Bernstein, ASCAP/Southern, ASCAP) CPP	
8 YOU'RE SOMETHING SPECIAL TO ME	(Jack & Bill, ASCAP/Cowdaddies, ASCAP/Reba McEntire, ASCAP)	

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	Cirmino	WBM	Warner Bros.



TRADITION. GRAND OLE OPRY

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INTERNATIONAL HOME VIDEO P.O. Box 4589 San Pedro, CA 90731



Sign Language. Marie Osmond performs her current single, "Read My Lips," on TV's "Solid Gold."

24 Presenters At Academy's Awards Show

NASHVILLE The Academy of Country Music has picked 24 entertainment figures and acts to present awards on its annual television special, to be aired live on NBC Monday (14).

Presenters for the ACM's 21st awards show are Rex Allen, Catherine Bach, Bobby Bare, the Bellamy Brothers, Boxcar Willie, the Forester Sisters, Earl Thomas Conley, Charles Haid, George Jones, Nicolette Larson, Johnny Lee, Ronnie Milsap, Gary Morris, Juice Newton, Marie Osmond, Markie Post, Eddie Rabbitt, John Ritter, Tom Ritter, Sawyer Brown, Sylvia, Steve Wariner, Kitty Wells, and Hank Williams Jr.

Mac Davis, Reba McEntire, and John Schneider will host the show and also perform on it. Other performers are Alabama, Janie Fricke, Lee Greenwood, Tom T. Hall, the Judds, the Oak Ridge Boys, George Strait, and the nominees for the top vocalist awards.

Stronghold Acquires Justin Time Catalog

NASHVILLE Stronghold, a new company here specializing in Christian music products and services, has purchased the Justin Time Music catalog, according to Stronghold president Wayne Erickson.

Song titles included in the acquisition are "Give Them All To Jesus," "The Day He Wore My Crown," "Step Out Of The Night," "The Captain And Me," "The Singer," "He Didn't Lift Us Up To Let Us Down," and "Drawing From The Well." Justin Time Music is a SESAC affiliate.

Film And Opry Product Set IVC On Western Path

BY EDWARD MORRIS

NASHVILLE International Home Video has entered the country music market with release of two series of videos, one of old feature-length films and the other of vintage Grand Ole Opry concert performances.

The Canoga Park, Calif.-based IHV is developing and marketing the series under a new subsidiary, Country Video USA, headed by vice president Marion Martelli.

First releases are the films "The Nashville Story" and "Country Music On Broadway" plus Grand Old Opry "video albums" "Singing The Blues" featuring Marty Robbins, "Crazy Arms" featuring Ray Price, and "Live Fast, Love Hard, Die Young" with Faron Young. Suggested retail price for these titles—all of which have been previously available—is \$39.95.

Russ Greene, IHV president, says the emphasis on the concert titles is musical quality. The 80-minute shows have electronically enhanced stereo soundtracks, Greene says, and are packaged with cover art that simulates album graphics.

According to Greene, 12 more programs are set for release shortly at a rate of three a month.

In August and September, the Robbins, Price, and Young videos will be offered in edited 40-minute versions carrying a suggested price tag of \$19.95 each. These packages will be aimed at the Christmas sales market.

Initially, Country Video USA will sell through distributors, but Greene says the company may eventually get into direct-to-customer marketing.

The films are licensed through Hillous Butrum Enterprises, and the Grand Ole Opry series through Gannaway Productions.

A major goal of Country Video USA, according to Greene, is to get the tapes into music stores, although, he adds, no deals have been struck here yet. To support the product, the company has prepared store posters for each title.

Arthritis Telethon Sets Final Lineup

NASHVILLE Country artists will dominate the annual Arthritis Telethon, scheduled to be broadcast from the Grand Ole Opry House April 27, from 11 a.m. to 7 p.m., EST. Bill Anderson and Mickey Gilley will co-host the show.

Among the country acts set to perform are Gary Morris, Larry Gatlin & the Gatlin Brothers, Louise Mandrell, Irlene Mandrell, and Margo Smith.

There will also be appearances by Bruce Weitz, of "Hill Street Blues," and Dallas Cowboys quarterback Danny White.

The only such nationally broadcast event to originate from Nashville, the Telethon will be sent by satellite to more than 70 stations.



YOU DON'T HAVE TO BE A GENIUS TO KNOW YOU CAN'T MAKE A HIT 4-HOUR SHOW WHEN THERE'S JUST 3 HOURS OF HITS.

United Stations Programming Network's three-hour THE WEEKLY COUNTRY MUSIC COUNTDOWN, with Chris Charles, plays all the top hits and only the top hits, plus exclusive interviews with country's biggest stars.

If you wonder why we haven't followed the lead of other networks and expanded our program to four hours, the answer is simple. That would mean burying the good stuff under a full hour of songs

your audience may be unfamiliar with. You don't have to be a genius to know that isn't what your listeners are listening for. Let the others do what they like, we'll stick to our proven three-hour format. Because when we put together THE WEEKLY COUNTRY MUSIC COUNTDOWN we insist on hits. Just solid top 30 that keeps listeners hanging on every word, note and guitar lick. And keeps them coming back for more.

Play it smart. Call us about THE WEEKLY COUNTRY MUSIC COUNTDOWN. It's what real hit country music is all about. For national sales information call United Stations Programming Network in New York at (212) 575-6100.

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THE WEEKLY COUNTRY MUSIC COUNTDOWN

United Stations Programming Network

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

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TOP LATIN ALBUMS

	THIS WEEK			ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
	1	2	3			
	1	1	13	JOSE JOSE	PROMESAS	ARIOLA 18
	2	5	13	RUDY LA SCALA	VOLVAMOS A VIVIR	SONOTONE 65114
	3	2	5	ROCIO JURADO	PALOMA BRAVA	RCA 7500
	4	7	35	JULIO IGLESIAS	LIBRA	CBS 50336
	5	11	31	JOSE FELICIANO	YA SOY TUYO	RCA 87415
	6	3	9	ANTONIO DE JESUS	VIVENCIAS	A&M 37015
	7	10	9	ALVARO TORRES	TRES PROFONO	90455
	8	12	11	PANDORA	COMO TE VA MI AMOR	RCA 7466
	9	6	33	MIAMI SOUND MACHINE	PRIMITIVE LOVE	CBS 10375
	10	19	19	JOSE LUIS RODRIGUEZ	EL ULTIMO BESO	CBS 30308
POP	11	4	19	DYANGO	POR AMOR AL ARTE	ODEON 7462
	12	9	29	MARISELA	COMPLEMENTAMENTE TUYA	CBS 90439
	13	8	37	BRAULIO	EN LA CARCEL DE TU PIEL	CBS 10347
	14	18	23	YOLANDITA MONGE	LUZ DE LUNA	CBS 10379
	15	14	19	PIMPINELA	LUCIA Y JOAQUIN	CBS 11330
	16	17	13	JOAN SEBASTIAN	JOAN SEBASTIAN	MUSART 6005
	17	13	29	MIGUEL GALLARDO	CORAZON VIAJERO	RCA 7418
	18	24	3	LUNA	MOTIVOS	TELE 010
	19	22	13	MARIA CONCHITA ALONSO	O ELLA, O YO	A&M 37013
	20	21	5	DANNY RIVERA	A MI ME PASA LO MISMO QUE A USTED	DNA 01
	21	20	29	LANI HALL	ES FACIL AMAR	A&M 37012
	22	15	23	CAMILO SESTO	TUYO	ARIOLA 6077
	23	—	39	ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	24	—	1	ROBERTO CARLOS	ROBERTO CARLOS 86	CBS 12327
	25	23	3	ISABEL PANTOJA	MARINERO DE LUCES	RCA 7432
TROPICAL/SALSA	1	2	25	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368
	2	1	21	HANSEL Y RAUL	LA MAGIA DE	RCA 7469
	3	7	21	EL GRAN COMBO	NUUESTRA MUSICA	COMBO 2045
	4	4	17	CELIA CRUZ/TITO PUENTE	HOMENAJE A BENNY MORE VOL. 3	VAYA 105
	5	—	1	JOHNNY VENTURA	SORULLO Y CAPULLO	COMBO 2046
	6	3	17	WILFRIDO VARGAS	LA MEDICINA	KAREN 96
	7	9	7	CHEO FELICIANO	REGRESO AL AMOR	COCHE RECORDS 352
	8	6	43	ANDY MONTANEZ	ANDY MONTANEZ	TH 2345
	9	5	15	TOMMY OLIVENCIA	AYER, HOY, MANANA Y SIEMPRE	TH 2386
	10	8	43	EL GRAN COMBO	INNOVATION	COMBO 2042
	11	11	3	FERNANDITO VILLALONA	PARA MI PUEBLO TODO	KUBANEY 10017
	12	12	17	LA PATRULLA 15	NOCHE DE COPAS	RINGO 003
13	20	3	ROBERTO LUGO	ESTE ES...	SONO 84123	
14	15	23	RUBEN BLADES	ESCENAS	ELEKTRA 60432	
15	23	15	WILLIE CHIRINO	SARABANDA	CBS 10394	
16	19	23	LA CRITICA DE OSCAR D'LEON	EN NUEVA DIMENSION	TH 2373	
17	10	13	CONJUNTO CLASICO	LLEGO LA LEY	LO MEJOR 814	
18	—	1	RALPHY LEVITT	SOMOS EL SON	BRONCO 139	
19	16	43	BOBY VALENTIN	ALGO EXCEPCIONAL	BRONCO 135	
20	21	7	JUAN LUIS GUERRA Y LA 440	MUDANZA Y ACARREO	KAREN 91	
21	—	1	BOBBY VALENTIN	CLASICOS DE VICENTICO VALDEZ	BRONCO 140	
22	—	11	DIONI FERNANDEZ Y EL EQUIPO	FIESTA Y FIESTA	RCA 7427	
23	18	19	ARAMIS CAMILO	ARAMIS CAMILO Y LA ORGANIZACION	MUNDO 011	
24	13	11	COSTA BRAVA	DANDO DE QUE HABLAR	PROFONO 90380	
25	—	1	DAIQUIRI	DAIQUIRI	ATLAS 60260	
REGIONAL MEXICAN	1	1	13	LOS TIGRES DEL NORTE	EL OTRO MEXICO	PROFONO 90456
	2	4	31	LOS BONDADOSOS	POR QUE ME HACES SUFRIR	PROFONO 90437
	3	3	43	LOS BUKIS	ADONDE VAS	PROFONO 90425
	4	8	9	LITTLE JOE	25 ANIVERSARIO	CBS 10396
	5	2	23	LOS YONICS	LOS YONICS	PROFONO 90448
	6	9	11	CHELO	15 EXITOS TROPICALES VOL. 2	MUSART 6008
	7	—	1	VARIOS ARTISTAS	LEYENDAS	CBS 10400
	8	5	11	LA SONORA DINAMITA	SIDA	ECO 26122
	9	6	19	LAURA LEON	RITMO ARDIENTE	PROFONO 90415
	10	25	3	LA MAFIA	LA MAFIA 1986	CBS 84320
	11	13	15	RAMON AYALA	DE GIRA INTERNACIONAL	FREDDIE 1333
	12	7	41	JOAN SEBASTIAN	RUMORES	MUSART 6005
	13	21	3	GRUPO PEGASO	EL ANDARIEGO	REMO 1015
	14	23	27	LOS CAMINANTES	CADA DIA MEJOR	ROCIO 1060
	15	18	23	LOS PLEBEYOS	HOLA QUE TAL	DMY 026
	16	—	25	LOS INVASORES DE NUEVO LEON	ME ROMPIERON TU RETRATO	FREDDIE 1319
	17	10	43	LOS CAMINANTES	15 EXITOS	LUNA 1110
	18	14	9	CARLOS Y JOSE	AMIGOS TUVE UNA NOVIA	FREDDIE 1328
	19	12	5	GRUPO EL TIEMPO	CADA DIA MAS	ROCIO 1088
	20	24	3	EL MILAGRO	GRANDES EXITOS	MAR INTERNACIONAL 171
	21	17	41	LOS BUKIS	MI FANTASIA	PROFONO 3122
	22	20	3	LOS BARON DE APODACA	HOY NO HAGO MAS QUE RECORDARTE	DLV 327
	23	—	27	LOS VASKEZ	EL SUPERSHOW	CBS 20748
	24	—	41	RAMON AYALA	UN RINCONCITO EN EL CIELO	FREDDIE 1312
	25	—	1	LOS HURCANES DEL NORTE	LO NUEVO DEL 86	GARMEX 1007

(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.

LATIN NOTAS
by Enrique Fernandez



THE CURRENT INTEREST in Brazilian music has finally been reflected by the industry with the PolyGram release in the U.S. of two major acts: Milton Nascimento and Ivan Lins. Touted as "audiophile pressings" and labeled PolyGram Jazz Brazilian Wave, the albums are clearly aimed at the American jazz fan and will probably have a negligible impact on the U.S. Latin market, except among Latin jazz aficionados.

PolyGram U.S. gives Brazilian music a look-see to answer growing demand

Yet, they represent the impressive pop music scene of Brazil, which, if properly handled, could carve a niche among U.S. Latin music fans.

It makes sense for PolyGram to zero in on Nascimento, probably the most respected musical talent of Brazil, with 18 albums of his own and several collaborations with major international artists. The new release is titled "Encontros E Despedidas" and it features guitarist Pat Metheny on the cut "Vidrio E Corte" and flutist Hubert Laws on the title track.

Composer Ivan Lins' LP is called, appropriately, "Juntos" (Together), for it features Lins' collaborations with Beth Carvalho, Djavan, Elba Ramalho, Elis Regina, Erasmo Carlos, George Benson, MPB-4, Nana Caymmi, Patti Austin, Paulinho Da Viola, Simone, Tim Maia, and Veronica. Lins is best known to American listeners for last year's work with Dave Grusin and Lee Ritenour on the "Harlequin" album

for GRP Records.

DUOMANIA IN LATIN RECORDS, as elsewhere, has been raging for awhile: José José and José Feliciano, Camilo Sesto and Lani Hall, José Luis Rodríguez and Simone, Rubén Blades and Linda Ronstadt. The Argentine brother/sister act Pimpinela, who performed last week at New York's Radio City Music Hall, have exploited the dramatic possibilities of the duo format with great success.

Their songs deal with male/female romantic clashes, usually drawn from the easily identifiable problems most modern couples face. Their keen sensibility for domestic conflict is reminiscent of another popular Latin entertainment, the *telenovela*, steamy soap operas that form the bread and butter of Spanish-language TV in Latin America as well as the U.S. It's no wonder, then, that the Pimpinela duo has been so successful. Their songs echo the everyday problems of their devoted fans.

A FEMALE DUO to awaken anticipation is in the works. Celia Cruz will join Angela Carrasco in the studio in Spain later this month. And renewing what was one of the hottest collaborations in tropical music, Cruz, who records with a variety of salsa bands, will cut her next LP with Willie Colon... Mexico's Peerless label, whose U.S. operation is Bluebonnet Records, commemorates this month the death 29 years ago of the artist who is still its No. 1 seller: Pedro Infante. The two-disk album "Recordando A Pedro Infante" is once again getting heavy promotion by the label... The Miami-based group Clouds has announced its signing with the Sonotone label.

CLASSICAL KEEPING SCORE
by Is Horowitz



500 CLUB: How can one allow such a landmark to go unrecognized? Well, we don't intend to. After all, no other album by a classical artist has ever had such a durable hold on the best-selling chart (521 weeks and still going strong).

So we have established an informal "500 club," and just a little belatedly do hereby name Claude Bolling and Jean-Pierre Rampal charter members. We hope there will be others joining this select community.

It's now well over 10 years since the Bolling-Rampal album, "Suite For Flute And Jazz Piano," first hit the Top Classical Albums chart, and launched what has almost become a category of its own, spawning a host of followups featuring Bolling with a variety of classical performers in addition to Rampal, among them Pinchas Zukerman, Alexandre Lagoya, and Yo-Yo Ma.

And now, Bolling is said to be readying still another, this again for a flute collaborator. Long may they issue from his fertile imagination.

LABEL ACTION: Nancy Zannini, head of Philips Records, tags "Swing, Swing, Swing," performed by John Williams and the Boston Pops, the label's fastest-selling crossover ever.

As for more conventional classics, Philips has set the promotional wheels spinning behind Alfred Brendel's current tour (April 14-May 15), which includes orchestral as well as recital appearances. The label is also currently marketing the complete edition of the Mozart Piano Concertos by Brendel, on 10 CDs (at a special price) and 13 LPs. Latter set, however, is available only through PolyGram Special Imports.

The first week in May will also see Philips record its

first project with Andre Previn and the Los Angeles Philharmonic, under a deal with the conductor that calls for three albums a year. The Prokofiev First and Fifth Symphonies are planned.

Another first for the label will be Semyon Bychkov's recording of the Shostakovich Fifth Symphony with the Berlin Philharmonic in May. Also set for the young conductor under his exclusive deal with Philips

Bolling keeps rolling: 521 weeks on the chart and 'Suite' even now

are projects with the London Philharmonic (Mendelssohn symphonies) and the Concertgebouw (Strauss tone poems).

Larry Kraman says he has already recorded 30 projects for his Newport Classic label, started a year ago by Kraman after he left SQN Productions. Ten of these have just been released on cassette, with CDs due hopefully in the fall. No LPs, however, are in Newport's future.

A series of organ recordings by Anthony Newman is among the initial entries, with Newman also heard in the Beethoven Piano Concerto No. 3, playing fortepiano. There's also a live performance of Handel's "Israel in Egypt"—the first to be "really complete," according to Kraman. Newport is now exploring distribution prospects.

GOSPEL LECTERN

by Bob Darden

JAMES WARD has been up, down, and flat on his back. He's had his songs recorded by the **Imperials**, **GLAD**, **Kathy Troccoli**, and others. He's performed in some of Christian music's largest venues. And he's chucked it all to play in a Pittsburgh jazz band—and nearly starved in the process.

His recording career, which includes as many private-pressed LPs as major label releases, has been sporadic and sometimes infuriating. Until now.

"Good Advice," recorded for **Greentree Records**, is a

James Ward comes up with a gem of an album

gem, one of the year's most arresting rock albums. It's melodic, innovative, and lyrically strong. And while some artists are content to spend their careers in a mid-'70s pop vein, Ward sounds more like Sting than Barry Manilow, especially on songs like "We Cry" and "God Knows What Nations Do."

"I wrote 'We Cry' because I really needed a new opening for my live show," Ward says. "As a solo artist, performing has been my sole source of income. It's live where I really established my identity."

"Anyway, I wanted something with a plaintive sound to it, something indicating a flow from alienation to redemption. At the same time, the Police's 'Synchronicity' is in my library, and I wanted to write a song that was driving and had a pulse to it."

"Initially, 'We Cry' had a really frantic pace. But, as time elapsed in the studio, the musicians found a different groove, which is where the song ended up. In gospel music, we really don't have the privilege of indulging



ourselves musically when the lyrics are paramount. But the end result with those chordal fourths, the melodic droning in the background, and the driving rhythm in the verses seemed to work."

Another cut on that side, "God Knows What Nations Do," has overtones of Sting's "If You Love Somebody Set Them Free," again with the droning vocals and pulse.

Ward changes direction completely on "Pray, Pray, Pray," a dramatic, anthemic slow rock number, featuring impassioned solos by **Joe English**, **Troccoli**, **Marty McCall** (formerly of **Fireworks**), **Greg Volz** (formerly of **Petra**), and **Kerry Livgren** (of **Kansas** and **A.D.** fame).

"'Pray, Pray, Pray' was God's spiritual gift to me in 1985," Ward says. "I had a back injury last year that took me through a lot of continuous pain and a recovery period walking around like a bent old man."

"'Pray' was the first song I wrote after that period. I have a 'portastudio' in my home and a bed in my workroom beside my work table. I'd lie down for 15 minutes and stand for 15 minutes to record it. The song was really a flood of tears, immediate pathos, and the result of talking to God day to day, just trying to get him to hear me."

Ward says "Good Advice" contains the best production and the strongest vocal delivery of his career, and is closer to his kinetic live performances than any of his other albums. A strong performance by the **English Band** on the rhythm tracks doesn't hurt, either.

"So far, this album's music has been the easiest to reproduce live," he says, "even without a band. I'd love to have one, of course, but it probably won't happen this year. But I think I do pretty well as a solo. I've been doing it since 1974."

JAZZ BLUE NOTES

by Peter Keepnews

MAJOR LABELS' COMMITMENT to jazz tends to be a cyclical matter. Every few years, it seems, there's a flurry of renewed interest and activity, and every few years it dies down.

Recently, there have been encouraging indications that we're entering another active cycle. The latest major label to show signs of jazz life is **Atlantic**—a company with a very impressive heritage but a very spotty track record in recent years.

Atlantic has just released new albums by three of the music's biggest names: **Dizzy Gillespie**, **Lionel Hampton**, and **Ahmad Jamal**. And veteran jazz label executive **John Snyder** has joined the company in the new role of director of jazz production.

The Gillespie album, "Closer To The Source," is actually not all that new; it was originally released in Japan in 1984, but had been available here only as an import. **Branford Marsalis**, **Marcus Miller**, and special guest **Stevie Wonder** are among the featured players.

Jamal's "Rossiter Road," which features the pianist with a quartet, is his second album for Atlantic. Hampton's "Sentimental Journey," a big band album with the emphasis on standards, is the vibes great's label debut.

Snyder's first task as an Atlantic executive will be to coordinate the marketing and promotion of these three albums. But the primary mandate of the former mastermind of the **Horizon** and **Artists House** labels will be to bring jazz talent, both new and established, to the Atlantic roster. There's been no official word on any signings yet, but we hear that Snyder has his eye on two guitarists with impeccable fusion credentials, as well as one of the best-known contemporary big bands.



Snyder may also be involved in getting Atlantic's on-again, off-again jazz reissue program back on track—which, considering that the label's vaults include titles by the likes of **John Coltrane**, **Charles Mingus**, **Ornette Coleman**, the **Modern Jazz Quartet**, **Freddie Hubbard**, **Keith Jarrett**, and countless others, would certainly be a sound idea. And if we may venture a suggestion, how about a massive Atlantic jazz anthology/series along the lines of the label's ex-

Atlantic gets involved with Snyder at the helm

cellent r&b package?

ALSO NOTED: Chicago's annual **Ravinia Festival** kicks off on July 3 with a **Windham Hill** program, and the outdoor concert series is heavy with jazz and jazz-oriented artists all summer. Among the performers set for **Ravinia** are the **Preservation Hall Jazz Band** (July 7), **Ella Fitzgerald** with the **Milt Jackson/Ray Brown Quartet** (July 23), **Jean-Luc Ponty** (July 25), the **Wynton Marsalis Quartet** with the **David Murray Octet** (July 29), **Chuck Mangione** (Aug. 1), **Spyro Gyra** with the **Mark Isham Group** (Aug. 12), and the **Count Basie Orchestra** with **Thad Jones** and **Joe Williams**, along with the **Toshiko Akiyoshi Orchestra** (Aug. 13). **Ravinia** is also presenting a "New Perspectives" series, showcasing **Oregon** (July 7), **Jon Hassel** (July 14), **Steve Reich** (Sept. 4), and a double bill of the **Dave Holland Quintet** and **Jack DeJohnette's Special Edition** (Sept. 8).

FOR WEEK ENDING APRIL 19, 1986

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TOP SPIRITUAL ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	WEEKS AT NO. ONE	
1	1	37	NICHOLAS	COMMAND CRN 1003/LEXICON	17 weeks at No. One DEDICATED
2	4	17	THE WINANS	QWEST 25344/WARNER BROS.	LET MY PEOPLE GO
3	2	25	SANDRA CROUCH	LIGHT LS5855/LEXICON	WE'RE WAITING
4	3	65	WALTER HAWKINS	LIGHT LS5857/LEXICON	LOVE ALIVE III
5	7	29	EDWIN HAWKINS	BIRTHRIGHT 5887/LEXICON	HAVE MERCY
6	6	17	SHIRLEY CAESAR	WORD 8299/A&M	CELEBRATION
7	5	53	THE WILLIAMS BROTHERS	MALACO 4400	BLESSED
8	NEW		TRAMAINÉ	A&M SP 65110	THE SEARCH IS OVER
9	14	5	THE JACKSON SOUTHERNAIRES	MALACO 4406	LORD WE NEED YOUR BLESSING
10	11	49	DOUGLAS MILLER	LIGHT LS5876/LEXICON	UNSPEAKABLE JOY
11	18	13	AL GREEN	WORD 5102/A&M	HE IS THE LIGHT
12	8	73	VANESSA BELL ARMSTRONG	ONYX RO 3825	CHOSEN
13	15	29	CHARLES NICKS	SOUND OF GOSPEL SOG-146	COME UNTO JESUS
14	21	149	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
15	16	9	REV. CLAY EVANS & THE FELLOWSHIP CHOIR	SAVOY 14777	THINGS ARE GOING TO WORK OUT SOMEHOW
16	12	25	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INT'L AIR 10099	HOLD ON
17	NEW		REV. MILTON BRUNSON/THE THOMPSON COMMUNITY SINGERS	REJOICE 7-01-500528/WORD	THERE IS HOPE
18	20	45	THE RANCE ALLEN GROUP	WORD 8243/A&M	I GIVE MYSELF TO YOU
19	17	9	DONALD VAIL CHORALEERS	SOUND OF GOSPEL SOG-149	YESTERDAY, TODAY AND FOREVER
20	34	53	DELEON RICHARDS	WORD 8173/A&M	DELEON
21	27	5	ALBERTINA WALKER	SAVOY 14766	WORK ON ME
22	10	53	REV. MARVIN YANCY	NASHBORO NA 8656/MCA	HEAVY LOAD
23	9	65	THE WINANS	LIGHT LS5853/LEXICON	TOMORROW
24	NEW		DARYL COLEY	PLUMBLINE 7012	JUST DARYL
25	25	5	HOWARD SMITH	LIGHT LS5880/LEXICON	TOTALLY COMMITTED
26	19	17	WILLIE NEAL JOHNSON/GOSPEL KEYNOTES	MALACO 4403	REHEARSAL
27	13	93	ANDRAE CROUCH	LIGHT LS5863/LEXICON	NO TIME TO LOSE
28	33	25	THE JACKSON SOUTHERNAIRES	MALACO 4402	GREATEST HITS
29	29	5	CHARLES FOLD & THE CHARLES FOLD SINGERS	SAVOY 7092	LIVE IN CONCERT
30	28	9	MATTIE MOSS CLARK/UNAC FIVE	MMC 100	MATTIE MOSS CLARK/UNAC FIVE LIVE
31	31	29	NEW JERUSELM BAPTIST CHOIR	SAVOY 14768	HIS EYE IS ON THE SPARROW
32	36	33	THE CANTON SPIRITUALS	JAY & BEE 0069	MISSISSIPPI PO BOY
33	23	65	LUTHUR BARNES & RED BUDD GOSPEL CHOIR	ATLANTA INT'L AIR 10075	HE CARES
34	32	21	DOUGLAS MILLER	GOSPEARL PL-16024	REDEEMING LOVE
35	22	25	JAMES CLEVELAND & THE S.C.C.C.	KING JAMES KJ 8501	JAMES CLEVELAND & THE S.C.C.C.
36	24	21	VERNESSA MITCHELL	COMMAND CRV 1004/LEXICON	THIS IS MY STORY
37	30	49	COMMISSIONED	LIGHT LS5861/LEXICON	I'M GOING ON
38	38	49	ARETHA FRANKLIN & JAMES CLEVELAND	ATLANTIC SD-2-906	AMAZING GRACE
39	26	13	THE FOLLOWERS OF CHRIST	LIGHT LS5891/LEXICON	WE'RE TAKING MUSIC BACK
40	35	45	THE TRUTHETTES	MALACO 4397	MAKING A WAY

(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.

HOT DANCE/DISCO

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	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	7		KISS (REMIX)/LOVE OR MONEY PAISLEY PARK 0-20442/WARNER BROS. 2 weeks at No. One ◆ PRINCE & THE REVOLUTION	
2	3	7	6		WHENEVER YOU NEED SOMEBODY MERCURY 884 572-1/POLYGRAM ◆ O'CHI BROWN	
3	4	8	6		WEST END GIRLS (REMIX) EMI-AMERICA V-19206 ◆ PET SHOP BOYS	
4	8	12	6		CRUSH ON YOU MCA 23613 ◆ THE JETS	
5	12	17	5		LIVING FOR THE CITY MEGATONE MT-138 SYLVESTER	
6	9	11	9		(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX17 JOYCE SIMS	
7	10	13	6		HIT THAT PERFECT BEAT MCA 23605 ◆ BRONSKI BEAT	
8	2	2	10		WHAT HAVE YOU DONE FOR ME LATELY A&M SP-12167 ◆ JANET JACKSON	
9	15	21	4		UNDER THE INFLUENCE (REMIX) MOTOWN 455BMG ◆ VANITY	
10	20	28	4		HARLEM SHUFFLE (REMIX) ROLLING STONES 44-05365/COLUMBIA ◆ THE ROLLING STONES	
11	17	20	10		SOMETHING ABOUT YOU (REMIX) POLYDOR 883 957-1/POLYGRAM ◆ LEVEL 42	
12	5	1	10		I CAN'T WAIT ATLANTIC 0-86828 NU SHOOZ	
13	23	34	3		SAY IT, SAY IT A&M SP-12175 ◆ E.G. DAILY	
14	19	22	5		HIGH HORSE (REMIX) RCA PW-14309 EVELYN "CHAMPAGNE" KING	
15	16	16	6		TWIST MY ARM (REMIX) RCA PW-14196 ◆ THE POINTER SISTERS	
16	7	5	13		ROCK ME AMADEUS/VIENNA CALLING A&M SP-12170 ◆ FALCO	
17	6	4	8		ANOTHER NIGHT (REMIX) ARISTA AD1-9454 ◆ ARETHA FRANKLIN	
18	24	29	4		LOVE HONEY, LOVE HEARTACHE VINYLMANIA VMR-002 MAN FRIDAY	
19	21	25	6		RHYTHM OF LOVE POW WOW WOW 408 JOHNNY DYNELL	
20	11	10	10		DON'T YOU WANT MY LOVE PORTRAIT 4R9-05331/EPIC NICOLE	
21	14	9	10		WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION SIRE 0-20404/WARNER BROS. ◆ ERASURE	
22	48	—	2		WHAT I LIKE WARNER BROS. 0-20449 ANTHONY AND THE CAMP	
23	28	40	3		LOVE'S ON FIRE ATLANTIC 0-86825 ALEEM FEATURING LEROY BURGESS	
24	30	39	4		RESTLESS ELEKTRA 0-66860 ◆ STARPOINT	
25	13	6	7		I'M NOT GONNA LET (REMIX) MCA 23612 COLONEL ABRAMS	
26	18	18	7		(NOTHING SERIOUS) JUST BUGGIN' SELECT FMS 62267 WHISTLE	
27	41	—	2		ONE WAY LOVE TOMMY BOY TB 866 TKA	
28	27	31	5		I ENGINEER/OBSESSION (REMIX) CASABLANCA 884 433-1/POLYGRAM ◆ ANIMATION	
29	31	37	5		HEY BOY SUPERTRONICS RY 011 TAMMY LUCAS	
30	22	23	7		LIFE'S WHAT YOU MAKE IT (REMIX) EMI-AMERICA V-19203 ◆ TALK TALK	
31	43	—	2		BAD BOY (REMIX) EPIC 49-05338 ◆ MIAMI SOUND MACHINE	
32	50	—	2		ALL PLAYED OUT DANCE-SING DS 802 L.I.F.E.	
33	33	48	3		ALBUM (LP CUTS) ELEKTRA 1-60438 PUBLIC IMAGE LTD	
34	39	43	3		PRISONER OF LOVE 4TH & B'WAY BWAY-421/ISLAND MILDRED SCOTT	
35	38	42	3		WAR BOYS RCA PW-14288 ANNABELLA	
36	NEW				I LOVE MY RADIO (MIDNIGHT RADIO) EMERGENCY EMDS 6561 TAFFY	
37	32	38	6		YOU NEED MORE CALYPSO (REMIX) POLYDOR 883 753-1/POLYGRAM RALPH MACDONALD	
38	44	46	5		MIND GAMES SOUND PAK PL-5112 QUEST	
39	36	49	3		ROCK THE BELLS DEF JAM 44-05349/COLUMBIA L.L. COOL J	
40	26	26	6		MR. RIGHT NOW (REMIX)/ELECTRICITY (REMIX) QWEST PROMO/WARNER BROS. RORI	
41	47	—	2		SHELL SHOCK A&M SP-12174 NEW ORDER	
42	NEW				I CAN'T WAIT (REMIX) MODERN 0-96825/ATLANTIC ◆ STEVIE NICKS	
43	45	45	3		HE'S NUMBER ONE SPRING SPR 12-418 FANTASY	
44	29	24	7		SANCTIFY YOURSELF A&M SP-12172 ◆ SIMPLE MINDS	
45	42	44	5		SWEETHEART SUPERTRONICS RY 013 RAINY DAVIS	
46	40	33	6		GOTTA FIND A WAY JUMP STREET JS 1001 RUSS BROWN	
47	NEW				SECLUSION TSR TSR843 SHAWN BENSON	
48	49	—	2		POWERDRILL EPIC 49-05297 GOON SQUAD	
49	25	19	8		A LITTLE BIT OF LOVE (IS ALL IT TAKES) MCA 23608 NEW EDITION	
50	46	36	7		CHIEF INSPECTOR/NOVELA DAS NOVE IVA/ISLAND 0-96829/ISLAND WALLY BADAROU	

BREAKOUTS

Titles with future chart potential, based on club play this week.

- CONTROL (LP CUTS) JANET JACKSON A&M
- THE FINEST THE S.O.S. BAND TABU
- MYSTERY OF LOVE FINGERS, INC. D.J. INTERNATIONAL
- WHAT'S MISSING (REMIX) ALEXANDER O'NEAL TABU
- DO IT TO ME GOOD (TONIGHT) MICHAEL HENDERSON EMI-AMERICA
- OUT OF MIND OUT OF SIGHT MODELS GEFEN
- LET'S GO ALL THE WAY SLY FOX CAPITOL
- MOVE AWAY (REMIX)/SEXUALITY CULTURE CLUB VIRGIN/EPIC
- RIGHT BETWEEN THE EYES WAX RCA
- GETTING CLOSER (REMIX) HAYWOODE PORTRAIT

BREAKOUTS

Titles with future chart potential, based on sales reported this week.

- WHAT'S MISSING (REMIX) ALEXANDER O'NEAL TABU
- DO FRIES GO WITH THAT SHAKE GEORGE CLINTON CAPITOL
- WE DON'T HAVE TO TAKE OUR CLOTHES OFF (REMIX) JERMAINE STEWART ARISTA
- LOVE'S GONNA GET YOU (WATCH OUT BABY FOR LOVE) MODERN-NIQUE FEATURING LARRY WOO NEXT PLATEAU
- WAR BOYS ANNABELLA RCA
- TAKE ME HOME PHIL COLLINS ATLANTIC
- IF YOU LEAVE ORCHESTRAL MANOEUVRES IN THE DARK A&M
- FUNKY BEAT WHODINI JIVE

12 INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	5		KISS (REMIX)/LOVE OR MONEY PAISLEY PARK 0-20442/WARNER BROS. 3 weeks at No. One ◆ PRINCE & THE REVOLUTION	
2	2	2	9		I'M NOT GONNA LET (REMIX) MCA 23612 COLONEL ABRAMS	
3	3	4	11		I CAN'T WAIT ATLANTIC 0-86828 NU SHOOZ	
4	4	6	9		WHAT HAVE YOU DONE FOR ME LATELY A&M SP-12167 ◆ JANET JACKSON	
5	8	10	6		WEST END GIRLS (REMIX) EMI-AMERICA V-19206 ◆ PET SHOP BOYS	
6	6	5	10		I'LL BE ALL YOU EVER NEED JAMPACKED JPI-20001/MUSIC SPECIALISTS TRINERE	
7	7	7	17		ROCK ME AMADEUS/VIENNA CALLING A&M SP-12170 ◆ FALCO	
8	5	3	11		SATURDAY LOVE (REMIX) TABU 429-05332/EPIC ◆ CHERRELLE WITH ALEXANDER O'NEAL	
9	10	11	10		(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX-17 JOYCE SIMS	
10	9	16	3		HARLEM SHUFFLE (REMIX) ROLLING STONES 44-05365/COLUMBIA ◆ THE ROLLING STONES	
11	20	—	2		ON MY OWN MCA 23607 ◆ PATTI LABELLE & MICHAEL MCDONALD	
12	14	23	4		BAD BOY (REMIX) EPIC 49-05338 ◆ MIAMI SOUND MACHINE	
13	19	17	8		SWEETHEART SUPERTRONICS RY 013 RAINY DAVIS	
14	11	8	11		IF YOU SHOULD EVER BE LONELY (REMIX) GORDY 4557GG/MOTOWN VAL YOUNG	
15	16	27	4		WHENEVER YOU NEED SOMEBODY MERCURY 884 572-1/POLYGRAM O'CHI BROWN	
16	18	13	5		COMPUTER LOVE WARNER BROS. 0-20440 ZAPP	
17	12	9	10		DON'T YOU WANT MY LOVE PORTRAIT 4R9-05331/EPIC NICOLE	
18	13	12	9		HIT THAT PERFECT BEAT MCA 23605 ◆ BRONSKI BEAT	
19	17	22	4		CRUSH ON YOU MCA 23613 ◆ THE JETS	
20	40	—	2		THE FINEST TABU 429-05364/EPIC THE S.O.S. BAND	
21	28	33	4		LOVE'S ON FIRE ATLANTIC 0-86825 ALEEM FEATURING LEROY BURGESS	
22	15	15	13		HE'S NUMBER ONE SPRING SPR 12-418 FANTASY	
23	24	26	6		SECLUSION TSR TSR843 SHAWN BENSON	
24	25	24	6		I ENGINEER/OBSESSION (REMIX) CASABLANCA 884 433-1/POLYGRAM ◆ ANIMATION	
25	NEW				MOVE AWAY (REMIX)/SEXUALITY VIRGIN/EPIC 49-05360/EPIC ◆ CULTURE CLUB	
26	27	20	8		(NOTHING SERIOUS) JUST BUGGIN' SELECT FMS 62267 WHISTLE	
27	29	30	6		HEY BOY SUPERTRONICS RY 011 TAMMY LUCAS	
28	35	31	5		UNDER THE INFLUENCE (REMIX) MOTOWN 455BMG ◆ VANITY	
29	21	14	8		A LITTLE BIT OF LOVE (IS ALL IT TAKES) MCA 23608 NEW EDITION	
30	31	36	3		SHELL SHOCK A&M SP-12174 NEW ORDER	
31	22	18	10		WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION SIRE 0-20404/WARNER BROS. ◆ ERASURE	
32	NEW				WHAT I LIKE WARNER BROS. 0-20449 ANTHONY AND THE CAMP	
33	23	19	8		ANOTHER NIGHT (REMIX) ARISTA AD1-9454 ◆ ARETHA FRANKLIN	
34	37	48	3		ROCK THE BELLS DEF JAM 44-05349/COLUMBIA L.L. COOL J	
35	26	25	6		TWIST MY ARM (REMIX) RCA PW-14196 ◆ THE POINTER SISTERS	
36	36	—	2		GETTING CLOSER (REMIX) PORTRAIT 4R9-05347/EPIC HAYWOODE	
37	NEW				MYSTERY OF LOVE D.J. INTERNATIONAL DJ 892 FINGERS, INC.	
38	38	40	4		LIVING FOR THE CITY MEGATONE MT-138 SYLVESTER	
39	49	—	2		SAY IT, SAY IT A&M SP-12175 ◆ E.G. DAILY	
40	NEW				SHADOWS OF YOUR LOVE D.J. INTERNATIONAL DJ777 J.M. SILK	
41	41	37	5		BEST FRIENDS TOTAL EXPERIENCE TED1-2631/RCA ET (EDDIE TOWNS)	
42	33	28	6		NO MORE ELEKTRA 0-66865 SHIRLEY MURDOCK	
43	44	32	15		DON QUICHOTTE BAJA' B-54/TSR MAGAZINE 60	
44	34	49	4		MIND GAMES SOUND PAK PL-5112 QUEST	
45	30	21	8		THE RIVER/SUNSHINE LONDON 886 032-1/POLYGRAM TOTAL CONTRAST	
46	NEW				ONE WAY LOVE TOMMY BOY TB 866 TKA	
47	39	35	5		LOVE HONEY, LOVE HEARTACHE VINYLMANIA VMR-002 MAN FRIDAY	
48	47	43	5		SUGAR FREE PRIVATE I 429-05337/EPIC JUICY	
49	43	46	11		NEW TOY CBS ASSOCIATED 429-05334/EPIC THE FLIRTS	
50	45	50	3		POWER DRILL EPIC 49-05297 GOON SQUAD	

○ Titles with the greatest sales or club play increase this week. ◆ Video clip availability. ● Recording Industry Assn. of America (RIAA) certification for sales of one million units. ▲ RIAA certification for sales of two million units. Records under Club Play are 12 inch unless otherwise indicated.

THE RHYTHM & THE BLUES

(Continued from page 27)

ter," a lively piece of semi-autobiographical funk, is the new single from **Morris Day**... The Motown distributed soundtrack for **Blake Edwards'** feature "A Fine Mess" contains performances by the **Temptations** on the **Henry Mancini-Dennis Lambert** composed title track, **Smokey Robinson** ("Wishful Thinking"), the **Mary Jane Girls** ("Walk Like A Man"), and **Chico DeBarge** ("Easier Said than Done")... Remember the "Merry Mailman"? New Capitol signee **Willie Collins** is a singing mailman. While waiting to see if his debut single, "Let's Get Started," is on time, Collins is continuing his duties as a New York City mailman... "Do You Still Love Me" is the new single from **Meli'sa Morgan's** debut album on Capitol, though cuts such as "Fool's Paradise" and "Now Or Never" are both picking up considerable airplay on urban outlets.

THERE IS PLENTY of talk that producer **Maurice Starr** is about to start a Boston-based label. The man who first produced **New Edition** is reportedly negotiating with several labels for national distribution of his young roster. Look for a formal announcement in a few weeks and a splashy concert to introduce the label this spring... Though in the market only a few weeks **Patti LaBelle's** duet with **Michael McDonald** seems destined to become her biggest pop hit to date... The **Deodato**-produced debut album for **Jerry and Katreese Barnes**, a/k/a **Juicy**, is called "It Takes Two." The duo previously provided vocals on the "Beat Street" soundtrack and **Chuck Mangione's** "Disguise" album.

The Toronto chapter of the Black Music Assn. is holding its tribute to **Sam Cooke** April 20 at the Club Bluenote. A seminar will be held called "Sam Cooke, the Ground Breaker." For more info call **Norman Richmond**, 416 496-0512... The history of Congo music, one of the most important branches on the tree of African music, can be heard and understood via "Afro-Cuban Comes Home" from historian **John Storm Roberts'** Original Music label. It is the first in a series about African music called "Voicepieces." For more info write Original Music, RD1, Box 190, Lasher Road, Tivoli, N.Y. 12538... Look for some new activity by the local chapters of the Black Music Assn. The New York

chapter, under RCA's **Hilda Williams**, is planning to regale a major figure in New York radio. In Memphis a new branch is just getting off the ground with local membership meetings.

Can **Russell Simmons** produce more than rap records? That question about the rap mogul will be answered by the response to **Oran "Juice" Jones'** debut 12-inch "You Can't Hide From Love" b/w "Curiosity." Co-producer **Vincent Bell** wrote both tunes. Neither is a rap record in the style associated with Simmons, the manager of **Run-D.M.C., Whodini, and LL Cool J.** But, there is some old-fashioned "love man" talk on the single that will arouse either laughter or contempt, depending on your point of view... A real underground rap record is **Cut Master D.C.'s** "Brooklyn's In The House," a hardcore track about that wonderful community just across the river from money-making Manhattan. If you're into New York artifacts contact **Zakia Records**, 2090 Seventh Ave., New York, N.Y. 10027... From that hip-hop hotbed, Seattle, Wash., comes **Sir Mix-A-Lots** "Square Dance Rap," a local favorite in the city that gave us **Jimi Hendrix** and **Quincy Jones.** The label is **Nasty Mix Records**, 3161 Elliot Ave. Suite 302, Seattle, Wash. 98121, (216) 282-9639.



Magic Touch. Los Angeles Laker star Earvin "Magic" Johnson enjoys a hug from Warner Bros. artist Rochelle, whose new single is titled—appropriately—"My Magic Man."

DANCE TRAX



by Brian Chin

NEW SINGLES IN A fairly quiet week: **Whodini's** banging "Funky Beat" (Jive) follows up a near-platinum album with immediate radio coverage here. It's backed with a seven-song megamix, a common British tactic that isn't such a bad marketing idea for the U.S... **52nd Street's** "Tell Me (How It Feels)" (MCA) is finally out here and **Nick Martinelli's** production is right in the sweet, gently rhythmic Loose Ends bag. The current U.K. 12-inch is "I Can't Let You Go" (10 Records), also a lovely soft-soul record that indicates this chameleon-like band seems to have found a niche. Album will follow.

Philip Bailey's "State of the Heart" (Columbia) is a real surprise from him and producer **Nile Rodgers:** hard, and very System/Scritti, its progressive arrangement is a real ear-grabber, and a good *ex post facto* reference to Bailey's biggest hit, "Easy Lover"... A couple of unusual ones: **Janice's** "Bye Bye" (4th & B'way) offers a strange attraction, veering from a standard vocal section into a whole passel of special effects and allusions to TV music... **Booker Newberry's** "Take A Piece of Me" (Omni, through Atlantic) is laidback, slinky electronic soul, though the hook is stretched a bit thin; **Tim Regisford** mixed the long club mixes with **Lamont Boles.**

There are also two terrific remixes, reworked extensively—emphasis on *worked*. **Sly Fox's** "Let's Go All The Way" (Capitol) is much augmented in its "Blix mix," and now a six-man project with added bass and innumerable new tracks and edits... We've also heard a new mix and re-edit of **Ecstasy, Passion & Pain's** 1976 classic "Touch And Go" done by New Yorkers **Danny Krivit** and **Tony Smith:** it's everything you ever wanted from that classic soul production, and coming soon via Sunnyview's classic 12-inch series... Also remixed: **Tears For Fears'** "Mother's Talk" (Mercury) is largely reproduced almost two years after its original release—the longest and most elaborate version just about loses the song itself.

HODGEPODGE, on 12-inch and album: **Glenn Jones'** "Talk Me Into It" (RCA), written by **Diane Warren** ("Rhythm Of The Night") and produced by **Hawk Wolinski** might be a Hi-NRG sleeper... **Lauren Gray's** "Starlight" (Dice, through Sutra) is a hi-NRG Madonna song... If **Annette Taylor's** "Body Stimulation" (Select) makes the chart, it will join "Power Drill" as the second current record to incorporate the sound of a household appliance.

Guinn's Motown album puts state-of-the-art production to work for some really strong, soulful voices in this family group. "Open Your Door" has a clean British feel and even puts some of the vocalists over there to shame... **Art Of Noise's** "In Visible Silence" (Chrysalis) is mostly listenable. A revival of **Henry Mancini's** "Peter Gunn" theme is both weird and faithful—with **Duane Eddy** guesting on guitar. Also: the YMO-like "Chame-

leon's Dish," and "Paranoia," which can only be called cute.

Also on album: **Mazarati's** "100 M.P.H." (Paisley Park), a **Prince**-written track that only loses just a bit in its lengthy wandering, and "Stroke"... **Ministry's** "Twitch" (Sire) has the stamp of mega-beat master **Adrian Sherwood**, the most violent pounding since "Into Battle With The Art Of Noise." This is about as far left as we go, no matter how often noise-rock is praised academically. Recommended: "Just Like You," and the sequencer hammerlock "We Believe."

Erasure's "Wonderland" (Sire) may just be the nicest thing ever produced by Mute Records. "Reunion" and "Oh L'Armour" are pop-disco that would be hi-NRG if harder; other highlights on this enjoyable album are the shuffler "Say What" and "Love Is A Loser," as arch and ambiguous as any Boy George song.

NOTES: Everyone from pop stars to abstract artists is into disco now. Some of the efforts are pretty contemptible, failed efforts to sell out, but we like some of them—as long as they show enough respect to the audience to be good records, and not third-party comments. **David Rostamo's** "Slum Lord" (Sire) is one with a great rhythm surge and a lot

of musical interest, quite good as a dub in the Scritti style... Also on Sire, **Tirez Tirez's** "Set The Timer" is a good uptempo song, not over done or over-mixed. The flip, "Uptight," is even better and quite beautiful in its quiet sincerity.

Atlantic will remix and release **Regina's** "Baby Love," the latest American production to come back home from an overseas debut... Two of disco's recent finest were featured on "Moonlighting"—**Alisha's** "Baby Talk," and **Pet Shop Boys'** "West End Girls" were both heard in their entirety during a bar scene. The former, as of last week, was into its fifth boffo, never-say-die month in the lower reaches of the pop chart... The Pet Shop Boys' album, "Please" (EMI America), by the way, is an amusingly complete compendium of recent dance music styles. It should be a long-running hit for clubs if the remixes keep coming.

THIS WEEK IN DANCE... 1981: Epic releases a 12-inch extended version of "The Magnificent Seven" from the **Clash's** "Sardinista!" album. Retitled "The Magnificent Dance," the single sleeps for about a month or so, but by the summer it becomes an enormously successful street anthem that foreshadows the alliance of rock and rap.

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Dreams—Tanya Wynne
Jack Your Body—Steve Hurley
My Body & Soul—Delicious
Keep Our Love—Lifestyle
Seduced—Terrez
American Dream—Big Smoke
Aint No Mt. (48 tr.rmx)—B. Gang
Baby You & Me—Suzanne Stevens
Tell Me (rmx)—Vanille
Journey To Cybertron—Nitro D.
Do The Filz—McBoob
Shy D Is Back—McShy D
Jetsons (TV Toones)—Various
I'm Losing You—Uptown
Love Is The Message—1 Plus 1

Dancing In My Sleep—S. Ties
Techno Color—Channel One
Hot Box—The Preps
Time Bomb—A. Ribeiro
Make Up Your Mind—Teen Rock
Dancing In Heaven—Tony Caso
Boys—Robert David
All Played Out—L.I.F.E

EUROPEAN 12"

Stop The Rain—Silent Circle
Burning Love—Cliff Turner
Activate My Love—Meccano
Hello—Joy
The Calling—Ken Heaven
Girl Of Lucifer—Casablanca
Your A Beat (Swed Mix)—E. Exp
Give It Up For Love—S. Dante
What's Your Name (rmx)—Zinno
You're My First—Linda Rizzo
Keep On Rockin—Hemyl

Aint No Rockin—Black Britain
This Love—2 Nations
Anikano—O—Africa System
Love Hostage—Jessica Williams
Never Can Say Goodbye—Sonia
Hi Tension—Nancy Dee
You're Wrong—Gotcha

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Boom In Video Jeopardizes Disks In Chicago's Latin Market

BY MOIRA McCORMICK

CHICAGO Cassettes are up, records are down, and video is on the rise among Chicago's major Latin music retailers and one-stops.

La Voz Hispana and Multinational Distributors operate a pair of retail outlets each, while Panamerican Records Inc. has three. All report significant cassette sales. In Multinational's case, according to president Miguel Remon, cassettes outsell LPs two to one.

Latin retailers attribute the portability of the cassette as one reason for the LP's decline, but say the increasing popularity of video among Chicago's Hispanic population is the primary culprit.

"Our biggest competition [for records] is video and cable TV," contends Remon. "People don't have time to listen to records now." He adds that since 1983 more than six Spanish-language movie theaters, which helped promote Latin album sales via film soundtracks, have closed—also, he believes, because of video.

The continuing penetration of VCR sales in the Hispanic community may similarly have retarded the potential growth of Compact Disc sales, according to Remon. "People here would rather buy video machines than CD players," he says. Multinational does stock what few Latin CDs are available, says Remon, at \$14.95

each.

CDs are more in demand at La Voz Hispana, according to buyer Juan Borja. "We get a lot of requests," he says, "but there are only about 15 titles in existence."

Of the three one-stops, only La Voz Hispana currently stocks video, but the rest say they'll follow soon. Borja says La Voz services 300 record and 300 video accounts, abetted by a computerized ordering system, with clients from Midwestern states and as far away as Texas, California, and Florida. Each of La Voz Hispana's retail outlets stocks 300 Spanish or Spanish-subtitled movies.

At Panamerican, owner Gustavo Silva says its flagship 26th Street store is expanding from 2,000 square feet to 8,000 square feet, in part to accommodate upcoming video stock in August. "We'll probably start with 700-1,000 titles at retail," says Silva, "and then start carrying video at wholesale."

Panamerican's one-stop services over 100 clients in the Midwest, Pennsylvania, and Georgia.

Multinational's Remon says approximately 35 of the one-stop's 300 accounts buy video from them, and that that number continues to increase. "But we don't plan to rent or sell video in our retail stores," he notes.

The company's six-month-old rack-jobbing business has proven quite successful, according to Remon. For-

mer Multinational vice president Adelqui Boué split off last October and formed a rackjobber, Adelqui Enterprises Inc. Boué buys Latin records from Multinational and racks them on consignment in approximately 150 area food stores.

In keeping with the breakdown of Chicago's Hispanic population—a microcosm of the national distribution of Spanish-speaking nationalities—Mexican music is the top seller by far in area stores, followed by international ballads, salsa, merengue, and other Latin styles. None of the three Latin retail/one-stops surveyed sell English-language titles.

Panamerican's three stores are in exclusively Mexican neighborhoods, and sell primarily Mexican music. Multinational's Remon says Mexican artists account for 80% of his record sales. La Voz Hispana's two stores are divided evenly between Mexican and salsa sales, according to their respective Mexican and Puerto Rican neighborhoods.

Top-selling groups include Los Bukis, Los Humildes, Los Yonics, and Los Bondadosos. "Norteño [accordion-based music from northern Mexico] sells very well," notes Adelqui Boué, "especially in the summer." Popular *norteño* artists include Los Tigres del Norte, Carlos y José, and Ramon Ayala.

International balladeers such as Julio Iglesias, José José, José Luis Rodriguez (El Puma), and Juan Ga-

briel are perennial favorites, as are female solo artists such as Rocio Dugal, Lucia Mendez, Maria Conchita Alonzo, Vikki Carr, and Beatriz Adriana. Best-selling salsa artists include Willie Colon, Ruben Blades, Celia Cruz, and Tommy Olivencia: merengue star Wilfrido Vargas is another heavy hitter.

According to Multinational's Remon, the recent debuts of all-Spanish radio stations WTAQ-AM and WIND-AM—now competing with FM stalwart WOJO—have increased the variety, if not volume, of local

record sales. Sales of regional Mexican artists in particular have taken off, says Remon. "The three Mexican states [most heavily] represented in Chicago are Michoacan, Nuevo Laredo, and Durango," he notes, "so, whenever I find a group from any of those states has put out a record, I know to stock it heavily, because it's sure to sell."

Remon also keeps tabs on what's hot through constant contact with Chicago's Spanish radio and TV stations, and makes a point of following Mexican periodicals.

Company Offers Special T-shirt Kiosks

Rock Express Fighting For Display Space

NEW YORK When record stores are turned into home entertainment retail centers, product lines like posters, T-shirts and other music-related plus-profit lines have to

fight to retain their share of floor space. In what Winterland Productions hopes will be a solution, its Rock Express retail division—now distributed through CBS—is em-

ploying a kiosk approach that creates a section for T-shirts and posters.

Although Winterland has been selling T-shirts through retailers for 10 years, the last two under the Rock Express banner, the program has received broader exposure than ever before due to the purchase of a 50% interest in Winterland by CBS Records in 1985 that has resulted in CBS distribution of Rock Express to the record company's retail accounts. Winterland is still selling direct to some smaller retailers not serviced directly by CBS.

"We're fighting a space problem," says Dell Furano, president of Winterland Productions. "As more and more retailers move into Compact Discs and video, the space for other product lines is diminishing." As a response, Winterland has developed a merchandising center for their poster and T-shirt lines that Furano describes as "similar to an airport convenience shop."

Featuring wire bins for shirts
(Continued on page 44)

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See page 46

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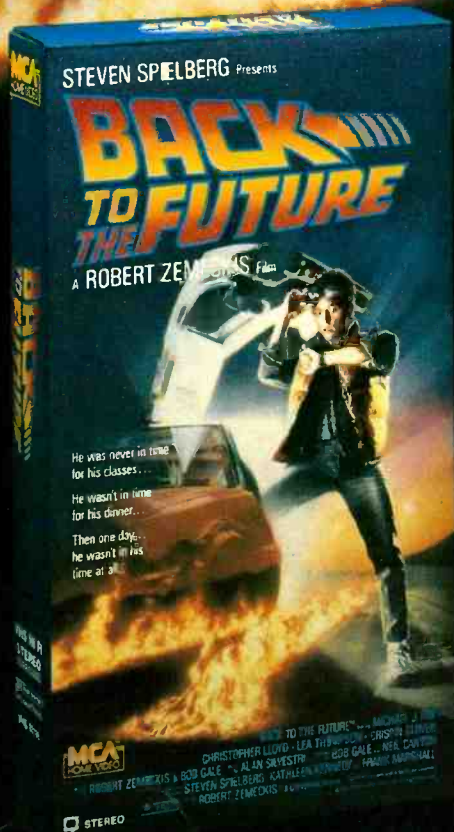
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ROCK EXPRESS

(Continued from page 42)

and a combination rack and display mount for posters (see accompanying photo), the Rock Express display is designed to create the impression of a complete merchandising section.

With product lines featuring about 70 artists, Winterland had relied predominantly on T-shirts until its entrance into the poster market six months ago. Furano says Winterland was "almost forced into it" by disappointing results from poster sublicensors.

The idea behind Rock Express' display unit is to provide record retailers with easier, more convenient product merchandising that's timely with in-store recorded product, says Furano.

'More of our deals are worldwide'

While characterizing the present market as "a little soft," he says the recent move to include CBS as a distributor has been meaningful.

"CBS distribution accounts for 60% of our store sales at this point," he says. "We built our distribution from the ground up with smaller indies who know how to order. So before the CBS deal we had built that business quite nicely. CBS rounds out the picture."

Although Furano characterizes Rock Express as a "very significant" portion of Winterland, retail sales is only one of the company's operations, which also include tour merchandising, custom printing, mail order sales and licensing.

Rock Express is the first significant area in which CBS has made its presence as a Winterland partner felt. Yet Furano notes that the distribution of Rock Express was "not a factor in the acquisition." While he says Winterland is not turning its attention to the signing of CBS acts in particular, he is hopeful that CBS will enable Winterland to expand internationally.

"That's our strategy," he says. "More and more of our deals are on a worldwide basis. We're already distributed in the U.K and Australia without CBS, and now we're sharing our information with them. The whole concept is simple: to create an international merchandising vehicle to generate more income than our competitors can."
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Audio Plus

BY EDWARD MORRIS

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

Never let it be said that the record business can't be just as trivial as other compartments of modern life.

In an effort to chronicle, crystal-

ize, and capitalize on this fact, Poly Concepts (804/272-0677) is marketing a game called "AM/FM: 30 Years Of Rock'N'Roll Trivia," with a retail tag of \$9.95 for each volume.

The entire game has 6,534 questions about rock'n'roll (1955 to 1963), surfin'/cruisin' (1961 to 1969), the British invasion (1963 to 1969), soul music (1955 to now), pop music (1955 to now), and modern rock (1970 to now). However, Poly Concepts has divided the questions equally (in no particular order of difficulty) into three

volumes, the first already available, and volumes two and three due in May and September.

A computer version of the game has also been developed, playable with Commodore, IBM, and Hewlett-Packard.

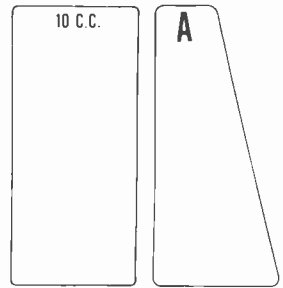
LaGorgio Imports (818/994-8000) is offering the Bolit 707 Polish & Protector for Compact Discs and musical instruments. The company says that application of the fluid restores laser readability, reduces dust accumulation, and protects the CD surface from scratches. The one-ounce bottle of acrylic plastic retails for \$4.95.

In its Cassetter Compac unit, Pompano Manufacturing (305/979-

4305) promises a complete and accessible car storage unit for audio cassettes. The device, which holds up to 12 tapes, can be installed in all makes and sizes of cars. It has its own light and comes with "high visibility identification labels" for the tapes. Springs in the unit keep the tapes from rattling when the car is in motion. And the storage compartment can be removed from its mounted holder for security.

According to the manufacturer, the Cassetter Compac can be installed under the dashboard in 15 minutes and connected to the cigarette lighter or any other hot line. Suggested retail is \$39.95.

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FOR WEEK ENDING APRIL 19, 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	1	1	46	DIRE STRAITS	WARNER BROS. 2-25264	31 weeks at No. One
2	2	2	31	WHITNEY HOUSTON	ARISTA ARCD 8212	WHITNEY HOUSTON
3	3	3	15	SADE	PORTRAIT RK 40263/EPIC	PROMISE
4	5	5	47	PHIL COLLINS	ATLANTIC 2-81240	NO JACKET REQUIRED
5	4	4	17	BARBRA STREISAND	COLUMBIA CK40092	THE BROADWAY ALBUM
6	6	6	26	JOHN COUGAR MELLENCAMP	RIVA 824-865-2/POLYGRAM	SCARECROW
7	8	7	15	MR. MISTER	RCA PCD 1-7180	WELCOME TO THE REAL WORLD
8	7	8	11	HEART	CAPITOL 46157	HEART
9	18	—	2	THE ROLLING STONES	COLUMBIA CK 40250	DIRTY WORK
10	13	13	47	PINK FLOYD	HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
11	9	11	20	ZZ TOP	WARNER BROS. 2-25342	AFTERBURNER
12	11	10	14	THE CARS	ELEKTRA 9-60464-2	GREATEST HITS
13	12	15	34	CREEDENCE CLEARWATER REVIVAL	FANTASY FCD 623-CCR2	CHRONICLES
14	10	9	47	BRUCE SPRINGSTEEN	COLUMBIA CK 38653	BORN IN THE U.S.A.
15	14	14	38	STING	A&M CD-3750	DREAM OF THE BLUE TURTLES
16	21	19	5	INXS	ATLANTIC 2-81277	LISTEN LIKE THIEVES
17	17	27	3	ROBERT PALMER	ISLAND 2-90471/ATLANTIC	RIPTIDE
18	20	18	22	STARSHIP	RCA PCD 1-5488	KNEE DEEP IN HOOPLA
19	15	16	10	PETE TOWNSHEND	ATLANTIC 2-904736	WHITE CITY A NOVEL
20	NEW			BANGLES	COLUMBIA CK40039	DIFFERENT LIGHT
21	24	20	10	STEVIE NICKS	MODERN 2-90479/ATLANTIC	ROCK A LITTLE
22	16	21	24	STEVIE WONDER	TAMLA 6134TD/MOTOWN	IN SQUARE CIRCLE
23	25	23	4	FLIM & THE BB'S	DMP 454	BIG NOTE
24	22	17	22	SOUNDTRACK	MCA 2-6150	MIAMI VICE
25	NEW			ALABAMA	RCA PCD1-7170	GREATEST HITS
26	19	12	47	SADE	PORTRAIT RK-39581/EPIC	DIAMOND LIFE
27	23	22	36	TALKING HEADS	SIRE 2-25305/WARNER BROS	LITTLE CREATURES
28	30	24	4	STEELY DAN	MCA MCAC 5570	DECADE
29	NEW			THE OUTFIELD	COLUMBIA CK40027	PLAY DEEP
30	NEW			ELTON JOHN	GEFFEN 2-24077/WARNER BROS	ICE ON FIRE

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	47	AMADEUS SOUNDTRACK	FANTASY WAM-1791	22 weeks at No. One
2	2	3	47	TIME WARP	TELARC 80106	NEVILLE MARRINER
3	3	2	47	BERNSTEIN: WEST SIDE STORY	DG 415-253	CINCINNATI POPS (KUNZEL)
4	4	4	47	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041	TE KANAWA, CARRERAS (BERNSTEIN)
5	6	7	11	BACHBUSTERS	TELARC 80123	CINCINNATI POPS (KUNZEL)
6	5	5	25	BLUE SKIES	LONDON 414-666	DON DORSEY
7	7	6	47	STAR TRACKS	TELARC 80094	KIRI TE KANAWA (RIDDLE)
8	8	8	47	BEETHOVEN: SYMPHONY #9	DG 410-987	CINCINNATI POPS (KUNZEL)
9	9	9	47	TELARC SAMPLER #1	TELARC 80101	BERLIN PHILHARMONIC (KARAJAN)
10	10	10	47	WEBBER: REQUIEM	ANGEL CDC-47146	VARIOUS ARTISTS
11	12	12	36	GERSHWIN: RHAPSODY IN BLUE	CBS MK-39699	DOMINGO, BRIGHTMAN (MAAZEL)
12	11	11	47	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244	LOS ANGELES PHILHARMONIC (THOMAS)
13	13	13	13	PASSIONE	LONDON 417-117	NEVILLE MARRINER
14	15	15	47	TELARC SAMPLER #2	TELARC 80102	LUCIANO PAVAROTTI
15	14	14	12	ORCHESTRAL SPECTACULARS	TELARC 80115	VARIOUS ARTISTS
16	16	16	18	BARTOK: MIRACULOUS MANDARIN	LONDON 411-894	CINCINNATI POPS (KUNZEL)
17	17	17	47	COPLAND: APPALACHIAN SPRING	TELARC 80078	DETROIT SYMPHONY (DORATI)
18	18	18	47	BEETHOVEN: SYMPHONIES #5 & 6	DG 413-932	ATLANTA SYMPHONY
19	20	21	10	MORE MUSIC FROM AMADEUS	FANTASY WAM-1205	BERLIN PHILHARMONIC (KARAJAN)
20	19	19	47	PACHELBEL: CANON	RCA RCD1-5468	NEVILLE MARRINER
21	22	23	5	BEETHOVEN: SYMPHONIES 1 & 2	L'OISEAU LYRE 414-338	PAILLARD CHAMBER ORCHESTRA
22	24	27	4	HOROWITZ: THE LAST ROMANTIC	DG 419-045	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
23	21	20	47	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS MK-37846	VLADIMIR HOROWITZ
24	30	—	2	SWING, SWING, SWING	PHILIPS 412-626	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
25	23	22	26	BACH: BRANDENBURG CONCERTOS	L'OISEAU LYRE 414-187	BOSTON POPS (WILLIAMS)
26	26	26	37	STRAUSSFEST	TELARC 80098	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
27	25	24	47	GERSHWIN: RHAPSODY IN BLUE	TELARC 80058	CINCINNATI POPS (KUNZEL)
28	28	30	3	SPIRITUALS	PHILIPS 412-631	CINCINNATI POPS (KUNZEL)
29	27	25	6	VIVALDI: THE FOUR SEASONS	ANGEL CDC-47319	SIMON ESTES
30	29	28	47	MOZART: REQUIEM	L'OISEAU LYRE 411-712	ITZHAK PERLMAN
						ACADEMY OF ANCIENT MUSIC (HOGWOOD)

CD Causes Turnaround In Walla Walla

Here's The Poop: Music's Hot Again

JOHN SIPPEL

LOS ANGELES Eighteen months ago, Hot Poop's ratio of video software and hardware sales to music sales was 60:40. Today, with the addition of Compact Disc hardware and software, that ratio is reversed for the Walla Walla, Wash., home entertainment retailer.

"CDs have far surpassed records and cassettes," says Jim McGuinn, owner of the 13-year-old store. "We try to keep around 600 titles in stock. We get from \$13.99 to \$15.99. By Christmas, we could see the sales power of the configuration.

"Getting the N.E.C. audio and video hardware line helped us," McGuinn says. "They supply three different CD players. We move them all.

"Customers feel Hot Poop is a real home entertainment center because we have this hardware. We move VHS and Beta VCRs, amps, and digital tuners, and it helps sell certain Sony home models, Panasonic and Fujitsu units—especially car stereo."

McGuinn and his chief aide, Al Kaplan, stress service as the biggest

factor in keeping the store volume growing. "We don't like installing car stereo, but we'll do it if necessary," McGuinn states. "We'll go to our customers' homes if it's essential to explain how to operate a VCR they bought at a cut-rater who failed to give them anything more than a poorly translated instruction book. In a town of around 20,000 that's crucial."

McGuinn knows the city. He arrived from San Diego in 1973, where he got into retailing from a tiny storefront after selling "overflow" albums from his own collection at local swap meets.

His first small retail outlet in Walla Walla worked because he traded and sold used records in the onetime two-chair barbershop. Now he operates from premises that include four adjoining former stores.

McGuinn and Kaplan are personable and find conversation with customers a vital cog. McGuinn went into home video sales and rental five years ago at the urging of patrons. The demands of video rental required a second-in-command, so he hired Kaplan, a friend developed through working as salesman and client for

years when Kaplan was with City 1-Stop here. Over the years they had become so close that Kaplan often took a week of his vacation in Walla Walla.

Hot Poop carries 1,700 movie titles, emphasizing that Beta is available. They've found good success in selling used rental videos, cutting a \$79.95 title, for example, to \$29.95.

Tapes rent at \$5 for three movies, while weekends offer two for \$5 or \$3 each. Customers like the policy of being allowed to keep a Saturday rental through Monday at 5 p.m.

Hot Poop depends upon City 1-Stop for all its software. "We tried video distributors nearer than Los Angeles for awhile," McGuinn explains. "We just found it easier to order everything from City. Sam Ginsburg carries a complete stock of records, tapes, and accessories on the audio side. They give us terrific fill on home video titles. And they are the only wholesaler who has consistently provided advertising."

McGuinn favors a kind of subtle institutionalized approach, stressing in print ads such generalities as breadth of inventory, easy access and free club membership over hot titles.

Grass Route

BY KIM FREEMAN

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

THE FAT BOYS are back at you again with their third **Sutra** album, "Big And Beautiful," slated for release shortly. The leadoff single, a cover of James Brown's "Sex Machine," got a special boost April 9 when the ravenous rappers guest-hosted the Ringling Bros./Barnum & Bailey Circus at Madison Square Garden. After making some weighty opening statements, the Fat Boys were presented with gold awards by a crew of elephants for their last album, "The Fat Boys Are Back."

Feeling totally at home in the environment, the trio went on to deliver a 20-minute, post-circus rap-orama. Ticket proceeds from the evening went to City Harvest, a non-profit food distribution network in New York.

688 ENTERTAINMENT, a multifaceted firm based in Atlanta, is launching its own label as a means of nurturing local talent. The initial plan at 688 Records includes annual local samplers as well as the signing of **Dash Riprock**. The

Louisiana-based power trio recently put down some tracks with producer **George Pappas**.

Atlanta's 688 Club is one of the biggest live-music spots in the South; the 688 operation also runs a video production company. That wing has "688 Live" in the works, a music and interview show slated for distribution to cable television outlets.

SEEDS & SPROUTS: The **Profile** crew in New York isn't cryin' over **Boys Don't Cry**, who logged their "I Wanna Be A Cowboy" onto the pop singles chart recently. That marks the third Hot 100 single for the expanding logo. Another Hot 100 entry was "Rain Forest" by Paul Hardcastle (now on Chrysalis). Profile's first Hot 100 entry will probably be part of one of the label's weekly newsletter quizzes, so we won't give it away. One hint... It wasn't performed by **Run-D.M.C.**

Other news at Profile is the formation of a hardcore logo via a partnership with **Rock Hotel Records**. Add that to the label's long-standing success in dance and rap and its productive devotion to pop, and you've got the makings of a major-scale indie.

(Continued on next page)



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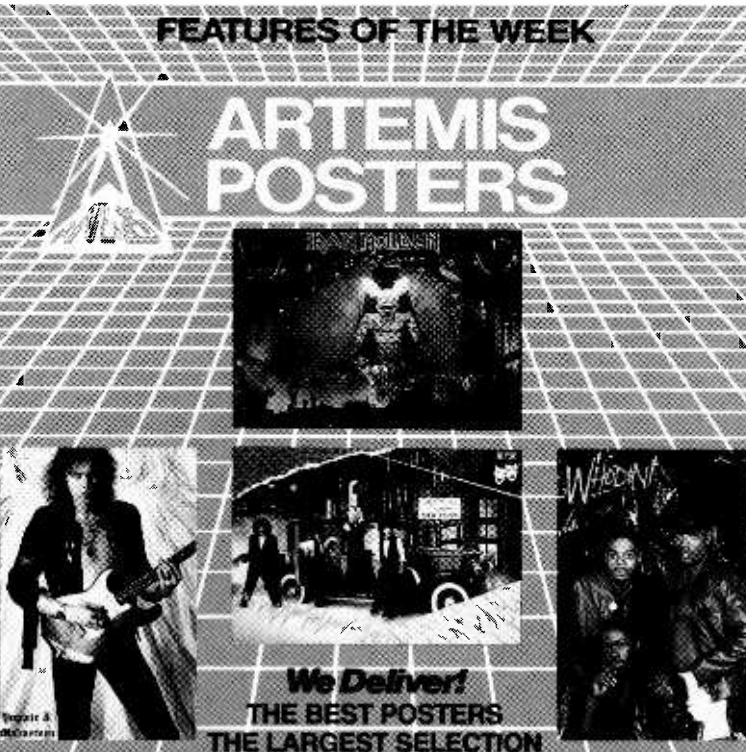
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HARDWARE MONITOR

Camcorder Can Be Consumer Magnet

by Aaron Neretin

Hardware Monitor is a new biweekly column focusing on developments in the hardware and software industries. The author has 35 years of experience covering the consumer electronics scene for such publications as HFD and Merchandising Magazine.

The high-end, big-profit business of home video equipment is up for grabs.

Smart retailers should be making their selection moves now while there are top-name plums still ripe for the picking.

It's quite a challenge. The video marketplace—already confusing—has been fractionalized even further with the advent of 8mm as a viable format.

The hardware dealer and video specialist stores must decide which brand or brands they will carry of the various equipment lines: table-deck VCRs (VHS and Beta), video cameras, camcorders, and 8mm VCRs.

Thankfully, dealers don't have to worry about portable VCRs, which are fast losing out to camcorders. The field for video cameras also has been narrowed by the advent of the camcorder. But the heartburn of decision-making on table-deck and camcorders has been a blessing for the antacid industry.

To date we count more than 50 table-deck vendors with even more to arrive this year. And we've also got low fi, hi fi, MTS, HQ, cable-ready options, wireless remote, on-screen programming, eight-hour recording, and many more options to ponder in making our selections.

We've got, or will have, more than 20 suppliers who will be offering their versions of camcorders before the year is out. Again, our options are many, with moderate- or lightweights and a variety of recording capacities (two-hour-plus, one-hour, and 20-minute). We've got automatic focus, power zoom, instant replay, electronic viewfinders, HQ, and low-light absorption.

Finally, we've got 8mm, with six firms committed—and as many as four more ready to jump in at the June Consumer Electronics Show.

The decisions may be mind-boggling, but the broad lineups of video equipment represent huge opportunities for video hardware and software retailers, as both types of dealers continue to mix and match their hardware and software inventories, seeking the most profitable formula.

One thing is certain. VCRs in general, and camcorders in particular, are going to get one of the largest merchandising and promotional boosts the electronics industry has ever seen.

A battle certain to heighten consumer awareness of

'Smart retailers are making their selection moves now'

the entire camcorder category will emerge as half-inch and 8mm suppliers jockey for position. JVC, with its new two-pound, one-hour VHS camcorder—currently subscribed to by Zenith and Toshiba with more likely to come on board—is mounting a frontal assault against Sony's HandyCam and the entire 8mm group.

According to one manufacturer, distribution and position in the marketplace are this year's main concerns. "We're looking for good, better and best retailers. Guys who value the high ticket for camcorders and are willing to invest at their store level to develop and keep the high-end business."

More to the point, he indicates that the competitive throat cutters will obviously create price depressions in some areas. "We can't very well stop them, but we can set up a network of retailers to develop the image necessary to service and play to the big-spending consumer."

This new column will continue to "monitor" the situation—and provide you with the latest information you need for such crucial buying decisions.

GRASS ROUTE

(Continued from preceding page)

“**C**OMBOLAND” is now a commercially available album, through **Important Records** of Jamaica, N.Y. When we last mentioned the project, “Comboland” was a three-cassette, promo-only compilation highlighting North Carolina bands. **Godfrey Cheshire**, a journalist and avid music lover, took the package overseas on a sort of goodwill mission for the area’s music.

Through a distinctly independent set of transactions, Cheshire hooked up with London-based **Making Waves Records** chief **Barry Martin** and **Josh Grier**, former head of the Record Bar’s now-defunct logo, **Dolphin**.

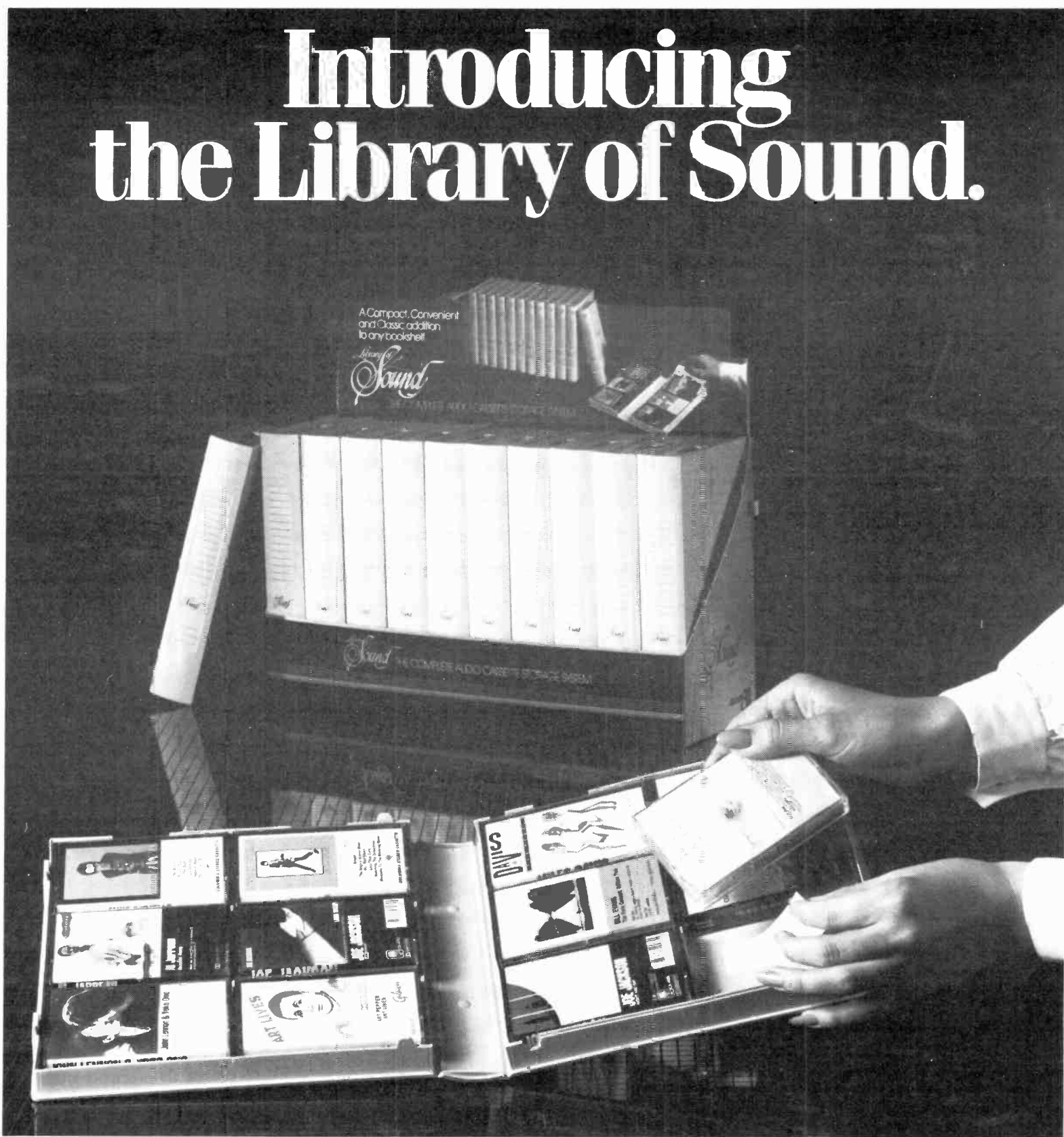
What resulted is a distillation of the cassette set. Making Waves has “Comboland” in the U.K., and Grier licensed it for his newly formed New York outfit, **Black Bird Music**, bringing Important in as U.S. distributor.

Anyway, it’s our bet that “Comboland” will become something of a collector’s item. The compilation includes tracks by **Don Dixon**, **Fetchin’ Bones**, **Right Profile**, the **Othermothers**, and **Southern Culture On The Skids**. **DB Records** is doing quite well with Fetchin’ Bones; Making Waves has inked the Othermothers to a U.K. deal; and word has it that a few majors are interested in some of the other contributors.

FASTFIRE RECORDS of New York nabs Arthur Mitchell and his Dance Theatre of Harlem to perform in the video for **Gene Chandler**’s next single, “Lucy,” a Lionel Richie tune. To ensure that video programmers take note of the project, Fastfire is offering a Sony Watchman TV to decision makers participating in a label contest. In addition, Fastfire has established promotions with the nationally syndicated video shows “Record Buyer’s Guide” and Melba Moore’s “Collection of Love Songs.”

PERFORMANCE RECORDS of New Brunswick, N.J., has issued its “East Coast ’60s Rock & Roll Experiment” album. It’s a collection of familiar tunes covered in a variety of styles by not yet nationally familiar artists. Those interested should call the label at (201) 545-3004.

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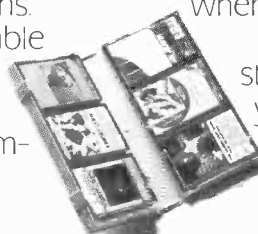
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New Releases

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

BLACK FLAG
Who's Got The 10 1/2?
LP SST 060/NA
CA C060/NA

D.C. 3
The Good Hex
LP SST 063/NA
CA C063/NA

GONE
Let's Get Real, Real Gone For A Change
LP SST 061/NA
CA C061/NA

KIDS IN THE KITCHEN
LP Sire 1-25377/WEA/\$8.98
CA 4-25377/\$8.98

PAINTED WILLIE
Mind Bowling
LP SST 057/NA
CA C057/NA

SIOUXSIE & THE BANSHEES
Tinderbox
LP Geffen GHS 24092/WEA/\$8.98
CA M5G 24092/\$8.98

ROSS, DIANA & THE SUPREMES
25th Anniversary
LP Motown 5381ML3/MCA/\$10.98
CA 5381MC2/\$10.98

TUCKER, MOE/THE COUNT
Another View
EP Var International 11D/\$6.98

BLACK

GAYE, MARVIN
Motown Remembers Marvin Gaye
LP Motown 6172TL/MCA/\$8.98
CA 6172TC/\$8.98

THE TEMPTATIONS
25th Anniversary
LP Motown 5389ML2/MCA/\$9.98
CA 5389MC/\$9.98

JAZZ

KASHKASHIAN, KIM, & ROBERT LEVIN
Elegies
LP ECM 1-25043/WEA/\$10.98
CA 4-25043/\$10.98

MULDAUR, MARIA
Translucency
LP Uptown UP27.25LP/\$8.98
CA UP27.25CS/\$9.98

SALUZZI, DINO
Once Upon A Time—Far Away In The South
LP ECM 1-25042/WEA/\$9.98
CA 4-25042/\$9.98

COMPACT DISC

MARVELETTES
Compact Command Performances
CD Tamlia/Motown 6169TD/MCA/no list

REEVES, MARTHA, & THE VANDELLAS
Compact Command Performances
CD Gordy/Motown 6170GD/MCA/no list

VARIOUS ARTISTS
The Color Purple
Original Motion Picture Soundtrack
CD Qwest 2-25389/WEA/\$29.98

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

GIRL FROM TOBACCO ROW
♠♥ Similar Entertainment 8066/\$59.95

WHOOPI GOLDBERG LIVE
♠♥ Vestron Video 3112/\$59.95

GREENPEACE NON-TOXIC VIDEO HITS
Peter Gabriel, Tears For Fears, Thomas Dolby
♠♥ Vestron Musicvideo 1032/\$29.95

THE IKE & TINA TURNER SHOW
♠♥ Vestron Musicvideo 0750/\$16.95

THE ILLUSTRATED MAN
Rod Steiger, Claire Bloom
♠♥ Warner Home Video 11211/WEA/\$59.95

KRUSH GROOVE
Sheila E., Run-DMC, the Fat Boys
♠♥ Warner Home Video 11529/WEA/\$79.95

THE MAN WHO SAW TOMORROW

♠♥ Warner Home Video 11246/WEA/\$59.95

MISHIMA: A LIFE IN FOUR CHAPTERS
Ken Ogata, Kenji Sawada
♠♥ Warner Home Video 11530/\$79.95

MONSTER MADNESS: THE ULTIMATE BATTLE
♠♥ Similar Entertainment 8001/\$19.95

MONSTER & THE STRIPPER
♠♥ Similar Entertainment 8079/\$59.95

ONCE BITTEN
Lauren Hutton, Jim Carrey, Cleavon Little
♠♥ Vestron Video 5115/\$79.95

THE PROJECTIONIST
Rodney Dangerfield, John Wayne, Dick Powell
♠♥ Vestron Video 4417/\$69.95

POT O'GOLD
James Stewart, Paulette Goddard
♠♥ Hal Roach Studios Film Classics HR 091/\$14.95

QUICKSAND
Mickey Rooney, Peter Lorre
♠♥ Hal Roach Studios Film Classics HR 094/\$14.95

S.A.S. SAN SALVADOR
Miles O'Keefe, Dagmar Lassander, Catherine Jarrett
♠♥ Vestron Video 4230/\$69.95

SON OF MONTE CRISTO
Joan Bennett, George Sanders, Louis Hayward
♠♥ Hal Roach Studios Film Classics HR 099/\$14.95

STRETCH FOR LIFE
♠♥ Similar Entertainment 8040/\$19.95

THAT UNCERTAIN FEELING
Merle Oberon, Melvyn Douglas, Burgess Meredith
♠♥ Hal Roach Studios Film Classics HR 101/\$14.95

WEIGHT WATCHERS MAGAZINE GUIDE TO DINING & DINING
Lynn Redgrave
♠♥ Vestron Video 1035/\$29.95

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.

FOR WEEK ENDING APRIL 19, 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		
EDUCATION	1	2	81	Typing Tutor III	Simon & Schuster	Program that develops speed, and shows progress in typing speed and accuracy.	•		•	•	•					
	2	1	116	Math Blaster!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	•		•	•						
	3	5	9	Homework Helper Math Word Problems	Spinnaker	A two-part program designed to help students understand and solve math word problems.	•	•	•	•						
	4	3	133	New Improved Master Type	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	♦	♦	•	•					
	5	6	9	Color Me	Mindscape	A drawing and coloring program that lets children select pre-drawn or design their own pictures. Recommended for ages 6-10. Additional disks are available.	•		•	•						
	6	4	112	Music Construction Set	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•							
	7	10	37	Charlie Brown's ABC's	Random House	An introduction to letters and words. Recommended for ages 3 to 7.	•		•	•						
	8	7	19	I Am The C-64	Creative/Activision	Introduction to the C-64 and keyboard with basic programming language.			•							
	9	8	48	Build A Book	Scarborough	Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2 to 12.	•		•	•						
	10	9	3	Where In The World Is Carmen San Diego	Broderbund	An educational adventure game, based on real world facts. Includes a copy of a "Book Of Facts".	•									

HOME MANAGEMENT	1	2	52	The Newsroom	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	•		•	•						
	2	1	91	Print Shop	Broderbund	At Home Print Shop	•	•	•	•						
	3	7	36	Printmaster	Unison World	At Home Print Shop	•	•	•	•						
	4	6	36	3 In 1 Bundle	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program.			•							
	5	3	9	Swift Tax	Timeworks	The program lets you compile and complete your federal taxes. You can also print onto the required forms.	•		•	•						
	6	RE-ENTRY		Silvia Porter's Personal Financial Planner	Timeworks	Program enables you to develop comprehensive financial plans according to your personal needs.	•		•	•						
	7	9	133	Bank Street Writer	Broderbund	Word Processing Package	•	•	•	•						
	8	NEW ▶		Your Income Tax (J.K. Lasser's)	Simon & Schuster	A personal tax planner and a tax preparer.	•		•	•	•					
	9	10	21	Print Shop Graphics Library III	Broderbund	A third disk for use with the "Print Shop". Supplies 120 more graphics.	•	•	•							
	10	8	29	The Tax Advantage	Continental	Tax Preparation Program	•	•	•	•	•					•

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•—DISK ♦—CARTRIDGE ★—CASSETTE

Video Track

NEW YORK

PATTI LABELLE TEAMED UP with former **Doobie Brothers** vocalist **Michael McDonald** to lens a video for their duet, "On My Own," the first single from LaBelle's MCA album, "Winner In You." The clip was filmed at two of the city's landmarks, the Brooklyn Bridge and Morgan's Hotel, as well as location shots in Malibu. **Jim Czarnecki** produced; **Mick Hagerly** directed. **Jim MacKay** served as director of photography.

LOS ANGELES

THE BLOW MONKEYS' video for "Digging Your Scene," the first single from their debut RCA album, "Animal Magic," is said to take place in an elegant British nightclub setting with group frontman **Dr. Robert** portraying a romantic '40s crooner. It was directed by **Andy Morahan** and produced by **Alex Johnson**.

Heart's hit video for "These Dreams," which is currently airing on MTV, was lensed at the Golden West Airlines hangar under the direction of **Jeff Stein**. Editing was performed by producers **Kathy Dougherty**, **Dave Farr**, and **Mike Dennis** at the Post Group. **Gillian Gordon** co-produced for **Overview Productions**. Other projects recently cut at the post-production house include **Dennis DeYoung's** "Call Me," **King Kobra's** "Iron Eagle," and **Stevie Nicks'** "I Can't Wait."

The **Temptations** completed a

clip for "A Fine Mess," which is the title track to the new Columbia Pictures film. The piece incorporates footage from the movie, which stars **Ted Danson** and **Howie Mandel**.

Crest National Videotape & Film Laboratories just opened a new 32,000-square-foot duplication facility in Hollywood, Calif. The operation will provide half-inch videocassette mass duplication in stereo VHS Hi-Fi and Beta formats, as well as video mastering services.

OTHER CITIES

VIDEO METRO, the Illinois **Entertainer**, **Video Pool**, and **Rock-On Chicago** will sponsor the third annual Chicago Music Video Contest. Any of the city's producers, directors, artists, or music groups are eligible to enter and the top 10 entries will be announced May 30 at Video Metro. The grand prize winner will receive a \$500 cash prize and placement on the Video Pool Club Reel. All finalists' clips will air on Rock-On Chicago. For more details call **Shelley Howard** (312) 266-6262.

Edited by **LINDA MOLESKI**

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

Consistency Leads To Audience Growth

Production Team Credits WTBS' Building Plan

BY **JIM McCULLAUGH**

LOS ANGELES The problem with most video clip music shows is that their programming hasn't reflected any longterm consistency. As a consequence, many are experiencing ratings drop-offs, or have disappeared altogether.

That's the view of **Tommy Lynch** and **Gary Biller**, the production tandem behind "Night Tracks," "Chartbusters," and "Powerplay"—representing 14 hours of weekend video music clip fare on the Turner Broadcasting System's SuperStation WTBS. They claim their ratings continue to grow at a "steady, although not meteoric" pace.

"The programmers aren't consistent," says **Biller**. "They're not building anything. And this isn't something tied strictly to the pay-per-clip issue. Even MTV has drastically changed its format several times in the last couple of years. I think what's catching up to them is that they are trying to build a 24-hour network with a really narrow vision of programming."

"Now, they are trying to move it all around, bringing in sitcoms from England, and trying to find other things they think will work," he says. "You either have to go back to an original rock music format or literally start a network and try different 'day parts,' which is what the traditional networks do. In a subtle way, that's exactly what MTV is trying to do."

"The newness," he adds, "of rock

music programming worked for a while but it's not carrying them anymore. People want to watch what they are used to watching in the afternoon, for example. There's a larger programming issue at work. 'Take me into the evening more gently. Take me out of the evening news in a certain way.'"

'Finding his show means an awful lot to the viewer'

Adds **Lynch**, "The classic mistake many music shows are making in order to stop this viewer decline is not letting their audience find them and, in turn, grow together. But it's easier to start changing if you don't get the ratings you want immediately."

"NBC was in the dump three years ago and put on shows like 'Hill Street Blues' and 'St. Elsewhere,' which earned poor ratings. But they kept them, and the audiences found those shows, which means an awful lot to the viewer. The music video programmers get too nervous. They gravitate to what's hot in music, but they have no clue what they are going to play from week to week. That's where the music video industry has to go. The programmers have to believe in what they are doing."

Both **Biller** and **Lynch** maintain that they have kept their own programming consistent within their

own smaller framework and don't plan to expand beyond their week-end 14 hours.

"We have a simple format," says **Lynch**. "One-third of 'Night Tracks' is new music. In the beginning everyone thought you just had to play hits. It doesn't make sense. You can see hits on any program in a major city."

Lynch and **Biller** point to a recent A.C. Nielsen index for the WTBS universe that indicates that "Night Tracks" earned a .8 rating, or 2.8 share, for 1985, representing 282,000 homes. At the same time, "Chartbusters" logged a 1.4 rating, or a 2.9 share, representing 502,000 homes; "Powerplay," begun last October, earned a fourth quarter rating of 1.0, or a 2.0 share, representing 335,000 homes.

In fact, **Lynch** and **Biller** claim that on a head-to-head basis with MTV in WTBS homes, their numbers would exceed those of MTV.

The WTBS SuperStation audience recently passed the 36-million-home mark, with the service now in 42% of all television homes and 86% of all wired homes, according to **Bob Wussler**, executive vice president of Turner Broadcasting and WTBS SuperStation president.

"Our audience at any point over the 14 hours of 'Night Tracks,' 'Chartbusters,' and 'Power Play' is a half million," claims **Lynch**. "That's the average. Sometimes it goes to one million; sometimes it drops down."

"That's had an impact on advertising response," adds **Biller**.

Company Distributes Free Monthly Compilation Reels To Clubs

Vusic Express Gives Indie Bands Exposure, Plans Half-Hour Vid Show

BY **JIM BESSMAN**

NEW YORK Independent labels and unsigned acts looking to get video nightclub distribution have had a rough time so far. Now, a new firm, **Vusic Express Ltd.**, offers a means of servicing clips produced by non-major-label talent.

The Manhattan-based company, recognizing the dearth of programming outlets for such videos, has tied in with the **Wolfram Video** pool of **Milwaukee** to distribute its free monthly compilation reels to clubs. **Vusic** has also "bootstrapped" its own club network by compiling lists of venues with video capabilities from various club newsletters and

local papers.

In addition, **Vusic Express** is producing a half-hour pilot for a proposed weekly show made up of its submitted videos, to be shown on local video music outlets across the country.

"So many bands are spending money on making videos with no place to go besides [MTV's] 'Basement Tapes,'" says **Vusic Express** president **William Uhre**. **Uhre** estimates that more than \$25 million will be spent on music video production this year by independent and unsigned U.S. bands. "There really are thousands of videos already made and being made, and 'Basement Tapes'—which has just been

cancelled—played only six a month," he says. (An MTV spokesperson reports that "Basement Tapes" is on "hiatus" for "revamping," with "some kind of 'Basement Tapes' programming and designation" due to reappear "very soon.")

Meanwhile, says the firm's vice

'A video is today's 8 by 10 glossy'

president, **Theresa de Veto**, the "point of saturation" for music video, which she says is "much lower" than that of records, has been reached by excessive rotation of the same clips on broadcast and cable TV outlets, which now "need more product and looser playlists."

Adds executive vice president **George Aposporos**: "By now everyone has learned or is learning how to make videos, and MTV has consolidated and become the music video establishment. But we're moving into the second stage of the music video revolution, with the emergence of new bands who have developed with the growth of video and know how to use it, but don't have the opportunity for exposure."

Vusic Express hopes to be the catalyst for a whole new "music vid-

eo boom," to use the words of **de Veto**, who says the format is the "8 by 10 glossy of the '80s."

According to **Uhre**, the company concept, which required a year of research before the firm opened for business last July, is to provide subscribing video users with monthly comp reels containing between 20 and 30 clips. These reels are distributed free of charge, with users responsible for filling out and returning a feedback form detailing each video's programming use and viewer and VJ response to it. A copy of the returned form is sent to the artist.

To get on the reel an artist must purchase one or more "distribution blocks" of 100 venues each at a cost of \$300 for the first block and \$200 for each one thereafter. There is also a non-refundable \$35, one-time-only processing fee. **Uhre** says that these charges—amounting to \$3 per club—are "about one-tenth" of what it would cost the artist to make a VHS cassette for each club. He says that a "buddy system" awards a free distribution block to any artist who brings in another.

Uhre says that if an artist submits a 3/4-inch submaster that passes **Vusic Express'** technical standards and "some aesthetic judgments, though not on musical quality," it will be accepted for dis-

tribution. Although clubs are not bound to play each video serviced, **Vusic Express** offers a guarantee, promising a feedback return of at least 70%. If those numbers aren't achieved, the company will "prorate back" a portion of the distribution block costs.

Uhre says that the clubs will chart 10 of their favorite clips a month, and that a video newsletter, titled "Talent Skim Sheet," containing these listings will be sent out to label a&r departments as well as indie labels, booking agents, and promoters. He says that clubs get to keep the tapes indefinitely—there is no recall.

Calling the system "video democracy," **Aposporos** says that "any band can now bypass institutional roadblocks and get a tape to an audience and get reaction." The first **Vusic Express** reel, which went out to 300 clubs two weeks ago, was 90 minutes long and contained 21 clips by 20 bands. **Uhre** says that future reels will run up to two hours with approximately 25 clips each, and that several reels will be distributed each month according to how many clips are accepted. He adds that even though the first reel went to only 300 clubs, a thousand venues have now signed up for the service.

Uhre hopes eventually to cross-

(Continued on next page)

Offering \$33.50 For Outstanding Stock

Viacom Purchasing MTVN Shares

NEW YORK **Viacom International Inc.** has completed its merger with **MTV Networks Inc.**, becoming the sole owner of that firm.

MTV Networks has posted to its remaining shareholders documents necessary for payment of \$33.50 per share, representing a sizable profit for those who pur-

chased **MTV Networks** stock at its market debut price of approximately \$15 per share.

Viacom has owned roughly 65.5% of **MTV Networks** since November. The syndication and communications company entered a merger agreement with **MTVN** in December 1985 to acquire the remaining publicly held shares.

New Video Clips

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

THE ART OF NOISE

Peter Gunn Theme
In Visible Silence/Chrysalis
Nina Robbins
Matt Forrest

BODEANS

Fade Away
Love & Hope & Sex & Dreams/Slash/Warner Bros.
No Pictures
Matt Mahurin & Bill Pope

THE DREAM ACADEMY

Love Parade
The Dream Academy/Warner Bros.
Paula Greif & Peter Kagan
Paula Greif & Peter Kagan

THE EPIDEMICS

Never Take No For An Answer
Shankar/Caroline/ECM
Hart Perry/Holographic Film Co.
Hart Perry

GREEN ON RED

Time Ain't Nothing
No Free Lunch/Mercury/PolyGram
Bill Butt
Bill Butt

ICEHOUSE

No Promises
Measure For Measure/Chrysalis
Dinah Breakell/MGMM
Dee Trattmann

JEAN MICHEL JARRE

Rendez-Vous
Rendez-Vous/Polydor/PolyGram
Antony Payne/GASPI Productions
Bob Giraldi

KISS

Who Wants To Be Lonely
Asylum/Mercury/PolyGram
Jacqui Byford/MGMM
David Mallet

MIAMI SOUND MACHINE

Bad Boy
Primitive Love/Epic
Julie Webster/Limeight Productions
D. J. Webster

ONE TO ONE

Angel In My Pocket
Forward Your Emotions/Warner Bros.
Paula Greif & Peter Kagan/EK TV
Paula Greif & Peter Kagan

PLATINUM BLONDE

Somebody Somewhere
Alien Shores/Epic
Paul Flattery
Jim Yukich

ROARING BOYS

House Of Stone
Roaring Boys/Columbia
G.L.O. Productions
Peter Care

ROBERT TEPPER

Don't Walk Away
No Easy Way Out/Epic
Kim Dempster/N. Lee Lacy & Associates
Dominic Sena

WHITE WOLF

She
Endangered Species/RCA
Allan Weinrib/Champagne Motion Pictures Co. Ltd.
Stephen Reynolds

STEVEN WRIGHT

Five Vignettes
I Have a Pony/Warner Bros.
Whitney Green/Colossal Pictures
Gary Gutierrez

ZAPP

Itchin' For Your Twitchin'
The New Zapp IV U/Warner Bros.
Red Car, Inc.
Lawrence Bridges



Editing On The Spot. Zbig Vision recently wrapped a rather unique video shoot for "All The Things She Said," from A&M/Virgin artists Simple Minds. By utilizing a complex multilevel Ultimatte technique, the video was edited as it was recorded. Shoot occurred at New York's Teletronics Center Stage. Shown are, from left, director Zbigniew Rybczynski and Simple Minds' Jim Kerr and Charlie Burchill.

VUSIC EXPRESS GIVES INDIE BANDS EXPOSURE

(Continued from previous page)

promote with local retailers by naming those who stock reel artists' indie label product on those artists' clips, thus building a "self-distribution network." He says that dealers will be more apt to take the product when they know that it's getting local exposure on club screens.

Further down the road, Uhre envisions corporate-sponsored video competitions, even a national "Basement Tapes"-like "videothon," with monetary awards to "further" winning artists' careers. He predicts that by early May one or more local

music video outlets will have picked up "The Vusic Express Show," a half-hour weekly program made up of Vusic Express clips. The show will be produced by Jas-Scott Moncrieff, former producer of "Goodnight, L.A." Says Uhre: "There's not enough new video going on, even at these [music] channels."

Uhre says that 500 bands have already submitted tapes to Vusic Express, and that his appearance on "The Joe Franklin Show" two weeks ago brought in 25 more. Says Aposporos: "It's unbelievable how much talent is out there that can't get seen. We haven't even cracked the surface, but it's about to break wide open."

Vusic Express uses Videogenix in New York for post-production and Crest Cassette in Los Angeles for duplication.

MTV Programming was not available at presstime. The accompanying chart is dated April 2.



PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS ADDED THIS WEEK	WEEKS ON PLAYLIST	
BIG AUDIO DYNAMITE	THE MEDICINE SHOW	Columbia	BREAKOUT
BLUE IN HEAVEN	I JUST WANNA	Island	NEW
JOE COCKER	SHELTER ME	Capitol	POWER
BOB DYLAN/TOM PETTY	BAND OF THE HAND	MCA	MEDIUM
FALCO	VIENNA CALLING	A&M	POWER
THE FIRM	LIVE IN PEACE	Atlantic	POWER
GREEN ON RED	TIME AIN'T NOTHING	PolyGram	NEW
HOWARD JONES	NO ONE IS TO BLAME	Elektra	BREAKOUT
KEEL	BECAUSE THE NIGHT	MCA	LIGHT
KISS	WHO WANTS TO BE LONELY	PolyGram	BREAKOUT
KROKUS	BURNING UP THE NIGHT	Arista	LIGHT
LATIN QUARTER	MODERN TIMES	Arista	NEW
JULIAN LENNON	STICK AROUND	Atlantic	POWER
MR. MISTER	IS IT LOVE	RCA	POWER
OINGO BOINGO	STAY	MCA	LIGHT
SIMPLE MINDS	ALL THE THINGS SHE SAID	A&M	POWER
TEMPTATIONS	A FINE MESS	Motown	POWER
DAVID BOWIE	ABSOLUTE BEGINNERS	EMI America	4
JACKSON BROWNE	FOR AMERICA	Asylum	4
DIRE STRAITS	SO FAR AWAY	Warner Bros.	5
DOKKEN	IN MY DREAMS	Elektra	2
DREAM ACADEMY	LOVE PARADE	Warner Bros.	2
GREG KIHN	LOVE AND ROCK & ROLL	EMI America	2
MADONNA	LIVE TO TELL	Warner Bros.	2
MIKE + THE MECHANICS	ALL I NEED IS A MIRACLE	Atlantic	3
STARSHIP	TOMORROW DOESN'T MATTER TONIGHT	RCA	3
THOMPSON TWINS	REVOLUTION	Arista	5
ZZ TOP	ROUGH BOY	Warner Bros.	4
BANGLES	MANIC MONDAY	Columbia	11
*ELO	CALLING AMERICA	CBS Associated	10
HONEYMOON SUITE	FEEL IT AGAIN	Warner Bros.	7
WHITNEY HOUSTON	THE GREATEST LOVE OF ALL	Arista	2
INXS	WHAT YOU NEED	Atlantic	16
*JOHN COUGAR MELLENCAMP	R.O.C.K. IN THE USA	Riva/PolyGram	9
*STEVIE NICKS	I CAN'T WAIT	Modern	9
*OZZY OSBOURNE	SHOT IN THE DARK	Epic	8
THE OUTFIELD	YOUR LOVE	Columbia	7
*ROBERT PALMER	ADDICTED TO LOVE	Island	13
PET SHOP BOYS	WEST END GIRLS	EMI America	8
*PRINCE	KISS	Warner Bros.	6
*ROLLING STONES	HARLEM SHUFFLE	Columbia	5
SLY FOX	LET'S GO ALL THE WAY	Capitol	4
THE ALARM	SPIRIT OF '76	IRS	11
THE CULT	RAIN	Warner Bros.	13
JIMMY BARNES	WORKING CLASS MAN	Geffen	5
BOURGEOIS TAGG	MUTUAL SURRENDER	Island	2
FABULOUS THUNDERBIRDS	TUFF ENUFF	CBS Associated	9
OMO	IF YOU LEAVE	A&M	10
QUEEN	PRINCE OF THE UNIVERSE	Capitol	5
*BRIAN SETZER	THE KNIFE FEELS LIKE JUSTICE	EMI America	7
*JOHN TAYLOR	I DO WHAT I DO	Capitol	5
PETE TOWNSHEND	SECOND HAND LOVE	Atco	3
TRIPLETS	TRANSLATE	Elektra	5
STEVIE WONDER	OVERJOYED	Motown	6
DEL FUEGOS	I STILL WANT YOU	Warner Bros.	8
JERMAINE JACKSON	I THINK IT'S LOVE	Arista	3
LEVEL 42	SOMETHING ABOUT YOU	Mercury	8
LITTLE RICHARD	GREAT GOSH A'MIGHTY	MCA	7
OPUS	LIVE IS LIFE	Mercury	11
CHARLIE SEXTON	IMPRESSED	MCA	3
CULTURE CLUB	MOVE AWAY	Epic	2
DENNIS DeYOUNG	CALL ME	A&M	4
DIVINYLS	SLEEPING BEAUTY	Chrysalis	5
BRYAN FERRY	IS YOUR LOVE STRONG ENOUGH	MCA	3
FINE YOUNG CANNIBALS	JOHNNY COME HOME	IRS	9
KATRINA & THE WAVES	IS THAT IT?	Capitol	2
MARILLION	LADY NINA	Capitol	5
MOEELS	OUT OF MIND, OUT OF SIGHT	Geffen	8
TED NUGENT	LITTLE MISS DANGEROUS	Breakout	3
PSYCHEDELIC FURS	PRETTY IN PINK	A&M	6
WAX	RIGHT BETWEEN THE EYES	RCA	5
BRONSKI BEAT	HIT THAT PERFECT BEAT	MCA	2
GLEN BURTNICK	LITTLE RED HOUSE	A&M	7
THE CHURCH	TANTALIZED	Warner Bros.	7
RY COODER	CROSSROADS	Warner Bros.	4
ELVIS COSTELLO	DON'T LET ME BE MISUNDERSTOOD	Columbia	7
ERASURE	WHO NEEDS LOVE LIKE THAT	Warner Bros.	2
FLOCK OF SEAGULLS	HEARTBEAT LIKE A DRUM	Arista	3
JANET JACKSON	WHAT HAVE YOU DONE FOR ME LATELY	A&M	3
PATTI LABELLE/MICHAEL McDONALD	ON MY OWN	MCA	2
LLOYD COLE & THE COMMOTIONS	BRAND NEW FRIEND	Geffen	4
MOERN ENGLISH	INK & PAPER	Warner Bros.	3
MOVIELAND	POSTCARD TO NEW YORK	RCA	4
SIMPLY RED	HOLDING BACK THE YEARS	Elektra	8
JERMAINE STEWART	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	Arista	4
TALK TALK	LIVING IN ANOTHER WORLD	EMI America	4
VIRGINIA WOLF	WAITING FOR YOUR LOVE	Atlantic	5
THE COLOUR FIELD	THINGS COULD BE BEAUTIFUL	Chrysalis	4
E.G. DAILY	SAY IT SAY IT	A&M	2
JIM FOSTER	X-RAY EYES	RCA	3
GOLDEN PALOMINOS	BOY (GO)	Celuloid	4
TOMMY KEENE	PLACES THAT ARE GONE	Geffen	2

* Denotes Sneak Preview Recurrent. ** MTV Exclusive. For further information, contact Jeanne Yost, director of music programming, MTV, 1133 Avenue of the Americas, New York, N.Y. 10036.

PLAY LIST

April 16 - 22, 1986



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- Art Of Noise/Duane Eddy "Peter Gun"
- Big Country "Look Away"
- Bryan Ferry "Is Your Love Strong Enough"
- Big Audio Dynamite "E-MC2"
- Prince "Kiss"
- Comic Relief "Living Doll"
- Tavares "Heaven Must Be Missing An Angel"
- Jackson Browne "For America"
- John Taylor "I Do What I Do"
- Howard Jones "No-one Is To Blame"
- David Bowie "Absolute Beginners"
- Pet Shop Boys "Love Comes Quickly"
- Talk Talk "Living In Another World"
- The Rolling Stones "Harlem Shuffle"
- Whistle "Just Buggin'"
- Matt Bianco "I Just Can't Stand It"
- The Bangles "Manic Monday"
- Falco "Jeanny"

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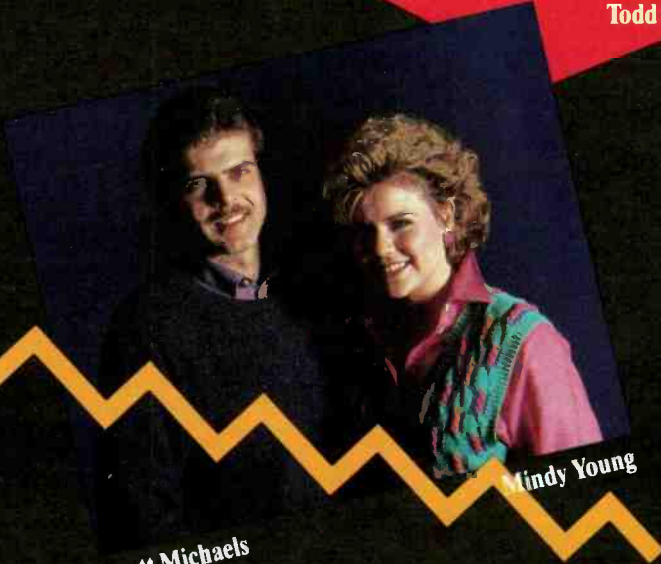
Todd Stevens

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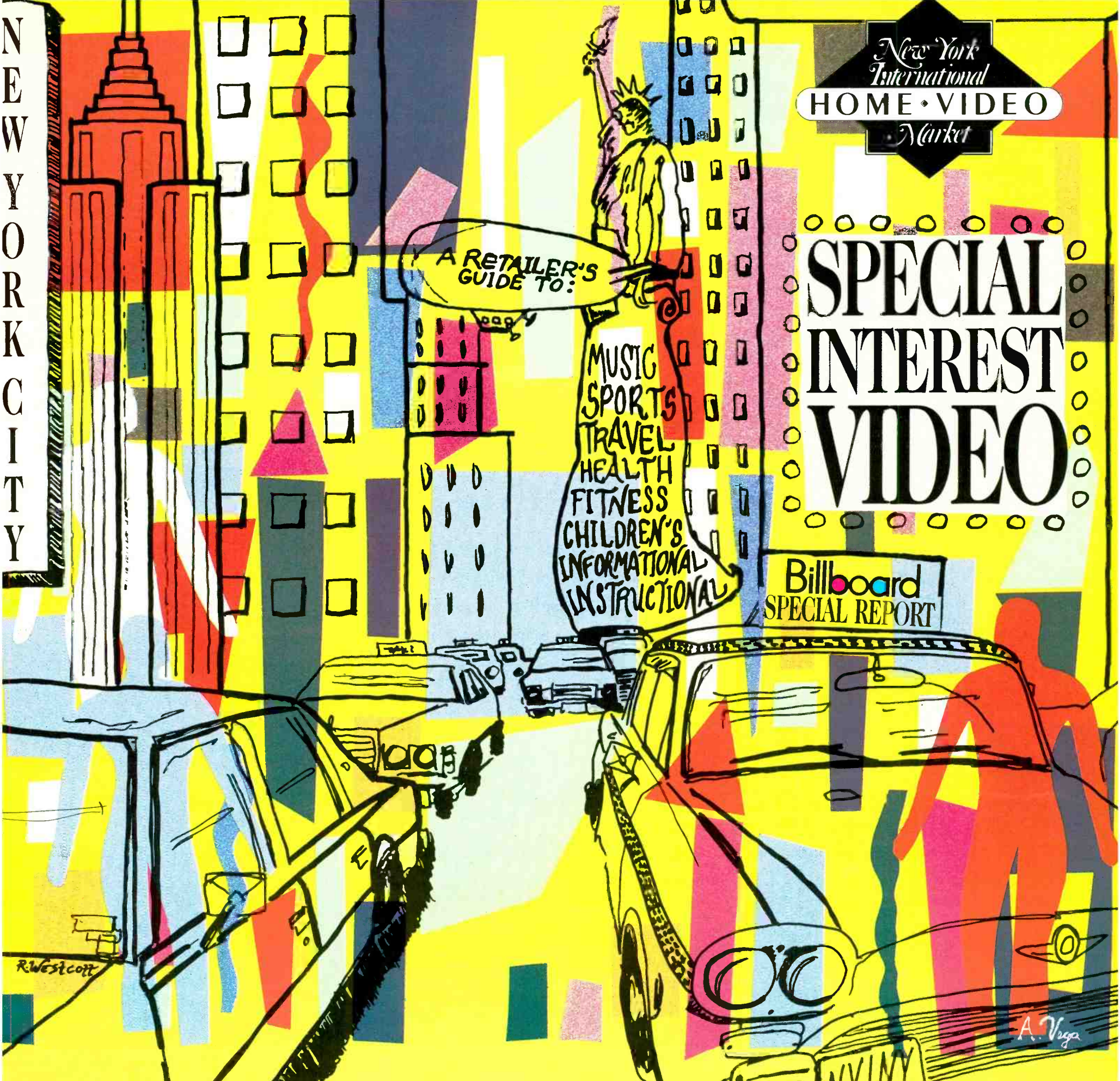
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New York International
HOME VIDEO
Market

SPECIAL
INTEREST
VIDEO

Billboard
SPECIAL REPORT

A RETAILER'S
GUIDE TO:
MUSIC
SPORTS
TRAVEL
HEALTH
FITNESS
CHILDREN'S
INFORMATIONAL
INSTRUCTIONAL



By JIM McCULLAUGH

Eliot A. Minsker, chairman and chief executive officer of Knowledge Industry Publications sums up the spirit of the first annual New York International Home Video Market paraphrasing a recent conversation he had with a major home video program supplier.

"The company," he says, "was coming out with a baseball training tape but didn't think there was any kind of international market for it. I asked, 'what if the Cultural Ministry of Cuba called and ordered 500 copies? Or Guatemala, or Puerto Rico? Would you turn them down? How would you get your product to them?' The company acknowledged it hadn't thought about those contingencies.

"The idea for a marketplace of this type arose some years ago," he continues. "But it's taken a long time to get here.

"We've been following the home video market since 1969 but there had to come a point in time when the industry would begin to move past theatrical films, X-rated and 'nasties.'

"Special interest categories such as children's, how-to, self-improvement, sports, music, fitness, fine arts, religion, travel and other segments would emerge. It follows that there had to be an international market of some kind where this programming could be looked at and deals made for

foreign territories." Other markets such as the book trade have international events, Minsker points out. "We're dealing with intellectual property here and the market for non-theatrical product arrived. The time was right for a show of this type."

The four day event is structured for both the trade as well as the consumer. The first two days will be trade only with some overlap the last two days. The Saturday and Sunday Market finish will be open to consumers who can view, and buy, videocassettes from either program suppliers or distributors.

(Continued on page V-16)

Home Video Focuses On America's Special Interests And Finds No Limit To Subjects Of Self-Improvement

by CHRIS MCGOWAN

A Billboard Spotlight

America is a nation of hobbyists, faddists, do-it-yourselfers and trend-setters. Thus the explosion of "how-to" home video product comes as no surprise. There are now hundreds of titles that explore exercise, travel, music, art, sports, health, psychology, cooking, bartending, home improvement, pets, and numerous other categories.

MCA, Embassy, Video Associates, IVE, MasterVision and Karl-Lorimar each offer from 10 to 30 titles in the how-to category. And Morris Video has well over 100 instructional tapes. The question is: how much further can it specialize? How will it be affected by increasing

'Retailers that make themselves known for carrying a particular line can stand out from the crowd. They can draw business away from the others that are sleeping. Instructional tapes are an evergreen product. They are enduring, a constant build.'

numbers of VCR owners, with their attendant personal interests? 1986 may prove to be a watershed year for the young category.

MasterVision president Richard Stadin finds that the instructional tapes are definitely a "sell-through" product, since repeated viewings are usually necessary to master the subject or—in the case of exercise—to get into shape.

Says Stadin, "I think that retailers who make themselves known for carrying a particular line can stand out from the crowd. They can draw business away from the others that are sleeping. Instructional tapes are an evergreen product. They are enduring, a constant build."

And the near future? If there is room in the market for all the pursuits of Americans, then it is likely that

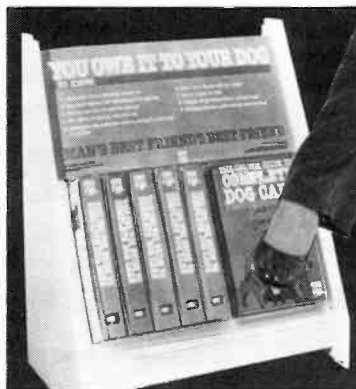
Robert Klein hosts "Freshstart: 21 Days To Stop Smoking," Simon & Schuster.



the category will continue to grow significantly in the next few years.

The following is a quick-reference list of most program suppliers who offer instructional/how-to titles and a look at their current product. Exercise tapes (listed in the Feb. 22 Billboard special supplement)

Display rack for CBS-Fox's "Complete Dog Care."



will be mentioned only by title and price in this survey if previously covered.

ABATAR: "1986 Bridal Fashions" (\$39.95). This style show cassette is being distributed through the bridal market as well as traditional outlets.

ACTIVE HOME VIDEO: "Bruce Jenner Winning Workout" (\$39.95).

APOLLO EDUCATIONAL VIDEO: "Mr. Know-It-Owl's" (Continued on page V-13)

The Challenge Of Promotion: A How-To Dealer's How-To On Selling And Renting Special Interest

by CATHY CICCOLELLA

If someone ever came out with a videocassette titled "How to Make Money Selling Special Interest Video," software retailers around the country would be sure to snap it up... for their own use, not to put on their shelves.

While of course blockbuster hits and classic movies are the video store's biggest traffic (and profit) builders, additional types of video programming—"alternative" titles such as how-tos, travel tapes, educational material, and related other-than-feature-film offerings—have sales and rental potential as well.

The problem, according to many video dealers, is twofold: first, determining which titles will appeal to

'We're getting some interest in some of the golf, fishing and bowling tapes, but I have to confess I'm really not sure how to handle them.'



"The Baby-Safe Home" from Embassy. (Photo: Karen Kleiner).



Four Point Entertainment checks in with "BackAid," "Halley's Comet" w/William Shatner, "The Video Retailer's Success Seminar" & "Elvis."



their local customer base, and then deciding how to promote those titles for maximum impact at retail. But with how-to cassettes alone, for example, representing nearly 3% of total video-software dollar volume, according to the Video Software Dealers Assn., that problem deserves to be tackled, those dealers feel.

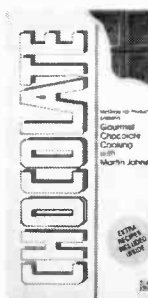
The most popular type of how-to program by far is the exercise video, and most retailers say they have little trouble getting customers interested in that category. At Take One Video in Hoboken, N.J., for example, owner Paul Kasley traditionally runs spring promotions on exercise tapes, "because that's when people start thinking about putting on a bathing suit—they want to get in shape for summer."

(Continued on page V-17)

Bonnie Franklin steps out in Karl-Lorimar's "Let's Tap."



McGraw-Hill's "Chocolate" (Photo: Karen Kleiner).



Debbie Reynolds and Teri Garr in Video Associates' goldie, "Do It Debbie's Way."



Visit the slopes with Olympic stars in Warren Miller's "Ski Country" from Karl-Lorimar.

A Perfect Fit

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Exercise

"Kathy Smith's Ultimate Video Workout" on Video Associates.

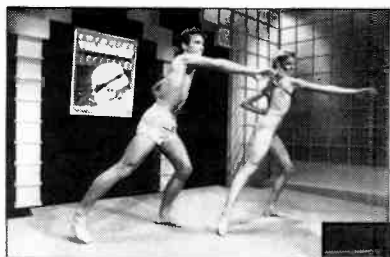


A Billboard Spotlight

Exercise tapes are the most successful sub-category of the how-to/instructional type of home video. Jane Fonda, Richard Simmons, Raquel Welch and Debbie Reynolds have all had platinum-selling workout tapes (Fonda four times), while Kathy Smith and Mary Lou Retton have gone gold.

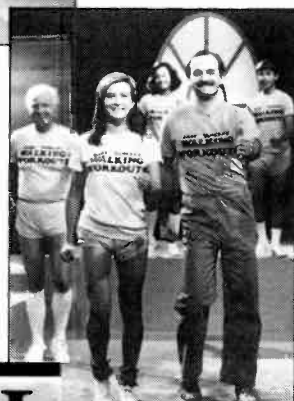
Personality and credibility are clearly key factors in the genre's success, as are personal appearances by the hosts, a good reflection of America's current mania for fitness and the category's sell-through potential.

"Exercise tapes are a prime sell-through item for a video store," says Denny Kopels, director of advertising and marketing at Continental Video. "Because what good is renting an exercise tape going to do?"



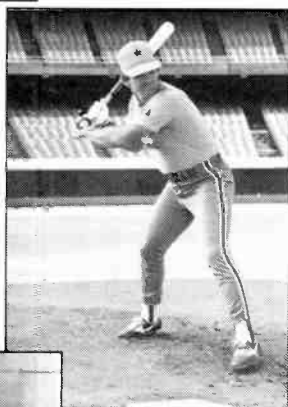
"Swimming Warm-Up" is one of five programs in Karl-Lorimar's "Exercise Shorts" series.

"Gary Yanker's Walking Workouts" on MCA Home Video.

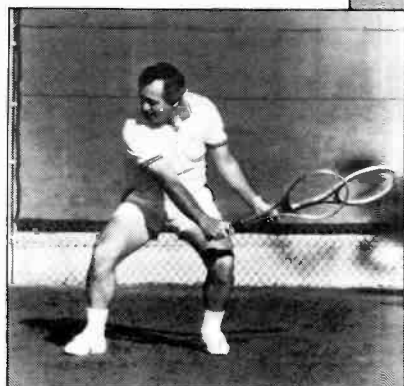


SPECIAL INTEREST VIDEO

"Pete Rose: Winning Baseball" on Video Gems.



"Vic Braden's Tennis For The Future" on Paramount Home Video.



You're not going to see any fitness benefits from renting it for just one or two days."

Continental is currently marketing "Bubba Until It Hurts," which has benefitted by the high visibility of its 6'8" star, Bubba Smith, of NFL, Lite beer and movie fame. The tape—which is gentle on the joints because Bubba has bad knees—may be a harbinger of many "non-impact aerobics" videos to come. The big men emphasized the "non-damaging" aspect of his program at numerous public appearances.

"Bubba has been nice enough to have made many appearances on behalf of the cassette, on television and radio talk shows," says Kopels. "He made himself available so that if a local retailer had good press contacts, they'd call us up and we'd set up a telephone interview with Bubba for the local press."

"Also, everytime he goes out on press tours for his films, such as 'Black Moon Rising,' he plugs the tape as well on the talk shows. He should be out again for 'Police Academy III.'"

Looking at fitness tape trends, Kopels observes, "I

Sports

It used to be that sports fans who wished to watch a game more than once, or view a contest that they missed, were out of luck. The only game films outside of the network vaults were those shown by coaches to their players.

Home video now offers sports fans the chance to view exciting sporting events whenever they want, as well as to enjoy highlight, strategy and instructional fare. The ability to rewind and replay key sections of tape allows not only greater viewer enjoyment, but a chance for athletes to closely scrutinize complex movements.

Just how does Julius Erving make the transition from dribble to layup on one of his amazing, acrobatic efforts? How does Robert Parrish position himself to keep Moses Malone away from the basket? Individual heroics lost in the team crowd as well as split-second moves that elude the average eye can now be studied, savored, pondered. Youngsters and yearners can now learn how to slide with Pete Rose, flip with Mary Lou Retton, or putt with Jack Nicklaus.

A number of major program suppliers already carry a wide variety of sports programming. IVE's USA Sports Video label offers the highlights of the Lakers' 1985 basketball victory over the Celtics in "Return To Glory: The 1985 N.B.A. Playoffs And World Championship Series" (\$29.95).

USA Sports also carries, at \$39.95, "Breeder's Cup 1984" and "Breeder's Cup 1985," as well as pro-wrestling product such as "Monsters Of The Mat, Vol.

see exercise videos getting more specific, such as our 'Say Goodbye To Back Pain' tape. Because I think the exercise market is pretty flooded at this point, and even the personality aspect has reached saturation. I see fitness videos basically focusing in on problems such as back pain, weight loss, possibly upper body development."

Key Video plans heavy promotion to accompany the May release of its "The Body Sculpture System" tape, which stars Tina Plakinger and Beth Johnson in a workout that utilizes three-pound hand weights.

"To begin with, we have a laminated, embossed cassette sleeve and an oversized, 3-D counter card that projects the sleeve with the phrase 'It's a workout that makes you a knockout'," says Joe Annechino, Key Video director of marketing. "And it has a price point of \$29.98 so the retailer can merchandise it as a sales product."

"Tina Plakinger, a former Ms. America, and Beth Johnson, the Crystal Light Aerobics champion, will make appearances at distribution parties, sales meetings and press parties on the East and West Coasts."

"Exercise tapes have to be marketed differently. A fitness tape like this has to prove itself. You've got to merchandise and market it in such a way that it exudes credibility and differentiates itself. Otherwise it simply gets lost in that big old collection of tapes at the video store."

Personal appearances aided IVE in the success of its "Thin Thighs In Thirty Days" tape, the first release on the company's USA Home Video label, in 1983.

"Wendy Stehling was a very strong personal promoter herself," says Len Levy, IVE senior vice president and general manager. "The tape was an outgrowth of one of the bestselling paperback books of (Continued on page V-6)



"Mickey Mantle's Baseball Tips For Kids Of All Ages" on CBS-Fox Video.

I," "Monsters Of The Mat, Vol.II" and three volumes of "Superclash 1985: Night Of Champions." IVE also has a number of sports how-to tapes—all mentioned in the main listing beginning on page V2.

And IVE's Monterey Home Video label has the two-part "On Any Sunday" (\$59.95 each), a Bruce Brown documentary on motorcycle racing.

Karl-Lorimar has 16 instructional sports videos, while Embassy Home Entertainment has four. Embassy also offers "Olympia," the famed documentary of the 1936 Berlin Olympics, where Jesse Owens won an unprecedented four gold medals. The tape comes in two parts, at \$59.95 each.

Also available are "Pride & Passion: The 1983-1984 NBA Championship Film" (\$59.95), where the Celtics triumphed over the Lakers, and "1984 Winter Olympics Highlights" (\$69.95), filmed in Sarajevo, Yugoslavia and featuring 1,200 athletes from 44 countries.

(Continued on page V-7)

Learning's Fun When Education Is Entertainment

The rise of educational video signals the dawn of year-round-school-at-home in an ever-widening variety of stimulating visual subjects for the studious VCR generation.

And why not? The "star" teachers are now all on tape, and no one's taking attendance, so viewers can learn in their spare time without the fear of choking on the test.

With film producers, computer software, book and magazine publishers launching home video divisions, producing independently and in joint ventures, learning finally seems to be moving nearer to the kind of fun it was supposed to be when good teachers blended facts with a dash of drama and showmanship to inspire students.

As prices lower and consumers get into the habit of buying videocassettes, the repeatability factor of educational product will make it an even more attractive purchase.

Repeatability is and will continue to be a key element in home educational video use, says Dr. Dana Ardi, vice president of marketing, McGraw-Hill. Realistically, he says, unless you're madly in love with a particular movie, how many times would you want to play it? Educational product, however, is a reference tool; in order to attain the skill being taught, multiple plays are often necessary.

While the traditional school subjects of reading, writing and math have been made more entertaining for students of all ages via video and computer, the range of educational topics for adults has broadened from history and biographies to include subjects that one might not find at a local school or college but that have suddenly become accessible and enjoyable at home. And video acquisition executives are always looking for new ideas.

Below is a brief survey of educational-type product of an informational nature for those with more intellectual interests.

Two how-tos from Best Film & Video are "The Gibson Guitar Course" for electric guitar and "Omar Sharif On Championship Bridge," both for \$29.95.

Embassy's "Victory At Sea" is a multiple cassette series of the award-winning World War II documentary. With most of the footage coming from both Allied and

(Continued on page V-20)



SEND SALES SOARING!

Only \$19.95

Suggested Retail Price

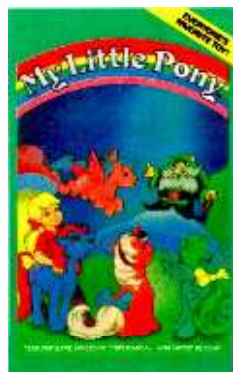
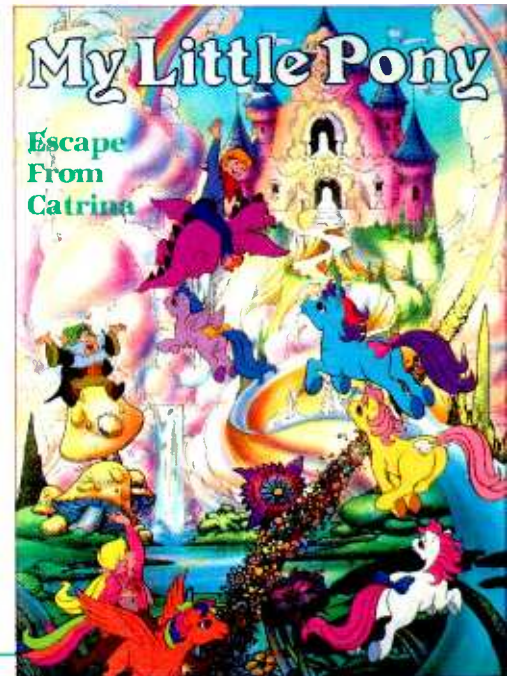


Sunbow Productions and Children's Video Library are proud to announce the home video release of the second My Little Pony adventure, MY LITTLE PONY: ESCAPE FROM CATRINA. My Little Pony, one of Hasbro, Inc.'s most popular characters, is already a best seller in everything from toys to the first "gold" home video hit. My Little Pony garnered over \$200 million in retail sales in 1985 and \$300 million is projected in 1986.

MY LITTLE PONY: ESCAPE FROM CATRINA is an enchanting adventure featuring the voices of TAMMY GRIMES and PAUL WILLIAMS and a delightful musical score.

NATIONAL RELEASE DATE: May 14, 1986

VHS: CA 1403; Beta: CB 1403; Approx. 30 Minutes.



Don't forget to stock up on the original RIAA Gold Award Winner—MY LITTLE PONY. An enchanting program your customers' families will enjoy over and over again!

VHS: CA 1400; Beta: CB 1400; Approx. 30 Minutes.

\$19.95

Suggested Retail Price



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SPECIAL INTEREST VIDEO

EXERCISE

(Continued from page V-4)

that year and in promoting the books she also promoted the cassettes. She made a great many personal appearances, and did radio and—where she could—television."

Levy also notes the sell-through potential of the fitness category. "Somebody on an exercise program is not going to want to run back and forth to the video store. Logically they would buy the tape—therefore the price has to be reasonable, so that the buyer will be willing to invest in the tape rather than renting it periodically."

IVE's latest fitness release, on USA Sports Video, is "Knockout Workout" with Ray "Boom Boom" Mancini, priced at \$29.95. This makes it one of the least expensive exercise tapes, at the same price as "Kathy Smith's Ultimate Video Workout," "The Stomach Formula With Richard Simmons" and Paramount Home Video's three Ron Harris "aerobicise" tapes. Perhaps the only tape priced lower that has a celebrity is "Pumping Iron" with Arnold Schwarzenegger on Interglobal Video.

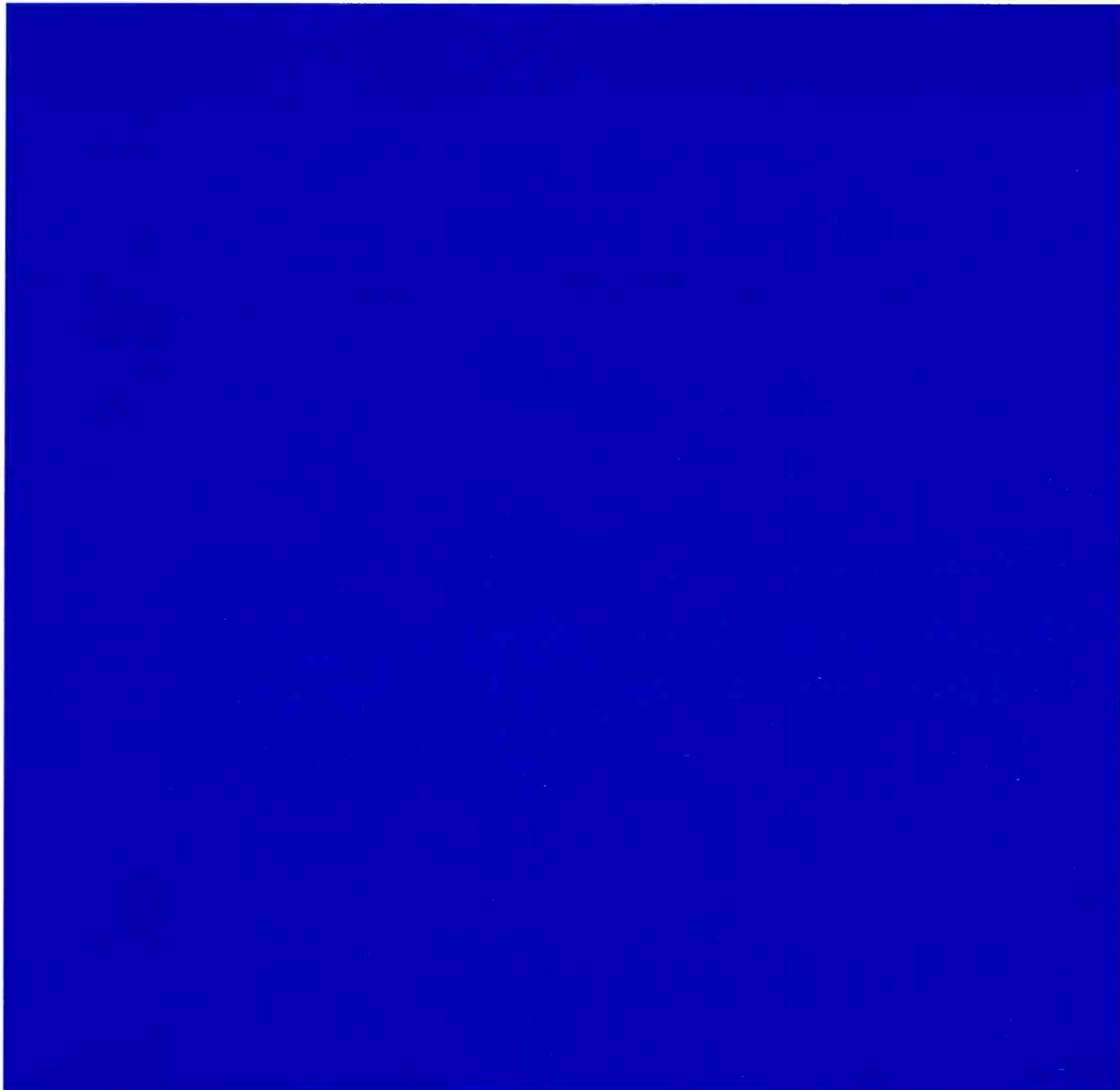
A large cluster of workout cassettes are located at \$39.95: Jane Fonda's New Workout," "Richard Simmons Get Started" priced at \$9.95 apiece. Each tape is a 20-minute warmup for a different sport.

"We will display them in a special dump merchandiser that makes all five tapes available in the same location," says Jeff Jenest, vice president of marketing at Karl-Lorimar. "We think the \$9.95 price will open sales way up.

"One reason that our 'Playboy Video Centerfold' has done so well is because of its pricing (also \$9.95), so that it now has literally become an impulse item. Anyone with a \$10 bill can purchase it, and it's the same with these exercise shorts. It's going to get us on counters in 7-Elevens and in sporting goods stores, as well as get us much better visibility in the video channel. We really think it's destined to fly off the shelves."

The success of Karl-Lorimar's "No Sweat!" tape with Lyle Alzado may signify another trend: "More men are buying exercise tapes," says Jenest. "The Lyle Alzado tape is moving very nicely and now we're looking at the best way to use him from the public relations standpoint. We plan on more advertising and

(Continued on opposite page)



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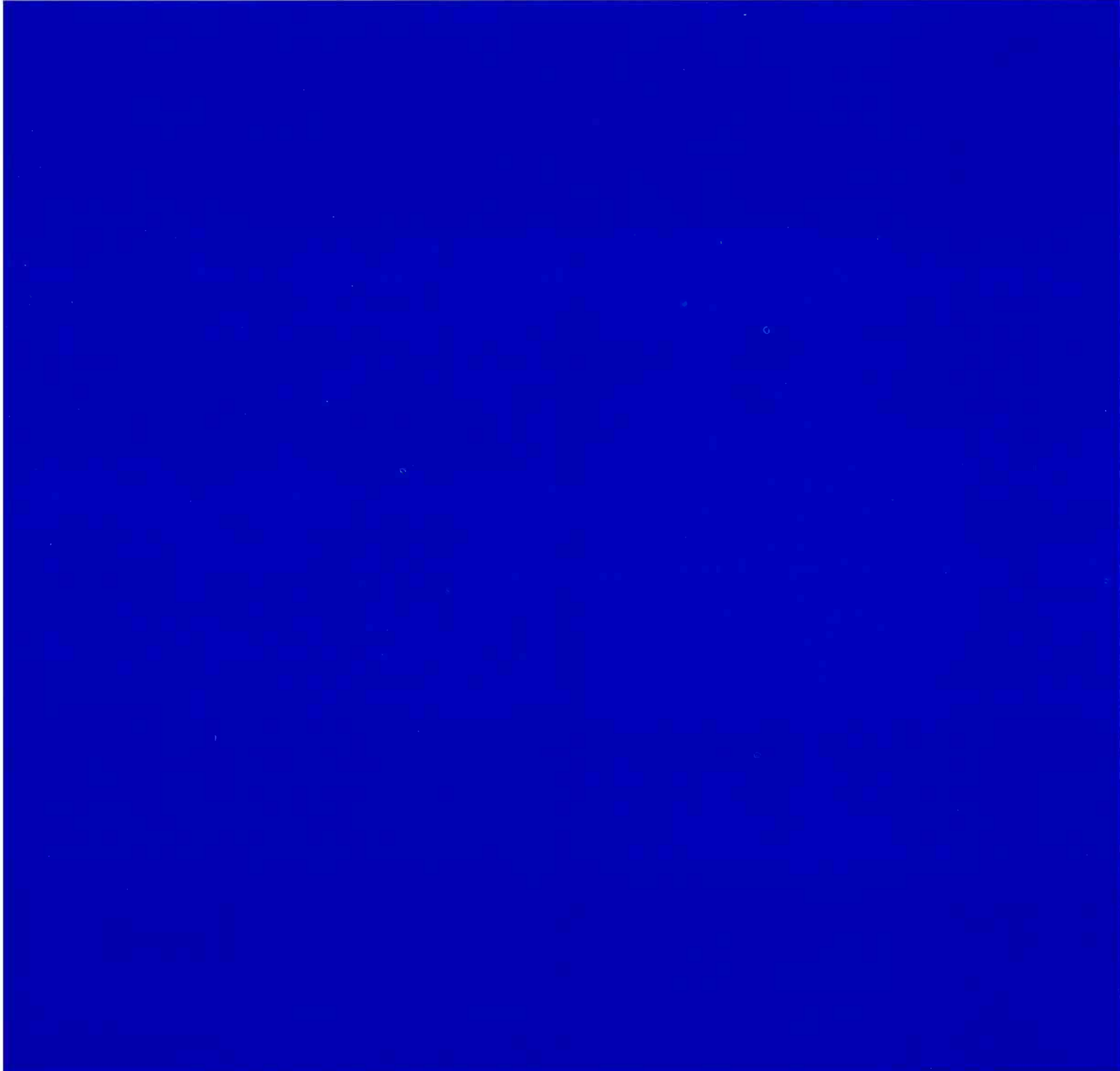
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Ingram Video knows that with so many new titles being released each month, you don't have time to keep track of them all. We have a specialist on staff who monitors hot new video releases. We'll share this information with you, so you can then pre-order fast moving releases and have them in your store when your customers ask for them!



promotion to increase the tape's visibility." In-store appearances have greatly boosted the sales of Fonda, whose "Stretch And Tone" is due to bow in 1986.

"I think the key to whole category is being consumer-driven," says Jenest. "Understanding what the consumer wants, knowing the best place to sell it. With Jane Fonda we had the right product with the right spokeswoman at the right time."

Adds IVE's Levy, "I don't know how many more directions exercise tapes can go in—they're already pretty diversified. But what makes them work is usually the personality involved and pinpointing an audience—as Debbie Reynolds did. She went after a select age group and made it work. That's pretty much it."

CHRIS MCGOWAN

SPORTS

(Continued from page V-4)

MasterVision, besides offering six how-to karate and little league videos, has five championship events, each at \$64.95: "The Comeback," featuring Arnold Schwarzenegger, "Show Jumping World Cup," "U.S. Men's Gymnastics Championship," "U.S. Women's Gymnastic Championship," and "Pro-Karate Championships."

Morris Video carries an incredible 58 instructional sports titles in golf, baseball, football, basketball, track and field, archery, fishing, hunting, bowling, soccer, and karate. Most are priced at \$24.95 to \$29.95.

Morris has specialized tapes that focus on such skills as: the linebacker position in football, throwing a javelin in track and field, defending a goal in soccer, hunting ducks, and even cheer-leading fundamentals.

More than 20 other labels carry instructional sports programming as well. So bartenders can expect less arguments among patrons as to whether so-and-so really did step out of bounds on the winning play—the action can be rewound and watched again.

Now everyone can have their own game films.

CHRIS MCGOWAN

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Children's

by JIM BESSMAN

There are plenty of fairy tales and storybooks-brought-to-life titles, many of which star popular entertainers, featured amid children's video product exhibited at the New York Home Video Show. There are also cassettes with a decided religious bent, balanced by those that are strictly instructive in nature, as the next kid vid wave is poised to boggle both industry and consumer with its variety, inventiveness and sheer numbers.

Cartoon programs utilize state-of-the-art animation techniques and feature popular TV or book-licensed characters, or present classic favorites in their original, legendary animated forms. And several new releases bring award-winning modern children's literature titles to home video.

The following is a quick-reference list of children's program suppliers.

Active Home Video will be showing five new children's titles: "Brightly Of The Grand Canyon" (\$39.95); "Around The World In 80 Days" (\$29.95); "Greenstone" (\$19.95) featuring Orson Welles; "Arthur And The Square Knights Of The Round Table" (\$29.95); and "Little Dragons" (\$49.95).

As part of its Read-Along Magic Videos series, A.V.G. has 12 "animatic" titles combining cellular animation with live action and computer graphics. All are priced within the \$10-\$12 range and include "Black Beauty," "Little Women," "Tom Sawyer," "Treasure Island," "Robin Hood," "Robinson Crusoe," "The Three Musketeers," "Swiss Family Robinson," "Heidi," "Fairy Tales Around The World," "A Child's Garden Of Verses," and "The Illustrated Book Of Bedtime Stories."

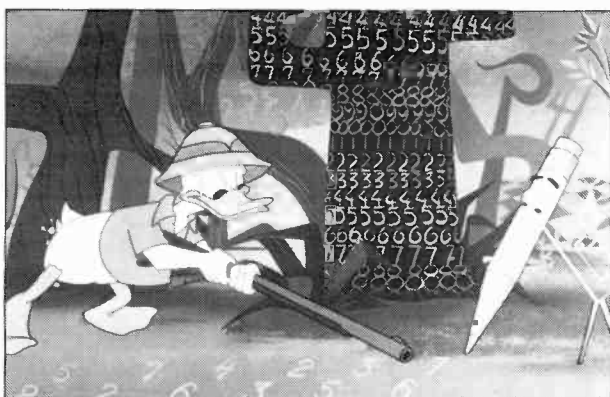
The company is also showing a "special" title at the same price in "The Real Mother Goose," featuring the original graphics and illustrations of Nan Pollard, as well as three "double" titles—"Goldilocks & The Three

Bears" paired with "The Three Billy Goats Gruff," "The Three Little Pigs" with "The Bremen Town Musicians," and "Mother Goose Storytime Rhymes" with "The Straw Ox" (also in the same price

SPECIAL INTEREST VIDEO

range).

For an older children's demographic and priced at \$14.98 are videocassette versions of award-winning MacMillan books, including "The Rachel Isadora Collection," "Keys To The Treasure" by Peggy Parish,



"An Adventure In Color" includes Donald in "Mathmagic Land" on Walt Disney.



"Wee Sing Together" is an original musical video from Price/Stern/Sloan.

"Sebastian Super Sleuth," and "Ezra Jack Keats Collection," by the esteemed black children's author.

At \$19.98 are "Velveteen Rabbit" starring Marie Osmond, "The Tin Soldier" with Shields & Yarnell, and "The Story Of Ferdinand" featuring Paul Williams.

Religious related product for children that will be featured at the show include "Ann's Kids In The Holy Land" (\$29.95), the five-cassette "How Should We Then Live" series (\$49.95 per tape), "Dark Valley" (\$29.95), two new volumes in the "Psalm 23" series (\$49.95 a piece), and "Free Forever" (\$29.95).

New Scholastic Lorimar Home Video titles, priced at \$14.95, include "Clifford's Sing Along Adventure," featuring the popular Scholastic book character; "Great Ape Activity Tape," featuring the books' Green Gorillas; "Aesop's Fables" with Bill Cosby; and "The Animal Alphabet."

(Continued on page V-10)

"Captain Marvel Comics" on Prism.



"Emma And Grandpa" on Video Associates.

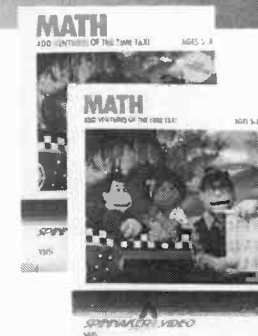
Children's Education

by KAREN KLEINER

Home video companies are not kidding around with children's video, especially when it comes to educational programs with the fun of games built into the learning process.

One sure sign of rapid growth in the kid vid field is the emergence of TV awards. Action for Children's Television has just this year started a new category of awards for children's home video. ACT is currently accepting nominations for its spring awards, which are based on a unique or outstanding aspect of home vid-

Spinnaker's reading and math series.



eo programs. Anyone can enter a videocassette and should address the nomination to Action for Children's Television, 40 Austin, Newton, Mass.

One leader in children's home video, Cambridge-based Spinnaker, is using huggable characters that children can relate to and involving them in adventures as a way of teaching reading and math. For the 5- to 8-year-old there's "Readers Of The Lost Alphabet." Children join Professor Mindbender and the heroic "Alphabet" Smith as they set out to find the missing letters. Reading phonetically, they follow the clues and discover the surprising solution to the mystery. For the 7- to 10-year-old, there's "Reading, The Search For The Stolen Sentence." In math, "Add Ventures Of The Time Taxi" and "Close Encounters Of The Math Kind" are the titles which are as creative as their contents. Each cassette is packaged with a workbook which encourages children to become active participants. The programs retail for \$19.95.

Spinnaker also distributes four Captain Kangaroo video programs which develop life skills and social values in children ages 2-11. The programs, developed by Encyclopedia Britannica with Bob Keeshan

(Continued on page V-10)



"Draw And Color Your Very Own Cartoonys With Uncle Fred" on CBS-Fox Home Video.



British Video Builds On Rock And Shakespeare

Although trade between the U.S. and Britain in feature films on video is something of a one-way street, British expertise in music video programming and some other specialist areas redresses the balance to an extent.

A glance at Billboard's Top Music Videocassettes chart confirms how much good music product is coming out of the U.K. every week. At video rights shows around the world it is British companies such as Virgin, PMI and PolyGram Music Video that draw the buyers, and these companies pull millions of dollars out of the international market every year in advances against product.

PMI's long-standing deal with Sony Video Software has been one of the most successful transatlantic link-ups, giving the EMI-owned subsidiary instant clout in North America and at the same time establishing the Sony brand name in the all-important youth market. The Duran Duran 'video tour' of the U.S. four years ago is remembered here as one of the best marketing joint efforts of the decade.

PolyGram, with its own highly-organized distribution system, has no need of American partners, but it is noteworthy that most of its biggest sellers are sourced from the U.K.

British broadcast television, respected worldwide for its quality output of arts programs, comedies, classic productions and instructional programs, has still to penetrate the U.S. video market to a significant extent.

BBC Video managing director David Risner says the label has concluded a U.S. distribution deal with CBS/Fox, but there are unlikely to be any releases before July this year at the earliest. "We will haven't finalized exactly what we are going to do in America," says Risner. "I imagine programming will be taken from the best of our light entertainment catalog initially. 'Fawlty Towers' and 'Doctor Who' have both become tv successes there and video releases will be eagerly awaited."

The BBC's only previous release in the U.S. was its special Royal Wedding tape, put out through the American Video Tape Co. in a one-off deal. Sales however, amounted only to a few thousand units.

Educational material, included.
(Continued on page V-18)

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SPECIAL INTEREST VIDEO

CHILDREN

(Continued from page V-8)

The Kideo Video line has new animated specials using top syndicated cartoon characters, and are all priced at \$24.95. These include the third and fourth volumes of both "The Mask" and "Care Bears" series, and the first two volumes of both "The Inspector Gadget" and "The Get Along Gang" series.

Republic has three classic cartoon cassettes in "Max Fleischer's Popeye," the legendary animator's "Cartoon Fun," and "Screen Song Sing Along," which is a compilation of musical cartoons using the "bouncing ball" singalong aid. All are priced at \$14.95, as are six new volumes of the "Little Rascal" series.

Children's home video product from Thorn-EMI includes four new titles in its "Fraggle Rock" series (\$24.95 each), a second volume of "Wind In The Willows" (\$29.95), and "The Talking Parcel" (\$24.95).

Video Research is showing four titles produced for the Spinnaker label, all priced at \$19.95. They are "Readers Of The Lost Alphabet," "Adventures Of The Time Taxi," "The Search For The Stolen Sentence," and "Close Encounters Of The Mass Kind."

View Video has released 15 new entries in its "How Come And Why" series of multimedia educational cassettes, which use animation, puppets, real people and historical footage in answering such questions as "How To Make Butter," "Where Do Bears Go In The Winter?" "How Do Flowers Grow?" "How Can Airplanes Fly?" "What Are The Bends?" "The Smallest Things In The World," "How Come Glue Sticks?" and "What Are Minerals And Crystals?" All are priced at \$19.95.

CHILDREN'S ED

(Continued from page V-8)

Associates, teach children such life skills as independent thinking, courage, self-esteem, and the importance of telling the truth. The Captain is joined by puppets and friends enacting delightful stories. The programs retail for \$19.95 each.

Magic Window, the children's video line distributed by RCA/Columbia Pictures Home Video, has both children's entertainment as well as programs which convey positive values. "The Edison Twins," released in March, teaches scientific tenants as well as morals and values.

(Continued on opposite page)

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WALT DISNEY HOME VIDEO

Walt Disney Home Video distributed by Walt Disney Telecommunications and Non-Theatrical Company, Burbank, California 91521. Printed in USA. (HV-1847-T) © 1986 The Walt Disney Company.

\$29.95*

\$29.95*

\$29.95*

\$29.95*

\$29.95*

Karl-Lorimar childrens' educational line, Scholastic Lorimar, combines entertainment with education, and includes programs such as "ABC Fun Fit," "Gymboree," and "Animal Alphabet." Produced in conjunction with ABC entertainment, "ABC Fun Fit" features Olympic gold medal winner Mary Lou Retton leading four kids, ages 10 to 13, through a series of choreographed physical activities. The program aims to teach children the benefits of good physical fitness. "Gymboree" encourages kids—and their parents—to take part in play that involves bright colors and movement.

Children's Video Playground, the new line from Prism Entertainment, offers a series of childrens' classics that includes "Alice In Wonderland," "Arabian Nights," "Cinderella," "Tom Sawyer," "Snow White," and "Sleeping Beauty." Programs are each 30 minutes long and have a suggested retail price of under \$12.

An interesting series from Video Associates is "Emma And Grandpa." Originally produced for British TV, and recently telecast on HBO, each segment is set in a different month of the year and depicts the change of seasons as Emma, Grandpa and his dog Cindy discover the beauty in the fields and forests surrounding Grandpa's farm. "Emma And Grandpa" is available in a four-part series featuring three months of the year per 30-minute tape at a suggested retail price of \$16.95. The complete 12-month, 120-minute cassette, "Emma And Grandpa On The Farm," is available for \$29.95.

In the area of kid culture, Video Associates is releasing a line of "Puppet Musical Classics"—"Peter And The Wolf," "The Nutcracker" and "Carnival Of The Animals"—brought to life with music, dance costumes and puppets. Produced for home video by F Productions of France in association with Vistar International Productions, each videocassette has a running time of 28 minutes and a suggested list of \$16.95. **KAREN KLEINER**



SPECIAL INTEREST VIDEO

Music

by STEVEN DUPLER

A Billboard Spotlight

Look for a wide assortment—ranging from classical to heavy metal—of long form music video titles from a relatively small number of manufacturers and distributors at the New York Home Video Show.

According to one industry insider, at least some of the rapid growth of music titles in the home video product mix can be attributed to price decreases, as well as the fact that "X-rated product has been creating problems for some dealers, and they've been looking for other types of non-film product to replace it with. Music seems to be working."

Some representative offerings at the show include:

Vestron Video: Stamford, Conn.-based manufacturer has a large music catalog. Some highlights include "Eric Clapton Live," "Engelbert Humperdinck In Concert," "The Cars In Concert '84-'85," Liberace, Loverboy, Elton John, Pete Townshend's "White City" film, and "Do They Know It's Christmas," all priced at \$29.95. Vestron's new \$16.95 price point will be represented by the "Ike And Tina Turner Show," and other titles.

Video Arts International: New York-based firm has

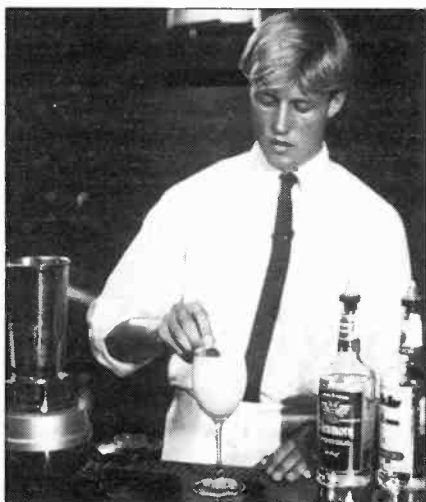
lots of classical titles, including P.D.Q. Bach's "The Abduction Of Figaro"; Jascha Heifetz' only videotaped concert special, filmed in 1971; three Mozart operas—"Cosi fan tutte," "The Abduction

From The Seraglio," and "Idomeneo"; and Daniel Schmid's "Tosca's Kiss."

Kultur: More classical titles from this Sea Bright, N.J.-based company. These include "Joan Sutherland In Concert"; "Placido Domingo: A Year In His Life"; Jose Serebrier conducting both the Sydney and Melbourne Symphonic Orchestras in a program consisting of Prokofiev, Tchaikovsky, and Beethoven; Neville Marriner conducting the Academy of St. Martin's-in-the-Fields; Jerzy Maksymiuk conducting the Polish Chamber Orchestra; a Brahms violin concerto by Yehudi Menuhin; and other performances by Andres Segovia, Arthur Rubinstein, and Jascha Heifetz.

Gospel Films Inc.: This Muskegon, Mich.-based firm has two music titles—singer Dave Boyer's film, "So Long Joey," and a special entitled "Buford & Friends,"

"Mr. Boston Official Video Bartender's Guide" on Karl-Lorimar.



"Quincy Jones—A Celebration" on VCI.

"Barbra Streisand 'Putting It Together'—The Making Of 'The Broadway Album'" on CBS-Fox Home Video.

"John Lennon Live In New York City" on Sony Video Software.



featuring Debbie Boone and Boyer.

Star Video Entertainment: One of the country's largest distributors. (company claims about 5% of the marketplace) Star says music is becoming an increasingly important factor in its product mix. According to a spokesman for the firm, music titles now represent 5% to 10% of the firm's business, and that has been

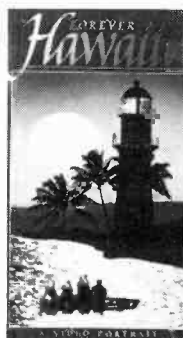
growing steadily over the past six months. "Music is getting more attention," the spokesman says. "Video specialty stores have been expanding into music, and more record retailers are committing to video." Some of the hotter titles Star is distributing include Sting's "Bring On The Night," (an atypical example priced at \$79.95); "John Lennon Live In New York City" from Sony Video Software; and U2 and Rainbow titles from RCA/Columbia.

Karl-Lorimar Home Video: Music video selection from this Irvine, Calif.-based company includes Sting's "Bring On The Night," "Rod Stewart In Concert," and
(Continued on page V-14)

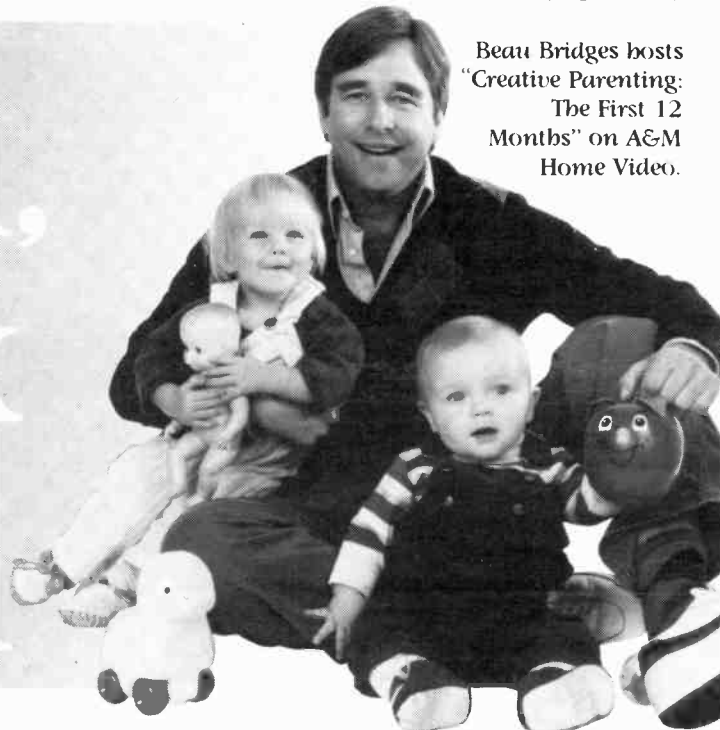
Health, Food & Travel

The task of defining home video programming such as informational will undoubtedly become easier in the near future as more categories appear and retailers section off space for specialized product (as some do now for exercise and/or instructional videos). Sub-categories will become categories, and more video stores will probably resemble bookstores, with "health," "travel," "culture," and other areas clearly marked.

Informational programming is growing so fast that



From left: "A Tour Of The Louvre," Video Assoc.; "Forever Hawaii," Video Releasing Co.



Beau Bridges hosts "Creative Parenting: The First 12 Months" on A&M Home Video.

without leaving your armchair, you can tour the great art museums of the world and be home in time for dinner.

By way of travel, Video Associates offers "A Tour Of The Louvre," "A Tour Of The Prado" and "A Tour Of The Vatican," each priced at \$29.95. Famous cities in other countries are visited, explored and discussed in Republic's "Travel Tips" (\$24.95 for each of 12 tapes). For those who prefer other worlds, Sony Video Software takes us beyond the edges of our solar system with "Comet Halley" (\$16.95).

Connoisseurs of the vine are edified in Video Associates' "Enjoying Wine With Paul Gillette" (\$29.95), "Hugh Johnson's How To Enjoy Wine" (Simon and Schuster/\$29.95), "The Wine Advisor" with Dick Cavett (Esquire Associates/\$29.95) and the two-volume "The Wines Of California" (Kartes/\$49.95 for both).

There's always something cooking in the kitchen in Julia Child's six-part "The Way To Cook" (Knopf Video Books/Random House Video/\$29.95 each). The package includes separate tapes on "Soups, Salads And Bread," "Fish And Eggs," "Vegetables," "Poultry," "Meat," and "First Courses And Desserts." In Embassy's "Wok Before You Run" Steven Yan teaches how to cook with a wok and laugh at the same time.

(Continued on page V-14)

PRODUCT SURVEY

(Continued from page V-2)

Video School" series of 10 titles (\$24.95 per title).

AMERICAN VIDEO: "The High-Tech Workout" (\$39.95).

BEST FILM AND VIDEO CORP.: Benihana restaurant founder Rocky Aoki's "Japanese Cooking Kit" and "Chinese Cooking Kit" (\$39.95 each), both packaged with a companion cookbook by HP Books. How-to titles include: "The Gibson Guitar Course" for electric guitar (\$29.95); and "Omar Sharif On Championship Bridge" (\$29.95).

Sports how-to: Carl Lohren's "One Move To Better Golf" exercises (\$14.95); Red Auerbach's "One Round Ball" survey of basketball legends (\$29.95); middleweight karate champ Ivan Rogers' "Karate & Self Defense" (\$19.95); hitting guru Charlie Lau's "The Art Of Hitting .300" (\$19.95). Exercise: The four-lesson "Workout For The Entire Family" (\$11.95).

BODIES IN MOTION: "Bodies In Motion" (\$49.95).

BOOKSHELF VIDEO: "The Jack La Lanne Way" (\$39.95)

CBS/FOX VIDEO: "The CBS/Fox Guide To Complete Dog Care" (\$29.98) examines proper exercise, grooming, nutrition and behavior (yours and the dog's) to keep your pooch healthy and happy.

"Mickey Mantle's Baseball Tips For Kids Of All Ages" (\$19.98) covers baseball basics and is hosted by Hall Of Famers Mickey Mantle and Whitey Ford.

Other instructional titles include: "First Aid: The Video Kit" (\$39.98), basic first aid principles to apply during a crisis; "The CBS/Fox Guide To Home Videography" (\$29.98), the essentials of video camera use; and "The Playboy Playmate Workout" (\$39.95), a not-entirely-serious exercise vid hosted by models from the magazine.

CONTINENTAL VIDEO: "Say Goodbye To Back Pain" (\$39.95) features an exercise program developed by Dr. Hans Krause and used at YMCAs for over 10 years.

Exercise videos: "Bubba Until It Hurts" with Bubba Smith (\$39.95).

EMBASSY HOME ENTERTAINMENT: "Basketball With Gail Goodrich" (\$39.95) instructs aspiring hoopsters; "The Alpine Ski School" (\$39.95) explains downhill gear, apparel and moves; "Baseball: The Pete Rose Way" (\$19.95) offers tips from

(Continued on page V-15)

MR. KNOW-IT-OWL'S VIDEO SCHOOL

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HEALTH

(Continued from page V-12)

And at the far dessert end of the food spectrum, chocoholics learn how to create Chocolate Mousse Blackout Cake, Chocolate Truffles and Chocolate Dipped Strawberries in McGraw Hill's "Chocolate," with Martin Johner, director of cooking classes & catering services at the Culinary Center of New York. Now wasn't that a mouthful?

Diet is discussed in "Dimensions Of Fitness" (Nutrition Management/\$59.95), "Eat To Win" with Ivan Lendl and featuring Dr. Robert Haas' sports nutrition program (Karl-Lorimar/\$39.95), "You Are What You Eat" (MGM/UA/\$29.95), based on Dr. Berger's bestseller "Immune Power Diet," and two Vestron tapes hosted by Lynn Redgrave ("Weight Watchers Magazine Guide To Dining And Cooking"/\$29.95 each).

Career moves, speaking skills and investment strategies are pondered in four Esquire tapes with Dick Cavett ("Career Strategies," volumes one and two, "Professional Style" and "Persuasive Speaking," each \$29.95), "Peak Performance" (Kartes/\$19.95), "Change Your Job To Change Your Life" (Karl-Lorimar/\$29.95) and "The Joy

Of Stocks: Forbes Guide To The Stock Market" (MGM/UA, \$49.95).

Computers are examined in "Computability" (Karl-Lorimar/\$39.95) and "Everything You Always Wanted To Know About Computers" (MGM/UA, \$39.95).

More unusual fare includes: "Marvin Mitchelson: Everything You Wanted To Know About Divorce" (Media Home/\$29.95) and "Poetry In Motion" (Voyager Press/\$39.95), an introduction to modern poetry that contains interviews and readings by 24 poets, including Charles Bukowski, William Burroughs, Allen Ginsberg, Gary Snyder, Michael McClure, Tom Waits, John Cage, Ed Sanders, and Jim Carroll.

In the health, medicine and therapy areas, the Lamaze method of childbirth is explored in "The Lamaze Method" (Embassy/\$39.95) and natural childbirth in "The Natural Childbirth Video" (Twin Arts). Parenting is the subject of "Creative Parenting: The First 12 Months" with Beau Bridges and Dr. Jeffrey Marsh (A&M/\$29.95) and the four-volume "What Every Baby Knows" with Dr. T. Berry Braselton (Family Home Entertainment/\$9.95 each).

Dr. Tessa Warschaw illuminates interpersonal negotiation in "You Can Win! Negotiating For

Power, Love And Money" (MCA/\$29.95). Improving relationships by fighting more productively is the aim of "Martial Hearts: Learning The Art Of Fighting Fair"; if that doesn't work there's always "50 Ways To Meet Your Love," both from Twin Arts. And the diminutive and inimitable Dr. Ruth Westheimer dispenses sage advice on lovemaking in "Terrific Sex: The Dr. Ruth Video" (Warner Music Video/\$39.95).

Car fanatics don't take a backseat to other hobbyists in Similar's "Monster Madness" (\$19.95), containing entertaining footage of "monster" truck competitions. There's more sports adventure in Prism's Video Collection series (\$11.95 each), including "Ski Champions—The Winners" with Suzy Chaffee, "Dirt Bike Stars," "Surf's Up," "Hot Boards," and "Daredevil Flyers" with Chuck Yeager. Karl-Lorimar's "Ski Country" includes footage shot in 25 locales such as the French Alps, Colorado Rockies and New Zealand's Southern Alps and cameos U.S. Olympic champs Bill Johnson and Steve Mahre.

Owning a car may be an adventure in itself that's hazardous enough for the average driver simply looking for a good tune-up. Karl-Lorimar and the Consumer's Union have teamed

up for "Cars: How To Buy A New Or Used Car And Keep It Running Almost Forever." Tools and Mr. Goodwrench not included.

In 1986, it appears that the informational area still has room for rapid growth. The self-help psychology category will surely blossom—soon we will probably have encounter group tapes, gestalt therapy, interpersonal relationship analysis (MCA's "You Can Win!" video already explores

this realm) and so on.

There are any number of diets, hobbies, investment strategies and other areas of interest that await information product. And travel and art touring tapes will probably shortly be taking us to countless new exotic locales. In any event, there soon should be tapes to inform us about almost every subject that holds our curiosity. **CHRIS MCGOWAN**

MUSIC

(Continued from page V-12)

"Deja View," a compilation of video material from bands of the '60s and '70s.

Video Shack: The firm's Steve Burns says a few hot titles recently released which will be carried by the retailer include concert videos by the Clash and Loverboy, priced at \$19.98; a Pointer Sisters concert set at \$19.95; and concert videos by Rush, Rainbow and the Thompson Twins, all priced at \$29.95. Other titles mentioned by Burns include "The Making of Barbra Streisand's 'Broadway Album'" and the feature film "Krush Groove," priced at a hefty \$79.95.

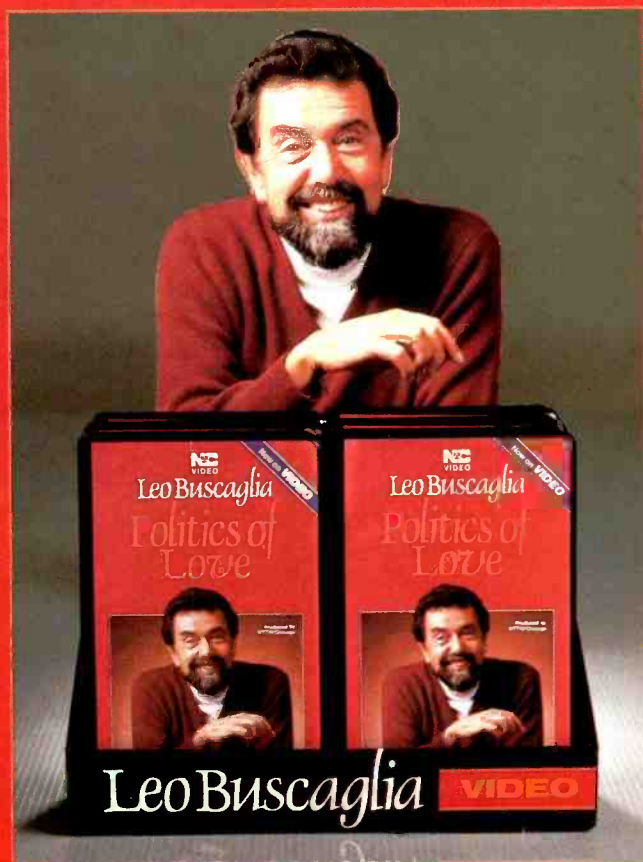
Ingram Video: The Nashville-based distributor says it expects its hottest music titles at the

show to be Phil Collins' "No Jacket Required"; Tina Turner's "Private Dancer"; Iron Maiden's "Live After Death"; "John Lennon: Live In New York City"; Barbra Streisand's "The Making of the 'Broadway' Album"; Madonna's "Virgin Tour"; and Frank Sinatra's "Portrait Of An Album."



A First in Home Video

Leo Buscaglia Politics of Love



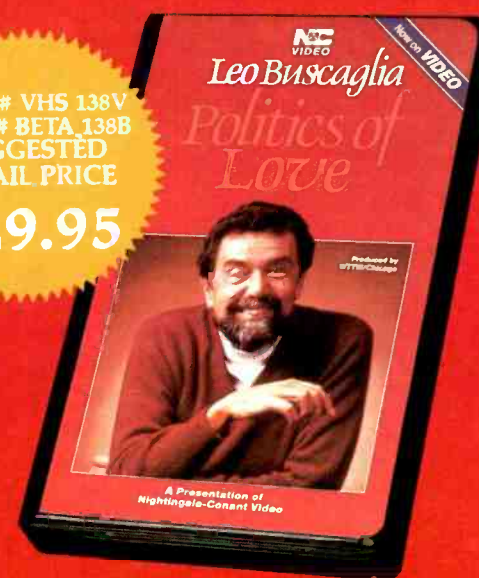
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PRODUCT SURVEY

(Continued from page V-13)

baseball's all-time hitmaker.

TV consumer advocate David Horowitz and his wife Suzanne explore ways to keep junior from wreaking more havoc than a Texas twister in "The Baby Safe Home" (\$29.95). "Baby Dynamics: Vol. I" (\$39.95) and "Baby Dynamics: Vol. II" (\$39.95) are motor skills fitness programs for infants, toddlers and the newly walking.

"Quick Dog Training With Barbara Woodhouse" (\$59.95) illustrates sound methods of getting Rover to obey and stay out of trouble. Expert Chinese cook Stephan Yan imparts the secrets of stir frying in "Wok Before You Run" (\$39.95).

Exercise videos: "Texercise" with Irlene Mandrell (\$39.95) and "Pump It" with Dr. David Engel (\$59.95).

ESQUIRE ASSOCIATES: Dick Cavett hosts "The Short-Order Gourmet" (\$29.95), a guide to quick culinary excellence. And, in conjunction with Kartes Video, Esquire is currently releasing "Esquire Great Body," a health and fitness series for women. Titles include: "Dynamite Legs," "Upper Body Beautiful," "Waist Clinchers," "Low Impact Aerobics," "Total Body Tone-Up," and "Total Body Charge-Up."

INDEPENDENT UNITED DISTRIBUTORS: "Running Great With Grete Waitz" (\$39.95).

INTERACTIVE MEDIA: "Phillip Pearlstein Draws The Artists Model" (\$69.95) features the artist demonstrating approaches to perspective, volume, time and chiaroscuro.

INTERGLOBAL VIDEO: "Pumping Iron" with Arnold Schwarzenegger (\$19.95); "Aerobics For Beginners" (\$14.95); and "Advanced Aerobics" (\$14.95).

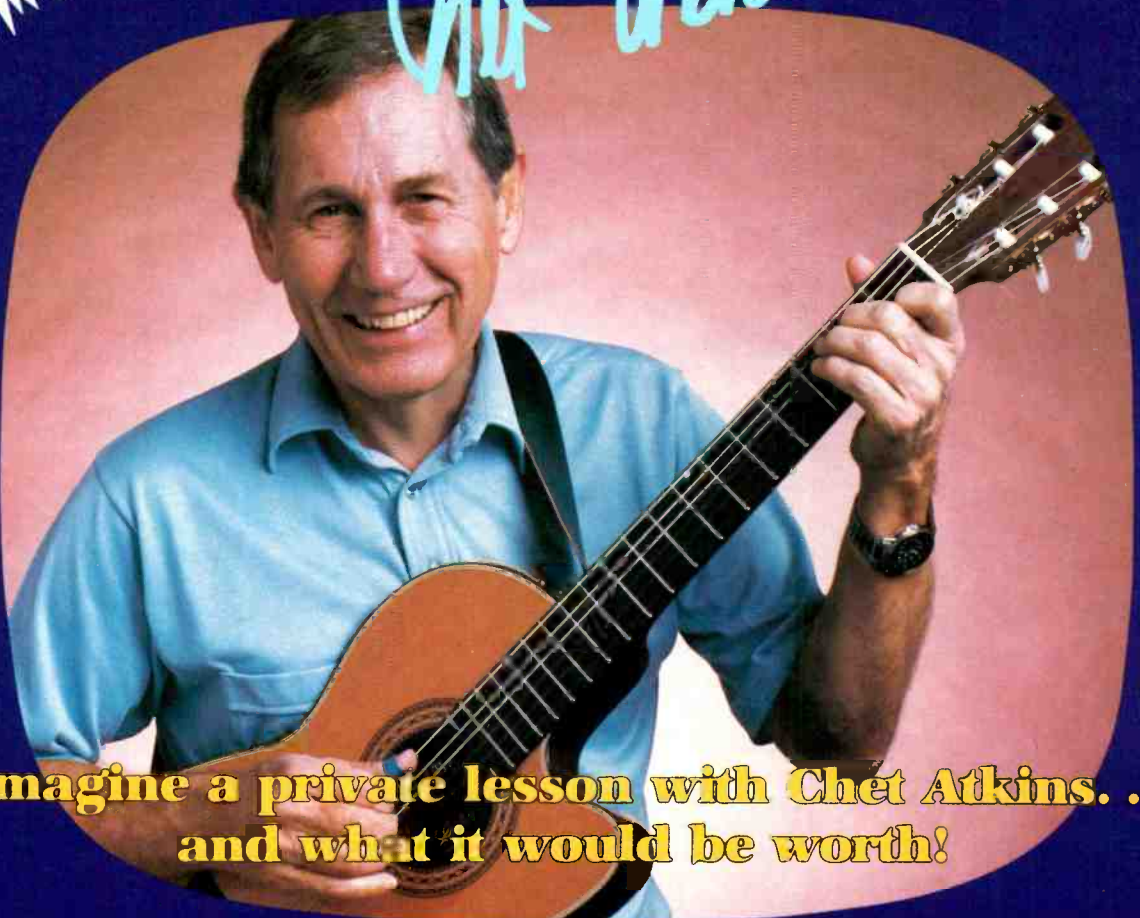
IVE/USA SPORTS VIDEO/USA HOME VIDEO/MONTEREY HOME VIDEO: Instructional sports and exercise videos: USA Home Video: "Thin Thighs In Thirty Days" with Wendy Stehling (\$39.95); "Lou Ferrigno's Body Perfection" (\$39.95); and "Master Class" with Sho Kosugi (\$39.95).

USA Sports Video: "Knockout Workout" with Ray "Boom Boom" Mancini (\$29.95); "Rick Epstein's Tennis Kinetics" (\$39.95); and "Gameplan: The Language & Strategy Of Pro Football" with John Riggins (\$39.95); "Breeders Cup 1985" (\$39.95); "Return To Glory" (\$29.95) recounts the Lakers' victory over arch-rival
(Continued on page V-20)

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executive producer FRED KEWLEY • writer & produced by CHET ATKINS & JOHN KNOWLES • directed by KEN MAXWELL

SPECIAL INTEREST

(Continued from page V-1)

Minsker is anticipating on the order of 4,000-5,000 trade representatives. Depending on local press, the consumer turnout could be "overflow." Minsker is planning to tie-in with Arthur Morowitz' Video Shack chain utilizing weekend print advertising to promote consumer interest in the show.

The event will be only the third held at the new Jacob Javits Convention Center on Manhattan's West Side.

"The response has been incredible," says Minsker, who believes the final exhibitor tally should be well over 100. "There are contingents coming from Japan, South America and other foreign territories to look at the possibilities of licensing product."

Another key element to the Market is the attendance of major retailers. Expected from those ranks are K mart, Columbia House, Waldenbooks, Lamsons, F.W. Woolworth, RCA Video Club, Stop'n'Shop, Barnes & Noble, Pathmark, R.H. Macy, Scholastic Book Club, The

Sharper Image and others.

The New York International Home Video market will be an annual event, according to Minsker with the site expected to remain in Manhattan.

Last year, the Video Software Dealer's Assn. (VSDA) claimed the how-to home video category to be only 2.7% of prerecorded video software dollar volume. If children's programming and music video can be brought under the general heading of alternative, that adds 10.4% and 2.9% respectively.

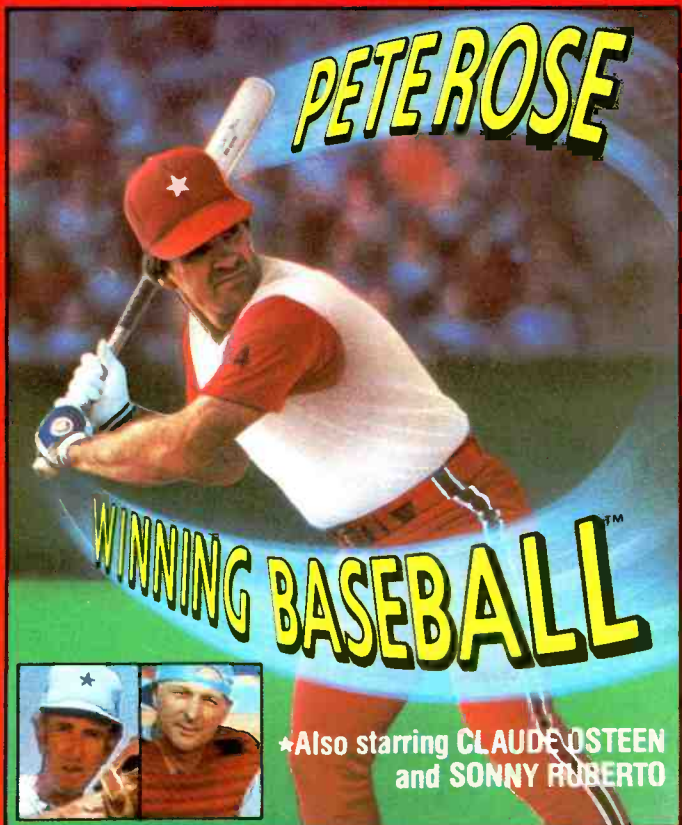
But as the home video market continues to grow, more and more observers appear to be agreeing with Stuart Karl's "VCR as appliance" theory, a notion the founder of Karl-Lorimar espoused long before launching the Jane Fonda series.

While it's true that exercise videos have become the spotlighted alternative category in recent years, non-theatrical programming will begin to take many forms. Rather than wait for the next Jane Fonda-like mega hit from another genre, it's likely that video publishing will be successful on a number of levels.

Most of the major studios have and are continuing to experiment with non-theatrical programming of various types such as CBS/Fox with a Mickey Mantle baseball instructional tape or Kartes' recent release of college coach Bobby Knight on basketball.

Court Shannon, executive vice president of Karl-Lorimar, indicates his company will continue to stress the video publishing philosophy. One pitfall the industry needs to be conscious of is that "there are too many bad ideas out there for original programs."

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SPECIAL INTEREST VIDEO

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial assistance by Jim Bessman, a freelance writer in New York; other editorial by: Jim McCullaugh, Billboard's Home Entertainment Editor; Steven Dupler, Billboard's Video Music and Pro Audio/Video Editor; Chris McGowan and Karen Kleiner, freelance writers based in L.A.; and Cathy Ciccolella, a freelance writer based in Sarasota, Fla.; Design, Anne Richardson-Daniel; Cover, Adrian Vega.

He sees more cross ventures such as the type his firm is pursuing (Playboy Centerfold and the upcoming instructional ski program with Ski Magazine).

Another emerging approach is corporate sponsorship, which

the Red Lobster restaurants did with Karl-Lorimar's "Eat To Win" video, itself a translation of the widely successful Robert Haas book, and with the "Mr. Boston" bartender guide and the tie-in with Glenmore Distilleries.

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PROMOTION

(Continued from page V-2)

Kasley finds that exercise cassettes are steady movers, providing a lot of sales in addition to regular rentals. "The frequent pattern is for a customer to rent an exercise tape for three days, then come back and buy it," he says. "They feel that at \$59.95, they can't go wrong . . . and the tape will last longer than a year's membership in a health club that they might pay \$400 for."

As for other types of how-to tapes, "they haven't moved too well here in the past, but they're starting to pick up," according to Kasley. "We're getting some interest in some of the golf, fishing and bowling tapes—but I have to confess I'm really not sure how to handle them."

That's a common concern among video retailers. Palo Alto Home video, in Palo Alto, Calif., has tried several approaches to promoting special interest vid-

eos, with mixed success, says co-manager Mark Ritter.

"We recently tried a special promotion on an educational tape about computers that looked like a natural for our 'Silicon Valley' clientele," Ritter recalls. "We pushed it in newspaper ads in the daily and weekly papers here, and mentioned other how-tos as well in the same ad. But we only rented the computer tape twice—we wound up selling it for \$10."

For a Julia Child cooking series, on the other hand, "so far the response has been limited, but good—that is, not many people are interested in it, but the ones who are interested are ecstatic that we have the tapes, so the series will pay for itself."

In general, Ritter says, "response to programs other than movies has been pretty minimal, although when people are interested they tend to buy rather than rent. If they're interested in a special subject they need to see an ad or hear other people

mention that a tape is available . . . and it's hard for us as a single store to promote that type of material extensively enough to bring people in." Frustratingly, he adds, "since our customer base here in Palo Alto is a disproportionately high-income, highly educated group, you would think they'd be interested in educational programs . . . but no. When they get home at night, all they want is entertainment!"

Across the country in Brandon, Fla., owner Gail Pierce of Video Exchange Unlimited has had somewhat better success with alternative videos, although she concedes that exercise tapes are far-and-away the stars in that category. And since she refuses to rent exercise cassettes, they provide a strong sales base for her store.

"That's the only type of program we don't rent," she says, "but I don't believe a person can exercise one time and get anything out of it. Letting someone take the tape out on a one-time rental basis is an open invitation to having it illegally copied."

Exercise videos are grouped together in a special area of the store; Pierce keeps other educational and how-to tapes in her "family viewing" section, except for some cassettes offering karate lessons. "Karate is big in Florida, so we have a special section

for karate and 'fight' films," she says. "And our how-tos on karate do well as rentals. Parents are getting tired of their kids watching the 'Ninja' films all the time—they'd rather have them see a karate tape they can learn from."

Pierce also does well with a how-to cassette on bass fishing, "but you have to consider your geographical area if you're going to stock something like that."

Another alternative title that sold extremely well at Video Exchange Unlimited last Christmas was the "Clue" game. "We sold about 50 of those in the two weeks before Christmas," Pierce says. "People kept asking for it, but it was difficult to get in stock. When it finally came in, I put a big sign out front that said, 'The Clue Game—We've Got It,' and we could hear the brakes screeching as people spotted the sign and made a quick turn into our parking lot."

Pierce is currently looking into travel tapes as another potentially strong rental category. "I think we could have a good market for travel cassettes here," she says. "If someone is considering a vacation, he or she could take several home to help decide where to go . . . or to entice a reluctant husband or wife to take a trip."

Also taking a look at the travel-

cassette category is Brad Antin, owner of the four-store Antin House of Video operation based in Overland, Kan. Antin has had considerable success with other alternative video programs such as golf and tennis lessons, in part because his stores offer a special rental rate to how-tos; one dollar per day instead of the usual \$2.50 daily rental charge.

"We also use a fair amount of point-of-purchase material in this stores for the how-tos and educational tapes, although we save our window display space for the blockbuster movies, since they're our biggest traffic and revenue builders," he says.

Antin seldom advertises those special interest titles, however: "I've thought about making a real push in that area, but when I put the numbers to it there's not enough business there to make it profitable. The category does reasonably well, and it's good to have it, but it's not a large enough segment of the business to devote a large part of our advertising budget to."

The special interest titles do perform well as rentals, he says, "but obviously nothing comes close to the feature blockbusters—that's where we make our money."

EXERCISE VIDEO HOT LIST

Following is a list of exercise videocassette sales reported for the week ending March 20, 1986. The list was compiled by Marc Zubatkin, Billboard Research Dept.

1. JANE FONDA'S WORKOUT (Karl-Lorimar)
2. JANE FONDA'S NEW WORKOUT (Karl-Lorimar)
3. PRIME TIME (Karl-Lorimar)
4. DO IT DEBBIE'S WAY (Video Associates Inc.)
5. RAQUEL, TOTAL BEAUTY AND FITNESS (Thorn-EMI/HBO Home Video)
6. JANE FONDA'S WORKOUT CHALLENGE (Karl-Lorimar)
7. KATHY SMITH'S ULTIMATE WORKOUT CHALLENGE (JCI Video)
8. KATHY SMITH'S BODY BASICS (JCI Video)
9. JAZZERCISE (MCA Home Video)
10. EVERYDAY WITH RICHARD SIMMONS (Karl-Lorimar)
11. 20 MINUTE WORKOUT (Vestron)
12. AEROBIC DANCING (MCA Home Video)
13. JANE FONDA'S WORKOUT FOR PREGNANCY, BIRTH & RECOVERY (Karl-Lorimar)
14. FREEDANSE (MTI Home Video)
15. AEROBICISE (Paramount Home Video)
16. STOMACH FORMULA (JCI Video)
17. PLAYBOY'S PLAYMATE WORKOUT (CBS-Fox)
18. BODY BY JAKE (MCA Home Video)
19. ABC FUN FIT (Karl-Lorimar)
20. SHAPE UP WITH ARNOLD SCHWARZENEGGER (Interglobal Video)



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TV research department of Oxford Polytechnic, has been one

Trumedia has already made considerable progress. Deals

lected set texts, and the project has drawn strong interest from

PRODUCT SURVEY

(Continued from page V-15)

Boston. Set for September: "Protect Yourself" (\$39.95) with Taekwando expert Simon Rhee.

Monterey Home Video: Sandahl Bergman's "Body" (\$39.95).

JCI VIDEO: Would you prefer to look like Robert Redford, Meryl Streep or Pee Wee Herman? Cosmetology expert Michael Westmore reveals his methods in "Makeup Secrets Of The Hollywood Stars" (\$29.95). Donovan Jon Fandre makes cooking easy in "Yes You Can Microwave" (\$29.95).

Exercise titles: "Kathy Smith's Ultimate Video Workout" (\$29.95) and "Kathy Smith's Body Basics" (\$29.95).

KARL-LORIMAR HOME VIDEO: The art of the splash and the dash is expounded upon in "Mr. Boston Official Video Bartender Guide," based on the venerable Mr. Boston bartender's guide. The tape has three prices: \$14.95 for the cassette, \$19.95 with the book included and \$24.95 with a shotglass thrown in as well.

"The First Aid Video Book" (\$39.95) prepares you for medical emergencies; "Esther Williams Swim Baby Swim" (\$39.95) makes swimming safe for your toddler; and child development specialist Glenn Doman hosts "How To Teach Your Baby To Read" (\$39.95).

In "Casino Gambling With David Brenner" (\$39.95), the comedian explains the rules, etiquette and the code of several games of chance.

Other instructional titles: "Let's Tap" with Bonnie Franklin" (\$39.95); "Self-Defense" (\$39.95); "New Speed Reading" (\$39.95); "Why Do I Call You Sexy" with Hollywood hairdresser Jose Eber (\$39.95).

Exercise titles: "Jane Fonda's Workout" (\$59.95); "Jane Fonda's New Workout" (\$39.95), "Jane Fonda's Workout Challenge" (\$59.95); "Jane Fonda's Pregnancy, Birth and Recovery"

(\$59.95); "Jane Fonda's Prime Time Workout" (\$39.95); "Everyday With Richard Simmons" (\$59.95); "The Stomach Formula" with Richard Simmons (\$29.95); "Richard Simmons Get Started" (\$39.95); "Exercise Now" (\$39.95); "ABC Fun Fit" with Mary Lou Retton (\$29.95); and "No Sweat!" with Lyle Alzado (\$39.95).

Sports: Ski Magazine's "How To Ski" (\$19.95); and 3-volume "The Baseball Bunch" (\$19.95), featuring Johnny Bench on hitting, fielding, pitching.

The annual "Playboy Playmate Playoffs" (\$39.95) features sport of a different sort, and is backed up by "The Playboy Video Centerfold No. 2" and "The Playboy Video Magazine No. 9" (\$39.95).

Bowing in April are "Exercise Shorts" (\$9.95 each), a five-volume set of warmups for biking, tennis, swimming, jogging and skiing. Set for the second half of 1986: "Richard Simmons Reach For Fitness" for the physically challenged, and "Jane Fonda's Stretch And Tone."

KARTES VIDEO COMMUNICATIONS: Indiana basketball coach Bobby Knight illuminates the college game in "A Knight Of Basketball" (\$19.95); "Color Me Beautiful" and "8 Minute Makeovers" (\$19.95) help women look their best.

Kartes also carries a five-volume how-to "Home Videography" series (\$14.95 each) and a 24-volume "Video Cooking Library" (\$14.95 per tape) that shows how to prepare vegetarian, Italian, Mexican, Chinese, New Orleans and many other types of recipes.

KEY VIDEO: Bowing in May is "The Body Sculpture System" (\$29.98).

KING OF VIDEO: "T'ai Chi Ch'uan" with John Saxon and Nancy Kwan (\$42.95).

MASTERVISION: The MasterVision catalog includes over 20 how-to titles. These include: a three-volume "Basic Art By Video" series (\$74.95 each) on painting, drawing and color; and the three-volume "Little League's Official How-To-Play

Baseball" (\$39.95 each), which discusses skills, strategies, coaches and parents.

There are also a two-volume "Gardening In The City" series (\$64.95 each) and a three-volume "Black Belt Karate" series (\$64.95 each).

MCA HOME VIDEO: Craig Claiborne and Pierre Franey reveal gourmet secrets in "The Master Cooking Class" (\$29.95). Learn how to please your partner in "The Touch Of Love . . . Massage" (\$39.95) and "Love Skills" (\$39.95).

Instructional sports and exercise titles: "Gary Yanker's Walking Workouts" (\$29.95); "How To Watch Pro Football" with Tom Landry and Don Shula (\$39.95); "The World Of Martial Arts" with Al Thomas (\$39.95); "Aerobic Dancing" with Jackie Sorensen (\$39.95); "Aerobic Dancing Encore" (\$39.95); "Body By Jake: Don't Quit" with Jake Steinfeld (\$39.95); "Jazzercise" with Judy Sheppard Missett (\$39.95); "Let's Jazzercise" (\$39.95); and "Yoga Moves" with Alan Finger (\$39.95).

MEDIA HOME ENTERTAINMENT: "Sid Caesar's Shape-Up" (\$29.95) and "Muscle Motion" with the Chippendale dancers (\$39.95).

MERIDIAN FILMS INC.: "The Film Workout With Weights" with Susan Harris (\$49.95).

MGM/UA HOME ENTERTAINMENT: "Marie Osmond Exercises For Mothers To Be" (\$49.95); "The Smothers Brothers Guide To Gambling: Odds Are" (\$29.95); Dr. Stewart Berger's "You Are What You Eat" (\$29.95), the video companion to his Immune Power Diet bestselling book.

MORRIS VIDEO: Morris Video boasts nearly 150 instructional and informational titles in its variegated catalog. Priced usually at \$24.95, there are 55 instructional sports offerings, as well as a wide variety of tapes on cooking, gardening, home improvement, horse care, boating, music instruction, and sewing.

MTI HOME VIDEO: "Free-dance" with Marine Jahan (\$39.95).

PARADE VIDEO: "Jazzercise—The Best Yet."

PARAMOUNT HOME VIDEO: The three-volume "Tennis For The Future" series with Vic Braden (\$39.95); "Solid Gold 5-Day Workout" (\$29.95); "The Beautiful Workout" (\$29.95); "Aerobicss—The Beautiful Workout" (\$29.95) and "Aerobicise—The Ultimate Workout" (\$29.95).

PRISM ENTERTAINMENT: "Playgirl Morning Workout" (\$39.95); "The Making Of Joan Collins" (\$59.95), featuring the soap star's tips on health, fitness and makeup.

RCA/COLUMBIA PICTURES HOME VIDEO: "Jim Fixx On Running" (\$39.95) and Jayne Kennedy's "Love Your Body" (\$39.95).

REPUBLIC PICTURES CORP.: The 12-volume "Travel Tips" series (\$24.95) advises travelers about popular destinations. Exercise: "Aerobic Self-Defense" with Roland Tseng (\$19.95).

SELF-IMPROVEMENT VIDEO: The "Hypnovision" video programming series utilizes self-hypnosis and subliminal messages in "Stop Smoking," "Weight Loss" and "Stress Reduction" (\$29.95 each).

SIMITAR ENTERTAINMENT: "Carol Lawrence's Broadway Body Workout" (\$24.95); "Doreen Rivera Presents Stretch For Life" (\$19.95); Bill Alexander's "Oil Painting Techniques" (\$19.95); Instructional sports: N.Y. Mets hitting instructor Bill Robinson's "The Basics Of Hitting" and pitching coach Mel Stottlemyre's "The Basics Of Pitching" (\$19.95 each).

SIMON AND SCHUSTER: Robert Klein hosts "Freshstart: 21 Days To Stop Smoking" (\$29.95), a program designed by the American Cancer Society; Hugh Johnson's "How To Enjoy Wine" (\$29.95).

SPECTRUM VIDEO: "Renee Taylor's Yoga: The Art Of Living (Beginner's Edition)" (\$24.95) and "Renee Taylor's Yoga: The Art Of Living (Advanced Edition)" (\$24.95).

THORN-EMI/HBO HOME VIDEO: "Raquel, Total Beauty And Fitness" (\$39.95).

VESTRON VIDEO: "Armed Forces Workout" with Bill Dower (\$39.95) and "20-Minute Workout" with Bess Motta (\$29.95);

VIDEO ASSOCIATES INC.: There are four "sports clinic" titles (\$24.95 each): "Football Sports Clinic" with George Allen; "Basketball Sports Clinic" with Walt Hazzard and Bill Walton; "Baseball Sports Clinic" with Dick Williams and Jerry Reuss; and "Soccer Sports Clinic" with Hugo Vogelsinger.

Other instructional titles include: "How To Teach A Baby To Read" (\$29.95); "Beautiful" with Beverly Sasso (\$39.95); "Automatic Golf" (\$19.95); "Learn To Sail" (\$29.95); and "Magic Secrets" (\$29.95).

VIDEO GEMS: Sports are in season with "Pete Rose: Winning Baseball," first in a new series, "Masters Of The Game" (\$19.95), offering tips on hitting, pitching and catching—available in Spanish and English.

WARNER HOME VIDEO: "Craig Claiborne's New York Times Video Cookbook" (\$29.95); "Tip Top! With Suzy Prudden: Ages 3 To 6" (\$19.95); and "Tip Top! With Suzy Prudden: Ages 7-10" (\$19.95).

EDUCATION

(Continued from page V-5)

Axis government vaults, the series has already sold over 100,000 copies.

Four Point Entertainment scopes out "Halley's Comet" with William Shatner at the controls. More down to earth and to the point is "The Video Retailer's Success Seminar," a 90-minute cassette covering various aspects of video business.

Homevision, a new division of Films Inc., presents "The Unknown Soldier" with Jason Robards, commemorating all soldiers missing in action.

Fans of TV lore can check out Karl-Lorimar's "Cowboys Of The Saturday Matinee," hosted by James Coburn, which takes a look at some of Hollywood's western heroes and the movie elements that made them popular.

IVE's USA Home Video offers "The Speed Reading Hand" (\$19.95) and "Survival Spanish" (\$39.95).

MGM/UA presents "The Forbes Joy Of Stocks" (\$49.95) and "Everything You Wanted To Know About Computers But Were Afraid To Ask" (\$39.95).

MPI has "Conquest," a two-cassette history of world space exploration (\$59.95); a four-hour, "non-political" look at "Jerusalem: Of Heaven And Earth" (\$59.95); and three biographies—"Mussolini: The Rise And Fall Of A Dictator" (\$39.95); "McCarthy: The Fall Of A Witch Hunter" (\$19.95); and "Ingrid" (\$24.95), which documents the life of Ingrid Bergman.

Parker Bros.' "VCR Games" line offers "Eyewitness—The Newsreel Challenge Game" (\$31.95) using over 100 clips documenting U.S. historical events from 1900-1950, which players attempt to identify.

Spinnaker captures space history with four NASA series titles made up of footage of major events from America's space program (\$9.95 each).

Twin Arts offers "How To Start Your Own Small Business." Due later in '86 is "How To Start And Operate A Successful Mail-Order Business."

Simitar Entertainment explains "Oil Painting Techniques" by Bill Alexander (\$19.95).

VidAmerica offers "Guinness Book Of World Records" (\$39.95); and April biographies, "Will Rogers: Champion Of The People" and "Abe Lincoln: Freedom Fighter" (both at \$29.95).

World Vision hits the political trail with "Thank You, Mr. President" (\$29.95), a compilation of President John F. Kennedy's humorous press conferences.

KAREN KLEINER & JIM BESSMAN

A Billboard Spotlight

SPECIAL INTEREST VIDEO HIT LIST

Following is a list of special interest (excluding exercise) videocassette sales reported for the week ending March 20, 1986. The list was compiled by Marc Zubatkin, Billboard Research Dept.

1. JACK NICKLAUS—GOLF MY WAY (Worldvision)
2. CRAIG CLAIBORNE'S NEW YORK TIMES COOKBOOK (Warner Home Video)
3. AUTOMATIC GOLF (Video Associates)
4. BABY-SAFE HOME (Embassy Home Entertainment)
5. DR. RUTH'S GUIDE TO GOOD SEX (Warner Music Video)
6. JULIA CHILD—MEAT (Knopf Video Books/Random House Video)
7. CHINESE COOKING WITH AOKI (Best Film & Video Corp.)
8. S.A.T. REVIEW (Today Home Entertainment)
9. FIRST AID VIDEO KIT (CBS-Fox)
10. MARTY HOGAN'S POWER RAQUETBALL (Pacific Arts)

Berger Plan May Yield Computer Lists: Privacy Abuses Feared

BY FRANK LOVECE

NEW YORK National Video's president Ron Berger claims that his firm's highly publicized pay-per-transaction plan (Billboard, Jan. 18), now in its test-market phase, would allow video vendors total access to a computerized network of customers' names, addresses, and transactions.

Numerical codes to safeguard consumer privacy cannot be used, says Berger, because of vendors' record-keeping requirements.

National Video, which claims more than 600 franchises and 17 affiliate retail stores in the U.S. and Canada, currently operates a com-

puterized base of detailed consumer data. From this data base, Berger says, "We recently supplied 50,000 names and addresses to Disney Home Video for a mailing." Stores are asked to inform customers of the list, and to offer a refusal option. However, Berger admits, this is neither required nor strictly enforced.

The concern over list security has grown in recent months, due to prosecutors' subpoenaing of video store records—including receipts and credit card data—for use in video obscenity trials.

"We're seeing something new and frightful," asserts Barry Lynn, legislative counsel for the American

Civil Liberties Union. "Say you want to run for public office or apply for a job. Should you be black-listed because of what tapes you rent?"

While National Video does not carry X-rated product, according to Berger, R-rated and even some PG-rated horror and romance titles have been the target of censorship attempts.

Similar computerized information, such as magazine subscription lists and credit agency data, is regulated by federal law. Retailer lists are not, however, and the growing incidence of computer-data abuse has become "a very serious national

concern," according to Justice Dept. official John Russell. "Congress is looking into it, and the FBI is looking into it," he adds. Computer-data abuse can include fraud and embezzlement, as well as unauthorized access to mailing lists for commercial or political purposes.

National Video "is going to look into the question of security of those names and addresses," Berger says. "But the studios would have to have access to them, to see who rented their titles and how many times." Personal data rather than numerical codes will be used, he adds, "because the studios send 'shoppers' into a store, and

then check to see whether or not their shoppers' transactions got credited."

The pay-per-transaction plan would allow video programmers to sell prerecorded cassettes and disks to retailers at relatively low prices, and then share in rental revenues. The First Sale Doctrine currently forbids vendors from requiring further payments once they have sold a tape or disk.

The first phase of the National Video test began Jan. 8, according to Berger, and is scheduled to last a minimum of six months. The test will then expand from its current 10 stores to 100.

Rentals Fatten Up Food Etc. La. Chain Gains By Cross-Promo

BY MOIRA McCORMICK

CHICAGO Operating video rental sections in convenience stores "gives us thousands of competitive advantages over traditional video stores," says Max Hoyt, president of Lafayette, La.-based convenience chain Food Etc.

Video sections were installed in four company-owned and three franchise stores 18 months ago by Hoyt, his father Wilbur Hoyt, convenience store pioneer and founder of Food

vestment."

He says that many rental customers bring their families to make a selection, and once in the store they might spend 10 minutes browsing. Snacks and beverages are often purchased. "Before you know it," Hoyt says, "the videotape rental has led to a multitude of related sales.

"The longer you can keep someone in your store," Hoyt stresses, "the more impulse buys they make."

With rentals good until 9 p.m. the following day, Food Etc.'s "convenient return hours" make for even more related purchases. He says, "Dad drops the tape on his way to work, and buys cigarettes, coffee, gas."

Each Food Etc. store carries between 150 and 300 video titles, with rental rates at 99 cents, \$1.99, and \$2.99 per night. No membership fees or deposits are required for rental, says Hoyt, only a valid drivers license from a person at least 18 years old.

Empty tape boxes are displayed in motorized racks designed by Wilbur Hoyt. The revolving racks hold 140 cassette boxes and fit above the store's regular shelving, eliminating the need to remove any merchandise to accommodate the videos.

Tapes are rotated between stores every two weeks, according to Hoyt. "Since there's a smaller inventory per store," he explains, "rotation enables us to go through several thousand titles in each store over a period of time, which helps us compete with the video store down the street that has 2,000 titles."

Competition, according to Hoyt, has not been overwhelming. "There are nine other video rental outlets within a mile radius of one of our Food Etc. locations" he says, "and six of those nine are exclusively video stores. That outlet is our top store."

He reflects, "A lot of our success is due to our exterior image, our promotion and advertising. We let people know on the outside of our stores that we have this department."

Food Etc. plans to increase its rack-jobbing business, according to Hoyt, and he's currently discussing that possibility with "two major chains" in Texas and Florida. "This business is growing so fast," he says, "and competition is increasing so much, that people getting into it need even more professionalism and sophistication."

'A lot of success is due to image'

Etc.; and consultant Risa Solomon, a former Video Software Dealers Assn. staffer. Last October they began racking video in 15 other convenience stores within a 75-mile radius of Lafayette. "We're recommending," says Hoyt, "that convenience store chain owners get into the videotape business as a profit center, by buying our inventory and hiring us to select tapes, implement rental systems and forms, and keep transaction time to a minimum."

Food Etc.'s venture is paying off. Wilbur Hoyt deems video the most valuable convenience store addition since gasoline.

The chain's built-in clientele helped get video off the ground, according to Max Hoyt. "We had 1,200-1,500 customers per day coming in already," he notes, "so it wasn't like a video store starting from scratch."

"In fact," he says, "we have many more advantages over those stores. We're open seven days a week, with longer hours. We needed no additional labor, utilities, or insurance overhead to get into video, either."

Most significantly, according to Hoyt, convenience stores such as Food Etc. offer manifold opportunities for cross-promotions. "We'll give a free rental with a gas fillup," he describes, "or we'll offer \$1 off a burger purchase [in Food Etc.'s 50-seat dining room] with a rental. We'll cross-promote new menu and grocery items.

"We have broader aims and goals than an immediate return on our tape department," stresses Hoyt. "We're looking at a return on the whole in-

FOR WEEK ENDING APRIL 19, 1986

Billboard TOP KID VIDEO SALES

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			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	29	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
2	2	29	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
3	3	24	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
4	NEW ▶		SESAME STREET PRESENTS: FOLLOW THAT BIRD	Warner Bros. Inc. Warner Home Video 11522	1985	79.95
5	6	29	THE CARE BEARS MOVIE ▲ ♦	Samuel Goldwyn Vestron 5082	1985	24.95
6	5	6	HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
7	23	29	THE TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95
8	8	5	RAINBOW BRITE III-THE BEGINNING OF RAINBOW LAND	Children's Video Library Vestron 1523	1985	29.95
9	4	25	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
10	7	5	VIDEO-A-LONG MICKEY'S DISCOVERY SERIES	Walt Disney Home Video 335	1986	14.95
11	NEW ▶		RAINBOW BRITE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95
12	13	6	VIDEO-A-LONG THE DISNEY CLASSICS	Walt Disney Home Video 337	1986	14.95
13	12	20	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
14	NEW ▶		THE SWORD IN THE STONE	Walt Disney Home Video 229	1963	79.98
15	19	29	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95
16	11	5	VIDEO-A-LONG WINNIE THE POOH	Walt Disney Home Video 336	1986	14.95
17	21	2	THUNDERCATS: SPITTING IMAGE	Family Home Entertainment F1168	1985	14.95
18	15	2	THUNDERCATS: TROUBLE WITH TIME	Family Home Entertainment F1169	1985	14.95
19	20	4	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
20	9	12	SHE-RA, PRINCESS OF POWER VOL. II	Magic Window 6-20506	1985	24.95
21	18	26	DAFFY DUCK: THE NUTTINESS CONTINUES... ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98
22	25	3	G.I. JOE: THE FUNHOUSE	Family Home Entertainment F1164	1985	14.95
23	24	29	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE ♦	Children's Video Library Vestron 1508	1985	29.95
24	14	4	IT'S THE EASTER BEAGLE, CHARLIE BROWN	Snoopy's Home Video Library Media Home Entertainment M343	1974	14.95
25	10	17	THUNDERCATS-EXODUS	Family Home Entertainment F3135	1985	24.95

● 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.



Peter Balner, Palmer Video president, visits one of the chain's stores. The company, a one-time New Jersey billiards vendor, took its cue from the home entertainment boom and is now racking up profits in over over 60 video stores. (Photo: David Greenfield/The Photographers)

Palmer Plans For Expansion Moves Take Chain Interstate

BY JIM BESSMAN

NEW YORK Arising from the unlikely base of a billiard retail operation, Palmer Video Corp. has amassed 64 outlets in five years and is embarking on an ambitious nationwide expansion program.

To accommodate this growth, the company recently enlarged its corporate headquarters in Union, N.J., from 2,000 to 4,500 square feet. Housed there are support services for franchise marketing, merchandising, advertising, and training services.

All but three Palmer Video stores are in New Jersey, the exceptions being units in Upper Darby, Pa., Lake Worth, Fla., and the Long Island town of Bayshore, N.Y. However, the company looks forward to openings this month of a store in Columbus, Ohio, and another in Libertyville, Ill. These mark the first time that the chain has "actively gone outside the state," says Palmer Video president Peter Balner. The three previous out-of-state stores developed where the franchise owners became aware of Palmer through trade shows or other sources.

In early summer, the chain will begin adding 30 new stores in

Long Island. This expansion, according to Balner, results from a "limited partnership" in which the company and a local investor are selling shares to raise \$4.5 million for construction of the stores. Outlets are planned to open at the rate of one every three weeks following completion of the stock offering.

Claims Balner, "We have two things going for us. As a franchising vehicle, we're hotter than a pistol, and we're dealing in a product—video—that is a strong and lucrative rental and sale item." To buttress this statement, he quotes figures from a Venture Magazine survey last September, which said that Palmer Video franchisees "have the twenty-third highest return on their investment of all franchisees in the U.S.," averaging net profits of \$78,000 with 100.19% return on investment based on pre-tax income. He adds that stores are grossing better in 1986 than last year's average of \$180,333.

The trick, notes Balner, is all in "consistently getting customers back into the store," something in which he feels Palmer Video excels through heavy promotion. "The customers already in-store aren't

(Continued on next page)

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	6		RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG
2	4	12		PRIZZI'S HONOR ▲	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
3	2	5		SILVERADO	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13
4	3	10		RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R
5	5	5		PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG
6	7	12		MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13
7	6	5		NATIONAL LAMPOON'S EUROPEAN VACATION ▲	Warner Bros. Inc. Warner Home Video 11521	Chevy Chase Beverly D'Angelo	1985	PG-13
8	27	2		THE GOONIES	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG
9	8	10		ST. ELMO'S FIRE ▲	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R
10	10	8		WEIRD SCIENCE ▲	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13
11	11	9		TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG
12	20	2		YEAR OF THE DRAGON	MGM/UA Home Video 800713	Mickey Rourke John Lone	1985	R
13	9	5		SUMMER RENTAL	Paramount Pictures Paramount Home Video 6604	John Candy Richard Crenna	1985	PG
14	13	11		MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	PG-13
15	12	6		VOLUNTEERS ▲	Thorn/EMI/HBO Video TVA2983	Tom Hanks John Candy	1985	R
16	NEW			FRIGHT NIGHT	RCA/Columbia Pictures Home Video 6-20562	Chris Sarandon Roddy McDowall	1985	R
17	NEW			COMMANDO	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R
18	14	5		REAL GENIUS	Tri-Star Pictures RCA/Columbia Home Video 6-20568	Val Kilmer Gabe Jarret	1985	PG
19	15	23		BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
20	17	19		GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG
21	18	10		MY SCIENCE PROJECT	Touchstone Films Touchstone Home Video 360	John Stockwell Danielle von Zerneck	1985	PG
22	16	15		PALE RIDER ▲	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R
23	24	17		FLETCH ▲ ♦	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG
24	22	24		GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG
25	21	28		AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG
26	NEW			RE-ANIMATOR	Empire Pictures Vestron 5114	Jeffrey Combs Bruce Abbott	1985	NR
27	NEW			THE BRIDE	RCA/Columbia Pictures Home Video 6-20569	Sting Jennifer Beals	1985	PG-13
28	NEW			PLENTY	Thorn/EMI/HBO Video TVA3394	Meryl Streep Sting	1985	R
29	26	20		THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R
30	25	8		CREATOR ●	Thorn/EMI/HBO Video TVA2999	Peter O'Toole Mariel Hemingway	1985	R
31	19	28		THE BREAKFAST CLUB ▲ ♦	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R
32	23	8		THE MAN WITH ONE RED SHOE	CBS-Fox Video 1477	Tom Hanks	1985	PG
33	29	21		BREWSTER'S MILLIONS ▲ ♦	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG
34	NEW			TRANSYLVANIA 6-5000	New World Pictures New World Video 8515	Jeff Goldblum Ed Begley Jr.	1985	PG
35	32	2		BETTER OFF DEAD	Key Video 7083	John Cusack Amanda Wyss	1985	PG
36	28	9		RED SONJA	CBS-Fox Video 4733	A. Schwarzenegger Brigitte Nielsen	1985	PG-13
37	30	7		THE COCA-COLA KID ●	Film Gallery Vestron 5099	Eric Roberts	1985	R
38	37	13		BERRY GORDY'S THE LAST DRAGON	CBS-Fox Video 6294	Taimak Vanity	1985	PG-13
39	36	4		CREEPERS	Media Home Entertainment M831	Donald Pleasence	1985	R
40	31	13		D.A.R.Y.L.	World Film Services Limited Paramount Home Video 1810	Barrett Oliver Mary Beth Hurt	1985	PG

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Uncharted Sees



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

Congratulations Bob Mann. Automatic Golf - Certified Platinum **170,000 Units Sold.** (Records available for audit to any authorized charting organization.) Coming soon: Bob Mann's "Instant Karate"

PALMER EXPANSION

(Continued from preceding page)

the ones who need motivation," he says. "It's the ones that we see infrequently." To reach this clientele, Palmer sends out a monthly "Palmer Video News" mailer to some 44,000 club members. The 12-page promo piece—which will soon grow to 16 pages—lists new releases and featured product, such as this month's focus on Alfred Hitchcock titles on cassette. But, most important from a marketing standpoint is the monthly promotion, details of which are included in the mailer.

For instance, the current "instant" game, "Spot Of Gold," offers \$44,000 worth of free rentals, VCR accessories, and Zenith video hardware—these latter items available through a May drawing of entries containing scratched-out gold spots revealing letters spelling "P-A-L-M-E-R." Other spots hide the instant prizes, including prepaid "discount movie ticket" packets of 50 or 20 coupons.

Besides promotion, Balner credits his company's merchandising and marketing approaches with providing the "exciting" in-store environment needed to keep customers loyal. "We advise our franchisees on which titles they should purchase and how many, based on how well a movie did theatrically, how large a window we have on broadcast, and pricing, which is most important," he says. "Obviously, we'll be less aggressive with a \$79 title than one that's more reasonably priced."

Further boasting "well-inventoried" stores with "diverse library and ample stock," Balner notes that all product is "accessible to the customer" through flat-face display of empty boxes, all of which have "live" product behind the counter.

"The only way to compete with us is price," he says, "but our surveys show that price is way back behind location and convenience, parking, availability, inventory, and customer service when it comes to what customers look for in a video store. Besides, the price-sensitive customer isn't ideal for us anyway—he'll leave you as soon as someone else comes in for less."

Over 97% of Palmer Video customers are club members, who pay \$2.99 to rent a title the first day and \$1 for each additional day, with weekend rates at \$3.49 per tape. Club membership breaks down into three categories. A one-year "Bronze" membership, for \$19.95, waives rental deposit and entitles members to a mailer subscription, access to prepaid rental booklets and periodic specials, and the right to rent three movies at a time without a credit card—or six with.

Three-year "Silver" members pay \$39.95 for the same privileges plus the opportunity to rent a second movie on Wednesdays for a penny more. They are also eligible for additional special offers, and can reserve movies on a "casual" basis where a title will be held until 3 p.m., or on "priority," where it's held until closing, though the customer is liable for charges if he

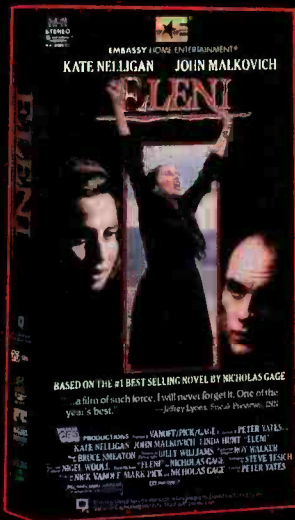
(Continued on next page)

LAST YEAR IT WAS 'THE KILLING FIELDS'...THIS YEAR IT'S 'ELENI'.

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- Jeffrey Lyons, Sneak Previews, INN

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AVAILABLE ON VIDEOCASSETTE AND LASER VIDEODISC MAY 14, 1986.

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 "ELENI" Music by BRUCE SMEATON Director of Photography BILLY WILLIAMS Production Designer ROY WALKER Associate Producer NIGEL WOOLL From the Book "ELENI" by NICHOLAS GAGE
 Closed captioned by the National Captioning Institute. Screenplay by STEVE TESICH Produced by NICK VANOFF MARK PICK and NICHOLAS GAGE Directed by PETER YATES

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EMBASSY HOME ENTERTAINMENT® 1901 AVENUE OF THE STARS, LOS ANGELES, CALIFORNIA 90067

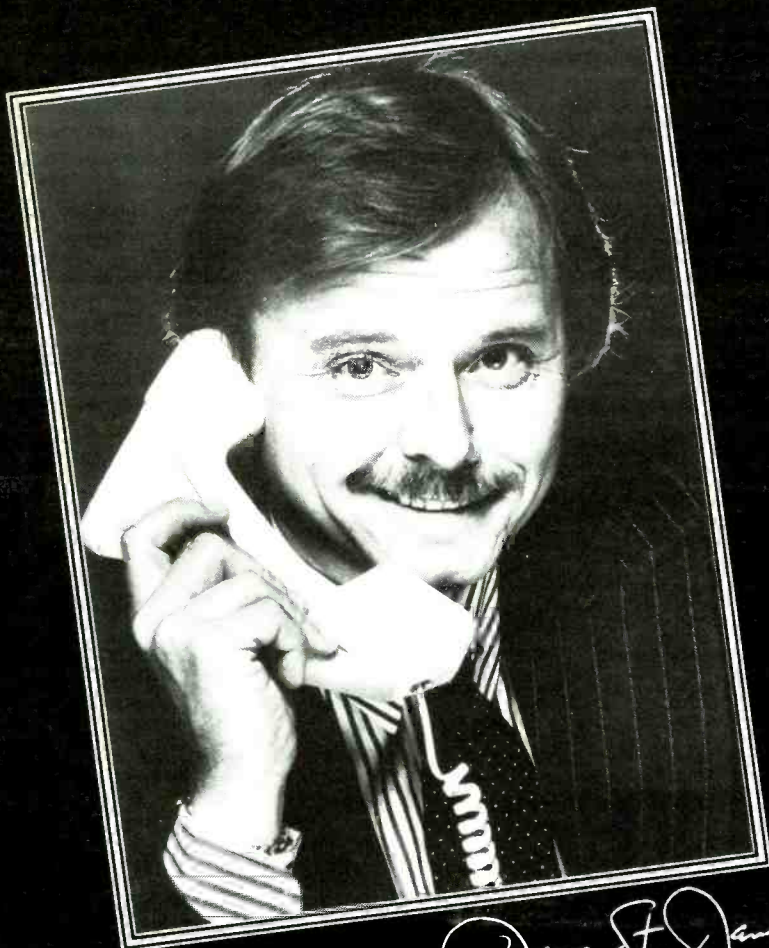
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PALMER EXPANSION

(Continued from preceding page)

doesn't show up.

The five-year, \$89.95 "Gold" category grants all Silver benefits together with a "Pot of Gold" bonus coupon book containing \$1,000 worth of discount coupons.

Along with Palmer Video's franchised expansion are plans to increase average store size from the current 1,300 square feet to between 1,500 and 2,500 square feet. Future company-owned stores—now totalling 10 with three on-line for April—are to be no smaller than the high-end figure. "I'm convinced that larger video specialty stores will be the successful ones of the future," says Balner, noting that a corresponding growth in the number of pieces stocked—now averaging up to 1,900 cassettes—is "inescapable." Facilitating this increase is an "evolutionary" computer system capable of "spitting out utilization numbers on any title automatically so that we can move it when it drops off."

One of the main reasons for Palmer Video's home office expansion is the need for greater training space. New franchisees—who pay an \$18,000 fee that covers business training and assistance in site selection, layout and landlord negotiating—receive a four-day training regimen made up of one day in the classroom, two days of hands-on experience in an established store, and a final day of evaluation. They are also given a 125-page, in-depth store operations manual, and the services of the company's "opening specialist" when the time comes.

Additionally, Balner advises his franchisees via written correspondence twice each month, and has set up a six-member "advisory board" made up of franchisee representatives, which meets on a monthly basis. Balner also advises franchisees on the best purchasing deals available from the manufacturers and, when possible, obtains better buys for them because of the franchise association.

Until February, Palmer Video handled home video hardware, but Balner says that customer familiarity with VCRs no longer warrants video specialty store "hand holding," and adds that such stores can no longer compete with "prevailing" hardware discounters on goods with a low profit margin.

While his rental-to-sale ratio is currently 9-to-1, Balner credits recent "aggressive marketing by the majors" with bringing video sales at some stores to \$1,000-1,500 a week since last December, when a 36-page mail catalog promoting holiday gift-giving "made for a 30-fold sales increase in company-owned stores over the previous Christmas."

"We're keeping pace even now because of price and title promotions," notes Balner. "I've felt all along that if a person buys one video he'll buy more because it looks so lonely on the shelf."

To make rental product "more conducive to sales," he continues, all cassettes are stickered with the inventory number, purchase price and movie rating where applicable.

Firm Named To Resolve Video Ratings Mess

TORONTO The accounting firm Ernst & Whinney, chartered by the Toronto government, has been brought into the messy business of establishing a video ratings system for Ontario, (Billboard, March 15) and perhaps eventually the country.

Monte Kwinter, the province's consumer and commercial relations minister, announced the appointment of the company and requested that it sort out a situation that has left distributors and retailers angry, and consumers confused. The aim is to find a way to establish a classification system, likely a stickering scheme, that would ensure under-age consumers are not allowed to rent or buy videos that are sexually or violently explicit—titles from which they would be restricted for theater viewing.

But it won't be a snap.

Already, the province and two of its counterparts, Manitoba and Saskatchewan, thought they had it straight. A stickering system was to have gone into place February 1.

But retailers hit the roof and distributors threatened to withhold releases from Canada. Paramount actually went so far as to temporarily stop shipments (Billboard, March 22).

The Ontario system, which was copied by Manitoba and Saskatchewan under a joint funding scheme, was suspended in early March. And Nova Scotia also put its system on hold. Paramount has resumed distribution until the mess is sorted out.

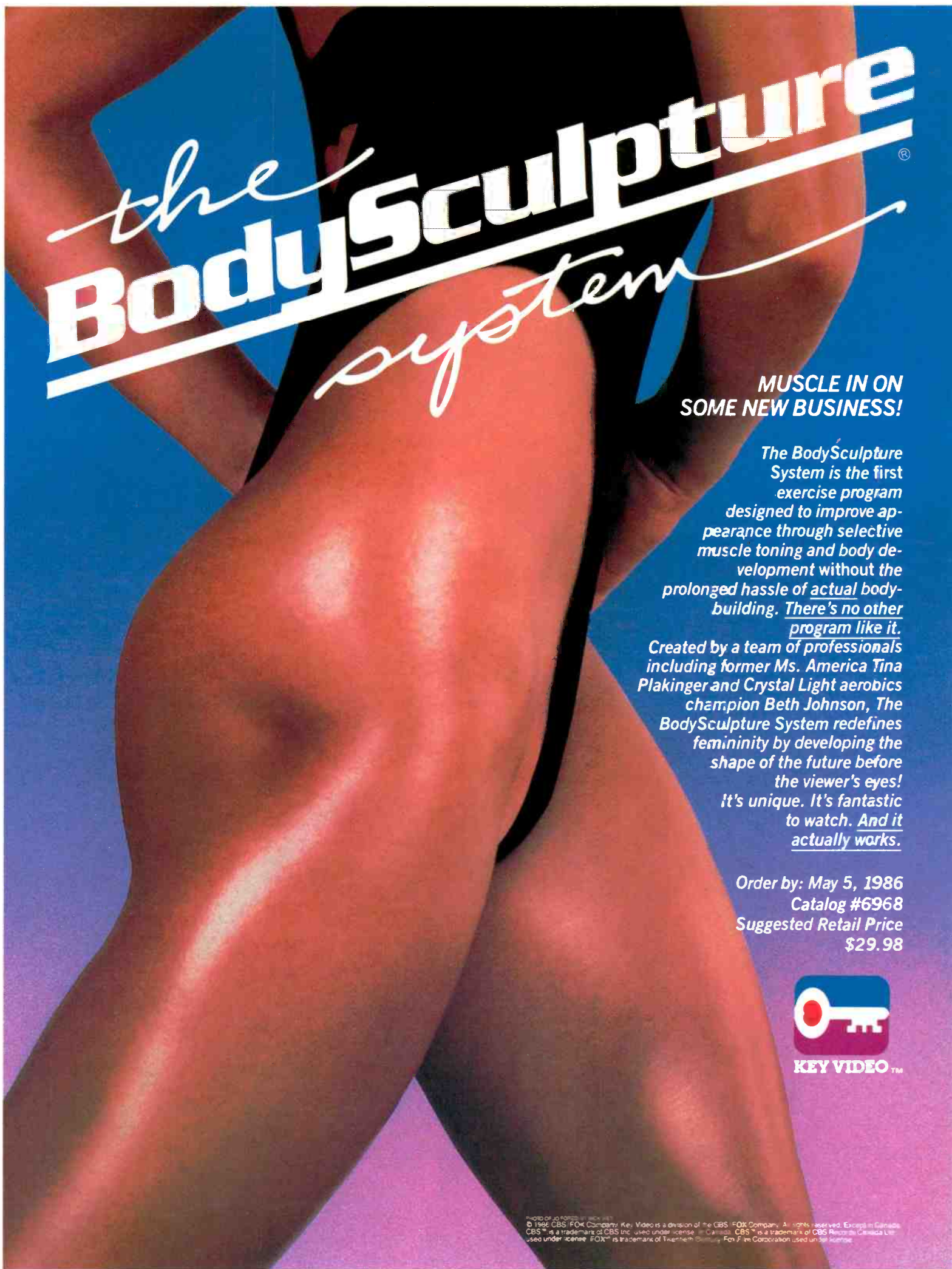
It will be up to Ernst & Whinney to do so. In the coming weeks, the firm will poll the video industry to find a suitable way to classify videos.

But Jim Sintzel, president of the Video Retailers Assn. of Canada (VRAC), doubts the feat can be pulled off. He says the firm might be able to find a system suitable for Ontario, but it would not be able to be translated into a national classification scheme, largely because other provinces have different levels of censorship and restricted access.

Provincial officials in Ontario have not set a deadline for completion of the report, but because the retraction of the system proved to be a significant embarrassment for the new Liberal government of David Peterson, the officials are pressing for a quick set of recommendations. They privately say the report may be ready by the end of April.

From that, Ontario will likely move ahead with a scheme that would affix stickers to each video available in licensed outlets across the province. Manitoba and Saskatchewan, although not bound to follow, will likely do so. Nova Scotia and British Columbia will be carefully monitoring the outcome of the Ontario situation. And, if retailers or distributors are not sat-

(Continued on next page)




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Systems Allow Rental Displays To Save Space

LOS ANGELES Home video rental stores can conserve display space through use of new stock merchandising systems using box-cover reproductions in transparent heavy-duty plastic envelopes.

Seaver Electronics offers four- by six-inch and five- by seven-inch, four-color artwork for more than 10,000 movies available on videocassette, according to Denny Brock, service manager for the Milford, Mich., firm.

Seaver, located in a Detroit suburb, sells the plastic envelope—equipped with a pegboard-hook hole, the reduced box-front display, and explanatory rear panel—for \$1.25. The artwork alone costs 80 cents each, though Brock notes that prices are reduced as quantity increases on individual orders.

Seaver has been selling almost exclusively to larger users, according to company president Bruce Woolsey. He says the firm's production so far has been taken by clients including Video Trend and VTR Distributors.

Persons experienced in using the Woolsey innovation estimate that the Seaver display affords a 1,000%-2,000% saving over the traditional display of home video cassette boxes, Brock says. He also claims that Seaver is able to produce the reduced artwork for new movie releases almost overnight.

Another firm making a self-merchandising video movie display unit is Progressive Movie Marketing of Vancouver, B.C., Canada. For 18 months, Jim Orr has been building a catalog of movie titles, now numbering over 6,000.

PMM has a four- by six-inch transparent plastic sleeve, with a pegboard hole, to display a color reduction of the front and back covers from cassette packages. The envelopes are 40 cents each and the prints cost 99 cents.

The firm also supplies a binder for \$9 in which up to 100 movies can be catalogued.

JOHN SIPPEL

VID-RATING MESS

(Continued from preceding page)

ified, the matter will be taken to court, where it will likely drag on for months, maybe years.

Much of the dissatisfaction with the system revolves around what retailers and distributors say are costly stickers. Given that duties already boost Canadian video prices, making sales more difficult here than below the border, any additional surcharge is being strongly opposed by the industry. Also, there are concerns that the system might unduly delay distribution of videos in the Canadian market. Since publicity about releases in the U.S. instantly makes its way to Canada, the industry worries that consumers will be incensed that the latest releases are being held up for classifications purposes.

KIRK LaPOINTE

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YOU'VE NEVER

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Those days are long gone. More and more, VCR owners are relying on pre-recorded software. So where are they looking for information on new releases?

Not to the specialty magazines. The fact is, *the 3 top video enthusiast publications combined reach less than 5% of software consumers.*



Source: current (3/86) rate cards and SRDS data

Sure, you can try the mass circulation magazines. But then you're paying budget-busting bucks to reach the nearly 2/3 of U.S. households that don't even own a VCR.

How to make a million—guaranteed.

Starting in August, a million copies of *Videopreview*

will be distributed each month—right in the software departments of America's top video and consumer electronics chains. Given away free to each store's most active buyers and renters.

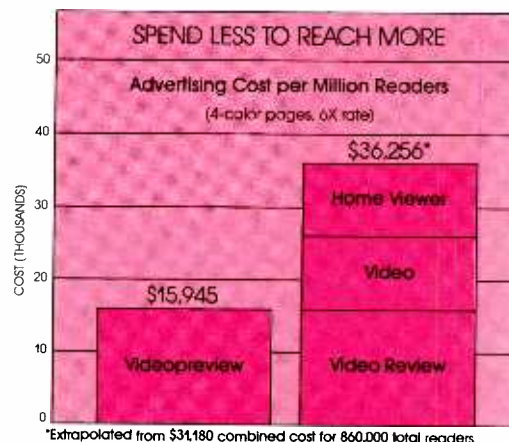
Each issue has informative summaries of the month's new software releases, conveniently grouped by genre. Plus a celebrity interview, insider's column, and lots of other video-oriented editorial.

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

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*Extrapolated from \$31,180 combined cost for 860,000 total readers.

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Vast Rental Expansion Seen At Vons Markets

BY JOHN SIPPEL

EL MONTE, Calif. Home video departments are likely to open in 130 more Vons supermarkets, joining some 55 of the chain's locations already being racked by Adventureland Video.

"If the VCR explosion continues as forecast, we could offer video rental through the entire chain," says Anthony Fanticola, vice president of general merchandise. Vons introduced movie rentals three years ago.

Fanticola says the Southern California food-and-drug chain originally decided on home video as a service which meshed with departments being broadened in its newly formed Value Centers.

The expanded Vons stores that already have video departments are using a gondola displaying empty boxes and a service counter behind which the rental movies are stocked.

In addition, two Vons Pavilions—75,000- to 50,000-square-foot giant supermarkets—rent video.

The Value Centers offer more than 500 titles; the Pavilions carry more than 1,000 titles. A third Pavilion with a home video rental center is planned to open in eastern Los Angeles County in about two months.

Vons constructs its own customized fixture for video for the Pavilion stores, while Adventureland supplies a fixture which fits into a gondola for the Value Centers. Fanticola envisions more Pavilions but sees a slowing down in Value Center openings.

Vons is slowly converting some of its greater-volume stores into computerized rental. Club members who are charged no entry or annual fees are provided with a wallet-sized cardboard membership card. When the store goes on computer, a numbered bar code is merely added to the reverse side of the membership card.

Fanticola and Jack Brennan, video liaison with Adventureland, favor institutionalized advertising every two weeks in the chain's rotoprint tabloids. These ads push the \$1.99 daily fee for all titles, including new releases, and a 99-cent special fee, which changes every two weeks.

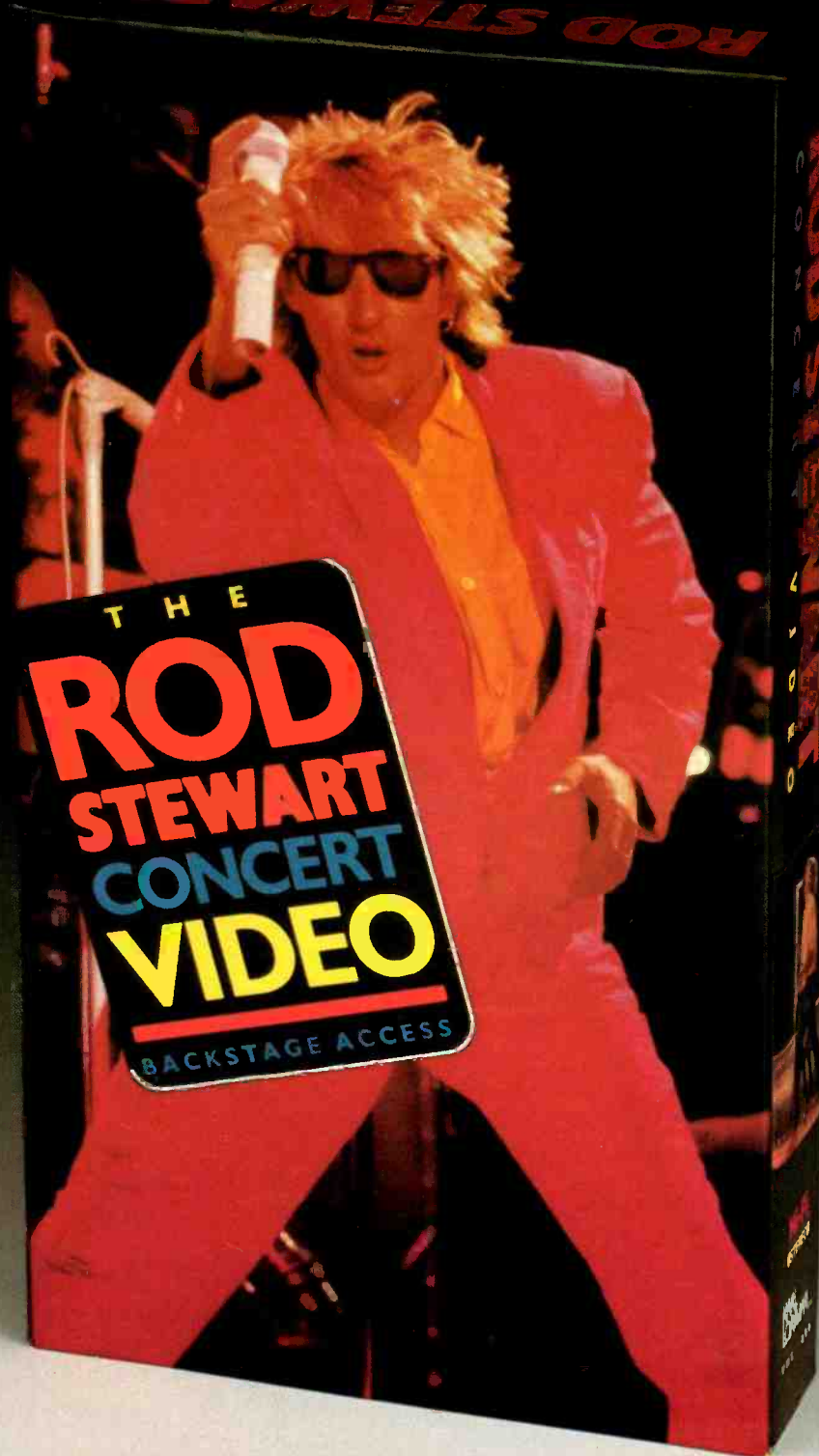
Vons stores rent VCRs and attempt to stock both VHS and Beta formats on popular movies.

Tom Cooper, director of retail marketing, handles the Vons account from Adventureland's Salt Lake City base.

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KARL LORIMAR
HOME VIDEO

...newslines...

AN EDUCATIONAL SLANT is being taken by Video Gems with the release of its six-part "VideoReading" series. The programs will feature famous scenes from classic works, acted by such notables as Anthony Newley and Vincent Price. But the educational enticement is that the only way children will learn the outcome will be to read the book. First two titles are "Animal Talk" with Newley and "Vincent Price's Once Upon A Midnight Scary." Heavy marketing emphasis will be placed on libraries and schools.

ADVEND ENTERPRISES, Great Neck, N.Y., is offering "Private Lessons—Guitar: Vol. 1," a 90-minute program featuring Ron Evans, head instructor of the Guitar Study Center at the New School in Manhattan.

PACIFIC ARTS is releasing the critically acclaimed "Alsino And The Condor." The feature was nominated for an Oscar in 1983 in the best foreign film category, and won best film at L.A.'s international Filmex Film Festival. It's the first fictional feature ever made in Nicaragua. Directed by Miguel Littin, the video carries a suggested retail of \$79.95. The company is also releasing a Laserdisc version of "Hank Williams Jr.—A Star Spangled Country Party."

THE COLORIZATION PROCESS has now been applied to director Frank Capra's "It's A Wonderful Life," from Hal Roach Studios. The 40-year-old classic has preorder, ship, and street dates of April 11, April 23, and May 1 respectively. Suggested retail: \$39.95.

KEY VIDEO UNVEILED "The BodySculpture System," a fitness program for women combining lightweight training and aerobics, at a Venice, Calif., gala early this month (2) where the program's shapely performers were on hand. The special training technique is claimed to offer a "personal blueprint" for defining, redefining, and refining the figure without actually engaging in bodybuilding. The 90-minute tape, which will be in stores May 20, will retail for \$29.95.

PAUL KAGAN, noted industry analyst, is conducting his annual "Home Video Roundtable" seminar May 21-22 at L.A.'s Century Plaza Hotel. First day's agenda is "The VCR Future," the next centers on "The Pay-Per-View Future."

HOME REPAIR is the latest market targeted by Karl/Lorimar, with a new series of "Made Easy" 25-minute tapes going into release at \$9.95 each. Topics include plumbing, electrical, painting and wallpapering, home security and energy conservation, and remodeling.

VIRGINIA WADE, former Wimbledon champion, gets into the how-to video arena through Vision Media, a new L.A.-based production company specializing in original home video programming. Called "Tennis: Workout To Win," the 75-minute program will combine tennis with an overall fitness regimen.

WIZARD VIDEO is offering its first made-for-home video title, a horror flick called "Breeders," which should reach dealers by May 26. The story line involves alien invaders who come to Earth to breed via New York City virgins.

WARNER HOME VIDEO is releasing five "Feeling Fine" exercise videocassettes in May narrated by Dr. Art Ulene of "The Today Show." The titles, each \$39.95, are: "Pregnancy Exercise Program," "Childbirth Exercise Program," "Postnatal Exercise Program," "Balanced Fitness Workout Program," and "Prevent Back Pain."

FEATURES FROM J. Arthur Rank Organization studios are being released as a part of a "Collection" by Independent United Distributors. First four titles on the market are: "Quest For Love," "Too Many Crooks," "Pursuit Of The Graf Spee," and "The One That Got Away." List price on the titles is \$39.95.

A \$16 MILLION OUTPUT deal has been signed between Heron Communications and Trans World Entertainment, with Heron buying eight feature films from TWE. The movies will be delivered over a two-year period and will be marketed as home video product in the U.S. by Media Home Entertainment, a Heron subsidiary. Titles, whose aggregate production financing exceeds \$30 million, are "Iron Warrior," "The Retaliator," "The Well," "Feel The Heat," "Akira: Pray For Death 2," "The Devil's Odds," "Commando Squad," and "Rage Of Honor." Last fall, Heron made a \$50 million deal for 32 pictures from the Cannon Group.

THE 26 EPISODES which made up the "Victory At Sea" series have been remastered onto six cassettes and will be offered in a multivolume edition by Embassy Home Entertainment at a \$149.70 suggested retail. For \$24.95 each, consumers will now also be able to purchase individual extended-version cassettes.

JIM McCULLAUGH/TONY SEIDEMAN

Bell & Howell Will Employ Macrovision License Deal Is A Coup For The Anticopying System

BY JIM McCULLAUGH

LOS ANGELES Macrovision, the antipiracy device recently embraced by industry leader CBS/Fox Video (Billboard, March 1), has made another major inroad. Bell & Howell, one of the industry's largest video duplicators, is licensing the technology with plans to offer the service to its clients shortly.

"We feel this is a major breakthrough," says Gary Gwizdala, executive vice president of the Torrance, Calif.-headquartered Macrovision. "It will give them the ability to sell the process on our behalf. It's no longer just us selling Macrovision. And Bell & Howell is a joint venture," he says, noting that it involves Gulf & Western, parent to Paramount Home Video, and Columbia Pictures with RCA/Columbia Pictures Home Video.

"The fact that they are getting behind it," he adds, "gives us a significant amount of credibility."

Modification of equipment in order to interface the Macrovision anticopying encoding technology should be complete in about 60 to 90 days, says Gwizdala, at the various B&H facilities.

Macrovision, a technique that confuses a VCR's automatic gain control, was introduced a year ago when Embassy Home Entertainment released "The Cotton Club." The experience was not wholly successful, creating some early adversity and credibility problems, admit Gwizdala and A. Victor Farrow, a company founder. But the technology has been refined during the last year, they say, claiming that it

"could not have happened without Embassy's initial support."

Macrovision does not claim 100% effectiveness, but the latest version of the technology has earned enough confidence in recent months for CBS/Fox to be willing to apply it to more than five million prerecorded cassettes in the next year and for MCA Home Video to have

'It gives us a significant amount of credibility'

utilized it on more than 375,000 cassettes, including "Back To The Future."

"There were two issues that surfaced on 'The Cotton Club,'" explains Gwizdala. "One related to playability and the other to effectiveness." He notes, "There were 24 reported playability problems out of a million plays that we actually could trace back to older television equipment. We made a few minor adjustments and it became a non-issue. You have to expect some of that with the number of TVs, VCRs, and the different combinations of equipment."

"There was also a reality-versus-expectation problem," adds Farrow, "with the hype running so hot nobody listened to the firm's caveats." In addition, he claims, the perception of what is "viewable" varies widely. "People's eyes are different. That's why it's hard to get a fixed percentage for effectiveness," he says.

The stigma of the Copyguard system, which had a high level of playback problems, also slowed acceptance of the new technology. Because of these, he says, "In order to win over the major home video studios, we had to have zero issue in terms of playability or viewability of the original cassette."

Farrow indicates that there are certain expensive technologies that can thwart Macrovision, if an illegal duplicator has the financial resources to do it. But he believes Macrovision will throw up a roadblock sufficient to stop some of that. Both Farrow and Gwizdala believe that a major impact will be at the home level, which they agree "may take on the same magnitude as prerecorded audio cassette taping done at home."

The Macrovision executives also believe that home taping will grow as sell-through grows. Right now, they claim, some 20% of VCR households copy, a situation which will be exacerbated by the growing number of multiple-VCR homes.

Macrovision's cost to manufacturers ranges from a high of 25 cents to a low of 10 cents per cassette. Even at \$29.95 price points, manufacturers would only have to increase their sales by 1%-2% to make the system profitable, company executives claim.

The Macrovision system, also applicable to 8mm, is in place at VCA/Technicolor plants in Newberry Park and Huntington Beach, Calif., and outside Chicago. It's also at six different Allied Film Laboratories as well as at CBS/Fox in Livonia, Mich.

FOR WEEK ENDING APRIL 19, 1986

Billboard

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TOP VIDEODISKS

RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	8	3		RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	CED Laser	29.98 34.98
2	5	5		MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	13	Laser	34.98
3	1	7		MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	13	Laser	34.98
4	NEW ▶			SILVERADO	RCA/Columbia Pictures Home Video 30567	Kevin Kline Scott Glenn	1985	13	CED Laser	29.95 29.95
5	6	17		BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	CED Laser	29.95 29.95
6	NEW ▶			WEIRD SCIENCE ▲	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	13	Laser	34.98
7	2	5		TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG	CED Laser	29.95 29.95
8	3	13		PALE RIDER ▲	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R	Laser	34.98
9	NEW ▶			NATIONAL LAMPOON'S EUROPEAN VACATION ▲	Warner Bros. Inc. Warner Home Video 11521	Chey Chase Beverly D'Angelo	1985	13	Laser	34.98
10	7	3		PRIZZI'S HONOR ▲	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	Laser	34.98

● 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.

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FOR WEEK ENDING APRIL 19, 1986

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	2	24	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	1	6	RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	79.98
3	3	23	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
4	6	205	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
5	5	37	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
6	4	11	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	79.95
7	8	5	SILVERADO	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13	79.95
8	NEW		THE GOONIES	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG	79.95
9	11	20	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
10	9	72	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
11	14	12	PRIZZI'S HONOR ▲	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	79.95
12	12	14	MIAMI VICE ●	Universal City Studios MCA Dist. Corp. 80133	Don Johnson Philip-Michael Thomas	1984	NR	29.95
13	NEW		COMMANDO	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R	79.98
14	NEW		FRIGHT NIGHT	RCA/Columbia Pictures Home Video 6-20562	Chris Sarandon Roddy McDowall	1985	R	79.95
15	16	23	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
16	7	24	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
17	10	57	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
18	13	5	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG	79.95
19	19	2	YEAR OF THE DRAGON	MGM/UA Home Video 800713	Mickey Rourke John Lone	1985	R	79.95
20	15	15	PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
21	22	20	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	NR	29.98
22	20	9	FRANK SINATRA-PORTRAIT OF AN ALBUM ●	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	NR	39.95
23	NEW		RE-ANIMATOR	Empire Pictures Vestron 5114	Jeffrey Combs Bruce Abbott	1985	NR	79.95
24	17	8	JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	NR	29.95
25	18	20	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ●	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
26	29	21	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
27	28	107	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
28	24	24	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95
29	30	19	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	79.95
30	23	9	CADDYSHACK ▲	Warner Bros. Inc. Warner Home Video 2005	Chevy Chase Rodney Dangerfield	1980	R	24.98
31	NEW		THE SWORD IN THE STONE	Walt Disney Home Video 229	Animated	1963	G	79.98
32	34	108	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
33	35	2	SESAME STREET PRESENTS: FOLLOW THAT BIRD	Children's Television Workshop Warner Home Video 11522	Carroll Spinney Jim Henson	1985	G	79.95
34	26	10	ST. ELMO'S FIRE ▲	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R	79.95
35	21	12	MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13	79.95
36	32	27	NATIONAL LAMPOON'S ANIMAL HOUSE ▲◆	Universal City Studios MCA Dist. Corp. 66000	John Belushi Karen Allen	1978	R	29.95
37	33	46	RISKY BUSINESS ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	24.98
38	39	4	2001: A SPACE ODYSSEY	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95
39	27	3	NATIONAL LAMPOON'S EUROPEAN VACATION ▲	Warner Bros. Inc. Warner Home Video 11521	Chevy Chase Beverly D'Angelo	1985	PG-13	79.95
40	37	29	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95

● 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.

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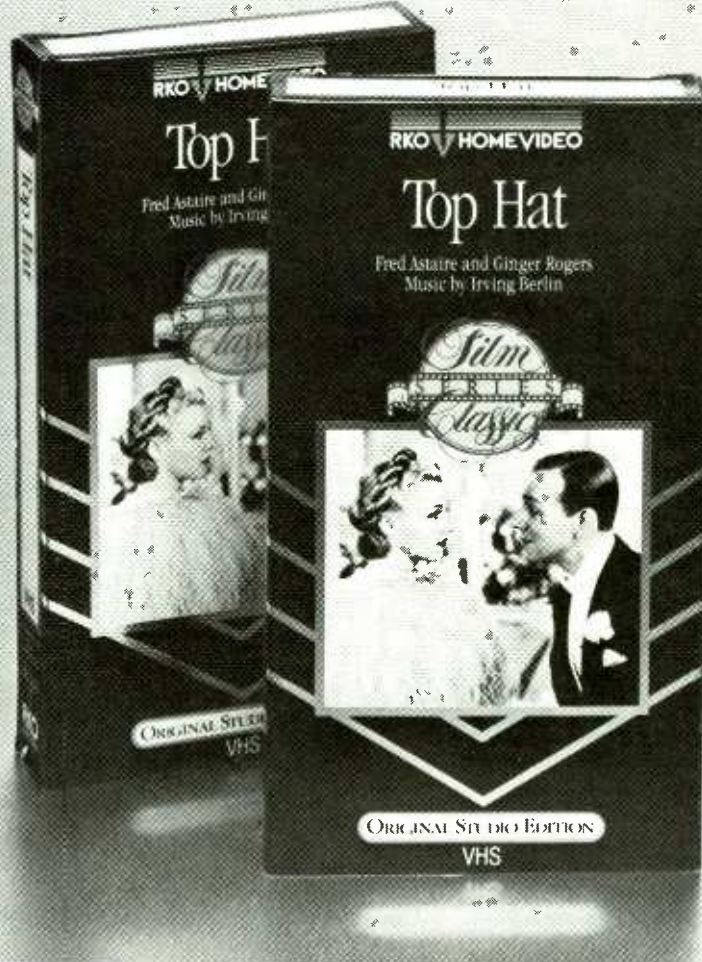
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Vestron Offering Is Outperforming Firm's Prediction

NEW YORK Vestron Video's offering of \$100 million in convertible subordinated debentures has exceeded predicted levels to bring \$115 million to the independent home video manufacturer.

"This gives us the strongest cash position of almost any entertainment company," says Vestron president Jon Peisinger.

The strong response to this offering follows the relatively weak Vestron debut as a public company in fall 1985. Convertible subordinated debentures are bonds that can be converted into stock. Vestron's mature in 2011 and can be exchanged at any time for common stock at \$13 a share.

Peisinger says the offering was "a financing vehicle, which seemed to be appropriate for the company to use at this time, given the decline in interest rates and the opportunities that are available to the company right now."

Among the opportunities he cites are the large number of quality independently produced feature films on the market whose rights can be pre-bought, and the capacity to form the new Vestron Pictures division.

With the success of the offering, "the company has a significant cash position," Peisinger says. As a result, he notes, "We are seeing opportunities presented to us at a much faster pace than six months ago," when Vestron first went public.

The success of the offering "clearly puts us in a unique position for an independent company," says Peisinger, giving it resources closer to that of the deep-pocketed majors. He notes that to succeed in home video is becoming increasingly costly, "both on the production and acquisition side and in terms of distribution expenses."

"Based on the changing nature of the marketplace, our need for working capital is increasing," Peisinger says, explaining that as the sale business builds, inventory size grows, and so does the amount in receivables.

Vestron has been sued by two stockholders for staging its offering. Their suits say that in making its initial offering Vestron claimed the cash raised would be enough for its needs, and that no future offerings would be needed.

Because the lawsuits are pending, Peisinger could offer no comment. But the company's official point of view is that the October prospectus said directly and openly that there would be further offerings.

Vestron's going public made the raising of money simpler than the process for a privately held firm, Peisinger says. "Clearly our status as a public company was what enabled us to raise this level of financing. It would have been very difficult for a private company to construct the same kind of fund raising mechanism," he says.

TONY SEIDEMAN

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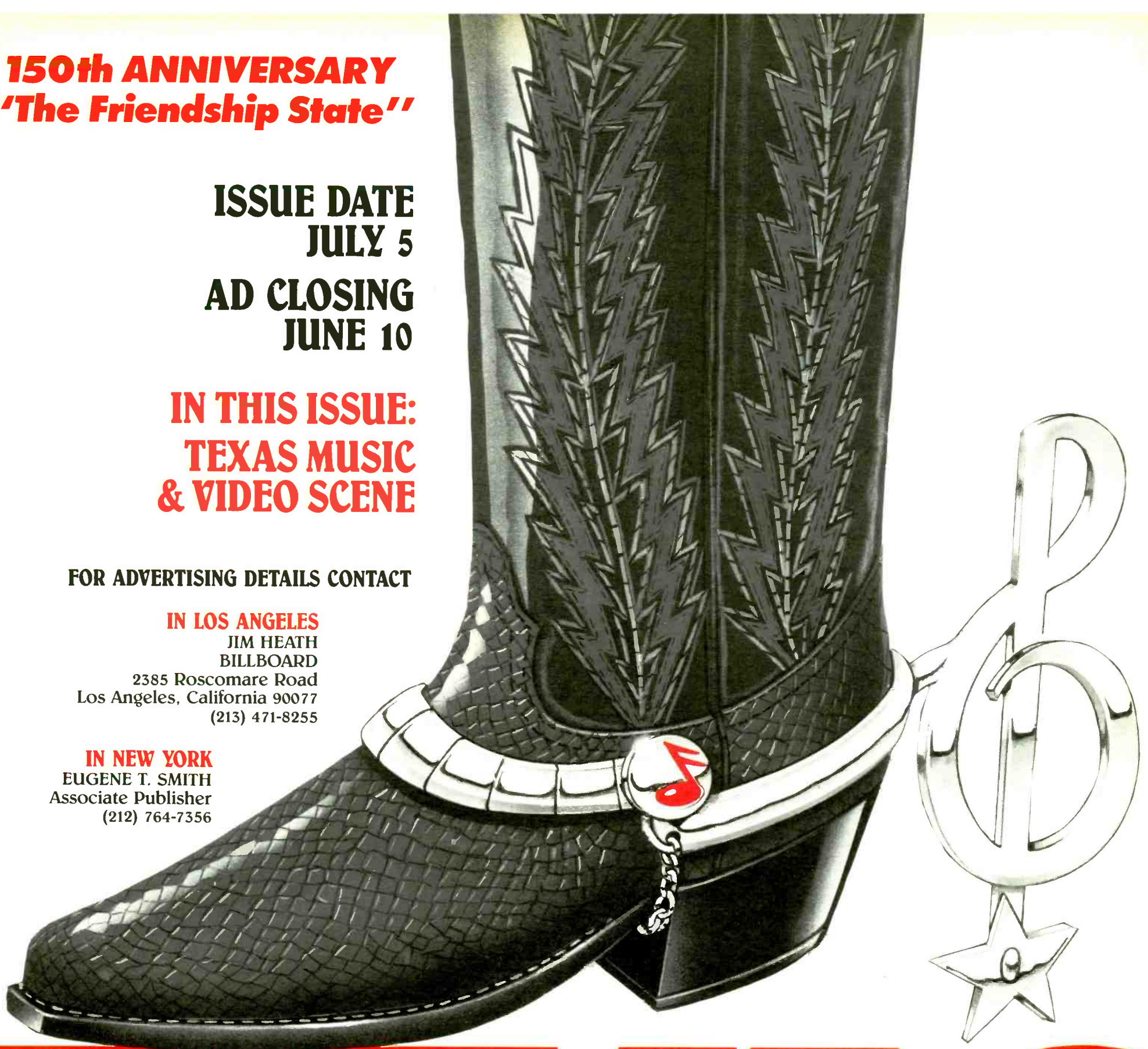
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Kultured Moment. Opera star Sherrill Milnes, center, gathers with Kultur Video president Dennis Hedlund, left, and director of sales Pearl Lee at an in-store appearance in one of Manhattan's Tower Video outlets.

Audio Self-Help Firm Takes To The Screen Company's Specialty Is How-To 'From The Inside'

NEW YORK Nightingale-Conant, a leading manufacturer of books on audio cassettes, is working its way into video as well.

"We are looking at a very small niche in the video market that really is developing out of the audio product we sell," says Jack Wilson, an independent contractor who handles all the company's video work through his own firm, Jack Wilson Inc.

Nightingale-Conant's goal is to find authors who have been successful in the audio marketplace and take them into video. Its first release was a title by psychologist/author Leo Buscaglia. Due for release shortly are programs by well-known motivational speaker Zig Ziglar and best-selling author Dennis Waitley.

Slated for May are tapes by Wayne Dyer, author of "Your Errors

and Zones," and Brian Tracy, owner of an executive training company. The Dyer tapes will discuss dealing with children and achieving excellence, Wilson says.

"It's natural to move over and fill the need in video," says Wilson of Nightingale-Conant's effort.

"We'll have eight or nine more before the fall," he says of the company's video titles. Putting the programs out on video may even help audio sales, Wilson claims, noting

'Tapes have to entertain, educate, and be repeatable'

that the former run about an hour long, while the latter last six hours or more.

Others on the company's audio roster are Chrysler Corp. chairman Lee Iacocca and Tom Peters, author of "In Search Of Excellence." Wilson would not say whether either has agreed to do a video yet.

Some of Nightingale-Conant's audio titles have achieved sales in the hundreds of thousands of units. Wilson says sales of 30,000 to 40,000 pieces would be very satisfying for the company on its video product.

"We're looking at 'how to' and 'self-help' from the inside," says Wilson of the Nightingale-Conant approach, as opposed to exercise tapes—which deal with helping one's self from the outside in.

The company plans to "plug this video into the marketing we do for audio," says Wilson. Among outlets currently being targeted are "mass merchandising video specialty, book, and department stores," he says. List price for all the titles is \$39.95.

There will also be a direct marketing element to the campaign, he says, with video being given several pages in the catalog that the publisher mails to its regular customers. Much of the video product in the current catalog has been produced by other manufacturers.

Of the programs, he says, "[There are] three things that have to be done with all the tapes—they

have to entertain, they have to educate, and they have to be repeatable." Exercise tapes do this through dancing bodies, music, and routines; Nightingale-Conant's productions will take a different route.

Elements that go into creating this mix are the speakers, the editing, a depth of subject matter—which calls for repeated viewing—and interactive structuring. In addition, "Each of the programs has an entertainment component because they're all good speakers," Wilson says.

Even so, just one or two of the tapes show the speaker in action continuously; the rest interrupt the routine with graphics or one-on-one segments in which the speaker talks directly with the viewer.

"I'm of the school that says a person talking does not necessarily mean that he is a talking head. We have put out the first Leo Buscaglia video showing him in front of an audience of 10,400 people. It's hard to call someone in front of an audience a talking head," Wilson says.

Adding to the interactive ability of the programs is the fact that they assign tasks for readers to do, and they contain so much information that repeated watching is almost essential.

In Waitley's "The Psychology Of Winning In Action," the author covers attitudes that he says it takes to be a winner, addresses steps he says are needed to implement the attitudes, and shows the viewer how to put them into action.

Ziglar's program asks viewers to draw up a "Dream Sheet." They are to put it away for 48 hours and then look at it again, says Wilson.

"You won't be able to watch any of these tapes just once and get everything from it," Wilson claims. "There are things you've got to do with it to make it worthwhile."

The production budget for the Nightingale-Conant video programs is less than \$30,000 apiece. "I believe you don't have to spend hundreds of thousands of dollars to do a good, solid product," says Wilson. Assisting in achieving the low budgets was a great deal of pre-production work.

TONY SEIDEMAN

German Classic Takes English Lessons

'Silver' Indie Mines New 'Blue Angel' Tape

LOS ANGELES A rare, English-language version of Josef Von Sternberg's "The Blue Angel" starring Marlene Dietrich and Emil Jannings is being offered on videocassette by small independent Silver Mine Video here.

Most viewers of the classic are only familiar with the German-language edition, with English subtitles, according to Bob Scherl, Silver Mine director of sales and marketing.

In those days, explains Scherl, Hollywood didn't have the capability for overdubbing sound, so many productions were filmed on a near simultaneous basis, which was the

case for this film, with Von Sternberg setting up an English-language scene after filming it in German.

Paramount released the English language version in 1930 in the U.S. but the print eventually "disappeared" and the German one became the standard edition.

Scherl, who says he has an interest in cinema history, indicates that he became aware of the English version from UCLA after learning that a team of film buffs were able to resurrect and restore the original.

"We made a deal for it," he says and were able to obtain the rights." This version runs about four min-

utes shorter than the German one and carries a suggested list of \$29.95. While sequences and dialog are similar, it contains some different elements, according to Scherl, such as a depiction of Jannings going mad at the end of the film and being put into a straitjacket.

Silver Mine, nine-months-old and an offshoot of the three-year-old, how-to, and educationally oriented Increase Video, has been offering several theatrical horror films, but will attempt to find more rare works that appeal to serious film buffs, says Scherl. The firm is targeting just such an audience with "Angel," and has even obtained a copy of the original theatrical one-sheet which is being used for the cassette cover.

Scherl says that Janus Films which controls the German version, has not made an appearance yet on home video. Several public domain editions of the German version, however, have been available in the home video market. JIM McCULLAUGH

Package Will Include Guidebook Atkins Offers Guitar Set

BY EDWARD MORRIS

NASHVILLE Master guitarist Chet Atkins has released his first instructional video, "Get Started On Guitar." The \$69.95 retail package includes a 60-minute video, a 112-page guidebook, and a 40-minute audio cassette of the songs featured in the lessons.

Atkins will debut the project at the New York International Home Video Show, April 17-20.

Plans call for the video package to be marketed initially through music stores and by direct mail from the Atkins Video Society in Nashville.

The format of the video has Atkins teaching chords, songs, and picking patterns to two beginning guitar students. A split screen shows the instructor's right- and left-hand movements simultaneously, and a clock in the corner of the screen is coordinated with corresponding instructions in the guidebook.

Guitar teacher John Knowles

shared in the design and implementation of the project, which was shot in four days and edited in eight once the extensive planning was finished.

The package is housed in a 10 1/4-by 11 3/4-by 1 7/8-inch three-ring binder. To make the teaching system compatible with conventional video store shelf space, a spokesman for Atkins says, the company may offer the videocassette alone, with a coupon to mail in for the manual and audio tape.

According to Knowles, he and Atkins conferred with an education specialist at Vanderbilt Univ. while designing the system.

Atkins, who now records for Columbia and has just released a new album, "Street Dreams," has a long history of guitar instruction, beginning in the mid-'50s with a how-to book published by Acuff-Rose. His Mel Bay instructional texts are still in circulation.

The videotape is available in VHS and Beta formats.

Buffett Shows Thanks With 'Live' Tape

LOS ANGELES "I haven't had a hit record since 1977," says Jimmy Buffett, "but we continually sell out our shows. We've got a pretty loyal following, which is one reason why the idea of a concert video appealed to me.

"I wanted to give the audiences something back, particularly for those watching it during those long, cold nights in Minneapolis. It's aimed at the people who come to our shows."

The singer/songwriter says he is pleased with the way "Jimmy Buffett—Live By The Bay," his recently released 90-minute concert tape from MCA Home Video, turned out.

"We did it on relatively short notice," he adds, "just at the end of the 'Last Mango In Paris' tour last

summer at Miami's Marine Stadium."

The temperature soared over 100 degrees that humid night, Buffett recalls. There were some 7,000 people in the stadium and several thousand others in surrounding boats, jumping into the water periodically to cool off.

The two-and-a-half-hour concert, directed by Jack Cole, was shot on film, giving it an even "warmer" feel, according to Buffett, who exercised most of the creative control as to what got edited out.

"The amazing thing," he says, "is that it was basically a one-take kind of project, no extra video footage or audio overdubs."

One of the video's strong suits is that it projects Buffett's persona as

the ultimate party organizer. "I hope people play it at parties," he says.

During the concert he also takes a shot at radio, joking that "they don't play my songs anymore." In fact, Buffett hasn't had a hit of any magnitude since "Margaritaville" climbed to No. 8 in 1977.

Pure video clips, adds Buffett—who is finishing up a new album, "Creola"—don't really interest him. "Video has its good and bad sides. I know that a lot of artists wouldn't have deals today if they couldn't come across on video.

"Frankly, videos have become a necessary evil, and I wouldn't give a damn about doing a video if I didn't have to. Music should enter the ears before the eyes." JIM McCULLAUGH

Kahn Files FCC Complaint Against Motorola's AM Stereo System

BY STEVEN DUPLER

NEW YORK Kahn Communications Inc. has filed a complaint with the Federal Communications Commission (FCC) against Motorola Inc., claiming that Motorola's AM Stereo System exciter violates FCC rules by producing "high-frequency components" that cause interference in the AM band.

Kahn's complaint, filed in Washington, D.C., on March 14, was supported by a second complaint filed by Hazeltine Corp. six days later. Hazeltine and Kahn are joint developers of the Independent Sideband AM Stereophonic System for AM stereo broadcasting, the first AM stereo transmission system approved by the FCC in 1977.

The Kahn complaint charges that the Motorola system AM stereo exciter, which has already been acquired by "a number of stations," fails to comply with Section 73.44 and 73.128 of the FCC's rules, allegedly causing interference with the operation of other AM stations.

Kahn also alleges that Motorola "may have certified incorrect or incomplete information" in its original application for type acceptance of its AM stereo exciter.

Kahn is requesting that the FCC:

- Determine whether Motorola exciter complies with Motorola's type acceptance application, as well as with the FCC's rules.
- Require certifications from all manufacturers of Motorola exciter to certify compliance with the FCC's rules.
- Take "any further actions the commission deems necessary," which could include the revocation

of already-issued type acceptances, and an investigation into the accuracy of any information Motorola has supplied to the FCC regarding the type acceptance of its exciter.

AM stereo, regarded with high hopes at its FCC adoption in 1982, has lately been stalled in the water

'Expect pressure by manufacturers against FCC rules'

and is considered a dead issue by many broadcasters. One problem has been the ongoing controversy among various manufacturers of AM stereo system exciter regarding the same adherence to FCC non-interference codes as are being questioned in the current Kahn and Hazeltine complaint.

About one month after Kahn was granted FCC acceptance of its first-ever AM stereo broadcast equipment, the STR-77 Independent Sideband AM stereo exciter, the Harris Corp. received FCC type acceptance for its exciter. However, the Harris type acceptance was revoked by the FCC in 1983, following an investigation of its performance characteristics.

At the time, the other firms manufacturing exciter were Motorola and Kahn. In the background provided with its FCC complaint, Kahn claims that the Harris investigation was "initiated as a result of the FCC receiving a letter from a staunch supporter of Motorola." The result of the FCC investigation was that stations using the Harris exciter were re-

quired to cease stereo transmission, and Harris was ordered to stop marketing its exciter.

Kahn says it decided to initiate its current complaint against Motorola after learning in February of this year that Radio World magazine, which it says is "heavily supported by advertisements from Motorola," had attempted to initiate an investigation of the "legality of stations using Kahn's STR-84 stereo exciter."

After successfully defusing that investigation, Kahn decided to bring what it considers a "serious violation of FCC rules" on the part

of the Motorola exciter to the FCC's attention.

The Kahn complaint goes on to note the possible effect an FCC ruling against Motorola may have on manufacturers of AM stereo receivers. "A number of receiver manufacturers," the complaint says, "have taken the rather uncautious step of making Motorola-only AM stereo radios, even though major broadcasters serving approximately half the AM stereo audience were and are using the Kahn/Hazeltine system, which is incompatible with these receivers."

"The commission should expect pressure from some of these manufacturers opposing enforcement of the FCC rules," the complaint adds.

Kahn and Hazeltine both note, however, that receiver manufacturers will be saved the dilemma of being forced to choose one broadcast system for their AM stereo receivers, as "a number of companies are beginning to join Sony in manufacturing and selling "multi-system-capable" chips, which will allow receivers to decode both the Kahn/Hazeltine and Motorola systems."

Rebo Associates Acquires First North American System HDTV Demonstration Ready For NAB Meet

NEW YORK Twenty-four international manufacturers will participate in an exhibition of high definition television equipment (HDTV) at the National Assn. of Broadcasters (NAB) meet in Dallas (12-17).

The exhibit is intended to demonstrate the broadcast applications of the HDTV format, which provides extremely high quality picture capability.

The system being used for the demo conforms to the proposed 1125/60 HDTV standard established by the ATSC. Additionally, the manufacturers are "making evident their commitment to developing a worldwide HDTV standard," says a spokesman for Sony, one of the firms involved.

A wide range of HDTV gear will

be incorporated into the demo from manufacturers including Bosch, Ultimatte, Sony, Matsushita, Grass Valley, and Ikegami. Applications such as studio origination, post-production, project and CRT displays, and transmission will be part of the exhibit.

In a related development, the first North American purchase of a complete HDTV system was recently made by Barry Rebo & Associates here. The package includes a single camera system, three videotape recorders for recording and editing, an HDVS Ultimatte for blue-screen processing, and "any ancillary gear we see them develop for this market," according to Barry Rebo, president and founder of the firm.

Rebo estimates the total system

will end up costing "between \$1.25 and \$1.5 million, once we get through building a custom truck for it," and says he envisions the finished product as an "electronic film studio."

Rebo's first project with the HDTV gear will be a "heavily music industry-oriented" film he is co-producing with Mark Levin. Titled "Club Land" the venture centers on New York City's after-hours clubs. "The initial camera tests we do with the HDTV equipment will be predicated on work we can do on this film with it," Rebo says. "I intend to begin working on it as soon as we take delivery," which he expects to be "immediately" after the NAB show. STEVEN DUPLER

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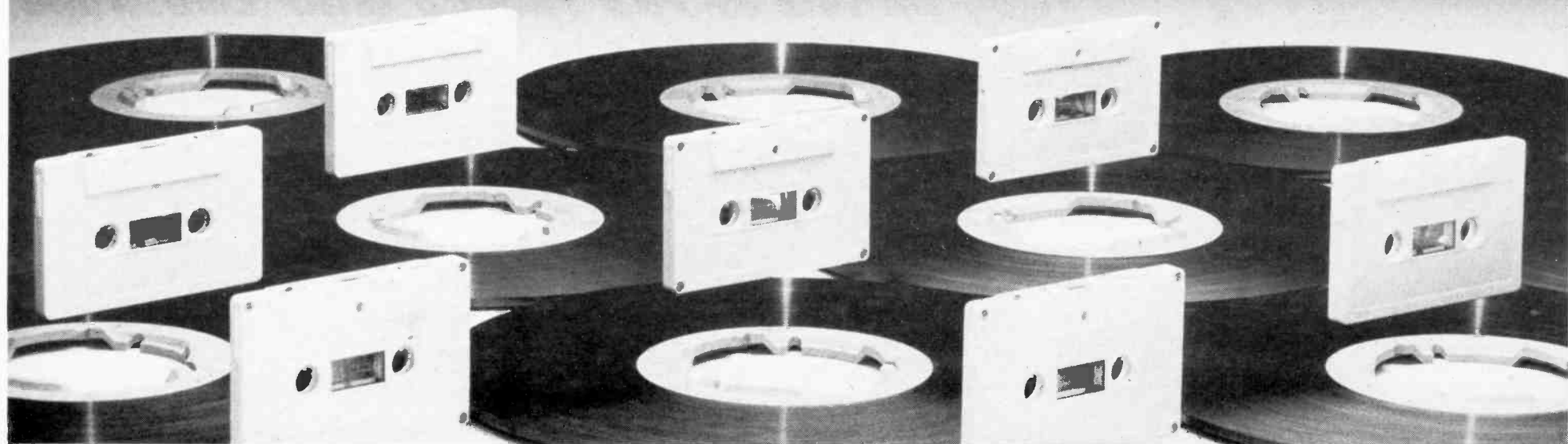
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AudioTrack

LOS ANGELES

STEVIE NICKS WAS in at **Image Recording**, cutting a track for the upcoming **Lorimar** feature film, "American Anthem." **Gordon Perry** produced, with **John Kovarek** at the controls and **Steve Krause** assisting. Also there, producers **Jack White** and **Mark Spiro** were mixing a new Capitol single for **Anne Murray**. **John Van Nest** was at the desk, **Ron DaSilva** assisting. And, engineer **Gabe Veltri** was editing **LaToya Jackson's** new single for Epic, "Oops Oh No."

At **Starworks Recording** in Hollywood, **Ricardo Barantes** has been cutting vocals and overdubs for his new album. **Jack Segal** is assisting on production, **Chris Columby** is at the board. Musicians featured on the project include percussionist **Alex Acuna**, bassist **Abe Laboriel**, and synthesist **Craig Harris**. Also there, British rock act **Maids Of Honor** have been cutting basics with Columby engineering and producing.

Patrice Rushen has been tracking her Arista debut at **Rock Steady Recording** with co-producer **Charles Mims Jr.** Engineering is **Peter Chaiken**.

Grammy-winner **Whitney Houston** is back in at **Devonshire Sound Studios** in North Hollywood, working on her next album. Also there, **Jack Jones** is recording a new album. Jones is producing with **Russell Schmitt** at the board.

Capitol artist **Neill Finn** was recently in at **Galaxy Sound** in Hollywood, working on his upcoming album with producer **Mitchell Fromm**. **Michael Frondelli** manned the console. Also there, the **Deele** has been working on its latest album project for Solar Records. Producers are group members **L.A.** and **Baby Face**. **Jon Gass** is at the controls.

Taft Entertainment's new series, "You Again?" was scored by composer **Chris Boardman** at **Group IV Recording**. **Dennis Sands** was at the desk, assisted by **Andy D'Adario**.

NEW YORK

THE AURA SONIC LTD. remote vehicle has wrapped a number of recent projects here: Geffen artists **Lloyd Cole & the Commotions** were captured live at **The World**, for an upcoming live concert video due to air on MTV. Audio was recorded and engineered by **Steven Remote** on board the ASL truck. Assisting were **Pete Lewis**, **Paul Winnicky**, and **Rita Muskardin**. And jazz bassist **Ron Carter** was recorded live at **Sweet Basil** for PMC International. The show is intended for airing on FM Tokyo. **Jim Anderson** mixed the date, with Remote as second engineer.

Bassist **Harvey Swartz** recorded his third album for the Gramavision label at **Media Sound**. Jazz luminaries featured on the project include guitarist **Mike Stern**, Weather Report percussionist **Mino Cinelu**, pianist **Ben Arnoff**, and altoist and former Mingus sideman **Charlie Mariano**. **David Baker** produced and engineered.

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First Meeting Set For Joint ITS & VPA Group International Society Formed

NEW YORK A new international professional video organization, the International Teleproduction Society (ITS), has been formed by two existing groups—the Videotape Production Assn. (VPA) and the Videotape Facilities Assn. (VFA).

With its first meeting set for Sat. (12) at the National Assn. of Broadcasters (NAB) meet in Dallas, the organization hopes to address industry issues not just in the U.S., but in Canada, the U.K., Japan, Australia, and "other emerging teleproduction centers around the world," according to a spokesman.

ITS is composed of companies in the business of video/audio production and post-production, as well as videotape duplication and/

or standards conversion. The steering committee includes Tom Angell of Interface Video Systems, president of the VPA's Mid-Atlantic chapter; Sam Holtz of Action Video, president of the VFA; Kathy DeMerit of Audio Plus Video International; Bill Kelly of National Video Center; Dick Millais of The Videotape Co.; and Jonathan Park of Atlantic Video.

Listed in the ITS charter as overall goals and objectives are industry recognition, establishment of uniform standards and practices, and improved industry communication.

The new group's immediate aims include publishing an international handbook of standards and practices and market research to benefit members.

PictureMaker System Will Benefit From New Distribution Ampex Is Buying Into Cubicomp Corp.

NEW YORK Video equipment manufacturer Ampex Corp. has reached an agreement in principle to acquire 20% ownership of Cubicomp Corp., a Berkeley, Calif.-based computer graphics system maker.

Ampex will also be granted the rights to market and manufacture Cubicomp's PictureMaker three-dimensional graphics animation products to the television broadcast and post-production industries. The three-year, six-figure deal became effective April 1.

Spokesmen for both firms say the relationship should be a mutually beneficial one. Cubicomp's PictureMaker systems provide Ampex "an immediate entry into the growing video graphics animation market," and Cubicomp will gain Ampex's ex-

tensive "sales, marketing, and support organization, as well as its expertise in the professional TV broadcast and post-production industries."

Under the terms of the agreement, the Redwood City, Calif.-based Ampex is to immediately integrate PictureMaker products into its video graphics and special effects line. The products will be offered by Ampex as complete turnkey integrated systems with third-party computer hardware, and proprietary PictureMaker hardware and software components.

Ampex is to begin its first customer deliveries of the PictureMaker within 45 to 60 days. The systems will be sold, installed, and supported by Ampex's direct sales

support offices as well as its widespread dealer network.

In its manufacturing role, Ampex has been granted rights to manufacture PictureMaker, and says that it intends to design and produce "key components which will maximize the PictureMaker's performance and integration with other Ampex products." In addition, both firms will work together to develop new products targeted at TV broadcast and post-production.

Both firms will exhibit at the National Assn. of Broadcasters (NAB) confab in Dallas (12-17). Ampex will have the complete PictureMaker three-dimensional turnkey system on hand and Cubicomp will also display and demo the system.

STEVEN DUPLER

Sound Investment

A bi-weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

CURTAIN UP FOR ENCORE: Acoustical consultant Lakeside Associates was the mastermind behind the recent facelift for Burbank, Calif.-based **Encore Studios**, former home of Kendun Recorders, whose client list included Michael Jackson, Quincy Jones, Jefferson Starship, and George Benson. Lakeside was a natural choice, Encore says, as **Carl Yanchar**, founder of the audio consultant firm, was formerly chief engineer with Kendun's consulting arm, Sierra Audio.

Some of the design changes at Encore include a new hardwood floor, and a fully motorized system of acoustic louvers for walls and ceilings. Louvers are adjustable from the control room, and can acoustically shape the studio for a variety of sound environments.

The control room has been left basically unchanged, but added audio equipment includes a new custom SSL 4000 B automated console tied to a pair of Studer A-800 24-track recorders. Studer A-800 two-tracks allow mixdown to both 1/2-inch and 1/4-inch formats. New outboard gear includes Lexicon 224XL and AMS digital reverbs; AMS digital delay; two EMT 140 tube plate reverbs; and Drawmer noise gates.

SHAKEUP AT SHAKEDOWN: New York-based **Shakedown Sound**, owned by mixologist Arthur Baker, has its newly designed and rebuilt Studio A up and running. The control room was designed and rebuilt by **Charles Billello** and **David Andrews**, and boasts a new SSL 4000 Series E console with 56 inputs, as well as two Otari MTR-90 24-track machines. Mastering is done on Ampex ATR-100s and Sony BVU-800 3/4-inch video machines. There is full lockup capability to all video formats and multitrack/two-track machines via the Lynx Time-Line. The room is stocked with outboard gear, includ-

ing digital reverbs by Sony, Lexicon, AMS, Yamaha, and MXR; an EMT plate reverb; delays by Lexicon, AMS, Bel, MXR, and Roland; gates and compressors by Drawmer, Dyna-Mite and Kepex; an Eventide Harmonizer; a Panscan; and Aphex Aural Exciters.

Shakedown's Studio B offers a Trident Series 80B console, along

with a 24-track MCI recorder. The room is also equipped with a large selection of keyboards, including an Emulator II; Yamaha DX-7 and Yamaha 86; a Sequential Circuits Prophet 8; Roland Juno-60; Oberheim OB-8; and a number of Casio CZ-101s. All MIDI keyboards are controlled via the Yamaha QX-1 sequencer. Edited by STEVEN DUPLER

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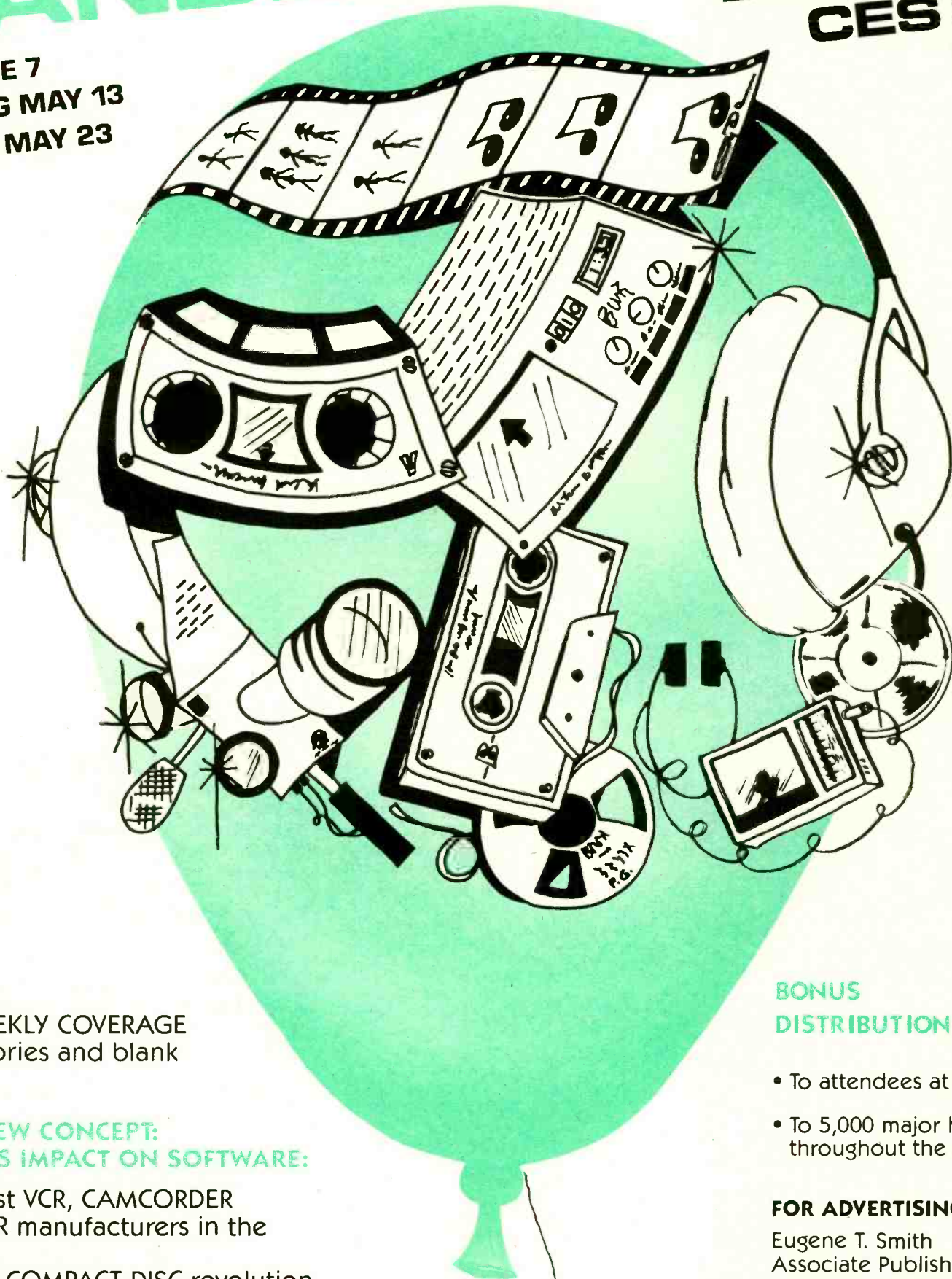
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INTRODUCING A NEW CONCEPT: HARDWARE AND ITS IMPACT ON SOFTWARE:

- Survey of the best VCR, CAMCORDER and 8 MILLIMETER manufacturers in the business
- The latest on the COMPACT DISC revolution
- The impact of "crossover" hardware and software retailers to encourage "crossover" purchases

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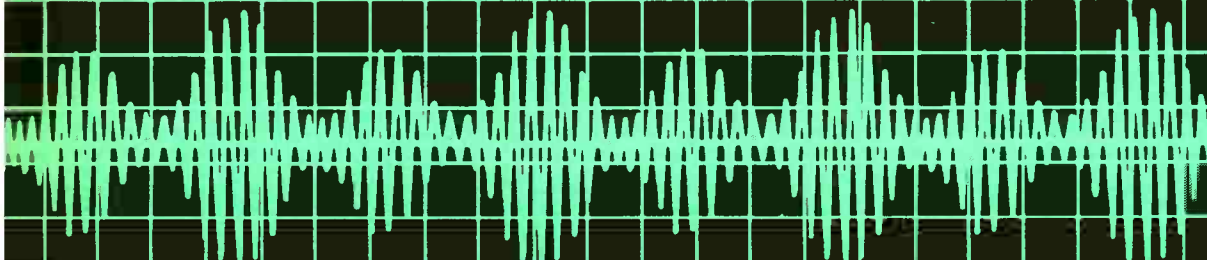
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AUDIO



FOR RADIO • FOR VIDEO

THE NATIONAL ASSOCIATION OF BROADCASTERS APRIL 13-16 DALLAS



RADIO ENGINEERS BATTLE FOR CLEAN SIGNAL IN 'LOUDNESS WARS'

By PAT MARTIN

AN ENGINEER'S GUIDE TO BETTER AUDIO EQUIPMENT

By JOHN CARACCILO

ORBAN FM OPTIMOD 8100-A: If you want your station to be a competitive one, then this unit is a must. This is truly FM's favorite processor. The Optimod 8100-A permits precise tuning for different formats. Engineers as well as program directors love the fact that the Optimod heavy processing is free from the pumping, gain modulation, distortion and fatigue that many have associated with processing in the past. The Orban FM Optimod 8100-A lists for \$4995.

TEXAR AUDIO PRISM: I would place this multiband processor in front of my Optimod FM. This is an easy to install digital controlled, analog processor. Simply, this little box has a brain of its own. The main weakness of a fully analog controlled processor is the fact that the box is always doing something, even when compression or expansion is not necessary. With the Texar digital controlled Prisms however, the box says nothing when nothing is needed. This processor is very intelligent, it does not just expand and compress, it thinks. It eliminates unnecessary processing.

"The Prism is being used on the No. 1 and 2 stations in the

No. 1 market, (the No. 2 spot being shared by WHTZ and WRKS, as per fall '85 Arbitron)," says Barry Honel of Texar. The Prism can work with any stereo generator or limiter, but was designed with the Optimod in mind. Texar also produces a complete line of AM signal processing equipment. The Texar Prism lists for \$1995 each; two are needed

for stereo. You can call Texar at (412) 856-4276.

TECHNICS SP-15 or SP-10 TURNTABLES: The SP-15 is a direct drive turntable with a quartz synthesizer pitch control, in .01% steps up to +9.9% at all three speeds 33, 45 and 78. The SP-15 reaches full speed in 0.4 seconds. Its heavy construction stands up to long
(Continued on page A-5)

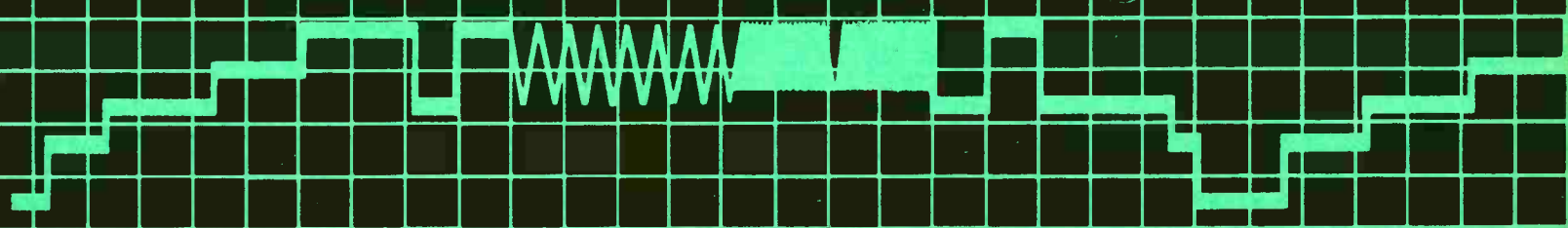
Radio "Loudness Wars" are being waged on two battle fronts—on the streets against competitors and in the general manager's office at many radio stations.

Program directors have long complained that the chief engineer refuses to "crank it up" to make the station competitive. Now, many of the nation's top technical people are trying to educate members of the management team on reasons why obsolete equipment and too much audio processing can actually harm audience size through listener fatigue. Joe Knapp is the chief engi-

"When you go past 'loudness point x,' you're not going to be much louder, but you're going to be a lot dirtier. You hit a point of diminishing returns. It adds a lot of listener fatigue that drives away rather than captures new audience."

neer of Amos Communication's WZUU/W MVP Milwaukee. He is known by his peers as an expert in not only RF and audio but also as an authority on uses of digital equipment.

Says Knapp: "As we move
(Continued on page A-5)



BROADCASTERS EMBRACE CD TECHNOLOGY AT ACCELERATING PACE

By SAM SUTHERLAND

With the Compact Disc now solidly established in the consumer marketplace, and public awareness of the digital medium widespread, broadcasters are embracing CD technology. The addition of CD players and software libraries at U.S. radio stations continues at an accelerating pace, with the configuration making inroads in stations and markets

of every size and reach. For radio professionals, Compact Discs make more than just marketing sense: beyond the simple cachet of offering the latest high-tech sound carrier, CD technology is inherently ideal for highly automated broadcast applications. Although most stations presently use basic consumer or professional players to play disks, automatic CD changers are already a reali-

ty; with the addition of computer control systems and custom software, the technology can allow stations to program CDs as flexibly and automatically as tape-based storage systems. Even the most basic consumer hardware offers unique cueing and editing potential, of course, thanks to the format's inherent microprocessing capability. The quickly swelling catalog of titles available on Compact

Disc has already enabled broadcast usage to spread well beyond its initial base in classical music. Because the configuration's early marketing emphasized classical product, FM classical outlets have been the first to add CD. But major market stations in AOR, jazz and pop are programming and promoting Compact Discs as well, and the fast downward
(Continued on page A-3)



POST-PRODUCTION HOUSES MOVE TO MEET MTS DEMAND

The certain future of stereo television—or as it is more commonly called, MTS (Multichannel Television Sound)—is causing audio engineers who are involved in such production to turn a more critical ear toward the elements that now go into the soundtracks of dramatic and musical material intended for both broadcast and home video distribution.

"Stereo audio is less forgiving than mono," comments Doug Dickey, an engineer with Solid State Logic, during his address at the SMPTE Winter Television Conference in February. "And the effective marriage of stereo and MTS with TV pictures is more difficult still."

Unquestionably, it is a new arena where the engineers are the Christians and the American TV audience is the lion seeking to devour an overwhelming amount of MTS TV.

For those originators of MTS broadcasts (namely, the three major networks led by NBC, as well as independent producers

who are producing syndicated product), a critical element to the success of such broadcasts is the post-production house.

The problem facing these houses is that, aside from video-cassette release, the quality of the delivery system is not where it's sure to be in the near future, leaving engineers to feel their way toward what they hope is

More than 2.8 million stereo-capable TVs will be sold in the U.S. this year, almost double the 1.5 million sold in '85.

quality stereo TV.

The stakes are not cheap, and only the fierceness of the competition transcends the price of the stakes.

According to Dickey, if the transition to nationwide stereo TV service is to be completed, ways must be found to meet the demands for MTS product in roughly the same time frame as is presently allowed for mono production. "Otherwise," he

says, "production costs will rise and program output will slow."

The key for post-production houses then lies not only in the upgrade to state-of-the-art facilities that will increase productive flexibility, but also facilities designed for optimum efficiency.

Full "recording studio" acoustics in a TV production studio, according to Dickey, can cost upwards of a hundred dollars per square foot.

Once the acoustics of a room have been mastered, the next challenge for the engineer begins "behind the glass" where the engineer must trust his monitor and his ears to convey to him the reality of the sound being put down on tape.

Unfortunately, the engineer's "ears" are the least expensive component in the proposition. Says Dickey: "At a minimum, you want a three-quarter inch VCR with a time-base corrector, a multi-track ATR, a 4-track ATR, a couple of two tracks, a couple of good stereo cart machines, a
(Continued on page A-4)

STEREO TV TURNS "TWO" AND STEPS CLOSER TO GOING NATIONWIDE

By KEN JOY

Although the U.S. jump forward into the stereo television arena follows the Japanese and German entry by several years, America clearly holds the trump card: It is both the world's single largest TV market and the single largest producer of product for that market.

Nations who have not as yet developed standards for stereo TV are producing stereo audio in preparation for the day when they will begin broadcasting in MTS, and begin selling to foreign markets—namely, America.

Stateside, this stereo production boom has increased the demand for stereo-capable TV production (and post-production) facilities nearly 10-fold over the last three years, sending stereo mixing equipment manufacturers into an assembly line frenzy.

In 1985, TV broadcasters were at a point where the record industry was just after Compact Discs were introduced—all geared up to produce high quality audio programming before a quality distribution system was in place.

Now, with the first quarter of 1986 closed (two years from the date the FCC adopted the Electronic Industry Assn.'s Broadcast Television System Committee's recommendation to use the Zenith transmission system coupled with the DBX noise reduction system, which now com-

prises what is known as MTS, or Multichannel Television Sound), broadcasters are a step closer to the realization of nationwide stereo TV service.

Stereo TV's coming of age began quite innocently when a Boston TV station petitioned the FCC to send production cues to remote crews on subcarriers—those frequencies not discernable through home TV sets—and

'People at home should notice a difference now because of better care being taken for stereo sound. It's producing better mono audio.'

the FCC released a notice describing the proposal to use subcarriers.

Tom Kelley, senior vice president for the Department of Science and Technology at the National Assn. of Broadcasters (then at WGBH), chaired a committee for the EIA to study what was to become known as MTS.

The EIA conducted tests on a variety of different transmitters under an equal variety of conditions using proponents submitted by a number of companies for evaluation.

The results were dismal.

The engineers involved in the testing felt that if a noise reduction system could be used in conjunction with the transmission system, which now com-
(Continued on page A-4)

HOME VIDEO ENHANCEMENTS ONE STEP AHEAD OF STEREO CONSUMERS

Having caught wind of technological advancements—both in MTS and hi fi home video—consumers (75% of whom live within range of at least one television station broadcasting in stereo) are buying stereo-capable components at incredible rates.

At the end of 1985, there were only 2.5 million stereo receiving devices (TVs, VCRs and decoders) in American homes. By 1986, according to David Lachenbruch, editorial director of TV Digest newsletter, there will be more than eight million

such devices in use.

Of the 12 million TV sets sold each year, 15% of them are now capable, while 15% of all TVs that are replaced every seven years (roughly 50%) will be replaced with MTS-ready sets, according to figures supplied by the Electronics Industry Assn.

Besides the increase in demand for products that will receive and decode MTS programs (not to mention the increased sophistication of those who own such receivers), there is an even greater demand for stereo programs themselves.

Sitting on a proverbial gold-

mine of film product, Hollywood's motion picture studios have only recently awakened to the horror that, because no one saw the home video revolution coming, all of the original production soundtracks on films made before 1960 were routinely destroyed to ease the growing storage burden the studios faced.

"The school of thought was, 'All we're ever going to do with these movies is print them again, so let's save the picture and optical track negative and toss the three-stripes,'" says Rick Chace of Chace Productions, explaining

that "three-stripes" is a term used for a 35mm magnetic film carrying three tracks that hold music, dialog and sound effects.

Chace, whose company spe-

'Stereo TV sound will be increasingly recognized as one of the best ways of adding depth to images.'

cializes in the restoration of film audio, confirms that the original production tracks to such classics as "Giant," "East Of Eden" and "Rebel Without A Cause" were destroyed, leaving only the

dirty, and sometime damaged, optical negative as the only copy of a film's audio. (Chace has since restored those three film's audio for home release.)

Chace estimates that 90% of all movies made prior to 1970 have had their original production tracks destroyed, and for those films made prior to 1960, it is virtually impossible to find the original three-stripes.

One bright spot in this otherwise bleak situation is the Moseley Machine, developed by John Moseley and Keith Johnson, which "reads" the original optical track
(Continued on page A-3)

(Continued from page A-1)

pricing trend for consumer players has made CD hardware affordable even for public radio operations and smaller-market stations. Estimates of the worldwide catalog of CD software now range upwards from a conservative low of 6,000 titles, with hundreds of new disks being added monthly in the U.S. alone.

The software's versatility may even yield professional data processing bonuses for broadcasters, thanks to the emerging CD-ROM (Read Only Memory), now being developed by the business computing and electronic publishing trades as a powerful storage medium ideal for database applications. Down the road, such disks could offer broadcasters everything from comprehensive discographies of existing recordings to media directories stored in text, graphics and even audio and video. With a single CD capable of storing as much data as up to 1,200 floppy disks, database publishers may elect to bundle multiple databases on a single CD.

For now, however, the number of true professional Compact Disc players remains modest, if certain to grow. The first pro CD systems were offered by the configuration's co-developers, Sony and Philips; since then, other manufacturers have unveiled CD hardware designed for professional use, ranging from heavy duty single disk players with balanced outputs to elaborate multi-disk automatic changers using modular designs to permit library expansion.

A number of consumer audio vendors, who initially marketed their "professional" models to audiophiles, have meanwhile found interest from broadcasters. But the established pro audio firms with machines targeted to the broadcast and studio markets cohere around Sony, Philips, Denon and Studer/Revox, along with Technics, which offers a changer system at the top end of its broad line of consumer and professional CD hardware. Another consumer audio brand now marketing a changer with capacity and programming features slanted toward broadcast needs is Nikko, while Yamaha is among vendors offering pro versions of consumer CD machines that add rack mount fittings and balanced outputs.

The most ambitious of the multi-play systems may await the emergence of CD software as a more readily, reliably available product source to broadcasters. With product service still varying greatly due to the shortfall in overall CD production capacity,

and many labels forced to postpone release of back catalog titles on digital disk, equipment manufacturers acknowledge that most stations aren't ready to tap Compact Disc's broadest potential for automation.

Lack of initial interest in the most sophisticated professional CD hardware has centered on the early scarcity for software. Acknowledges Sony's Marc Finer, "It was a chicken and egg situation that impacted radio even more than it did the consumer." As a result, adds Finer, many stations have made the move to digital disk by adding consumer machines, rather than fully dedicated CD systems intended specifically for broadcast and studio applications.

Thus, Finer says, Sony now anticipates scrutiny from broadcasters as well as consumers for home CD machines at nearly every price point. Higher priced consumer machines offering leading-edge access times and cueing functions are proving especially attractive to broadcast users, and Finer notes modifications to these models aimed primarily at pro applications. For now, however, he says that costlier pro systems may still face a waiting game as far as the broadcast market goes: "It's a big jump, even from our high end machines like the CDP-620 or CDP-650 at well over \$1,000, to a dedicated system like our CDP-3000, a dedicated, two-drive system that costs over \$4,000."

Bruce Borgerson of Studer/Revox also suggests a natural growth curve to broadcast purchase trends, saying, "We've found that broadcasters weren't picking up on the really expensive, fully automated systems because of concern over the number of available releases. But now, as the catalog grows, they do want to integrate their Compact Discs more easily into their program flow."

Thus, his company's new product line has added a low-cost system controller designed to allow automation of multiple Studer CD players, or other Studer/Revox components, via the serial data busses provided on the units. Borgerson terms the unit "a transitional system, very inexpensive and simple to operate," with a price expected to be "within hundreds of dollars, not thousands."

Broadcast CD's growing pains are even more clearly mirrored at Denon America, where marketing vice president Robert Heiblim reports a number of new products targeted at both low and high ends of the cost and automation equation. "We came out with our DN-3000, and everybody 'ooh-d' and 'ahh-d' when they saw what it could do,"

the Denon executive recalls, alluding to Denon's entry into the high-end, pro CD field.

"But that cost over \$5,000, and they told us there was no way they could justify the investment to management." At the same time, Heiblim adds, CD's appeal to radio was still pushing demand for simpler, consumer units. "We must have placed as many as 1,000 units out there in broadcast environments, either through direct sales or through our retail accounts," he says. "The comment we got back was that they were happy with the product, and could live with the prices."

As usage has increased, however, Heiblim says that broadcasters employing consumer machines are finding that breakdowns and maintenance are inevitably surfacing as significant problems, hardly surprising in view of the abuse broadcast gear must take. Thus, Denon has two broadcast-oriented players in the works: the DCD-1500, due later this spring, which upgrades its consumer predecessor with

ENHANCEMENTS

(Con't from opposite page)

negative by way of a video camera, and adjusts the signal-to-noise ratio to near what it was when first projected in theaters.

The Mosely converts the signal recorded by the video camera to a single-stripe magnetic tape which is then enhanced by Chace before being transferred in synch with the original picture to one-inch video. It is then duplicated to Beta and VHS formats.

The major challenge in this restoration process is finding an optical negative that matches the length of the theatrical film version. "Films are usually cut for theatrical release," Chace says. "Most studios want to release the full uncut version for home video, so we have to search for the complete picture and audio versions that were originally made."

Such was the case when Chace Productions was commissioned to restore the audio for "White Christmas." "There were only two sets of optical tracks in existence," says Chace, "one in the U.S. and one in England. The American tracks were badly damaged and spliced together with adhesive tape, while the English version had portions that were missing."

With the two elements in hand, Chace and his staff faced an almost frame-by-frame replacement of the audio, taking portions from each of the two to end up with one complete track.

Not all film-to-video transfers designed for the hi fi video mar-

ket are as catastrophic as the "White Christmas" example. Take for instance the recent release of "Return Of The Jedi" by CBS/Fox Video, where the studio (which recently opened state-of-the-art VHS and Beta duplication facilities in Michigan) had the original production tracks available to them. These included not one, but several existing mixes from which to choose to transfer to the home version.

Under the direction of Lucasfilm, the original masters were "remixed" using digital audio with SQ matrix added for a 4-channel surround sound effect.

"Most of the films produced in the '70s and '80s have good stereo tracks to begin with," says Don Helgesen of CBS/Fox, "so it's not a matter of remixing the original track but 'sweetening' what's already there to accentuate the highs and lows so home video customers can appreciate the full range of the original theatrical audio regardless of what kind of equipment they play the tape back on."

"We try to accomplish the aesthetic message the producer was trying to put across in the theatrical version," Helgesen says, "and we do our best to faithfully reproduce that statement."

"Reproducing that statement" is now as much a responsibility of the consumer as the film producer in light of the low-cost high-quality stereo hi fi VCRs on the market by fall of this year.

Among them: Technics, Pioneer, Marantz and Yamaha. Even Pentax, the camera company, will join the fray with a VHS hi fi with built-in MTS.

Video amplifiers and proces-

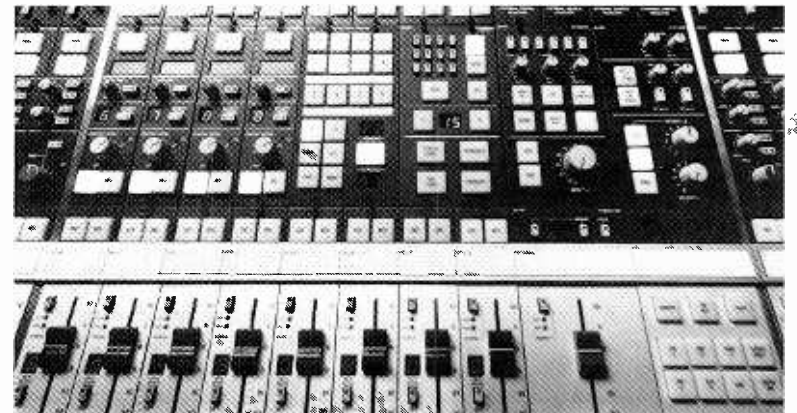
sors from several manufacturers that contain built-in MTS are also beginning to proliferate. Everything from Recoton's "F.R.E.D." (\$149.95 list), which decodes MTS signals by attaching a "probe" to the external case of the TV (no wires are hooked to the TV itself), to Canon's SP-10 Video Sound Processor (\$369.95), allow users a variety of audio enhancements that were just on the drawing boards last year.

Other audio enhancers include: NEC's AV-300 Surround Sound Amplifier (\$499); Denon's AVC-500 Audio/Video Control Center which offers a five-band graphic equalizer; Pioneer's VSA-30 Integrated Audio/Video Amplifier (\$249) that contains a surround sound processor; and Sansui's DS-77 CinemaSurround (\$350).

Speaker systems are also becoming key elements in home video audio reproduction, and are becoming more compact as well: Design Acoustics (an Audio-Technica company) has introduced the PS 30 Loudspeaker System which consists of two 11x7x5-inch speakers that provide the stereo imaging while a floor-level subwoofer completes the stereo triangle with full-range bass reproduction.

More compact yet is Desktop Loudspeaker System's "Microspeakers" (\$549 per pair). Winner of the 1983 International Audio Review Engineering Achievement Award, these 4x7 1/2x3 half-inch speakers can fit on a desktop or wallshelf, and deliver 140 watts per channel with a frequency range of 54 to 21,000 Hz.

KEN JOY



Solid State Logic SL 5000 M series broadcast desk features Instant Reset® Computer and output assignment matrix.

STEREO TV

(Continued from page A-2)

sion systems, MTS could, in fact, be a reality.

The transmission systems tested finally narrowed to three companies: Zenith; the EIAJ, a consortium of Japanese companies; and Telesonics. Those companies providing noise reduction equipment finally narrowed to Dolby, DBX and Straightwire Audio. (According to Edmund Williams, staff engineer for the Department of Science and Technology at NAB, Straightwire finally dropped out because of an inability to support the test.)

Once the test systems were in place, testing began using a wide variety of TV receivers. Everything from top of the line color sets to small (and old) black and whites were used, while every conceivable obstacle was thrown in the path of the transmission tests being conducted at Chicago's WTTW Channel 11.

The test results were then recorded digitally and later scrutinized by what Williams called "critical listeners." The results proved to the engineers that with the proper combination of transmission and noise reduction equipment, MTS transmissions could survive even the toughest impairment.

The committee unanimously voted for the Zenith transmission systems accompanied by the DBX noise reduction system, and presented their report to an anxious FCC.

Not wanting to establish yet another new transmission standard, the FCC told the EIA that it would "protect" the BTSC's proposed system, while at the same time allow other systems to operate as long as they didn't affect the BTSC system.

As soon as the FCC published the BTSC's technical specifications, and receiver manufacturers saw that the system was being protected by the FCC, a flurry of receivers hit the market, and almost overnight 25% of the nation's TV stations were equipped with stereo receivers. (400 stations are expected to receive the MTS signal by the end of 1986.)

What may slow that process, however, is the cost for converting a station for stereo broadcasting (\$25,000 to \$250,000) and the fact that stations which upgraded equipment just five to seven years ago, but didn't upgrade to stereo, are now reluctant to lay out the cash needed. As a result, stations are "making-do" until they can afford new equipment.

Although WTTV, a PBS station, was the first station to broadcast MTS (which also in-

cludes a channel known as SAP, or Separate Audio Program, used primarily for Spanish simulcast of some programs) NBC owns the honor of being the first network to air a stereo program with the stereocast of the "The Tonight Show" in June 1984.

"It was a fluke," says Ron Estes, chief audio engineer for the Tonight Show. "Word had leaked to NBC that ABC was going to televise the opening ceremonies of the Olympics in stereo (in L.A. only) and figured 'why not beat them to the punch?' We used a prototype stereo transmitter located at WNBC and went on the air in stereo."

NBC has continued to lead the big three in its commitment to stereo, as is evidenced by the conversion of eight of its Burbank studios to stereo with the installations of Solid State Logic equipment, and by the 20 or more prime-time shows broadcast on a regular basis in stereo. Those shows include "The Cosby Show," "Miami Vice" and the "The Golden Girls."

Insiders at the other networks say that CBS will be fully committed to stereo with its fall lineup, while ABC—though moving toward stereo programming—has yet to jump into the fray with both feet.

NBC is clearly in the lead with 65% of its affiliates having converted for stereo broadcast, providing stereo coverage to roughly 75% of the U.S. population. (An NAB study revealed that 82% of the U.S. population now lives within the broadcast area of one stereo TV station, while a solid 75% live within the range of two such stations.)

Although a good number of sitcoms are now being broadcast in stereo, the natural programming form for stereo is the musical special, many of which have been recorded in stereo though not yet broadcast that way, as producers look ahead to videocassette release.

Even those programs which have not been destined for videocassette release have been recorded in stereo for a number of years. A case in point is the Grammys. Although broadcast this year in stereo by CBS for the first time, freelance engineer Ed Greene, who through his Greene, Crowe & Co. spearheaded the sound for the awards ceremony, says that the show has been routinely mixed in stereo for a number of years.

"The Grammys have been mixed in stereo since 1974," says Greene from his offices at Hollywood's Complete Post. "CBS just decided to broadcast it in stereo this year as their premiere stereo broadcast."

Greene, whose major work has been as a recording engineer, felt stereo TV was a given, and

began planning the Grammy broadcast in stereo long before the FCC was petitioned to consider MTS. "It takes relatively little extra equipment to mix in stereo. The only difference was a couple of mikes we hung over the stage to give listeners a feel for the room," he says.

Although some dramatic programs are being broadcast using MTS, music is still what most people think of when hearing the term stereo TV.

"It's taking time for people to get hip to the possibilities of stereo TV," says Doug Dickey, engineer for Solid State Logic. "There's still a certain amount of caution, and mono compatibility is a big concern."

"People at home should notice a difference now because of better care being taken for stereo sound," Dickey says. "It's producing better mono audio."

In the meantime, however, engineers are operating in a learning curve—a curve which Dickey claims will be higher by the time stereo TV reaches a saturation in American homes.

Mono compatibility is the factor cited most by engineers involved in broadcasting MTS, citing the now famous episode (*episodes* actually, although NBC declined to say how many) of "Miami Vice" where during a stereocast the sound being broadcast to mono receivers was actually out of phase, causing the gun shots to sound like anemic cap pistols.

"We just put those things down to operator error," says

POST

(Continued from page A-2)

timecode generator and a three-machine synchronizer, a good large video monitor, some audio time-manipulation devices like digital reverberators and delay lines, some comfortable chairs and 40-cup coffee maker."

Most concede a one-inch VTR, although a big investment, will pay off in faster production times, and keeps the engineer in firm control of monitoring quality. "An 8-track ATR is useful for advance MTS work, too," Dickey says.

For many TV producers, the video sweetening room is the first place they get to hear all of the sound elements together at one time, and because many producers come from a film background and are accustomed to seeing their efforts projected onto screens by 35mm projectors, many won't settle for less than at least large screen video projection, and hungry post houses are only too happy to comply.

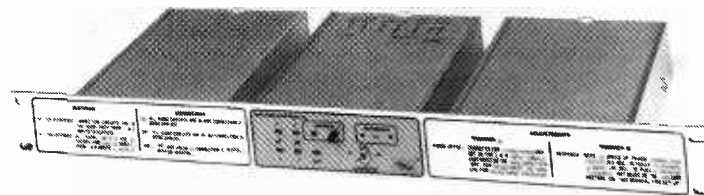
Add to this the development in

Greene, who stresses how vital it is that audio engineers constantly monitor their signals. Having worked on the TV version of "Fame" (one of a handful of syndicated shows being recorded and broadcast in stereo), Greene, as do other engineers, mix all dialog to center, along with certain special effects, while music and other stereo effects are distributed right and left.

All of the new attention focused on TV's audio tracks is a puzzlement to directors and producers whose primary concern up to now has been to transfer the best possible picture from 35mm film to broadcast TV.

"They don't know enough about it yet," says Greene. "The idea that sound is important to TV is still new to them... they are so involved with the visuals that they basically tend to leave us alone."

"This (MTS) is a bit of change for TV," concurs Dickey, "because up until now, TV speakers have been so bad that engineers figured they didn't have to work as hard on the audio as the video engineers were working to get the best possible reproduction of 35mm film out over the air."



Howe Audio's Phase Chaser model 2100.

Beta and VHS hi fi, and the need for VTRs with digital video and audio capabilities is not far behind, though for now, most critics argue that the home market is not able to discern the difference between digitally produced audio and audio that is produced on standard analog systems.

One thing sure to slow the advance of digital audio is the presence of two audio standards—the DASH and PD systems with their many two-track variations are not at all compatible, and are monstrously expensive.

For those post houses that want to upgrade but can't afford the big bucks now, Dickey recommends revising their production board one step at a time, and by purchasing submixers to augment their present system.

Ron Estes, chief audio engineer for NBC's "Tonight Show" solved the problem of working with an audio board that was built in 1965 by adding sub-mixers to handle the audio demands of large music acts that visit the show—a temporary step until the Tonight Show moves into new digs that are equipped with an SSL 6000E.

"The console I'm using now is

But now, according to Dickey, all of that is changing. Compressors, limiters, noise gate/expanders, four band parametric equalizers and other technological advances are now standard on mixing boards across the country where they weren't just a few short years ago.

NBC's Estes sees stereo broadcasting as a challenge worth meeting. "When we last had Sheila E. on the Tonight Show, we pressed an additional 35 mikes into service just to cover her band," he says, adding that covering a musical act on what is basically a "live" TV show (Carson insists that all music be performed live, and not to pre-recorded tracks) is equal to designing an audio set-up for an album recording session that would be spread over several weeks and would yield several tracks. "But in our case," Estes says, "it yields only six or seven minutes of music."

"Stereo TV will soon be recognized as the best way to enhance two-dimensional TV images," Dickey says. "Producers are going to discover it as a dramatic tool that will add compelling intimacy to programming."

a mono console," says Estes, while working on a set-up for the show—the first network show to broadcast in stereo. "And although it has 55 simultaneous inputs, it basically comes down to a single output." Estes found ways to go in and procedurally split the console in left and right to simulate stereo output, but it wasn't easy.

"When you make the commitment to stereo, you need to commit to the equipment that will do it for you as well," Estes adds.

And apparently the commitment to stereo is being made with resounding finality as broadcasters look toward reports of consumer activity, such as those from the Electronic Industry Assn., which recently projected that more than 2.8 million stereo-capable TVs will be sold in the U.S. this year, almost double the 1.5 million sold in '85.

"We're going to be dealing with two-dimensional monocular TV images for the rest of the century," Dickey says, "and stereo TV sound will be increasingly recognized as one of the best ways to add depth to those images."

KEN JOY

LOUDNESS

(Continued from page A-1)

into the future, the public will become more and more sophisticated about audio. As we're talking today, there are products like CDs, Beta hi fi, VHS hi fi, stereo, and digital TV. Radio could take a lesson from TV. Every Saturday morning I watch Channel 4's 'Video Machine.' The stereo audio on that show is much more pleasant to listen to than most of the FMs in this market. TV stations don't process audio very much. TV stations have never gotten involved in a loudness war."

Knapp was one of the engineers that Malrite Broadcasting sent to New York City to build Z-100. He says, "When I got the call, I was very happy to go. I was excited at the prospect of finally getting to hear near perfect audio—because of the networks

and major broadcasters' large resources. I was disappointed. We decided to use clean audio with new equipment and minimal processing. Z-100 hit the air sounding great. We forced the issue by coming on the air with a good, clean audio. The last time I went to New York it seemed that everyone had cleaned up their act."

According to Knapp, everyone will soon have to clean up station audio. "Many people know the difference. As an engineer, I get many calls both at home and at work from people who wonder why their radio doesn't sound as good as what they hear on their CD player."

Knapp believes that broadcasting is going to make some radical changes in technical standards soon. He points to units like the Texar Audio Prism and other prototypes that are still on the drawing board. "They're the forerunners of a brand new breed of audio pro-

cessing. We've only begun to scratch the surface by using digital technology with analog circuits. It operates similar to present day processing—except that it uses a much more intelligent approach in its gain reduction method."

Dave Doughty has been chief engineer at WTLB/WRCK Utica, N.Y. for almost 16 years. In that time, he has become widely known as an innovator in broadcast technology. Doughty invented a discriminate audio processor and had it operational three to four years before one came on the market. He used a method of positive peak modulation that made a 500-watt signal louder than most 5,000-watt signals in his area. He also was one of the first engineers to use TTL logic technology in AM antenna switching systems.

"A successful radio station," says Doughty, "isn't successful just because it's loud—the success is due to a number of factors. I believe that many program directors want their stations to be more prominent for personal gratification. If it's louder than the other station it gives them a sense of self-satisfaction. If they'd only permit the engineer to turn down the processing a tiny bit—many times a 1/2 db—they would find that we could get big results in clarity. In Syracuse, the most successful station—Y-94—isn't the loudest."

Doughty believes that the system is not providing what it can ultimately give. "Most processing spoils the original intent of the record producer. It's not the piece of equipment that's at fault for the way it sounds, it's the person who's responsible for the adjustment. Most of the time that person is the program director yelling at the chief engineer to turn it up. I wish we could get everyone together and decide what the maximum amount of dbs are for processing."

Frank Foti, chief engineer of Z-100 in New York, agrees with Knapp and Doughty. "If only I could get some programmers and managers together and show them that when you go past 'loudness point x,' you're not going to be much louder, but you're going to be a lot dirtier. You hit a point of diminishing returns. It adds a lot of listener fatigue that drives away rather than captures new audience. The thing that's really irritating is that high frequency limiting and excessive hard clipping. It makes cymbals sound like nails on a blackboard."

Foti says that engineers have to fight an image that they're not "hip." "Rather than being a hindrance to the on-air sound we can actually help the programming people by demonstrating

some new technologies that they might be unaware of. There are many ways that engineers can make the job easier for air talent and programming."

Foti adds that a good broadcast engineer can take standard equipment and make it sound better. Z-100 uses mostly stock equipment with a few minor modifications. "Quality is all based on the marketplace. Our sister station in Cleveland (WMMS) is currently in a 'loudness-quality' war. They're very loud but not to the point where it affects their overall quality."

Foti has been with Malrite for eight years and has been with Z-100 since it went on the air over two years ago.

Jim Loupas is a Houston-based audio design and psychoacoustic consultant, and was one of the first and, to date, only full-time audio consultants for radio and TV stations. For years, he has been seen at various broadcasting conventions giving talks on how to improve communication between the management, programming and engineering departments at radio stations.

Says Loupas, "Being a realist, the trick is to be as loud as you can as well as be as clean as you can. People perceive loudness as power—not to suggest that you choose a really dirty awful station. You simply can't put unprocessed audio on the air. If it's something we have to deal with it's taste."

Loupas encourages programmers to cart from albums or CDs rather than 45s. "You can process a clean signal a lot better than a dirty one. Many times the programmer will cart a record off 45 and then wonder why it doesn't sound good on the air."

In Loupas' opinion, both the record and radio industries are making big mistakes with the way album rock is recorded and then broadcast. "I've never heard of a format that literally seems to drive away females. But that's just what album rock is. Women don't like that distorted high end. The record industry is producing music with the strident high end that seems to cut the lower frequencies. Then the album rock station's audio pushes the high end as well. The result is a format that appeals mostly to men and pushes away women."

Many listeners, he continues, are destroying or have already destroyed part of their hearing perception. "Kids are doing tremendous amounts of damage to their ears using Walkmans and similar products. Many times you'll be able to hear that high end half way down the block. Sooner or later they won't be able to hear in that frequency range. It's a very slow, subtle process."

Loupas has some thoughts on the use of digital audio. "Some of the new audio processors are digitally controlled but not fully digital. When it ultimately becomes fully digital we'll have the capability to do some 'wild' things. As for analog devices, analog audio is approaching the quality of digital. Digital is a uniquely clean way to do things. We haven't reached the end of our rope. As for AM-digital, I don't think we'll see it in our lifetime—the bandwidth isn't there."

Terry Grieger is corporate chief for Emmis Broadcasting and currently based at KPWR Los Angeles. "I believe," says Grieger, "that many of the programmers of today are refugees of the AM loudness wars of a few years ago. I've noticed that many of those very same PDs have resurfaced on FM. It's really gotten out of hand. In this market KMET and KLOS seem to be fighting it out."

Grieger goes on to say that too much composite clipping is a big problem with audio processing. "At KPWR, we do no composite clipping. We're using a prototype of an audio processor not yet on the market. I believe that Orban's 8100 is a very good building block for a strong audio system."

Too many times, he adds, the RF system is not given enough attention. "Audio processing alone won't do it. When was the last time that the stereo exciter was updated? Many times it's the original one in the transmitter. There are three very good ones on the market now—Continental, Harris and B-E. What about the studio equipment, is that all up to date?"

Grieger provides some other examples of how to improve the stations air sound. "When we took this station over, we went through every piece of gear. One of the things that we found was that the station has two 25Kw transmitters with a 'combiner.' This was causing many reception problems by limiting bandwidth. We replaced this system with a new transmitter and more Antenna Bays. The result was better RF in multipath areas. No matter what they say, I believe that SCA sub channels cause problems. We were getting \$5,000 per month for ours but it wasn't worth it. We were getting calls here at the station about why 'birds' were chirping in the background and decided that a good, clean signal was more important than the money."

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Design, Ginny Schafer.

EQUIPMENT

(Continued from page A-1)

term use. The SP-15 lists for \$820. The SP-10 made of the same heavy duty construction has a phaselocked servo circuit for excellent precision, (0.002% speed drive). The SP-10 has an ultra high start up torque that brings the platter to full speed in 0.25 seconds and an electronic reverse current braking system that stops the platter in 0.3 seconds. This turntable lists for \$1100.

SHURE SM-7 MICROPHONE: The SM-7 features a wide range, very smooth frequency response. It has a graphic response switch that allows the user to select four different microphone curves. The SM-7 has a smooth sound and lists for \$510.

ITC DELTA SERIES CART MACHINES: The ITC Delta series of cart machines are built on a modular basis in which the playback electronics and the record electronics are each housed in separate units. Its compact 1/3 rack space allows flexibility in mounting and these units are easy to service. Sockets are used for ICs and transistors and all sub assemblies, such as amps, control circuits, front and rear panels, and head assemblies either plug in or bolt in place. The ITC Delta series starts at \$1995 for mono playback, and \$2155 for stereo playback. For a recording mono unit, the list price is \$3220, and if you want to record in stereo the list price is \$3480.

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GRP Records Sets Up Base In Switzerland CDs Boosting New Growth In Europe's Jazz Sales

ZURICH U.S. jazz label GRP Records has completed the process of establishing a European base for its operations. A first international meeting held here March 13-15 also marked the official opening of GRP Records Switzerland, chosen for its central location and banking facilities.

To ensure Europe-wide availability of GRP's catalog, analog product is centrally pressed at Teldec's West German plant using Direct Metal Mastering (DMM) techniques from digital masters.

But according to the label's own research, Compact Disc is fast overtaking the conventional LP as jazz fans' preferred medium, and supply shortages, still unresolved, have restricted trade. New York-based Bud Katzel, sales and distribution director, told the meeting: "We could sell three times as many CDs if the plants would supply them." Currently GRP uses four plants in Japan, one in Austria, and one in Switzerland.

Speakers at the meet, attended by 55 GRP reps, credited CD introduction as sparking new growth in European jazz sales. Said Wolfgang Breuer, of Intercord, GRP's West German representative: "Jazz has a 3% market share in Germany, which has increased from 1% two years ago because of the invention and development of Compact Disc and will

increase further in the future."

European coordinator Kurt Weil added that in the last eight months GRP sold around 80,000 CDs and 100,000 conventional albums. Founded by musicians Dave Grusin and Larry Rosen, the label has been a strong advocate of the new carrier since its inception, embarking on digital production in 1979, releasing its first three CDs in May 1984 and later the same year joining with Sony, CBS, WEA, and PolyGram in the CD Player Retail Promotion. It was also a founder member of the U.S. Compact Disc Group trade organization of software and hardware manufacturers.

Rosen reports that the company does 50% of its sales in CD product. The label's sales curve has risen dramatically since it entered the market in 1984. It did \$800,000 in business that year, rising to \$5 million last year, according to Rosen. He projects a \$10 to \$13 million year in 1986.

Rosen predicts that by the end of this year GRP will be supplying 150,000 CDs monthly to catch up with its accumulated backlog of orders and increased market penetration.

In terms of marketing, Rosen says that GRP's successful stand as an independent label selling jazz product is linked to its ability to have established a "brand image" in

which the entire catalog is promoted as a total entity.

Promotional links are being forged with companies such as U.K. loudspeaker manufacturer B&W to support European tours by GRP artists, who include Eddie Daniels, Diane Schuur, Special EFX, Dave Valentin, Lee Ritenour, Billy Cobham, new signee Chick Corea, and Grusin himself.

Bud Katzel says that in-store promotion material was greeted enthusiastically by the Europeans, even to the degree that there was a preference for the original English-language point-of-purchase items. Also a videotape of GRP history was shown at the meeting, with a number of attendees asking for copies to take back to their respective countries.

As for future software technology, discussions are under way with JVC on digital audio possibilities.



Photo De Gold. Francis Cabrel, left, CBS Records France star, is shown with label president Henri de Bodinat after receiving a gold record for French sales of his current album, "Photos De Voyage." Cabrel has been on the road of late in France and, arrives soon, in Quebec.

Label Launched In Europe

LONDON Hollywood-based Earthlines Entertainment group is putting \$4 million behind the European launch of its new label, A Major Records, part of the company's recent expansion into artist management, publishing, and record production.

Joint presidents Brent Hurst and Phil Seifelin say that it's their intention "to seek out the wealth of untapped talent in Britain and the rest of Europe in the various entertainment fields we are involved in. We'll utilize the expertise and craftsmanship there, and are also looking at the possibility of financing, staging, and producing a new British musical as well as co-presenting concert tours by our own artists."

Barry Bethell, formerly with Greenhill Music Industries here, has been appointed European managing director for the group. His first task is to find London premises for A Major and a sister publishing company, which together will employ about 10 people. Negotiations are also in progress for the purchase of a recording studio complex outside London where the company's audio and video production activities will be based.

"It will be several months before we have all the group companies in full swing," says Bethell, "but sev-

eral majors have already expressed interest in licensing the new label on a worldwide basis."

Earthlines has reportedly been a bidder for the catalog and distribution network of U.K. label PRT.

A Major will be launched in June with product from U.K. duo D'Fat. Other British acts on the label are Graham Todd and Vera Haine; artists already signed to the label in the U.S. are Gregg Abbott, Monopoly, David Britton, Citizen, and Bill Lorentzen.

Sony Shifts Plant

TOKYO Sony Corp. will add a new factory by this fall to increase its Compact Disc player production about 30% to just under 200,000 units a month.

The company's worldwide share of CD hardware production is presently 20%, but it is seeking to reach 25% as soon as possible.

Sony has four factories currently on-stream. The new plant is Sony Tsukuba, near Tokyo, which is currently producing mini-component sets. Sony will purchase the pickup from its Sound System subsidiary.

EMI Packages Hologram

LONDON EMI Records here is claiming a "futuristic first" when its double album "Time" is released April 28. Based on the stage show of the same name, the recording features a hologram of actor Sir Laurence Olivier as part of its sleeve packaging.

Says Guy Warren, EMI marketing manager: "We believe it is the first time this has ever been done. It wasn't a cheap exercise but we felt it was important that the deluxe packaging should be in keeping with the presentation of the show."

The double album carries a dealer price of \$8.65 and includes a 64-page

booklet.

Stars of the musical, which opened here April 9 at the Dominion, are Cliff Richard and, in a holographic representation, Olivier. Both are featured in the album, along with Dionne Warwick and Julian Lennon, with contributions from Stevie Wonder, Ashford & Simpson, Freddie Mercury, Leo Sayer, and Burt Bacharach.

Two Cliff Richard singles taken from the show have already been released and charted, and a third "Born To Rock'n'Roll," is out this month along with Julian Lennon's "Time Will Teach Us All."

INTERNATIONAL EDITOR

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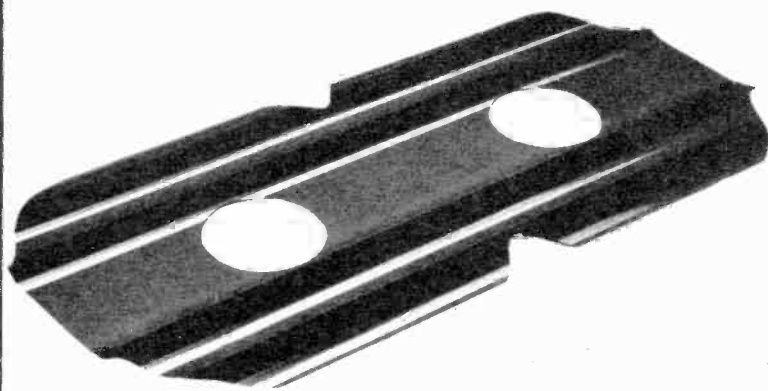
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IN THIS ISSUE:

Billboard surveys the power behind the music . . . the companies that are contributing to this growth.

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A TRIUMPH OF BRITISH TALENT

CRIA Is Meager With March Metal Awards Houston, Cockburn Lead Certification Parade

TORONTO Whitney Houston's Grammy award success this year seems to be paying dividends across the border as well as across the board. The Canadian Recording Industry Assn. (CRIA) says her self-titled debut cruised past triple platinum in March, making it RCA's biggest disk in this territory in some time.

The pickings were lean for the third month of the year where certifications were concerned, suggesting that the business still needs a lift from a big title or two.

Apart from Houston's effort, only Heart's self-titled recent album was certified multiplatinum. It, too, went over 300,000 units, three times the platinum standard in Canada.

In all, CRIA certified just 14 disks in March.

Only two albums reached platinum, Pat Benatar's "Seven The Hard Way" and the "Rocky IV" soundtrack.

Apart from these, there were few signs of life in the business. One notable exception was the "Live Is Life" single from Opus. It has been a "hook" at retail, soaring to No. 1 a few weeks ago. CRIA says that it went double platinum in March, meaning it had surpassed sales of 200,000 in the country. Dionne Warwick & Friends scored the only other platinum-single certification with "That's What Friends Are For."

All other CRIA awards were gold.

Three Canadian disks were among the six gold albums for the month. Bruce Cockburn took two, one for his newest, "World Of Wonders," which has earned gold in only a few weeks; the other was for his relatively ancient release, "High Winds, White Sky." Jane Siberry, who recently moved from the Windham Hill to the Warner Bros. roster in the U.S., was awarded her first gold album for "The Speckless Sky." It was also the first such certification for the independent Duke Street label, which has long fought to break her in Canada.

Warwick's "Friends" release, Alabama's "Greatest Hits," and

"Primitive Love" by Miami Sound Machine also went gold in March.

One rising star and an established one scored gold singles. Houston's "How Will I Know" and James Brown's "Living In America" were certified with sales of more than 50,000 copies in Canada.

With its five March certifications, RCA moved into second place among Canadian distributors for awards this year, behind CBS. March's certifications tally was: RCA, 5; CBS, 5; PolyGram, Capitol-EMI, MCA, and WEA (for Duke Street), 1 each. Unofficially, the year-to-date list totals: CBS, 25; RCA, 12; Capitol-EMI, 10; PolyGram, 6; MCA, 5; A&M, 5; WEA, 2; Distribution Select, 2.

Maple Briefs

THE CANADIAN ACADEMY of Recording Arts & Sciences (CARAS) has appointed the members of its nominating and voting committees to guide the Academy on which recordings should be up for and receive Junos in special categories. The members: **Norman Miller** of CBS Masterworks (classical), **Phil Sheridan** of Innovation Records (jazz), **Bill Usher** of Kid's Records (children's), **Daniel Cau-**

deiron of the Black Music Assn. of Canada (r&b/soul/calypso), **Hayward Parrot** of McClear Recording Studios (producer/engineer), and **Christopher Ward** of the MuchMusic Network (video).

RADIO STATION Q104 Halifax-Dartmouth assembled more than 20,000 signatures on a petition to bring **Rush** to town. The band recently passed up the city for the fourth consecutive time when it put together its tour. No word yet on whether the band will hit the city next time out.

FANFARE RECORDS will be the first Canadian label to have its Compact Discs domestically produced. The **Praxis Technologies** plant will roll four titles off the presses: "The Gershwin Connection," featuring **Erich Kunzel, Ofra Harnoy, Andrew Davis, Julius Baker, John Arpin, Kevin Cole**, and others; "Kunzel On Broadway" with the Winnipeg Symphony Orchestra; "Ofra Harnoy And The Orford String Quartet Play The Beatles"; and "The Pachelbel Canon And Other Digital Delights" with **Andrew Davis** and the Toronto Symphony Orchestra. The 16,000-unit first run is already sold, reports label president **Julian Rice**, with 70% of the disks earmarked for the U.S. Praxis predicts a late April shipment.

MuchMusic Gets Go-Ahead For French-Language Net

MONTREAL MuchMusic Network has received federal regulatory permission to launch a French-language equivalent in central and eastern Canada. MuchMusic: En Francais should be up and running within two months.

Following several months of lobbying by the network, the Canadian Radio-Television and Telecommunications Commission ruled March 13 in favor of the plan.

For the Quebec music scene, this decision couldn't come soon enough.

'VideoFACT is going to have to disburse one-third of its funds to Quebec artists'

The industry has been in a general state of decline for the last few years, with record releases down sharply and few artists able to achieve success without moving abroad to seek fortune. Part of the problem in recent years has been the inability of artists to get video exposure—and the reluctance of labels to invest in video production due to a lack of potential exposure.

Plans call for the establishment of an office here with more than a dozen employees. The new service will provide four hours of programming a day which will be used and repeated during the 8 p.m. to 4 a.m. (EST) operating schedule.

Cable companies offering the service will have the choice of carrying MuchMusic separately, or of displacing the MuchMusic English signal for eight hours daily to show the new programming.

The commission laid down few conditions of license for the network in its operation of MuchMusic. Only 3% of all videos need be French-language. And the Video Foundation to Assist Canadian Talent (VideoFACT), a video production fund overseen by MuchMusic and the Canadian Independent Record Production Assn. (CIRPA), will have to disburse one-third of its funds to Quebec artists. Both conditions, says MuchMusic president

Moses Znaimer, are easily accomplished.

"We're pleased with the decision," he says. "We only wish it came sooner. We were ready a year ago to do this."

Znaimer thinks that the new service offers the potential for French-language video producers, artists, and record companies that their English-speaking counterparts got from the launch of VideoFACT about a year and a half ago. As a condition of MuchMusic's license, it has to set aside \$100,000 or 2.4 percent of its gross revenues, whichever is greater, each year for VideoFACT.

Currently, MuchMusic has to show 10% Canadian videos. But Znaimer says the network shows about 18% CanCon.

Marie Josee Raymond, who recently co-wrote a federal task force report on the film industry, becomes the new network's vice president of corporate affairs. He is based at the operation's Montreal offices.

Marc Charpentier will be the network's chief VJ. Two others will be hired. Pierre Marchand will head production, with one or two other coordinating producers anticipated. Robert Cole is named sales manager.

The news and information component of the network will be produced from Montreal, but assembly of the four-hour package will be done at MuchMusic headquarters in Toronto.

The service will be delivered to cable via satellite. MuchMusic was last week seeking a quick satellite deal with Telesat Canada, the country's domestic satellite operator. When operating, the new network's signal will be available in Manitoba, Ontario, Quebec, New Brunswick, Nova Scotia, Prince Edward Island and Newfoundland. But the bulk of the subscribers should come from the predominantly French province of Quebec.

Coincidental with the CRTC's approval of the music video system, it granted permission for a youth-oriented service for Quebec through the province's major cable company. It is possible in some cases that cable systems will team the two services.

Already, VideoFACT spends 23% of its funds in Quebec, Znaimer says.

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CNE Board Cleared In Concert Case

TORONTO Metropolitan Toronto police investigators have cleared the Canadian National Exhibition and its board of directors of wrongdoing connected with two Bruce Springsteen concerts here last August.

New reports quoted an unnamed ticket scalper as saying he had bought hundreds of tickets at premiums of up to \$20 each for the shows. Other media reports alleged that there had been overcrowding of the facility.

CNE association president **Vernon Barber** says the Exhibition and the board have been cleared of any wrongdoing. Toronto Mayor **Art Eggleton** had established a task force to look into the overcrowding question and found no contravention of the Ontario fire code.

The boxoffice at CNE was also exonerated of guilt in the premium payment issue. No surcharges are allowed on tickets sold from there.

There are still some questions

about CNE capacity, however. An audit ordered by Toronto chairman **Dennis Flynn** shows that 69,122 people attended the Aug. 28 concert and 69,545 turned up for the next night's performance. CNE maximum seating is 54,331. To let more people in requires a special fire department permit, but none was requested.

Police say that laying charges might prove impossible. Actual attendance would have to be proven.

HITS of the WORLD

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BRITAIN

(Courtesy Music Week) As of 4/12/86

This Week	Last Week	SINGLES
1	1	LIVING DOLL CLIFF RICHARDS & THE YOUNG ONES FEATURING HANK MARVIN WEA
2	4	A DIFFERENT CORNER GEORGE MICHAEL EPIC
3	2	WONDERFUL WORLD SAM COOKE RCA
4	3	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE
5	10	ROCK ME AMADEUS FALCO A&M
6	5	YOU TO ME ARE EVERYTHING (THE DECADE REMIX 76/86) REAL THING PRT
7	7	A KIND OF MAGIC QUEEN EMI
8	9	PETER GUNN ART OF NOISE & DUANE EDDY CHINA
9	23	TRAIN OF THOUGHT A-HA WARNER
10	14	SECRET LOVERS ATLANTIC STARR A&M
11	20	E=MC2 BIG AUDIO DYNAMITE CBS
12	6	CHAIN REACTION DIANA ROSS CAPITOL
13	8	ABSOLUTE BEGINNERS DAVID BOWIE VIRGIN
14	27	HAVE YOU EVER HAD IT BLUE STYLE COUNCIL POLYDOR
15	NEW	ALL THE THINGS SHE SAID SIMPLE MINDS VIRGIN
16	13	KYRIE MR. MISTER RCA
17	11	HI HO SILVER (THEME FROM BOON) JIM DIAMOND A&M
18	NEW	LOOK AWAY BIG COUNTRY MERCURY
19	17	OVERJOYED STEVIE WONDER MOTOWN
20	12	MANIC MONDAY BANGLES CBS
21	19	LOVE COMES QUICKLY PET SHOP BOYS PARLOPHONE
22	24	HELLO DARLING TIPPA IRIE UK BUBBLERS
23	35	THE FINEST SOS BAND TABU
24	18	DIGGING YOUR SCENE BLOW MONKEYS RCA
25	29	COME ON COME ON BRONSKI BEAT FORBIDDEN FRUIT
26	15	KISS PRINCE AND THE REVOLUTION PAISLEY PARK
27	16	MOVE AWAY CULTURE CLUB VIRGIN
28	21	THE POWER OF LOVE/DO YOU BELIEVE IN LOVE HUEY LEWIS AND THE NEWS CHRYSALIS
29	36	IS YOUR LOVE STRONG ENOUGH BRYAN FERRY EG/POLYDOR
30	28	SHELLSHOCK NEW ORDER FACTORY
31	25	(NOTHING SERIOUS) JUST BUGGIN' WHISTLE CHAMPION
32	22	HARLEM SHUFFLE ROLLING STONES ROLLING STONES/CBS
33	26	NO ONE IS TO BLAME HOWARD JONES WEA
34	32	THE HONEYTHIEF HIPSWAY MERCURY
35	33	ROCK ME TONIGHT FREDDIE JACKSON CAPITOL
36	NEW	CAN'T WAIT ANOTHER MINUTE FIVE STAR TENT
37	NEW	WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M
38	30	WHEN THE GOING GETS TOUGH BILLY OCEAN JIVE
39	34	THEME FROM NEW YORK NEW YORK FRANK SINATRA REPRISE
40	NEW	MARLENE ON THE WALL SUZANNE VEGA A&M
1	1	ALBUMS VARIOUS HITS 4 CBS/WEA/RCA
2	2	DIRE STRAITS BROTHERS IN ARMS VERTIGO
3	3	PET SHOP BOYS PLEASE PARLOPHONE
4	NEW	PRINCE AND THE REVOLUTION PARADE WARNER
5	5	WHITNEY HOUSTON ARISTA
6	11	A-HA HUNTING HIGH AND LOW WARNER
7	6	MR. MISTER WELCOME TO THE REAL WORLD RCA
8	4	ROLLING STONES DIRTY WORK ROLLING STONES
9	7	PHIL COLLINS NO JACKET REQUIRED VIRGIN
10	NEW	CULTURE CLUB FROM LUXURY TO HEARTACHE VIRGIN
11	9	VARIOUS HITS FOR LOVERS EPIC
12	10	ORIGINAL SOUNDTRACK ROCKY IV SCOTTI BROS
13	16	SIMPLE MINDS ONCE UPON A TIME VIRGIN
14	12	EURHYTHMICS BE YOURSELF TONIGHT RCA
15	14	DEPECHE MODE BLACK CELEBRATION MUTE
16	NEW	JEAN MICHEL JARRE RENDEZVOUS POLYDOR
17	8	Huddersfield Choral Society THE HYMNS ALBUM HMV
18	18	VAN HALEN 5150 WARNER
19	13	FRANK SINATRA GREATEST HITS/NEW YORK NEW YORK REPRISE
20	17	VARIOUS STREET SOUNDS 16 STREETSOUNDS
21	31	ORIGINAL SOUNDTRACK ABSOLUTE BEGINNERS VIRGIN
22	25	STING DREAM OF THE BLUE TURTLES A&M
23	28	MADONNA LIKE A VIRGIN SIRE
24	19	KATE BUSH HOUNDS OF LOVE EMI
25	20	TALK TALK THE COLOUR OF SPRING EMI
26	21	TALKING HEADS LITTLE CREATURES EMI
27	15	DIANA ROSS EATEN ALIVE CAPITOL
28	23	GO WEST CHRYSALIS
29	32	LEVEL 42 WORLD MACHINE POLYDOR
30	NEW	SHALAMAR THE GREATEST HITS STYLUS
31	27	GRACE JONES ISLAND LIFE ISLAND
32	24	ALEXANDER O'NEAL TABU EPIC
33	NEW	BIG AUDIO DYNAMITE THIS IS BIG AUDIO DYNAMITE CBS
34	22	ELECTRIC LIGHT ORCHESTRA BALANCE OF POWER EPIC
35	26	NANA MOUSKOURI ALONE PHILIPS
36	NEW	VARIOUS THE TV HITS ALBUM VOL 2 TOWERBELL
37	30	BRYAN ADAMS CUTS LIKE A KNIFE A&M
38	33	BARBRA STREISAND THE BROADWAY ALBUM CBS
39	NEW	DIRE STRAITS ALCHEMY VERTIGO
40	40	MAONNA THE FIRST ALBUM SIRE

CANADA

(Courtesy The Record) As of 3/27/86

		SINGLES
1	1	CONGA MIAMI SOUND MACHINE CBS
2	2	HOW WILL I KNOW WHITNEY HOUSTON ARISTA/RCA
3	4	KYRIE MR. MISTER RCA/ARIOLA
4	6	NIKITA ELTON JOHN WEA
5	5	LIVING IN AMERICA JAMES BROWN CBS
6	3	THAT'S WHAT FRIENDS ARE FOR DIONNE & FRIENDS ARISTA/RCA
7	7	ROCK ME AMADEUS FALCO A&M
8	8	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) BILLY OCEAN JIVE/QUALITY
9	10	DON'T FORGET ME GLASS TIGER CAPITOL
10	9	THE SUN ONLY SHINES ON T.V. A-HA WARNER BROS /WEA
11	15	PARTY ALL THE TIME EDDIE MURPHY CBS
12	11	LIFE IN A NORTHERN TOWN THE DREAM ACADEMY WEA
13	13	KING FOR A DAY THOMPSON TWINS ARISTA/RCA
14	14	THESE DREAMS HEART CAPITOL
15	18	SARA STARSHIP GRUNT/RCA
16	12	IF I WAS MIDGE URE CHRYSALIS/MCA
17	17	NOW AND FOREVER ANNE MURRAY CAPITOL
18	19	A GOOD HEART IS HARD TO FIND FEARGAL SHARKEY VIRGIN/A&M
19	16	SAY YOU, SAY ME LIONEL RICHIE MOTOWN
20	NEW	JOHN COUGAR MELLENCAMP R.O.C.K. IN THE USA (A SALUTE TO 60'S ROCK) RIVA/POLYGRAM
1	1	ALBUMS WHITNEY HOUSTON ARISTA RCA
2	3	MR. MISTER BROKEN WINGS RCA/ARIOLA
3	2	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
4	4	SADE PROMISE PORTRAIT/CBS
5	5	HEART NEVER CAPITOL
6	6	COREY HART BOY IN THE BOX AQUARIUS/CAPITOL
7	7	SIMPLE MINDS ONCE UPON A TIME VIRGIN/A&M
8	14	THE CULT LOVE VERTIGO/POLYGRAM
9	9	FALCO FALCO 3 A&M
10	8	JOHN COUGAR MELLENCAMP SCARECROW RIVA POLYGRAM
11	11	HONEYMOON SUITE THE BIG PRIZE WARNER BROS /WEA
12	10	PETE TOWNSHEND WHITE CITY ATCO/WEA
13	NEW	GLASS TIGER THE THIN RED LINE CAPITOL
14	12	ZZ TOP AFTERBURNER WARNER BROS./WEA
15	15	BRUCE COCKBURN WORLD OF WONDERS TRUE NORTH/CBS
16	16	OZZY OSBOURNE THE ULTIMATE SIN CBS
17	17	MIKE + THE MECHANICS ATLANTIC/WEA
18	18	PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA
19	13	STEVIE NICKS ROCK A LITTLE MODERN/WEA
20	19	BRYAN ADAMS RECKLESS A&M

WEST GERMANY

(Courtesy Der Musikmarkt) As of 4/7/86

		SINGLES
1	2	GEIL BRUCE & BONGO RUSH/ARIOLA
2	3	WHEN THE GOING GETS TOUGH BILLY OCEAN JIVE
3	1	BROTHER LOUIE MODERN TALKING HANSA/ARIOLA
4	4	A LOVE BIZARRE SHEILA E PAISLEY PARK
5	11	MANIC MONDAY BANGLES CBS
6	NEW	LOVE MISSILE F1 11 SIGUE SIGUE SPUTNIK PARLOPHONE/EMI
7	5	STRIPPED DEPECHE MODE MUTE/INTERCORD
8	10	SILENT RUNNING MIKE AND THE MECHANICS WEA
9	6	THE PROMISE YOU MADE COCK ROBIN CBS
10	7	KYRIE MR. MISTER RCA
11	17	HARLEM SHUFFLE ROLLING STONES ROLLING STONES/CBS
12	NEW	ABSOLUTE BEGINNERS DAVID BOWIE VIRGIN/ARIOLA
13	NEW	JEANNIE FRANK ZANDER TELDEC
14	16	CHAIN REACTION DIANA ROSS EMI
15	8	JEANNY PART 1 FALCO GIG/TELDEC
16	9	OHNE DICH (SCHLAF ICH HEUT HACHT NICHT EIN) MUENCHNER FREIHEIT CBS
17	14	LITTLE GIRL SANDRA VIRGIN ARIOLA
18	15	SARA STARSHIP GRUNT/RCA
19	13	BURNING HEART SURVIVOR SCOTTI BROS BELLAPHON
20	12	FIRE AND ICE MARIETTA CBS
1	16	ALBUMS HERBERT GROENEMEYER SPRUENGE EMI
2	1	AALGLATT/M BAP AHL MAENNER MUSICANT EMI
3	NEW	ROLLING STONES ROLLING STONES CONTAINS THE MEAN, LEAN HITS ROLLING STONES
4	19	DEPECHE MODE BLACK CELEBRATION MUTE INTERCORD
5	2	WHITNEY HOUSTON ARISTA/ARIOLA
6	3	SOUNDTRACK ROCKY IV SCOTTI BROS. BELLAPHON
7	4	JENNIFER RUSH MOVIN CBS
8	15	MATT BIANCO WEA
9	5	PETER MAFFAY SENSATION K TEL
10	9	DIRE STRAITS BROTHERS IN ARMS VERTIGO PHONOGRAM PMV
11	10	MR. MISTER WELCOME TO THE REAL WORLD RCA
12	14	TALK TALK THE COLOUR OF SPRING EMI
13	6	MUENCHENER FREIHEIT VON ANFANG AN CBS
14	12	SADE PROMISE EPIC CBS
15	7	ACCEPT RUSSIAN ROULETTE RCA
16	11	COCK ROBIN CBS
17	13	FALCO FALCO 3 GIG TELDEC
18	18	SIMPLY RED PICTURE BOOK ELEKTRA WEA
19	NEW	ELECTRIC LIGHT ORCHESTRA BALANCE OF POWER JET CBS
20	17	MANFRED MANN'S EARTHBAND WITH CHRIS THOMPSON CRIMINAL TANGO VIRGIN ARIOLA

FRANCE

(Courtesy of Europe 1) As of 3/30/86

		SINGLES
1	5	CAPTAIN ABANDONNE GOLD WEA
2	3	LES RESTOS DU COEUR JEAN JAQUES GOLDMAN ET LES AUTRES LEDERMAN CBS
3	2	BURNING HEART (B O ROCKY IV) SURVIVOR CBS
4	4	3EME SEXE INDOCHINE ARIOLA
5	1	L'AZIZA DANIEL BALAVOINE BARCLAY
6	6	RUSSIANS STING AM POLYDOR
7	10	NIKITA ELTON JOHN PHONOGRAM
8	NEW	SAY YOU, SAY ME LIONEL RICHIE MOTOWN RCA
9	NEW	TROPIQUE MURIEL DACQ CARRERE
10	7	PAPA CHANTEUR JEAN LUC LAHAYE PHONOGRAM
1	NEW	ALBUMS DANIEL BALAVOINE SAUVEZ L'AMOUR BARCLAY
2	1	MISTRAL GAGNANT RENAUD VIRGIN
3	2	JEAN JAQUES GOLDMAN NON HOMOLOGUE CBS
4	8	STING DREAM OF THE BLUE TURTLES POLYDOR
5	4	SADE PROMISE CBS
6	NEW	FRANCIS CABREL PHOTOS DE VOYAGES CBS
7	9	CURE THE HEAD ON THE DOOR POLYDOR
8	5	MICHEL SARDOU CHANTEUR DE JAZZ TREMA
9	NEW	INDOCHINE 3 ARIOLA RCA
10	NEW	COLUCHE ENFOIRES EXCUSEZ NOUS LEDERMAN RCA

AUSTRALIA

(Courtesy Kent Music Report) As of 4/11/86

		SINGLES
1	1	WHEN THE GOING GETS TOUGH BILLY OCEAN LIBERATION/EMI
2	4	HOW WILL I KNOW WHITNEY HOUSTON ARISTA/RCA
3	10	CHAIN REACTION DIANA ROSS CAPITOL EMI
4	2	CONCRETE AND CLAY MARTIN PLAZA CBS
5	5	ABSOLUTE BEGINNERS DAVID BOWIE VIRGIN EMI
6	3	HIT THAT PERFECT BEAT BRONSKI BEAT LONDON POLYGRAM
7	12	KISS PRINCE AND THE REVOLUTION WARNER/WEA
8	6	HARLEM SHUFFLE ROLLING STONES CBS
9	7	YOU LITTLE THIEF FEARGAL SHARKEY VIRGIN/EMI
10	11	SARA STARSHIP GRUNT/RCA
11	14	SUSPICIOUS MINDS FINE YOUNG CANNIBALS LONDON/POLYGRAM
12	13	KYRIE MR. MISTER RCA
13	8	THAT'S WHAT FRIENDS ARE FOR DIONNE WARWICK ARISTA RCA
14	9	YOU'RE A FRIEND OF MINE CLARENCE CLEMONS CBS
15	15	KISS THE DIRT (FALLING DOWN THE MOUNTAIN) INXS WEA
16	18	RUSSIANS STING A&M/FESTIVAL
17	NEW	BABY, YOU'RE SO STRANGE ICEHOUSE REGULAR FESTIVAL
18	16	WALK OF LIFE DIRE STRAITS VERTIGO/POLYGRAM
19	19	AND SHE WAS TALKING HEADS EMI
20	20	A GOOD HEART FEARGAL SHARKEY VIRGIN/EMI
1	1	ALBUMS DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
2	2	WHITNEY HOUSTON ARISTA/RCA
3	5	STING DREAM OF THE BLUE TURTLES A&M/FESTIVAL
4	4	FINE YOUNG CANNIBALS LONDON/POLYGRAM
5	3	ROLLING STONES DIRTY WORK CBS
6	NEW	VARIOUS ALL THE HITS WEA
7	7	JIMMY BARNES FOR THE WORKING CLASS MAN MUSHROOM/FESTIVAL
8	NEW	VARIOUS TELEVISION'S GREATEST HITS LIBERATION/EMI
9	8	CARS THE CARS GREATEST HITS ELEKTRA/WEA
10	6	STEVIE NICKS ROCK A LITTLE PARLOPHONE/EMI
11	9	FEARGAL SHARKEY VIRGIN/EMI
12	11	TALKING HEADS LITTLE CREATURES EMI
13	13	SADE PROMISE EPIC/CBS
14	10	PHIL COLLINS NO JACKET REQUIRED WEA
15	NEW	ROSE TATTOO A DECADE OF ROCK ALBERT/EMI
16	NEW	ELTON JOHN ICE ON FIRE ROCKET/POLYGRAM
17	12	MARTIN PLAZA PLAZA SUITE CBS
18	15	INXS LISTEN LIKE THIEVES WEA
19	NEW	MR. MISTER WELCOME TO THE REAL WORLD RCA
20	14	GRACE JONES ISLAND LIFE ISLAND/FESTIVAL

JAPAN

(Courtesy Music Labo) As of 4/15/86

		SINGLES
1	NEW	WATASHI WA RIKI CHAN NYANGIRASU ONYANKO CLUB RELEASE/FUJI/PACIFIC
2	1	DEKAMERON DENSETSU SHONENTAI WARNER/JANIZU
3	4	KANASHIMI YO KONNICHAWA YUKI SAITO CANYON/TOHO/FUJI/PACIFIC
4	2	AOI SUTASUION SONOKO KAWAI CBS SONY/WATANABE
5	3	YUMEIRO NO MESSAGE TOMOMI NISHIMURA TOSHIBA/EMI GEIEI/NTV M
6	5	MY REVOLUTION MISATO WATANABE EPIC/SONY THUNDER/NICHION BOND
7	NEW	NAMIDA NO HARIUDDO NAKO KAWAI COLUMBIA TOSHIBA
8	6	FURAMINGO IN PARADISE YOKO OGINOME VICTOR/HIYOSHI/JCM
9	7	DESIRE AKINA NAKAMORI WARNER/PIONEER/MC CABIN
10	11	KONYA WA ANGEL MEGUMI SHIINA TDK/CHAPPELL INTERSONG
11	8	KANASHIMI NO MONUMENT YOKO MINAMINO CBS SONY/FUJI PACIFIC/JCM/KITTY M
12	10	OH POPSTAR CHECKERS CANYON/THREE STAR
13	16	21 SEIKI MADE AISHITE MARI MIZUTANI VICTOR/SUN M
14	9	KISETSU HAZURE NO KOI AKIE YOSHIZAWA WITH ONYANKO CLUB FOR LIFE/FUJI/PACIFIC
15	18	SEBANGO NO NAI EISU LAFU LADY PORIDORU/TOHO/FUJI/PACIFIC LIGHT SONG
16	NEW	MORNING MOON CHAGE ASUKA ARD PARK YAMAHA
17	14	JANNE ONYNAKO CLUB CANYON FUJI/PACIFIC
18	NEW	BAN BAN BAN KUWATA BAND TOSHIBA AMUSE FUJI PACIFIC
19	12	KAZE YOBI KIMI O TSURETE ALFFEE CANYON/WATANABE
20	13	MODERN TIME KOJI KIKKAWA SMS WATANABE
1	NEW	ALBUMS AKINA NAKAMORI REST PLEASE
2	1	CHECKERS FLOWER PDNY CANYON
3	3	AYUMI NAKAMURA FAIR CHILD HUMMING BIRD
4	2	YUKI SAITO GLASS NO KODO CANYON
5	4	JUNICHI INAGAKI REALISTIC FUN HOUSE
6	NEW	ROLLING STONES DIRTY WORK CBS SONY
7	10	KIYOTAKA SUGIYAMA OMEGA TORAI BU LIVE EMOTION VAP
8	5	WHITNEY HOUSTON PHONOGRAM
9	6	ONYANKO CLUB YUME CATALOGUE CANYON
10	7	MISATO WATANABE EYES EPIC SONY
11	8	LAUDNESS CHYADOUZU ONU WOO WARNER PIONEER
12	13	MEIKO NAKAHARA MOODS TOSHIBA EMI
13	9	SACHI SUGIURA FIRST WARNER PIONEER
14	12	KOJI KIKKAWA MODERN TIMES SMS
15	NEW	MIYOKO YOSHIMOTO PARADISE PARK TEICHIKU
16	11	YUKIKO OKADA VINUSTANJO CANYON
17	16	MR. MISTER WELCOME TO THE REAL WORLD RVC
18	NEW	ELECTRIC LIGHT ORCHESTRA BALANCE OF POWER CBS SONY
19	14	THE SQUARE SPORTS CBS SONY
20	15	BOOWY JUST A HERO TOSHIBA EMI

ITALY

(Courtesy Germano Ruscitto) As of 4/3/86

		SINGLES
1	1	ADESSO TU EROS RAMAZZOTTI DDD
2	2	RUSSIANS STING CBS
3	4	SENZA UN BRICIOLO DI TESTA MARCELLA CBS
4	3	THE CAPTAIN OF HER HEART DOUBLE POLYGRAM
5	7	BURNING HEART SURVIVOR CBS
6	8	E' TUTTO UN ATTIMO ANNA OXA CBS
7	10	LEI VERRA' MANGO FONIT CETRA
8	9	INNAMORATISSIMO RIGHEIRA CGD MM
9	19	BROKEN WINGS MR. MISTER RCA
10	6	VAI NINO D'ANGELO DURUM
11	NEW	YOU CAN LEAVE YOUR HAT ON JOE COCKER EMI
12	13	ELDORADO DRUM THEATRE CBS
13	15	GRANDE GRANDE AMORE LENA BIOLCATI CGD MM
14	14	HIT THAT PERFECT BEAT BRONSKI BEAT POLYGRAM
15	11	AZZURRA MALINCONIA TOTO COTUGNO EMI
16	17	THE SUN ALWAYS SHINES ON TV A-HA WEA
17	NEW	SAY I'M YOUR NUMBER ONE PRINCESS ARISTON RICORDI
18	12	TAKE ON ME A-HA WEA
19	18	NO EAST NO WEST SCIALPI RCA
20	5	IO NASCERO' LORETTA GOGGI FONIT CETRA



Writer Of The Year? Artist David Johansen, seated, meets with BMI's vice president of performing rights Stanley Catron in New York to ink a new writing agreement with the organization. Johansen, a/k/a Buster Poindexter, was the big winner at the recent New York Music Awards show.



For His 50th. This year marks Lionel Hampton's 50th anniversary since his emergence as a major jazz figure, and Atlantic Records is marking the occasion with a new album, "Sentimental Journey." Shown celebrating the release, left to right, are Hampton's manager Bill Titone, Hampton, Atlantic chairman Ahmet Ertegun, and Atlantic veep Tunc Erim.



Gold Night. CBS recording artists the Hooters are presented with Canadian gold awards for their debut album, "Nervous Night." Pictured at the presentation are, standing from left, CBS Records International product manager Lisa Kramer, group manager Steve Mountain, group members John Lilley and David Uosikkinen, CBS International vice president of marketing Bob Campbell, and group member Rob Hyman. Kneeling are CBS Canada vice president of marketing and sales Don Oates and group members Andy King and Eric Bazilian.



Manhattan's First. Manhattan Records officials and artists celebrate the label's first three Japanese gold plaques at a recent reception in Los Angeles. The trophies were awarded to Stanley Jordan, Grace Jones, and Artists United Against Apartheid. From left are international vice president Kick Van Hengel, artist Little Steven (writer and co-producer of AUA's "Sun City"), label president Bruce Lundvall, Jones, EMI Music and Capitol Industries chairman of the board Bhaskar Menon, artist Nona Hendryx, and vice president of a&r Bruce Garfield.



Brief Encounter. The members of Capitol recording act Marillion were congratulated by label executives following one of their two recent sold-out shows at the Roxy in Los Angeles. Gathered are, from left, Capitol Records group services executive vice president Dennis White, group member Fish, vice president of marketing and promotion Walter Lee, West Coast promotion director Susan Epstein, and national promotion director Tom Gorman.



Seven The Easy Way. Pat Benatar is cheered on by Chrysalis staffers before heading on stage to perform at New Jersey's Meadowlands Arena during her first U.S. tour in three years. From left are vice president of marketing Rick Dobbis, executive vice president Jeff Aldrich, band member Neil Gerald, Benatar, Chrysalis group chairman Chris Wright, president Jack Craig, Chrysalis Music Worldwide president Bruno Kretschmar, and Chrysalis Music East Coast creative director/international manager Cherie Fonow.



Songwriters' Celebration. Artist Peggy Lee enjoys the program put on for her by the Songwriters Guild of America as part of the celebration honoring her with the organization's 13th Annual Aggie Award in Los Angeles. Among those performing were Danny Thomas, Jack Jones, and Lainie Kazan. Seated with Lee are Guild president George David Weiss, second right, and Sen. Arlen Specter (R-Pa.), right.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

PRINCE & THE REVOLUTION'S "Kiss" (Paisley Park) grabs the top of the Hot 100, knocking **Falco** out after three weeks at No. 1. "Kiss" is a former Hot Mover/Sales—further proof that these Hot Movers are really "hot." After 16 weeks of Hot Mover awards, only one Hot Mover has failed to make the top 10. In other words, if a radio station adds a Billboard Hot Mover, there is a 95% chance that the record will be a top-10 hit nationally. Great odds! This week's Hot Mover/Airplay is "Live To Tell" by **Madonna** (Sire), picking up 20% of the pop radio panel to jump 14 places to No. 35. Last week's Hot Mover/Airplay, "Greatest Love Of All" by **Whitney Houston** (Arista), moves up to No. 22 and nabs Hot Mover/Sales. Only three records have been both Sales and Airplay Hot Movers; all three reached No. 1 or No. 2.

EIGHT NEW ENTRIES debuted this week, with the Hot Shot Debut going to "There'll Be Sad Songs" by **Billy Ocean** (Jive) at No. 61. Runner-up was "Nothin' At All" by **Heart** (Capitol) at No. 65. The records are followups to No. 2 and No. 1 records, respectively. Concludes one major label promo exec, "It's tough out there for new artists." This week's exception was "Tuff Enuff" (CBS Associated) by the **Fabulous Thunderbirds**, who hit the Hot 100 for the first time at No. 94.

IT'S A RARE OCCASION when 230 radio program directors agree on anything, but this week every one of Billboard's 230 pop reporting stations are "Take Me Home" by **Phil Collins** (Atlantic). The last three straggler stations "came home" this week. Usually by the time the last few stations add a record, some of the early stations have dropped it into (unreported) recurrent rotation.

THE ROLLING STONES had enormous gains in sales and radio airplay points with "Harlem Shuffle" (Rolling Stones) but only moved up one position to No. 8 due to the intense competition in the top 10. Judging from gains to date, the record should be a contender for No. 1 in the next two weeks—along with "Manic Monday" by the **Bangles** at No. 2 (Columbia), "Addicted To Love" by **Robert Palmer** at No. 3 (Island), "West End Girls" by the **Pet Shop Boys** at No. 5 (EMI America), and "Why Can't This Be Love" by **Van Halen** at No. 9 (WB).

THE NEW EDITION lost its bullet at No. 38 this week with "A Little Bit Of Love" (MCA). Still, the song was a hit for almost every station that played it. The record went top 15 on radio stations all through the South, and top 10 in New York, Detroit, and San Antonio, where KTFM PD **Bill Thorman** reports it's in heavy rotation. "Other New Edition records were big for us in the past and we lean a little urban, so we started playing it a week or two after it came out. We saw teen phone requests followed by store reports. Passive callout research is about 4 to 6 weeks behind store sales, so it hasn't shown up strong in passive research yet. Overall it moved from 9 to 8 on our playlist this week."

FOR WEEK ENDING APRIL 19, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

230 REPORTERS

	NEW ADDS	TOTAL ON
BILLY OCEAN THERE'LL BE SAD SONGS ARISTA	88	88
HEART NOTHING AT ALL CAPITOL	83	83
TEARS FOR FEARS MOTHERS TALK MERCURY	54	130
HOWARD JONES NO ONE IS TO BLAME ELEKTRA	47	92
MADONNA LIVE TO TELL SIRE	47	211

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

186 REPORTERS

	NUMBER REPORTING
CULTURE CLUB MOVE AWAY VIRGIN/EPIC	56
SADE NEVER AS GOOD AS THE FIRST TIME PORTRAIT	29
JULIAN LENNON STICK AROUND ATLANTIC	26
SIMPLE MINDS ALL THE THINGS SHE SAID A&M/VIRGIN	22
STARSHIP TOMORROW DOESN'T MATTER TONIGHT GRUNT	22

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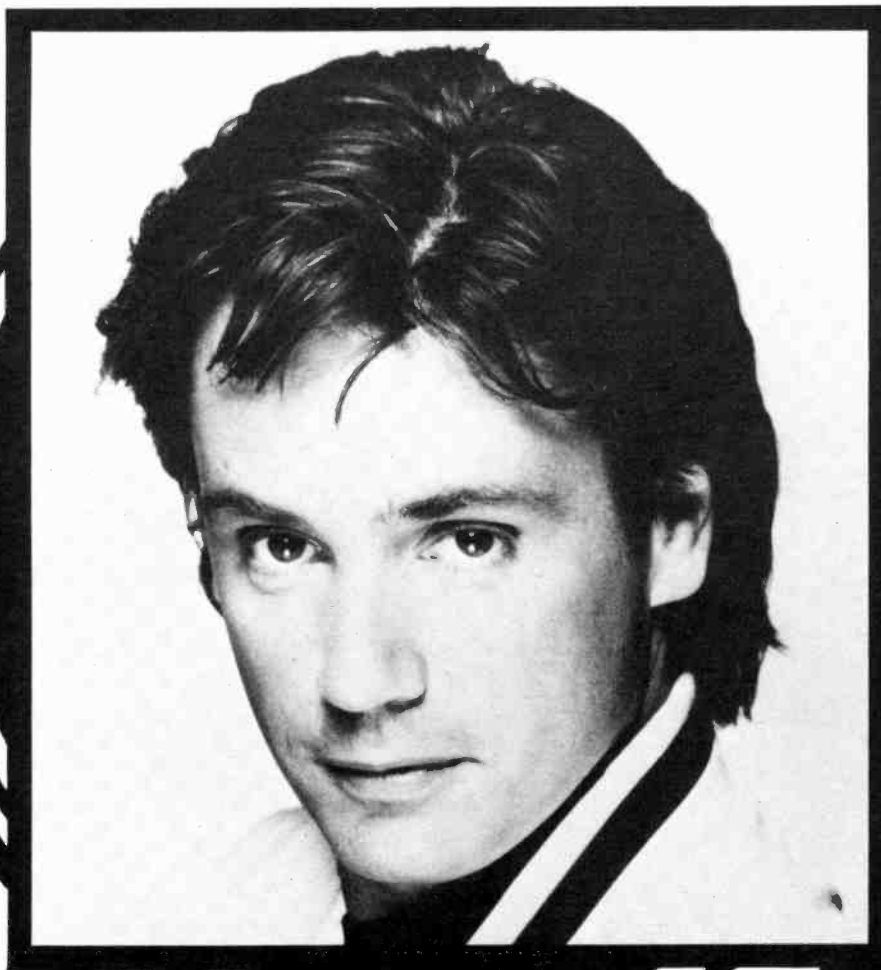
PRODUCED BY CHRISTOPHER NEIL

29*



ON ATLANTIC RECORDS & CASSETTES

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RENDEZVOUS IN HOUSTON A CITY IN CONCERT

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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		TITLE	ARTIST	HOT 100 POSITION	THIS WEEK		LAST WEEK		HOT 100 POSITION
1	2	1	2				1	2	1	2	
1	2			KISS	PRINCE AND THE REVOLUTION	1	1	2			1
2	1			ROCK ME AMADEUS	FALCO	4	2	6			3
3	3			MANIC MONDAY	BANGLES	2	3	3			6
4	5			ADDICTED TO LOVE	ROBERT PALMER	3	4	5			2
5	8			WEST END GIRLS	PET SHOP BOYS	5	5	9			5
6	6			LET'S GO ALL THE WAY	SLY FOX	7	6	1			4
7	9			HARLEM SHUFFLE	THE ROLLING STONES	8	7	8			10
8	4			R.O.C.K. IN THE U.S.A.	JOHN COUGAR MELLENCAMP	11	8	13			9
9	11			WHY CAN'T THIS BE LOVE	VAN HALEN	9	9	7			7
10	7			WHAT YOU NEED	INXS	6	10	12			8
11	14			WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	12	11	15			14
12	16			YOUR LOVE	THE OUTFIELD	13	12	4			11
13	17			AMERICAN STORM	BOB SEGER & THE SILVER BULLET BAND	15	13	16			13
14	12			TENDER LOVE	FORCE M.D.'S	10	14	14			16
15	10			SECRET LOVERS	ATLANTIC STARR	19	15	19			12
16	20			I THINK IT'S LOVE	JERMAINE JACKSON	17	16	17			17
17	27			BAD BOY	MIAMI SOUND MACHINE	18	17	18			21
18	—			TAKE ME HOME	PHIL COLLINS	14	18	21			18
19	25			SATURDAY LOVE	CHERRELLE WITH ALEXANDER O'NEAL	26	19	25			22
20	—			IF YOU LEAVE	ORCHESTRAL MANOEUVRES IN THE DARK	20	20	24			20
21	18			OVERJOYED	STEVIE WONDER	24	21	10			23
22	—			GREATEST LOVE OF ALL	WHITNEY HOUSTON	22	22	11			19
23	21			I CAN'T WAIT	STEVIE NICKS	16	23	23			15
24	—			I DO WHAT I DO... (THEME FOR 9 1/2 WEEKS)	JOHN TAYLOR	25	24	30			29
25	13			THESE DREAMS	HEART	23	25	29			27
26	29			SO FAR AWAY	DIRE STRAITS	21	26	28			25
27	—			ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	31	27	—			33
28	23			LIVE IS LIFE	OPUS	41	28	—			35
29	26			A LITTLE BIT OF LOVE (IS ALL IT TAKES)	NEW EDITION	38	29	27			30
30	—			I CAN'T WAIT	NU SHOOZ	28	30	—			36

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
EPIC (4)	13
CBS Associated (3)	
Portrait (2)	
Carrere (1)	
Scotti Bros. (1)	
Tabu (1)	
Virgin/Epic (1)	
WARNER BROS. (5)	13
Geffen (2)	
Paisley Park (2)	
Sire (2)	
Reprise (1)	
Warner Bros./Tommy Boy (1)	
ATLANTIC (7)	10
Island (2)	
Modern (1)	
A&M (6)	9
A&M/Virgin (3)	
ARISTA (6)	8
Jive (2)	
COLUMBIA (7)	8
Rolling Stones (1)	
CAPITOL	7
POLYGRAM	7
Mercury (3)	
Polydor (3)	
Riva (1)	
EMI-AMERICA (5)	6
Manhattan (1)	
MCA (5)	6
I.R.S. (1)	
RCA (3)	6
Grunt (2)	
A&M (1)	
ELEKTRA (3)	4
Asylum (1)	
MOTOWN (1)	2
Tamla (1)	
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)	
3 ADDICTED TO LOVE	(Bungalow, ASCAP/Ackee, ASCAP) WBM	
29 ALL I NEED IS A MIRACLE	(Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Chappell, ASCAP) CHA/HL	
55 ALL THE THINGS SHE SAID	(Colgems-EMI, ASCAP) WBM	
15 AMERICAN STORM	(Gear, ASCAP) WBM	
74 ANOTHER NIGHT	(Colgems-EMI, ASCAP/Screen Gems-EMI, BMI) WBM	
18 BAD BOY	(Foreign Imported, BMI) CPP	
39 BE GOOD TO YOURSELF	(Street Talk, ASCAP/Rock Dog, ASCAP/Frisco Kid, ASCAP)	
54 BEAT'S SO LONELY	(Unicity, ASCAP/Swindle, ASCAP/Sextunes, ASCAP)	
70 BOP	(MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI) HL	
56 CALL ME	(Grand Illusion, ASCAP/Almo, ASCAP) CPP/ALM	
45 CALLING AMERICA	(April, ASCAP) CPP/ABP	
98 CONGA	(Foreign Imported, BMI) CPP	
63 CRUSH ON YOU	(Almo, ASCAP/Crimso, ASCAP/Irving, BMI)	
69 DO ME BABY	(Controversy, ASCAP)	
43 FEEL IT AGAIN	(Screen Gems-EMI, BMI/Auto Tunes, BMI) WBM	
30 FOR AMERICA	(Swallow Turn, ASCAP)	
82 A GOOD HEART	(Little Driv, BMI)	
42 GREAT GOSH A'MIGHTY (DOWN & OUT IN BEV. HILLS THEME)	(Paytons, BMI/Wep, BMI)	
22 GREATEST LOVE OF ALL	(Golden Torch, ASCAP/Gold Horizon, BMI) CPP	
80 HANDS ACROSS AMERICA	(Hannah Heartie, ASCAP/Southern, ASCAP/Julann, ASCAP)	
8 HARLEM SHUFFLE	(Marc-Jean, BMI/Bug, BMI/Keymen, BMI) CPP	
66 HOLDING BACK THE YEARS	(April, ASCAP) CPP/ABP	
81 (HOW TO BE A) MILLIONAIRE	(Neutron, BMI/10, BMI/Nymph, BMI) CPP	
47 HOW WILL I KNOW	(Irving, BMI/Gratitude Sky, ASCAP) CPP/ALM	
16 I CAN'T WAIT	(Welsh Witch, ASCAP/Future Furniture, ASCAP) WBM	
28 I CAN'T WAIT	(Poolside, BMI)	
25 I DO WHAT I DO... (THEME FOR 9 1/2 WEEKS)	(Music Design, ASCAP/Tritec, BMI/Famous, ASCAP) CPP/HL	
96 I LIKE YOU	(Art Elite, PRS/Warner Bros., ASCAP/Phyllis Nelson, ASCAP)	
17 I THINK IT'S LOVE	(Black Stallion, ASCAP/See This House, ASCAP/Blackbull, ASCAP/Jobete, ASCAP) CPP	
67 I WANNA BE A COWBOY	(Protoons, ASCAP/Gull Songs, ASCAP)	
20 IF YOU LEAVE	(Virgin, ASCAP/Famous, ASCAP) CPP	
89 IF YOU WERE A WOMAN (AND I WAS A MAN)	(April, ASCAP/Desmobile, ASCAP)	
97 IF YOUR HEART ISN'T IN IT	(Almo, ASCAP/Redhead, ASCAP/Hamish Stuart, ASCAP/Joe's Songs, ASCAP)	
33 IS IT LOVE	(Warner-Tamerlane, BMI/Entente, BMI/Poppy-Due, BMI) WBM	
78 IS THAT IT?	(Screen Gems-EMI, BMI/Megasongs, BMI) WBM	
77 JOHNNY COME HOME	(Virgin, ASCAP) CPP	
58 KING FOR A DAY	(Zomba, ASCAP) CPP	
1 KISS	(Controversy, ASCAP)	
50 KYRIE	(Warner-Tamerlane, BMI/Entente, BMI) WBM	
7 LET'S GO ALL THE WAY	(Lifo, BMI)	
100 LIFE IN A NORTHERN TOWN	(Warner-Tamerlane, BMI)	
38 A LITTLE BIT OF LOVE (IS ALL IT TAKES)	(House Of Champions, ASCAP)	
41 LIVE IS LIFE	(April, ASCAP/Mainhatten) CPP/ABP	
35 LIVE TO TELL	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI)	
90 LIVING IN THE BACKGROUND	(Screen Gems-EMI, BMI)	
93 LOVE AND ROCK AND ROLL	(Lexy Girl, ASCAP)	
99 A LOVE BIZARRE	(Sister Fate, ASCAP)	
91 THE LOVE PARADE	(Warner-Tamerlane, BMI)	
2 MANIC MONDAY	(Controversy, ASCAP)	
53 MOTHERS TALK	(Virgin Music/10 Music/Nymph, BMI)	
40 MOVE AWAY	(Virgin, ASCAP/Warner-Tamerlane, BMI) CPP/WBM	
87 MUTUAL SURRENDER (WHAT A WONDERFUL WORLD)	(Ackee, ASCAP/Life Size, ASCAP)	
37 NEVER AS GOOD AS THE FIRST TIME	(Silver Angel, ASCAP) CPP	
71 NIGHT MOVES	(Pun, ASCAP/Bogus Global, ASCAP) CPP/WBM	
32 NIKITA	(Intersong, ASCAP) CHA/HL	
51 NO EASY WAY OUT	(Flowering Stone, ASCAP/Heavy Breather, ASCAP) CPP	
59 NO ONE IS TO BLAME	(Howard Jones Music, Ltd.)	
65 NOTHIN' AT ALL	(Music Corp. Of America, BMI)	
31 ON MY OWN	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
92 ONCE IN A LIFETIME	(Bleu Disque, ASCAP/Index, ASCAP/E.g., BMI)	
24 OVERJOYED	(Jobete, ASCAP/Blackbull, ASCAP) CPP	
73 THE POWER OF LOVE	(April, ASCAP) CPP/ABP	
76 PRETTY IN PINK	(Blackwood, BMI)	
49 RESTLESS	(Phileto, BMI/Keith Diamond, BMI/Willesden, BMI/Harrindur, BMI) CPP	
52 RIGHT BETWEEN THE EYES	(Sluggo Songs, BMI/Man-Ken, BMI)	
11 R.O.C.K. IN THE U.S.A. (A SALUTE TO 60'S ROCK)	(Riva, ASCAP)	
4 ROCK ME AMADEUS	(Nada, ASCAP/Almo, ASCAP/Manuskript) CPP/ALM	
36 ROUGH BOY	(Hamstein, BMI) WBM	
64 SANCTIFY YOURSELF	(Colgems-EMI, ASCAP) WBM	
48 SARA	(Kikiko, BMI/Petwolf, ASCAP) CHA/HL	
26 SATURDAY LOVE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
19 SECRET LOVERS	(Almo, ASCAP/Jodaway, ASCAP) CPP/ALM	
72 SHOT IN THE DARK	(Virgin, ASCAP) CPP	
68 SILENT RUNNING	(Michael Rutherford, ASCAP/Pun, ASCAP/B.A.R., ASCAP/Warner-Tamerlane, BMI) WBM	
21 SO FAR AWAY	(Chariscourt, BMI/Almo, ASCAP) CPP/ALM	
85 SOMEBODY SOMEWHERE	(T.B.A., CAPAC)	
27 SOMETHING ABOUT YOU	(Chappell, ASCAP/Island, BMI) CHA/HL	
44 STICK AROUND	(Charisma, ASCAP/Pun, ASCAP) WBM	
84 THE SWEETEST TABOO	(Silver Angel, ASCAP/Famous, ASCAP) CPP	
14 TAKE ME HOME	(Phil Collins, ASCAP/Pun, ASCAP/WB, ASCAP) WBM	
10 TENDER LOVE	(Flyte Tyme, ASCAP)	
61 THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	(Zomba, ASCAP)	
23 THESE DREAMS	(Little Mole, ASCAP/Intersong, ASCAP/Zomba, ASCAP) CPP/CHA/HL	
34 THIS COULD BE THE NIGHT	(Frisco Kid, ASCAP/April, ASCAP/Duke Reno, ASCAP/Mel Day, ASCAP/Blackwood, BMI/Dean Of Music, BMI) CPP/ABP	
46 TOMORROW DOESN'T MATTER TONIGHT	(Trademarc, ASCAP)	
94 TUFF ENUFF	(Fab Bird, BMI)	
88 UNDER THE INFLUENCE	(MCA, ASCAP/Music Corp Of America, BMI/It's Gonna Rain, BMI/Warner Bros., ASCAP/Ertolejay Musique, ASCAP)	
5 WEST END GIRLS	(Cage, ASCAP/Virgin, ASCAP/10, BMI) CPP	
12 WHAT HAVE YOU DONE FOR ME LATELY	(Flyte Tyme, ASCAP)	
6 WHAT YOU NEED		

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.

ALBUMS

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

NEW & NOTEWORTHY Highlights new and developing acts worthy of attention

PICKS New releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

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

POP

PICKS

BONNIE TYLER
Secret Dreams And Forbidden Fire
PRODUCER: Jim Steinman
Columbia OC 40312

Last album had an unusual hit in "Total Eclipse Of The Heart," and this outing once again pairs Tyler with producer Steinman for similar, mammoth sounding production. Album already has a commercial advantage via the inclusion of the "Footloose" single "Holding Out For A Hero," and boasts plenty of depth via "If You Were A Woman (And I Was A Man)," "Loving You's A Dirty Job But Somebody's Gotta Do It" and a remake of Freda Payne's "Band Of Gold."

BLACK

PICKS

MICHAEL HENDERSON
Bedtime Stories
PRODUCER: Michael Henderson
EMI America ST-17181

Dance/fusion stylist's flashy label debut takes Ray Parker's racy route to chart notoriety with "Do It To Me Good Tonight" and "Bedtime Story," a logical followup. His pop/funk parade rides on slick fusion pyrotechnics sparked by Henderson's own keyboards, bass, and drums while he indulges his rather shallow lyrics.

CASHFLOW
PRODUCER: Larry Blackmon
PolyGram 826 028

From Cameo's Larry Blackmon and his Atlanta funk factory leaps "Party Freak," already pushing toward the top 10. Blackmon's deft handling of the band's tight funk/rap attack clicks, as does singer Kary Hubbert's unforced mix of moves evoking Prince, Morris Day, and Blackmon himself. Other standouts include "Can't Let Love Pass Us By" and "Spending Money."

JAZZ/FUSION

PICKS

LYLE MAYS
PRODUCERS: Lyle Mays, Steven Cantor
Geffen GHS 24097

Fusion star Pat Metheny's new Geffen deal opens with a twin volley this month, starting with this solo debut for longtime Metheny Group keyboardist Mays. His evocative piano and synthesizer style finds fresh foils in a sextet including guitarist Bill Frisell and saxophonist Billy Drewes. Material should satisfy Metheny fans and tap ample fusion airplay and sales.

BERTRAMI
Dreams Are Real
PRODUCER: Jose Roberto Bertrami
Milestone M-9141

The Azymuth keyboardist steps out for another satisfying solo project that should benefit from the warming trend for Brazilian jazz. A shifting cast of other Brazilian players affords a broad palette for his alternately swinging, languid, and pensive originals, with Flora Purim guesting on "E Nada Mais."

GOSPEL

PICKS

MICHAEL CARD
Scandalon
PRODUCER: Norbert Putnam
Sparrow SPR 1117

A tasteful, elegant album by one of gospel's premier songwriters. Producer Norbert Putnam provides the perfect touch for each song, giving full production to some, while letting others stand a capella. Best cuts include "The Nazarens," and "Gentle Healer."

POP

RECOMMENDED

KEEL
The Final Frontier
PRODUCER: Gene Simmons
MCA/Gold Mountain MCA-5727

Second set from hard rock quintet kicks off label's new MCA link with polished, metal-inflected originals groomed for AOR; oddly limp cover of "Because The Night" is a miscalculation, though.

MUSIC FROM THE MOTION PICTURE
SOUNDTRACK

Legend
PRODUCERS: Tangerine Dream, David Tickle, Rhett Davies, Bryan Ferry
MCA MCA-6165

Package from director Ridley ("Alien") Scott's fantasy caps a moody Tangerine Dream score with two vocal tracks. Best is Bryan Ferry's "Is Your Love Strong Enough," already pulled as a single.

BOOK OF LOVE
PRODUCER: Ivan Ivan
Sire 25355

Warm melodies, moody arrangements and singer Susan Ottaviano's low, restrained vocals enable this synth-drenched quartet to bridge dance and alternative pop convincingly.

BODEANS
Love & Hope & Sex & Dreams
PRODUCER: T-Bone Burnett
Slash/Warner Bros. 25403

Distinctive rock with folk and country undercurrents, given immediacy by gritty vocals and producer Burnett's sure hand behind the scenes. Quartet

SPOTLIGHT



BOB SEGER & THE SILVER BULLET BAND
Like A Rock
PRODUCERS: Bob Seger & Punch
Capitol PT-12398

The gruff rocker's long break between albums has built anticipation for this new set, which finds him sporting a trimmed-down band to match his new neat haircut. Such surface changes belie the music's fidelity to the sweep and pace of Seger's classic rock style, which remains unalloyed here thanks to the added firepower of various session players augmenting the four core band members. Already crashing onto both the single (with "American Storm") and album charts, the project should find a ready base at AOR, mainstream, and harder AC outlets.



CULTURE CLUB
From Luxury To Heartache
PRODUCERS: Arif Mardin, Lew Hahn
Epic OE 40345

A new partnership with pop/soul master Arif Mardin brings polish to Boy George's vocals and a silky lushness to the arrangements, which should give Culture Club its broadest crossover options yet. "Move Away," the first single, is already off to a brisk start, but there are many choices for future singles, including "God Thank You Woman" and "Work On Me Baby," which should prime mainstream, black, and dance response.

tucks thoughtful topics into its stripped-down originals, auguring college and alternative radio as first converts.

CHUCK BERRY
Rock 'n' Roll Rareties
PRODUCER: Steve Hoffman (reissue)
Chess CH2-92521 (MCA)

Double package compiles alternate takes, demos and stereo remixes of various Berry chestnuts, one previously unissued track ("Time Was") and several familiar hits. Sound quality varies, but the music remains potent.

TRANSLATOR
Evening Of The Harvest
PRODUCER: Ed Stasium
415/Columbia BFC 40296

Fourth album from the California quintet finds the band still trying to break through into broad commercial acceptance, and this could be the one that does it. Strongest tracks: "I Need You To Love," "Is There A Heaven Singing" and "Tolling Of The Bells."

DUMPTRUCK
Positively Dumptruck
PRODUCER: Don Dixon
Big Time BTA 10011

Boston band with an open chorde, introspective sound has a good command of dynamics that melds instrumental and vocal parts. Sure-footed approach bodes well for band's future chances.

SCOTT JOHNSON
John Somebody
PRODUCER: Yale Evelev
Icon/Nonesuch 79133

Serious composer and guitarist intertwines electronic samples and voices with instrumental phrases inspired by the spoken portions. Will appeal to experimental and avant-garde listeners, but could attract a wider audience if it receives exposure.

CHERYL WHEELER
PRODUCER: Jonathan Edwards
North Star W0001

Superb vocalist with folk roots offers an album that compares favorably with Emmylou Harris' earliest work. Well recorded and highly recommended.

ALBERT LEE
Speechless
PRODUCERS: Albert Lee & Bradley Hartman
MCA 5693

Ace guitarist has made his rep as first line rhythm player with the likes of Eric Clapton and John Fogerty, but returns to the fore as a solo artist as part of MCA's new age-oriented Master Series with a country-inflected date.

EDGAR MEYER
Unfolding
PRODUCERS: Edgar Meyer & Bela Fleck
MCA 5694

Bassist of the "newgrass" school offers one of the finer "dawg music" albums in recent years. Fine support band features mandolinist Sam Bush, dobro player Jerry Douglas, and banjo/guitarist Bela Fleck.

SHAR & THE BOYS
Life's A Beach
PRODUCER: Robert D. Berg
Girl Records GR-778

Beach music may be associated with the Carolinas or Southern California, but this Long Island-based trio can kick the sand up with the best of them. Individual and accomplished performances mark the eight-song debut. Contact (718) 423-6893.

BLACK

RECOMMENDED

TEASE
PRODUCER: Stephen Shockley
Epic BFE 40091

Quartet shows the obvious influence of the Minneapolis funk mob, most notably the Time, although the cover sports a Vanity 6 come-on. Bare bones arrangements and relaxed vocals are the rules here, with "Baby Be Mine" offering the best results.

TENITA JORDAN
Tenita
PRODUCERS: Dexter Wansel, Teddy Pendergrass & James S. Carter
Top Priority/CBS BZF 40298

Teddy Pendergrass-helmed label debut also marks the introduction of a fine vocalist. Well produced, but a little light on material for radio. Worth a listen, though.

GRANDMASTER FLASH
The Source
PRODUCERS: Joseph Saddler, Vincent Castellano
Elektra 60476

Joseph Saddler & Co. flex their rap muscles on their adaptation of the "Peter Gunn" theme, plus other

tracks showcasing their tough but joyful blend of street and dance music.

GAP BAND
The 12" Collection
PRODUCER: Lonnie Simmons
PolyGram 826 808

Previously released material from '79 to '83 rallies round 12" mixes of hits including "You Dropped A Bomb On Me," "Early In The Morning" and "Burn Rubber."

BRENDA & THE BIG DUDES
Weekend Special
PRODUCER: Mally Watson
Capitol ST-12482

Pop/soul by way of South Africa and Brooklyn has teen charm and energy of early r&b updated. Brenda Fasse's vocals offer a youthful, modern slant, with a reggae beat spicing tracks including "I Wanna Be Single."

COUNTRY

RECOMMENDED

NICOLETTE LARSON
Rose Of My Heart
PRODUCERS: Emory Gordy Jr. & Tony Brown
MCA 5719

A few strays from other formats keep this from being a total country album, but the songs that are country are wonderfully so. In such pieces as "That's How You Know When Love's Right," "Rose Of My Heart," "That's More About Love (Than I Wanted To Know)," and "You're Running Wild," Larson achieves the musical purity and dramatic intensity of Emmylou Harris or Linda Ronstadt at their best.

JAZZ/FUSION

RECOMMENDED

BOBBY HUTCHERSON
Color Schemes
PRODUCER: Orrin Keepnews
Landmark LLP-1508

Vibraphonist's second for the label casts his distinctive playing against a new ensemble including Mulgrew Miller, John Heard, Billy Higgins, and Airtio. An emphasis on Hutcherson's marimba work, plus a balanced program add to a first-rate date.

THE DUKE ELLINGTON SMALL BANDS
The Intimacy Of The Blues
PRODUCER: Not listed
Fantasy F-9640

Studio performances from 1967 and 1970 document quintet, sextet, septet, and octet configurations, with latter rendering side one as a "Combo Suite." Good production, solid performances.

CABO FRIO
Right On The Money
PRODUCERS: Cabo Frio
Zebra/MCA ZEB-5685

Title's apt for second label outing by this Rochester-based quintet, which hones its commercial fusion style with a crossover/r&b slant. Originals stress crisp front line of keyboards, saxophones, and guitar that mingles pop, funk, and jazz accents.

SINGLES

PICKS new releases with the greatest chart potential
RECOMMENDED records with potential for significant chart action
NEW & NOTEWORTHY highlights new and developing acts worthy of attention

Records equally appropriate for more than one format are reviewed in the category with the broadest audience

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POP

PICKS

FALCO
Vienna Calling (4:01)
 PRODUCERS: Rob & Ferdi Bolland
 WRITERS: R. & F. Bolland
 PUBLISHERS: Nada/Almo, ASCAP
A&M AM-2832

Singular hilarity in two languages, following "Amadeus" international triumph; the "pride of Austria," indeed.

DREAM ACADEMY
The Love Parade (3:44)
 PRODUCER: Alan Tarney
 WRITERS: Nick Laird-Clowes, Gilbert Gabriel
 PUBLISHERS: Cleverite/Farrowise, BMI
Reprise 7-28750

Liverpool trio's followup to "Life In A Northern Town"; further dreamy, introspective, and retrospective '60s revisionism.

TEMPTATIONS
A Fine Mess (4:03)
 PRODUCERS: Peter Bunetta, Rick Chudacoff
 WRITERS: H. Mancini, D. Lambert
 PUBLISHERS: Golden Torch, ASCAP/
 Gold Horizon/Tuneworks, BMI
Motown 1837MF

Forthcoming Blake Edwards comedy spawns a glossy, well upholstered title song; expect crossover from Black to Pop/AC and from cinema to radio/video.

BLACK

PICKS

RENE AND ANGELA
You Don't Have To Cry (4:25)
 PRODUCERS: Bobby Watson, Bruce Swedien, Rene and Angela
 WRITERS: Rene Moore, Angela Winbush
 PUBLISHER: A La Mode, ASCAP
Mercury 884 587-7 (12-inch version also available.
Mercury 884 587-1)

Quiet ballad, comparable in mood to the chart-topping "Your Smile," bodes well for a fourth top five smash from the "Street Called Desire" LP.

SMOKEY ROBINSON
Sleepless Nights (4:07)
 PRODUCERS: Steve Barri, Tony Peluso
 WRITERS: A. Gorrie, M. Mugrage
 PUBLISHERS: Almo/Redhead/Largo, ASCAP
Tamla 1839TF

Mellow sounds of romantic contentment, following the more upbeat "Hold On To Your Love."

MARVIN GAYE
The World Is Rated X (3:58)
 PRODUCER: Hal Davis
 WRITERS: R.L. Gordy, Sr., E. Bolton, M. McLeod, M. Bolton
 PUBLISHER: Jobete, ASCAP
Tamla 1836TF

A troubled spiritual message (lyrics entirely G-rated) set in a weighty wall of sound; precedes a new collection of previously unreleased material.

COUNTRY

PICKS

T. GRAHAM BROWN
I Wish That I Could Hurt That Way Again (2:57)
 PRODUCER: Bud Logan
 WRITERS: VanHoy, Putman, Cook
 PUBLISHERS: Tree/Cross Keys, BMI/ASCAP
Capitol B-5571

Flawlessly produced single should catapult Brown into the front row of stardom; a revealing, convincing performance of precise, pain-ridden lyrics.

EMMYLOU HARRIS
Today I Started Loving You Again (3:12)
 PRODUCERS: Emmylou Harris, Paul Kennerley
 WRITERS: Merle Haggard, Bonnie Owens
 PUBLISHER: Tree, BMI
Warner Bros. 7-28714

Slow, bluesy delivery to a heart-tugging, thumpa-thump rhythm; as much soulful remorse as in the Haggard original.

DOLLY PARTON
Tie Our Love (In A Double Knot) (3:25)
 PRODUCER: David Malloy
 WRITERS: Jeff Silbar, John Reid
 PUBLISHERS: Cross Keys/Reidem, ASCAP
RCA PB-14297

Country imagery propelled by spirited, high-tech instrumentation; Parton can make a far-fetched simile seem merely spunky and folksy.

RONNIE McDOWELL
All Tied Up (2:55)
 PRODUCER: Buddy Killen
 WRITERS: R. McDowell, B. Killen, J. Meador
 PUBLISHERS: Tree/Strawberry Lane, BMI
MCA/Curb 52816

Artist's first release for MCA downplays the powerful crooning voice in favor of an intimate, ingratiating delivery; gospel-like chorus with a strong hook.

LOUISE MANDRELL
Talkin' 'Bout My Baby (3:30)
 PRODUCER: RC Bannon
 WRITERS: Michael Bolton, Patrick Henderson
 PUBLISHERS: April/Is Hot/Monsteri, ASCAP
RCA PB-14320

A modified r&b treatment, with no country strains audible to the human ear; catchy arrangement built on waves of repeating vocals.

TOMPALL GLASER
The Lights Of Albuquerque (4:23)
 PRODUCER: Don Tolle
 WRITERS: Bucky Jones, Bob McDill, Dickey Lee
 PUBLISHERS: Cross Keys/Hall-Clement/Maplehill, ASCAP/BMI
MCA/Noble Vision 52808

Again Glaser is gifted with lyrics to match his superb voice; the mood is wistful and longing, the delivery convincing.

DANCE

PICKS

MADONNA
Live To Tell (5:49)
 PRODUCERS: Madonna, Pat Leonard
 WRITERS: Madonna, Pat Leonard
 PUBLISHERS: WB/Bleu Disque/Webo Girl, ASCAP/Johnny Yuma, BMI
Sire 0-20461 (c/o Warner Bros.) (12-inch single; 7-inch reviewed Apr. 12)

TEARS FOR FEARS
Mothers Talk (8:45)
 PRODUCER: not listed
 WRITERS: Orzabal, Stanley
 PUBLISHERS: Virgin/10, BMI
Mercury 884 638-1 (c/o PolyGram)
 (7-inch reviewed Apr. 12)

NEW AND NOTEWORTHY

VOICES OF AMERICA
Hands Across America (4:55)
 PRODUCER: Humberto Gatica
 WRITERS: M. Blatte, J. Carney, L. Gottlieb
 PUBLISHERS: Hannah Heartie/Southern/Julann, ASCAP
EMI America B-8319

The theme song of the upcoming mega-fundraiser; no parade of superstar voices this time, but just a simple, stately rock anthem.

J.M. SILK
Shadows Of Your Love (timing not listed)
 PRODUCER: Steve Hurley
 WRITERS: P. Black, K. Nunnally, D. Wilson
 PUBLISHER: not listed
D.J. International DJ 777 (12-inch single)

Prominent act on the Chicago soul scene follows up last year's "Music Is The Key" with this piece of lean, no-frills r&b. Contact: (312) 666-2380.

PATTI AUSTIN
The Heat Of Heat (6:30)
 PRODUCERS: Jimmy Jam, Terry Lewis
 WRITERS: Terry Lewis, James Harris III
 PUBLISHER: Flyte Tyme, ASCAP
Qwest 0-20462 (c/o Warner Bros.) (12-inch single; 7-inch reviewed Feb. 22)

AC

PICKS

STEPHEN BISHOP
The Heart Is So Willing (3:37)
 PRODUCER: Robbie Buchanan
 WRITERS: M. Colombier, K. Waketield
 PUBLISHER: MCA, ASCAP
MCA 52814

Uptempo, light-rock love song is Bishop's latest soundtrack single; from the film "The Money Pit."

POP

RECOMMENDED

LOVERBOY
Lead A Double Life (3:37)
 PRODUCERS: Tom Allom, Paul Dean
 WRITERS: D. Johnson, T. Johnson, P. Dean, D. Sigerson, B. Wray, M. Reno
 PUBLISHERS: Blackwood (Canada)/Handsome Two/Dean of Music, BMI/Great Theatre of Oklahoma/Almo/Mel-Dave/April (Canada)/Duke Reno, ASCAP
Columbia 38-05867

Atypical Loverboy, borrowing aggressive mannerisms from the New Wave and a dose of thrash from HM.

ROBERT TEPPER
Don't Walk Away (4:20)
 PRODUCER: Joe Chiccarelli
 WRITER: R. Tepper
 PUBLISHERS: Flowering Stone/Heavy Breather, ASCAP
Scotti Brothers ZS4-05879 (c/o CBS)

A hard rocker that's loud and explosive but also catchy and Continental.

SUZANNE VEGA FEATURING JOE JACKSON ON PIANO
Left Of Center (3:32)
 PRODUCERS: Steve Addabbo, Arthur Baker
 WRITERS: Suzanne Vega, Steve Addabbo
 PUBLISHERS: AGF/Wailersongs/Famous, ASCAP
A&M AM-2834

Respected folkie and pop iconoclast team up for a "Pretty In Pink" extract of absorbing intensity.

ALISHA
Stargazing (3:55)
 PRODUCER: Mark Berry
 WRITER: Jimmy Halperin
 PUBLISHERS: Jackaroo/Baby Raquel/Singapore Transformations, ASCAP
Vanguard VSD 35263

Teen disco with a mild backbeat; her "Baby Talk" just logged four months on the Hot 100. Contact: (212) 255-7732.

SHEENA EASTON
Magic Of Love (3:33)
 PRODUCER: Nile Rodgers
 WRITER: Nile Rodgers
 PUBLISHER: Plan-9, ASCAP
EMI America B-8305

Downtempo AC-dance music.

FIRM
Live In Peace (5:05)
 PRODUCERS: Jimmy Page, Paul Rodgers, Julian Mendelsohn
 WRITER: Rodgers
 PUBLISHER: not listed
Atlantic 7-89421

Contemplative art-rock.

SAM HARRIS
Forever For You (3:59)
 PRODUCER: Sam Harris
 WRITERS: S. Harris, M. Harris
 PUBLISHER: Sam Harris, BMI
Motown 1840MG

A rambling rock epic.

ROGER DALTRY
The Pride You Hide (4:33)
 PRODUCER: Alex Shacklock
 WRITERS: Nick Tesco, Alan Dalgleish, Roger Daltrey
 PUBLISHER: April, ASCAP
Atlantic 7-89419

Midtempo angst, with synthesizers.

BLACK

RECOMMENDED

TRAMAINÉ
Child Of The King (3:58)
 PRODUCER: Robert Byron Wright
 WRITERS: R. Wright, F. Thornton
 PUBLISHERS: Almo/IPM/Bienstock/Fanzworth, ASCAP
A&M AM-2833

Crisp, airy dance music with a direct Christian theme.

JAY BLACKFOOT
The Girl Next Door (4:15)
 PRODUCERS: Homer Banks, Chuck Brooks
 WRITERS: H. Banks, C. Brooks
 PUBLISHER: Backlog, BMI
Soundtown ST-0017

Easy-listening r&b. Label based in Memphis.

ROY AYERS
Programmed For Love (3:55)
 PRODUCER: James Mtume
 WRITERS: D. Pearson, D. Frank
 PUBLISHER: Mtume, ASCAP
Columbia 38-05874

Featuring the sexiest diodes on vinyl.

JUICE
You Can't Hide From Love (3:30)
 PRODUCERS: Russell Simmons, Vincent Bell
 WRITER: V. Bell
 PUBLISHER: Def Jam, ASCAP
Def Jam 38-05870 (c/o CBS) (12-inch version also available. **Def Jam 44-05374**)

All the pleasures of the early Miracles, plus '80s audio; a big switch for the mostly-rap label.

VOLTAGE BROTHERS
Love's A Criminal (4:26)
 PRODUCER: Tommy West
 WRITERS: Pjaye Scott, Douglas Knyght
 PUBLISHER: Uncle Artie, ASCAP
MTM B-72067 (c/o Capitol) (12-inch version also available. **MTM V-73051**)

Eleven-man group's elemental funk is filled out by a massive choral sound.

RAP-O-MATIC, LTD.
Lies, Lies (4:35)
 PRODUCER: Duke Bootee
 WRITERS: Fletcher, Brent, Harry, Lewis
 PUBLISHERS: Promuse/Duke Bootee, BMI
Profile PRO-5098

Entertaining choral rap, including guys, girls, and chimes. Label based in New York.

KING MC
What Have I Done For You Lately? (4:05)
 PRODUCER: Lloyd Tolbert
 WRITERS: K. Perry, K. Quinney, R. Marshall, L. Tolbert
 PUBLISHERS: Audio/Drumatk, ASCAP
Street Talk ST1006 (12-inch single)

Not just an answer record but the whole argument. Contact: (213) 466-3100.

A stripped-down version of the Minneapolis sound.

TENITA JORDAN
Free Me (3:56)
 PRODUCERS: Teddy Pendergrass, James Carter
 WRITER: J.S. Carter
 PUBLISHERS: J. Carr/Ted-On, BMI
Top Priority ZS4-05878 (c/o CBS)

Slow soprano ballad.

FRESH KIDS CREW
Girls Of L.A. (5:24)
 PRODUCER: Vincent Jernigan
 WRITERS: Vincent Jernigan, Omar Young, Wilbur Abron
 PUBLISHER: Audio, ASCAP
Street Talk ST1001 (12-inch single)

High-speed chat, perky hook, and goodnatured local chauvinism (in both senses). Contact: (213) 466-3100.

COUNTRY

RECOMMENDED

BILLY SWAN
You Must Be Lookin' For Me (3:20)
 PRODUCER: Chips Moman
 WRITER: B. Swan
 PUBLISHER: Sherman Oaks, BMI
Mercury 884 668-7 (c/o PolyGram)

Thematically reminiscent of Swan's big hit, "I Can Help," but a lot brighter.

NANCY GRIFFITH
Once In A Very Blue Moon (2:31)
 PRODUCER: not listed
 WRITERS: Patrick Alger, Michael H. Goldsen
 PUBLISHER: Bait and Beer, ASCAP
Philo PH-1096

Pretty and penetrating, in the best Judy Collins manner. Contact: (617) 354-0700.

DENNIS ROBBINS
Hard Lovin' Man (2:53)
 PRODUCERS: Eddie Kilroy, Dennis Robbins
 WRITERS: Dennis Robbins, Bruce McTaggart, Warren Haynes
 PUBLISHERS: Corey Rock/Diablo Lobo, ASCAP
MCA 52809

A buffet of chauvinist cliches.

DOW JONES AND THE NASHVILLE STOCK EXCHANGE
Tears On The Jukebox (2:45)
 PRODUCER: Chad Adkins
 WRITER: not listed
 PUBLISHER: Upstart, BMI
CCR CCR-5685

Solid country story told solidly country.

GEARY HANLEY
Big City Woman (2:39)
 PRODUCERS: Kit Johnson, Ronny Light
 WRITERS: John Covert, Jo Ann Pistotnik, Robin Zackery, Ed Morgan
 PUBLISHERS: Great Leewood/Twinsong, ASCAP/BMI
Kansa KA-626

Label based in Nashville.

LONEY HUTCHINS
Cumberland River (3:46)
 PRODUCERS: L. Hutchins, C. Tatz
 WRITER: L. Hutchins
 PUBLISHER: Appalachia, BMI
ARC ARC-0003

Pleasant folk vocals and engaging images. Label based in Gallatin, Tenn.

HOWARD KEEL
J.R.I. Who Do You Think You Are? (2:38)
 PRODUCERS: Jim Ed Norman, James Fitzgerald, Artie Ripp, Barry Beckett
 WRITER: Bob Cook
 PUBLISHERS: Arphyl/Marilor, ASCAP
Warner Bros. 7-28827

PRIVATE POSSESSION Featuring
HUNTER HAYES
Are You Wid It (7:38)
 PRODUCERS: Ric Wake, Shedrick Guy, Lou Bolognese
 WRITERS: S. Guy, G. Vaughn
 PUBLISHER: Mega Bolt, ASCAP
4th & B'Way BWAY-423 (12-inch single)

Homestyle r&b in the electronic age. Contact: Island Records, New York.

DANCE

PICKS

TOP POP 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	1	56	WHITNEY HOUSTON ▲ ⁴ ARISTA AL8-8212 (8.98) (CD) 7 weeks at No. One	WHITNEY HOUSTON
2	2	2	41	HEART ▲ ³ CAPITOL ST-12410 (9.98) (CD)	HEART
3	13	—	2	VAN HALEN WARNER BROS. 25394 (8.98)	5150
4	3	3	18	SADE ▲ ² PORTRAIT FR 40263/EPIC (CD)	PROMISE
5	5	8	8	FALCO A&M SP-5105 (8.98) (CD)	FALCO 3
6	8	11	8	SOUNDTRACK A&M SP-5113 (9.98) (CD)	PRETTY IN PINK
7	6	6	10	OZZY OSBOURNE CBS ASSOCIATED FZ 40026/EPIC	THE ULTIMATE SIN
8	4	4	32	JOHN COUGAR MELLENCAMP ▲ ³ RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
9	21	—	2	THE ROLLING STONES COLUMBIA OC 40250 (CD)	DIRTY WORK
10	7	7	46	DIRE STRAITS ▲ ⁴ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
11	9	5	34	MR. MISTER ▲ ⁴ RCA AFL-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
12	14	18	12	BANGLES COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
13	11	12	25	INXS ● ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
14	NEW			PRINCE & THE REVOLUTION PAISLEY PARK 25395/WARNER BROS. (9.98)	PARADE
15	18	21	22	ROBERT PALMER ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
16	10	9	22	BARBRA STREISAND ▲ ² COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
17	15	19	59	PHIL COLLINS ▲ ⁴ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
18	12	10	29	STARSHIP ▲ GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
19	22	28	20	THE OUTFIELD COLUMBIA BFC 40027 (CD)	PLAY DEEP
20	50	—	2	JUDAS PRIEST COLUMBIA OC 40158 (CD)	TURBO
21	16	15	21	CHARLIE SEXTON MCA 5629 (8.98) (CD)	PICTURES FOR PLEASURE
22	19	17	49	ATLANTIC STARR ● A&M SP-5019 (8.98)	AS THE BAND TURNS
23	23	23	5	JACKSON BROWNE ASYLUM 60457/ELEKTRA (8.98)	LIVES IN THE BALANCE
24	24	24	8	ALABAMA ▲ RCA AHL-7170 (8.98) (CD)	GREATEST HITS
25	26	27	7	JANET JACKSON A&M SP-5106 (8.98) (CD)	CONTROL
26	20	16	48	THE HOOTERS ▲ COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
27	17	14	23	ZZ TOP ▲ ² WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
28	27	20	27	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
29	25	13	24	SIMPLE MINDS ● A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
30	31	32	22	MIAMI SOUND MACHINE EPIC BFE 40131	PRIMITIVE LOVE
31	34	61	4	METALLICA ELEKTRA 60439 (8.98)	MASTER OF PUPPETS
32	33	33	20	NEW EDITION ● MCA 5679 (8.98) (CD)	ALL FOR LOVE
33	30	30	22	MIKE & THE MECHANICS ATLANTIC 81287 (8.98)	MIKE & THE MECHANICS
34	57	—	2	JULIAN LENNON ATLANTIC 81640	THE SECRET VALUE OF DAYDREAMING
35	29	29	96	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
36	36	44	12	CHERRELLE TABU BFZ 40094/EPIC	HIGH PRIORITY
37	38	38	56	TEARS FOR FEARS ▲ ⁴ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
38	NEW			PET SHOP BOYS EMI-AMERICA PW 17193 (8.98)	PLEASE
39	39	40	5	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 40173 (CD)	KING OF AMERICA
40	40	35	29	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
41	43	45	8	SLY FOX CAPITOL ST-12367 (8.98)	LET'S GO ALL THE WAY
42	35	34	32	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
43	32	25	9	THE FIRM ATLANTIC 81628 (9.98)	MEAN BUSINESS
44	37	31	19	STEVIE NICKS ▲ MODERN 90479/ATLANTIC (9.98) (CD)	ROCK A LITTLE
45	28	22	23	SOUNDTRACK ▲ SCOTTI BROS. SZ 40203/EPIC (CD)	ROCKY IV
46	47	50	6	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED BFZ 40304/EPIC	TUFF ENUFF
47	NEW			BOB SEGER & THE SILVER BULLET BAND CAPITOL PT 12398 (8.98)	LIKE A ROCK
48	56	77	12	SOUNDTRACK MCA 6158 (9.98)	OUT OF AFRICA
49	49	49	8	ELECTRIC LIGHT ORCHESTRA CBS ASSOCIATED FZ 40048/EPIC	BALANCE OF POWER
50	42	26	18	DIONNE WARWICK ● ARISTA AL8-8398 (8.98) (CD)	FRIENDS
51	51	37	24	THE DREAM ACADEMY WARNER BROS. 25265 (8.98) (CD)	THE DREAM ACADEMY
52	45	39	39	ARETHA FRANKLIN ▲ ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
53	53	56	5	BRIAN SETZER EMI-AMERICA ST-17178 (8.98)	THE KNIFE FEELS LIKE JUSTICE
54	55	62	5	JERMAINE JACKSON ARISTA AL8-8277 (8.98) (CD)	PRECIOUS MOMENTS
55	46	43	11	MELISSA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	54	46	15	L.L. COOL J COLUMBIA BFC 42039 (CD)	RADIO
57	41	41	5	JOHN LENNON CAPITOL SV-12451 (9.98)	LIVE IN NEW YORK
58	64	82	5	LEVEL 42 POLYDOR 827 487-1/POLYGRAM (8.98)	WORLD MACHINE
59	48	48	21	ELTON JOHN GEFEN GHS 24077/WARNER BROS. (8.98) (CD)	ICE ON FIRE
60	52	42	41	STING ▲ ² A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
61	44	36	27	THOMPSON TWINS ● ARISTA AL8-8276 (8.98) (CD)	HERE'S TO FUTURE DAYS
62	62	54	61	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
63	72	76	13	FINE YOUNG CANNIBALS I.R.S. 5683/MCA (8.98)	FINE YOUNG CANNIBALS
64	65	67	8	OPUS POLYDOR 827 952-1/POLYGRAM (8.98) (CD)	UP AND DOWN
65	70	91	5	TALK TALK EMI-AMERICA ST-17179 (8.98)	THE COLOUR OF SPRING
66	59	57	24	THE ALARM I.R.S./MCA 5666/MCA (8.98) (CD)	STRENGTH
67	67	71	5	MARILLION CAPITOL MLP 15023 (6.98)	BRIEF ENCOUNTER
68	58	51	48	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98) (CD)	ROCK ME TONIGHT
69	NEW			JOE JACKSON A&M SP-6021 (9.98)	BIG WORLD
70	76	103	3	SOUNDTRACK MCA 6160 (9.98)	DOWN AND OUT IN BEVERLY HILLS
71	71	73	6	ANIMATION CASABLANCA 826 691-1/POLYGRAM (8.98) (CD)	STRANGE BEHAVIOR
72	68	47	22	THE CARS ▲ ELEKTRA 60464 (9.98) (CD)	GREATEST HITS
73	78	88	4	SOUNDTRACK CAPITOL SV 12470 (9.98)	9 1/2 WEEKS
74	73	64	42	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
75	75	89	7	FEARGAL SHARKEY A&M SP-5108 (6.98)	FEARGAL SHARKEY
76	84	90	5	TED NUGENT ATLANTIC 81632 (8.98)	LITTLE MISS DANGEROUS
77	77	86	9	FORCE M.D.'S WARNER BROS./TOMMY BOY TNLP 1010/WARNER BROS. (8.98)	CHILLIN'
78	80	81	29	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
79	66	55	21	PETE TOWNSHEND ▲ ATCO 904736/ATLANTIC (8.98) (CD)	WHITE CITY - A NOVEL
80	195	—	2	KATRINA AND THE WAVES CAPITOL ST-12478 (8.98)	KATRINA AND THE ... WAVES
81	82	70	31	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
82	60	60	18	DOKKEN ● ELEKTRA 60458 (8.98)	UNDER LOCK AND KEY
83	93	107	6	HONEYMOON SUITE WARNER BROS. 25293 (8.98) (CD)	THE BIG PRIZE
84	69	58	12	THE ALAN PARSONS PROJECT ARISTA AL9-8384 (9.98) (CD)	STEREOTOMY
85	85	65	21	AEROSMITH GEFEN GHS 24091 WARNER BROS. (8.98) (CD)	DONE WITH MIRRORS
86	74	53	40	A-HA ▲ WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
87	63	63	9	BLUE OYSTER CULT COLUMBIA FC 39979 (CD)	CLUB NINJA
88	94	106	5	VANITY MOTOWN 6167 ML (8.98)	SKIN ON SKIN
89	83	85	42	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
90	92	92	21	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
91	61	52	44	READY FOR THE WORLD ▲ MCA 5594 (8.98) (CD)	READY FOR THE WORLD
92	88	84	10	VIOLENT FEMMES SLASH/WARNER BROS. 25340/WARNER BROS. (8.98)	THE BLIND LEADING THE NAKED
93	90	83	11	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98) (CD)	BORN YESTERDAY
94	97	97	23	THE JUDDS ● RCA/CURB AHL-17042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
95	177	—	2	SOUNDTRACK EMI-AMERICA SV-17182 (9.98)	ABSOLUTE BEGINNERS
96	98	100	17	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
97	125	178	3	THE JETS MCA 5667 (8.98)	THE JETS
98	96	75	74	BRYAN ADAMS ▲ ⁴ A&M SP5013 (8.98) (CD)	RECKLESS
99	99	99	24	RUSH ▲ MERCURY 826 098-1/POLYGRAM (8.98) (CD)	POWER WINDOWS
100	100	102	48	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
101	104	68	10	ANNE MURRAY CAPITOL ST-12466 (9.98)	SOMETHING TO TALK ABOUT
102	101	104	41	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
103	107	105	29	THE CURE ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
104	87	87	6	RAINBOW MERCURY 827 987-1/POLYGRAM (10.98)	FINYL VINYL
105	175	—	2	JOE COCKER CAPITOL ST-12394 (8.98)	COCKER
106	95	94	14	BALTIMORA MANHATTAN SQ 53026/CAPITOL (8.98)	LIVING IN THE BACKGROUND
107	109	112	7	THE CALL ELEKTRA 60440 (8.98)	RECONCILED
108	126	136	4	DENNIS DEYOUNG A&M SP-5109 (8.98) (CD)	BACK TO THE WORLD
109	NEW			KEEL MCA 5727 (8.98)	THE FINAL FRONTIER
110	117	130	9	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98) (CD)	WORKIN' IT BACK

○ 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.

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REO SPEEDWAGON
CAN'T FIGHT THIS FEELING

LIONEL RICHIE
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SADE
SMOOTH OPERATOR

BRUCE SPRINGSTEEN
COVER ME

TEARS FOR FEARS
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THE WORLD

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PAUL YOUNG
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Hank Williams Jr. Splits With Manager

Singer Moves Headquarters To Tennessee

BY ANDREW ROBLIN

NASHVILLE J.R. Smith, Hank Williams Jr.'s manager since 1974, has resigned, apparently in response to the singer's decision to move his business headquarters from Cullman, Ala., to Paris, Tenn.

Smith has other business interests in Cullman that prevent him from moving, according to Kathy Gangwisch, Williams' publicist. Smith could not be reached for comment.

Williams plans to move from Cullman because he cannot add to his office space there, Gangwisch says. "Hank's organization has outgrown Cullman," she says. "There's no room to expand—the property owners [of Williams' Cullman headquar-

ters] won't sell."

Williams will close his interests in Cullman, which include Hank's Montana Exchange souvenir store and the main offices of Hank Williams Jr. Enterprises, by mid-June. Most of the 12 employees there will be laid off. Merle Kilgore, executive vice president of Hank Williams Jr. Enterprises, and a few other employees will make the move to Paris.

Williams will open new offices and a souvenir store, Kawliga Corners, in Paris, where he already has a residence. The new outfits will open on the site of Hank's Place, Williams' 10,000-square-foot nightclub in Paris. The club will close later this month to make way for the conversion.

Neither Smith's resignation nor Williams' move will affect the singer's souvenir stores in Nashville and Crossville, Tenn., or his beach club in Panama City, Fla.

Williams is not looking for a new manager, according to Kilgore. "We've got a self-contained organization," Kilgore says. "When you're hot, you're hot and the phone rings. But I'll be helping with a lot of the business decisions. Mike Milom, Hank's attorney, and Dan Wojcik, his booking agent, will also help."

Williams recently broke with his longtime producer, Jimmy Bowen. Jim Ed Norman, chief of the Warner Bros. Nashville office, now produces the singer.

STARS BLAST SOURCE LICENSING

(Continued from page 6)

both sides. Witnesses included bill opponent Sen. Albert Gore (D-Tenn.); House bill author Rep. Boucher; and Register of Copyrights Ralph Oman, who spoke against the bill.

Testimony took a familiar turn, although there was a surprising element injected by Preston R. Padden, president of the Assn. of Independent Television Stations (INTV), who spoke in favor of S. 1980. In reply to a question, he said that proponents would be willing "to work with senators" to build language into the bill to "ensure" that composers could be paid residuals if shows became hits or scored in syndication. This was the first time proponents have mentioned the concept of residuals in connection with source licensing replacing blanket licensing.

ASCAP president Hal David began his testimony by reading a letter from Irving Berlin, who opposes the bill. He wrote that S. 1980 "would threaten the livelihood of American songwriters." David called the bill "unconscionable" and maintained that ASCAP and the broadcasters have always been able "to strike a bargain." He asked the committee members, "Why, then, should Congress now be asked to intervene on the broadcasters' side in this successful, practical bargaining process?"

Opposition witnesses attempted to answer that question. Said Leslie Arries, chairman of the All-Industry Committee: "Under this blanket license, we must pay for millions of compositions when we only need a few. No other creative element under the Copyright Act is permitted

VIDEO MARKET DRAWING WELL

(Continued from page 4)

stuff that I have for sale, the more people will come in looking for other things," she says.

A number of retailers feel manufacturers have a lot more to learn at the market than they do. Says Alan Kaplan, head of specialty chain Appliance Video: "I see a lot of people producing a lot of stuff without seeing whether it's wanted or needed or anybody gives a damn."

Some specialty product is definitely selling, say retailers; among the most successful product lines are exercise, children's material, cooking, and travel.

Video specialty retailers from around the nation are expected to attend. Video distributors will also be on hand, although some expressed doubts about the need for the show. One major wholesaler re-

ports that he is only exhibiting because of "all the other distributors that are going to be there."

Among the distributors scheduled to exhibit are Artec, Commtron, Metro, Star, VTR, and Win Records and Video. Manufacturers registered include Active Home Video, the British Industrial & Scientific Film Assn., Coliseum Video, Good Time Video, Esquire Video, Gospel Films, Karl/Lorimar Home Video, IVE/Family Home Entertainment, Kultur Video, Embassy Home Entertainment, MasterVision, Prism Entertainment, Republic Pictures, Spinnaker Software, Thorn EMI/HBO, Vestron, Video Gems, and Video Latino.

There is also a series of panels scheduled for the market, and these have also drawn beyond expectations, says Weinstein.

The panels are broken into two sets, one running mornings and the other, afternoons. The morning set will run from 9 to noon Thursday and Friday and will cost \$85 each or \$150 for the pair. The topics will be "Entering The U.S. Home Video Market" (Thursday) and "Marketing Your Home Video Properties Worldwide" (Friday).

Four panels will be held in the afternoon, with two running concurrently from 3 to 5 each day. Thursday's topics are "Bringing Children's Programs To Market" and "Publishing And Merchandising A Music Video," and Friday's are "Marketing Special-Interest Tapes" and "Creative Co-Ventures In Home Video." The afternoon panels cost \$40 each.

Convention Floor Displays Deemed Expendable

Tape Firms Trim CES Budgets

LOS ANGELES TDK and Maxell, two of the major marketers of blank audio and videotape in the U.S., say they will forgo a floor presence at the June Consumer Electronics Show in Chicago. Instead, they will host hospitality suites for distributors and dealers.

Both relate this reasoning to the fluctuating yen/dollar situation, but TDK notes that its position is also part of an overall corporate effort to reduce costs.

"I can't remember when we did not formally exhibit at CES," says Mike Golacinski, national sales manager for Maxell, who adds that his company is taking a hard look at tightening up "other costs

of doing business."

"We've been advocating one CES a year instead of two," says Fuji's Stan Bauer, claiming Fuji favors the summer event.

Memorex will have a formal exhibit, while 3M, another proponent of a single CES, will utilize a demo room, but not prepare a major floor exhibit. Sony Tape will be incorporated into the main Sony consumer electronics booth.

Increasingly, blank-tape companies in the U.S. have been allocating more of their funds to marketing campaigns and dealer programs.

JIM McCULLAUGH

AUDIO, VIDEOTAPE PRICE HIKE EXPECTED

(Continued from page 3)

predominant issue for his firm's increases is the yen/dollar fluctuation, which has increased the price of raw materials such as base film and oxides sourced in the Orient. Like TDK and Maxell, Memorex plans no let up of an extensive advertising/marketing campaign for the second half of the year.

The Fuji increase will average 5% on videotape, effective May 1, but thus far has not signaled an increase for audio tape.

While Fuji's Bauer acknowledges the yen/dollar 'trigger,' he also points out that there are other components attached to the price hikes

industry wide. "With videotape," he says, "demand has caught up with capacity and that traditionally translates into slightly higher price points at the consumer level. I also don't believe," he adds, "that most consumers are that price sensitive. An extra 25 or 50 cents for a tape isn't that crucial."

3M had no official price comment last week except to say that it plans to remain "competitive." 3M is less vulnerable to the international monetary exchange situation and is almost vertically integrated on the manufacturing level.

Assistance in preparing this story provided by Earl Paige.

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CBS Suing Phoenix For Everest \$\$

NEW YORK CBS Inc. filed suit in Federal Court here last week against Phoenix Entertainment & Talent Inc., alleging that the New Jersey company has failed to pay royalties due under a license agreement acquired by CBS in March 1982 from Everest Records. That agreement covers recordings by George Jones, B.J. Thomas, the Platters, the Beach Boys, and others.

The suit seeks an accounting and royalty payment of at least \$200,000

as well as a judgment that Phoenix's rights under the license agreement be terminated.

According to court papers, Everest granted Phoenix a non-exclusive license to manufacture and sell its records beginning in 1981. During the following year, CBS says it was assigned all rights, title, and interest in the agreement by Everest, becoming the successor licensor. Since then, CBS claims it has been unsuccessful in efforts to obtain accounting and royalties due from Phoenix.

The suit further alleges that Phoenix has defaulted because it failed to account for, pay, or grant CBS an audit due under the agreement.

CBS claims it is entitled to the immediate return of all master recordings and related artwork delivered to Phoenix by Everest. Under the original license, the Phoenix license is to terminate June 30 of this year.

FRED GOODMAN



Post Dated. The U.S. Postal Service will issue a 22-cent commemorative stamp this month (29) honoring Edward Kennedy "Duke" Ellington, the musician noted for his sophisticated swing and the pioneering of jazz composition in longer forms.

The postage stamp will show the composer of "Satin Doll," "Sophisticated Lady," "Mood Indigo," and "Take The 'A' Train" in a six-color design, shown above. Official release of the Ellington stamp will be marked by first-day ceremonies in New York.

The first-class-postage stamp becomes available nationwide April 29.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
111	111	114	7	JIMMY BARNES GEFEN GHS 24089/WARNER BROS. (8.98)	JIMMY BARNES
112	132	176	4	STEPHANIE MILLS MCA 5669 (8.98)	STEPHANIE MILLS
113	79	79	7	SOUNDTRACK QWEST 25389/WARNER BROS. (16.98) (CD)	THE COLOR PURPLE
114	110	115	620	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
115	115	117	7	PUBLIC IMAGE LTD ELEKTRA 60438 (8.98)	ALBUM/CASSETTE
116	86	72	28	SOUNDTRACK ▲ ⁴ MCA 6150 (9.98) (CD)	MIAMI VICE
117	81	59	64	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98) (CD)	MEETING IN THE LADIES ROOM
118	91	69	11	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
119	103	93	11	PETER FRAMPTON ATLANTIC 81290 (8.98)	PREMONITION
120	108	108	73	MADONNA ▲ ⁶ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
121	129	129	7	RAVEN ATLANTIC 81629 (8.98)	THE PACK IS BACK
122	137	150	4	VARIOUS ARTISTS WINDHAM HILL WH-1048/A&M (9.98) (CD)	WINDHAM HILL RECORDS SAMPLER '86
123	152	196	3	UFO CHRYSALIS BFV 41518	MISDEMEANOR
124	113	113	7	PIA ZADORA CBS ASSOCIATED FZ 40259/EPIC	PIA & PHIL
125	105	95	22	JAMES TAYLOR ● COLUMBIA FC 40052 (CD)	THAT'S WHY I'M HERE
126	128	140	39	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
127	102	74	10	SAM HARRIS MOTOWN 6165ML (8.98)	SAM-I-AM
128	112	98	9	MARILYN MARTIN ATLANTIC 81292 (8.98)	MARILYN MARTIN
129	89	66	19	TOM PETTY AND THE HEARTBREAKERS MCA 2-8021 (10.98) (CD)	PACK UP THE PLANTATION - LIVE
130	131	120	28	STEVIE RAY VAUGHAN EPIC FE 40036 (CD)	SOUL TO SOUL
131	134	137	5	CLANNAD RCA NFL1-8063 (8.98)	MACALLA
132	123	124	130	PHIL COLLINS ▲ ² ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
133	106	80	10	SOUNDTRACK CAPITOL ST-12499 (9.98)	IRON EAGLE
134	124	128	10	ALBERT COLLINS, ROBERT CRAY, JOHNNY COPELAND ALLIGATOR 4743 (8.98)	SHOWDOWN!
135	120	116	22	BIG AUDIO DYNAMITE COLUMBIA BFC 40220 (CD)	THIS IS BIG AUDIO DYNAMITE
136	138	141	22	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV
137	139	145	26	THE DEL FUEGOS WARNER BROS. 25339 (8.98)	BOSTON, MASS.
138	130	118	62	JOHN COUGAR MELLENCAMP ▲ ² RIVA 814 450 1/POLYGRAM (8.98) (CD)	UH HUH
139	118	110	31	SHEILA E. ● PAISLEY PARK 25317/WARNER BROS. (8.98) (CD)	ROMANCE 1600
140	145	148	157	ZZ TOP ▲ ⁵ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
141	142	146	83	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
142	114	109	71	KOOL & THE GANG ▲ ² DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
143	193	—	2	PHILIP GLASS CBS MASTERWORKS SM 39564	SONGS FROM LIQUID DAYS
144	157	163	3	THE ROBERT CRAY BAND HIGHTONE 8005 (8.98) (CD)	FALSE ACCUSATIONS
145	147	147	124	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
146	146	152	6	GARY MOORE MIRAGE 90482/ATLANTIC (8.98)	RUN FOR COVER
147	121	121	97	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
148	119	96	19	PAT BENATAR ● CHRYSALIS OV 41507 (9.98) (CD)	SEVEN THE HARD WAY
149	122	101	49	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
150	NEW	—	—	SIMPLY RED ELEKTRA 60452 (8.98)	PICTURE BOOK
151	127	111	27	MORRIS DAY ● WARNER BROS. 25320 (8.98) (CD)	COLOR OF SUCCESS
152	135	127	103	JOHN COUGAR MELLENCAMP ▲ ³ RIVA 814 993-1/POLYGRAM (8.98) (CD)	AMERICAN FOOL
153	148	126	25	SOUNDTRACK ▲ ATLANTIC 81273 (9.98) (CD)	WHITE NIGHTS
154	NEW	—	—	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GITARS, CADILLACS, ETC., ETC.
155	160	187	4	THE NYLONS OPEN AIR OA 0304/A&M (9.98)	SEAMLESS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	186	—	2	HUSKER DU WARNER BROS. 25385 (8.98)	CANDY APPLE GREY
157	116	78	10	BLACK SABBATH FEATURING TONY IOMMI WARNER BROS. 25337 (8.98)	SEVENTH STAR
158	171	175	4	TOMMY KEENE GEFEN GHS 24090/WARNER BROS. (8.98)	SONGS FROM THE FILM
159	161	164	40	METALLICA ELEKTRA 60396 (8.98)	RIDE THE LIGHTNING
160	163	168	79	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
161	165	171	3	METALLICA MEGAFORCE 069 (8.98)	KILL EM ALL
162	136	132	20	BOB DYLAN COLUMBIA C5X 38830 (CD)	BIOGRAPH
163	NEW	—	—	MAZARATI PAISLEY PARK 25368/WARNER BROS. (8.98)	MAZARATI
164	143	138	127	GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
165	181	186	3	MODERN ENGLISH SIRE 25343/WARNER BROS. (8.98)	STOP START
166	140	135	27	KENNY ROGERS ● RCA AJL1-7023 (8.98)	THE HEART OF THE MATTER
167	133	119	18	ANTHRAX MEGAFORCE/ISLAND 90480/ATLANTIC (8.98)	SPREADING THE DISEASE
168	151	153	128	LIONEL RICHIE ▲ ¹⁰ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
169	162	165	118	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
170	170	172	20	GEORGE WINSTON WINDHAM HILL C-1019/A&M (9.98) (CD)	WINTER INTO SPRING
171	158	162	138	MADONNA ▲ ³ SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
172	144	122	10	SMOKEY ROBINSON TAMLA 6156TL/MOTOWN (8.98) (CD)	SMOKE SIGNALS
173	173	173	74	SOUNDTRACK ● FANTASY WAM-1791 (2LPS) (19.98) (CD)	AMADEUS
174	179	169	12	THE GAP BAND TOTAL EXPERIENCE TEL-8-5714/RCA (8.98)	GAP BAND VII
175	169	155	25	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
176	178	192	41	SCORPIONS ● MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
177	NEW	—	—	ROBERT TEPPER SCOTTI BROS. BFZ 40126/EPIC	NO EASY WAY OUT
178	183	191	3	SAM COOKE RCA CPL-2-7127 (11.98) (CD)	THE MAN & HIS MUSIC
179	141	134	76	WHAM! ▲ ⁴ COLUMBIA FC39595 (CD)	MAKE IT BIG
180	NEW	—	—	GEORGE HOWARD TBA TB 210/PALO ALTO (8.98)	LOVE WILL FOLLOW
181	166	159	34	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
182	176	179	146	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
183	188	170	131	SOUNDTRACK ▲ ² MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
184	153	154	22	W.A.S.P. CAPITOL ST-12435 (8.98)	THE LAST COMMAND
185	NEW	—	—	ANITA BAKER ELEKTRA 60444 (8.98)	RAPTURE
186	167	139	29	KISS ● MERCURY 826 099-1/POLYGRAM (9.98) (CD)	ASYLUM
187	192	—	2	STAN RIDGEWAY I.R.S. 5637/MCA (8.98)	THE BIG HEAT
188	159	161	35	MARILLION CAPITOL ST-12431 (8.98) (CD)	MISPLACED CHILDHOOD
189	150	143	40	BILLY JOEL ▲ ² COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
190	185	144	24	VARIOUS ARTISTS TEE VEE TOONS TVT 1100 (16.95)	TELEVISION'S GREATEST HITS
191	182	185	14	BAD COMPANY ATLANTIC 81625 (8.98)	10 FROM 6
192	174	167	39	GEORGE WINSTON WINDHAM HILL WH 1012/A&M (9.98) (CD)	AUTUMN
193	190	151	21	BARRY MANILOW RCA AFL1-7044 (8.98)	MANILOW
194	164	166	37	THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD)	VOCALESE
195	NEW	—	—	COLONEL ABRAMS MCA 5682 (8.98)	COLONEL ABRAMS
196	200	182	55	LUTHER VANDROSS ▲ EPIC 39882 (CD)	THE NIGHT I FELL IN LOVE
197	149	133	25	TA MARA & THE SEEN A&M SP6 5078 (8.98)	TA MARA & THE SEEN
198	168	131	17	SOUNDTRACK JIVE JLV-8406/ARISTA (9.98) (CD)	JEWEL OF THE NILE
199	194	194	3	MINISTRY SIRE 25309/WARNER BROS. (8.98)	TWITCH
200	155	149	26	KATE BUSH EMI-AMERICA ST-17171 (8.98) (CD)	HOUNDS OF LOVE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
|--|--|--------------------------|---------------------|--|---------------------------------------|--------------------------------|
| A Ha 86 | Joe Cocker 105 | Aretha Franklin 52 | Kiss 186 | Stevie Nicks 44 | Scorpions 176 | Talk Talk 65 |
| ABC 40 | Phil Collins 132, 169, 17 | The Gap Band 174 | Klymaxx 117 | Ted Nugent 76 | Dan Seals 118 | Talking Heads 89, 141 |
| Colonel Abrams 195 | Albert Collins, Robert Cray, Johnny Copeland 134 | Phiip Glass 143 | Kool & The Gang 142 | The Nylons 155 | Bob Seger & The Silver Bullet Band 47 | James Taylor 125 |
| Bryan Adams 98 | Sam Cooke 178 | Sam Harris 127 | John Lennon 57 | Opus 64 | Brian Setzer 53 | Tears For Fears 37 |
| Aerosmith 85 | L.L. Cool J 56 | Heart 2 | Julian Lennon 34 | Orchestral Manoeuvres In The Dark 126 | Charlie Sexton 21 | Robert Tepper 177 |
| Alabama 24 | Elvis Costello & The Attractions 39 | Hiroshima 90 | Level 42 58 | Lisa Lisa/Cult Jam With Full Force 181 | Feargal Sharkey 75 | Thompson Twins 61 |
| The Alarm 66 | The Robert Cray Band 144 | Honeymoon Suite 83 | Level 42 58 | Lisa Lisa/Cult Jam With Full Force 181 | Pete Townshend 79 | Tina Turner 147 |
| Animation 71 | The Cult 56 | The Hooters 26 | Level 42 58 | Lisa Lisa/Cult Jam With Full Force 181 | Simply Red 150 | U2 145, 160, 182 |
| Anthrax 167 | The Cure 103 | Whitney Houston 1 | Level 42 58 | Lisa Lisa/Cult Jam With Full Force 181 | Sly Fx 41 | Uto 123 |
| Atlantic Starr 22 | Morris Day 151 | George Howard 180 | Level 42 58 | Lisa Lisa/Cult Jam With Full Force 181 | SOUNDTRACKS | Van Halen 3 |
| Bad Company 191 | Dennis DeYoung 108 | Husker Du 156 | Level 42 58 | Lisa Lisa/Cult Jam With Full Force 181 | 9 1/2 Weeks 73 | Luther Vandross 196 |
| Anita Baker 185 | The Del Fuegos 137 | INXS 13 | Level 42 58 | Lisa Lisa/Cult Jam With Full Force 181 | Absolute Beginners 95 | Vanity 88 |
| Baltimore 106 | Dire Straits 10 | Isley/Jasper/Isley 175 | Level 42 58 | Lisa Lisa/Cult Jam With Full Force 181 | Amadeus 173 | VARIOUS ARTISTS |
| Bangles 12 | Dokken 82 | Joe Jackson 69 | Level 42 58 | Lisa Lisa/Cult Jam With Full Force 181 | The Big Chill 183 | Television's Greatest Hits 190 |
| Jimmy Barnes 111 | The Dream Academy 51 | Janet Jackson 25 | Level 42 58 | Lisa Lisa/Cult Jam With Full Force 181 | The Color Purple 113 | Windham Hill Records Sampler |
| Pat Benatar 148 | Bob Dylan 162 | Jermaine Jackson 54 | Level 42 58 | Lisa Lisa/Cult Jam With Full Force 181 | Down And Out In Beverly Hills 70 | '86 122 |
| Big Audio Dynamite 135 | Sheila E. 139 | Freddie Jackson 68 | Level 42 58 | Lisa Lisa/Cult Jam With Full Force 181 | Out Of Africa 48 | Stevie Ray Vaughan 130 |
| Black Sabbath Featuring Tony Iommi 157 | Electric Light Orchestra 49 | The Jets 97 | Level 42 58 | Lisa Lisa/Cult Jam With Full Force 181 | Pretty In Pink 6 | Violent Femmes 92 |
| Blue Oyster Cult 87 | Everyly Brothers 93 | Billy Joel 189 | Level 42 58 | Lisa Lisa/Cult Jam With Full Force 181 | Rocky IV 45 | W.A.S.P. 184 |
| Bon Jovi 149 | The Fabulous Thunderbirds 46 | Elton John 59 | Level 42 58 | Lisa Lisa/Cult Jam With Full Force 181 | White Nights 153 | Dionne Warwick 50 |
| Jackson Browne 23 | Falco 5 | Stanley Jordan 100 | Level 42 58 | Lisa Lisa/Cult Jam With Full Force 181 | Bruce Springsteen 35 | Wham! 179 |
| Kate Bush 200 | Fine Young Cannibals 63 | Judas Priest 20 | Level 42 58 | Lisa Lisa/Cult Jam With Full Force 181 | Starpoint 78 | George Winston 192, 164, 170 |
| The Call 107 | The Firm 43 | The Judds 94 | Level 42 58 | Lisa Lisa/Cult Jam With Full Force 181 | Starship 18 | Stevie Wonder 28 |
| The Cars 72 | Five Star 81 | Katrina And The Waves 80 | Level 42 58 | Lisa Lisa/Cult Jam With Full Force 181 | Sing 60 | Dwight Yoakam 154 |
| Cherelle 36 | Force M.D.'s 77 | Keel 109 | Level 42 58 | Lisa Lisa/Cult Jam With Full Force 181 | Barbra Streisand 16 | ZZ Top 27, 140 |
| Clannad 131 | Peter Frampton 119 | Tommy Keene 158 | Level 42 58 | Lisa Lisa/Cult Jam With Full Force 181 | Ta Mara & The Seen 197 | Pia Zadora 124 |
| | | | Level 42 58 | Lisa Lisa/Cult Jam With Full Force 181 | | Zapp 136 |

Z-100 SUES ARBITRON OVER DELISTING

(Continued from page 1)

tal Cities/ABC was named as a defendant, but late Wednesday (9), Capital Cities/ABC was dismissed from the action by mutual consent.

After hearing initial arguments in the suit, a federal judge took the case under advisement, according to Steven Glickstein of Kaye, Scholer, Fierman, Hays & Handler, the firm representing Malrite.

Malrite is contesting Arbitron's decision that statements made on the air Feb. 6 and 10 by a Z-100 air personality constituted ratings distortion activities, as well as the ratings company's subsequent move to delist Z-100 from its winter book. The most serious consequences of the delisting, says Malrite, are potential loss of advertising revenue resulting from the absence of a rating, and damage to Z-100's image.

The winter ratings sweep ended April 2, and results are expected to be issued next Tuesday (22).

Malrite's original complaint alleges breach of contract, interference with contract and prospective business relations, injurious falsehood, defamation, unlawful monopolization, conspiracy, and attempt to monopolize.

In its suit Malrite is asking the court to enjoin Arbitron from delisting Z-100 in "any ratings report" on the basis of those two February comments, and from withholding Z-100's market-share data from the station and its Cleveland-based parent firm. Furthermore, Malrite is asking the court to enjoin the defendant from alleged breaches and violations. Legal expenses are also sought.

The alleged breaches and violations are numerous. The suit says that Arbitron "maintains a chokehold over the radio industry" and is thus able to "extract unconscionable contractual concessions from its customers . . . and, in fact, has done so."

A major point in the complaint is Malrite's allegation that Arbitron made its decision under pressure from Cap Cities/ABC. According to the claim, Arbitron's vice president/sales, Rhody Bosley, had indicated to Malrite that Arbitron "did not believe the issue was very serious."

On March 5, the complaint continues, Bosley and Malrite radio president Gil Rosenwald "reached an agreement that Arbitron would not delist Z-100 if Malrite would send Arbitron a letter of apology." On March 11, the claim says, Malrite signed the Arbitron-drafted letter of apology, which included "measures Malrite would take to preclude potentially distorting rating activity."

According to the suit, Arbitron "reneged on its agreement," with the press reporting Z-100's delisting on March 17 and Malrite receiving its official delisting notice from Arbitron on March 20. The complaint says that constituted a "violation of [Rosenwald and Bosley's] March 5 agreement."

Arbitron's "abrupt about-face," the suit says, deprived Malrite of the chance to fight the ratings distortion charges.

In the suit, Malrite argues that Arbitron "abdicated its contractual responsibility to act independently."

The complaint charges that Arbitron "placed the decision in the hands of Cap Cities/ABC, owner of WPLJ, Z-100's principal competitor." The suit points out that Cap Cities/ABC's stations' contracts with Arbitron expire December 1986.

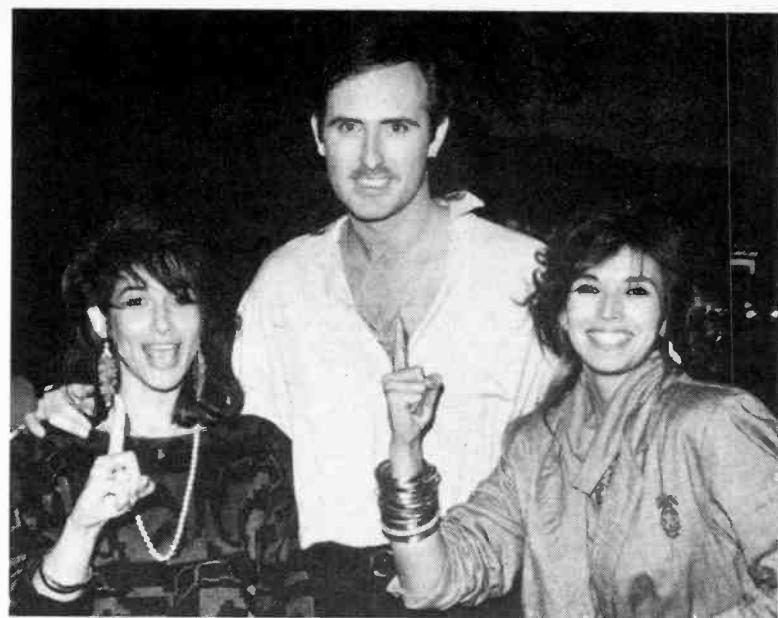
The suit claims that Arbitron "had to delist Z-100 because Cap Cities/ABC objected to any sanction short of delisting" and adds that Malrite president Milton Maltz was informed that any Z-100 punishment by Arbitron "was contingent on Cap Cities/ABC's acquiescence."

Since Arbitron initiated its distortion policies in 1977, the suit notes that outlets delisted in the past were deemed guilty of persistent, intentional, and clearly sanctioned on-air attempts to distort ratings.

Cap Cities/ABC outlet WLS-AM Chicago was the subject of ratings distortion complaints late last year. The WLS on-air comments once in question are included in WHTZ's filing, and the suit says Z-100's statements were "much less serious than those made during a management-sanctioned campaign spanning several days by WLS."

"Showing obvious favoritism toward ABC," the suit continues, "Arbitron did not delist WLS."

Furthermore, the suit charges Bill Sommers, VP/GM of Cap Cities/ABC's KLOS Los Angeles, with launching "an attack to assure" the delisting. Sommers is a vice chairman of the Arbitron Advisory Council. According to Malrite, Sommers' "attack" occurred during the council's March 11-14 meeting in Florida.



Scoring Big. Songwriter Martin Page celebrates his back-to-back No. 1 singles, Heart's "These Dreams" and Starship's "We Built This City," with his manager, Diane Poncher, left, and ASCAP West Coast membership representative Loretta Munoz. The former song was co-written with Bernie Taupin, the latter with Taupin and Peter Wolf.

PARAMOUNT AND EMBASSY INK 8MM DEALS

(Continued from page 1)

more than half-inch.

Among the movies due out are "Witness," "Beverly Hills Cop," and "Trading Places" from Paramount, and "A Chorus Line," "Kiss Of The Spider Woman," "The Emerald Forest," and "The Graduate" from Embassy.

Both the Paramount and Embassy deals are non-exclusive distribution pacts, allowing the programming companies to market the software through their traditional channels while Kodak and Sony concentrate on hardware stores, electronic outlets, and camera shops.

No other major manufacturers indicate that they are about to leap on the 8mm bandwagon, but Sony and Kodak executives claim that a number are now discussing deals. "We are currently negotiating with another major studio," with a deal due "very shortly," says Michael Meltzer, Sony Consumer Products Division vice president.

"The scope of [Sony's software] commitment will be major, and I think you've just seen the tip of the iceberg," says Meltzer.

Rob Blattner, RCA/Columbia Pictures Home Video president, says, "My position is completely neutral." According to Blattner, there's a "reasonably good chance" that RCA/Columbia will release some 8mm product, "but we're still having some conversations about it. Our function is to supply prerecorded entertainment to the home video market. If there is a demand in this format, that's fine."

Given the low penetration of 8mm video machines, video executives say the majority of software sales for a considerable period of time will occur through hardware-oriented outlets rather than video specialty stores. This is the sales pattern that was followed for half-inch VCRs and laser and CED video-disks.

Although excited about the new programming, video distributors doubt they'll see big numbers from 8mm anytime soon. "We do want to get into it. It's got a good future," says Don Rosenberg of Schwartz Bros. Inc. "I don't expect the stuff to be gangbusters out of the box.

It'll probably be hardware dealers using them as add-ons—either an add-on sale or an add-on freebie."

Video specialty retailers are the least happy about the surge in 8mm's fortunes. "I doubt if we'll be carrying it initially. I think it's got a way to go before it takes off," says Byron Boothe, head of the Poppingo Video franchise chain. "I'm not crazy about it at all," he says. "There's only so many dollars to spread around, and right now our priority is to put the dollars in the format where there are the hits coming out—and that's VHS. Right now, in the universe for the industry, I think it's foolish to go into another format."

Says Gary Messenger, head of North American Video: "When it reaches 10% I think I'll become interested." He says that a video store will need several hundred titles to establish a library strong enough to draw customers.

The remaining titles in Embassy's initial release will be "The Sure Thing," "The Cotton Club," "Blade Runner," "This Is Spinal Tap," "The Baby Safe Home," and "Baseball The Pete Rose Way." The features will list for \$29.95; the how-tos for \$19.95.

Paramount's remaining June titles are "Teen Wolf," "Star Trek III: The Search For Spock," "The Bad News Bears," "Harold & Maude," "Play It Again, Sam," "The Jazz Singer," "Uncommon Valor," "Footloose," "Airplane!," "Flashdance," "Foul Play," and "Summer Rental."

One concern of manufacturers, retailers, and distributors is that 8mm's small size may encourage pilferage. Rand Bliemiester, Embassy vice president, says he favors Sony's slipcase design for security purposes.

Of 8mm's prospects, Sony's Meltzer says, "It'll happen a lot faster than it happened with half-inch."

One sign of this, he says, is Sony's release of the lowest-priced 8mm unit yet, the EV-A80, which lists for \$549 and will probably retail for about \$500.

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LASERVIDEO PLANS GIANT U.S. CD PLANT

(Continued from page 1)

the facility is expected to employ more than 400 personnel when it achieves full production capacity.

Executives at LaserVideo's Anaheim, Calif., headquarters expect to begin test production by September, with the first shipments of commercial CDs to follow by late 1986. The company, a subsidiary of the publicly held Quixote Corp., has produced optical disks, including industrial and consumer videodisks, and computer memory media, since 1979.

Compact Discs were first produced there in 1983, although the company only began soliciting significant consumer market business late last year. LaserVideo recently completed an expansion program at the Anaheim plant that has taken its CD audio production to an annual capacity of two- to three-million units.

The Huntsville plant, however, catapults the firm into much higher visibility, as well as direct competition with Sony's Digital Audio Disc Corp., Capitol-EMI, WEA Manufac-

turing, and the recently formed Philips/DuPont joint venture, Philips & DuPont Optical (PDO). LaserVideo first announced plans to build a separate, high-volume CD plant late in 1985, when executives disclosed that possible sites in the Southeast and Puerto Rico were being examined.

Huntsville finally received the bid "because of its available high-tech labor, the resources of the Center for Applied Optics at the Univ. of Alabama in Huntsville, and the favorable business climate in Alabama," LaserVideo chairman James DeVries said in a prepared statement. The area has evolved since the late '40s into a major high technology center with prominent links to government sectors, including the military and the space program.

According to vice chairman Wan Seegmiller, the fourth quarter '86 deadline is realistic. Acquisition of the facility, which Seegmiller says already incorporates much of the clean-room technology required for

CD manufacture, has saved "from six to nine months" in development time.

The Anaheim company has already drawn blueprints for the facility, and Seegmiller says that purchase orders for replication and mastering equipment have been placed, with delivery set for June. LaserVideo will be able to begin training its Huntsville employees prior to completion of the plant by bringing candidates to the Anaheim facility.

That plant will also provide mastering and stamper production operations during the initial stages of the Huntsville operation, with those services to be added as the new factory ramps up. Seegmiller says the figure of 40 million units, noted in last week's announcement of the plant, will actually grow to about 60 million disks by the third year of operation.

Although the company's Anaheim operation presently produces a wide variety of optical disks, Seeg-

miller indicates the Huntsville plant will focus on audio CDs. Diversification into CD-ROM, CD-I, and other hybrid Compact Discs would hinge on market demand.

Financing for the venture began with an April 1 public offering of convertible debentures expected to raise \$20 million in funds. That infusion will enable LaserVideo and parent Quixote Corp. to underwrite the plant on their own, rather than seek joint venture partners, a path considered earlier.

PolyGram's CD plant in Hanover, West Germany, is presently the biggest digital disk producer, last year stepping up annual production to a reported 28 million units. A continuing expansion effort there has targeted eventual output of 55 million disks, expected sometime in 1987 or 1988. That operation is now the hub of the Philips/DuPont joint venture, Philips & DuPont Optical (PDO).

VIDEOCLIP CUTBACKS

(Continued from page 1)

many producers and directors are attempting to turn back to more financially appealing, but often "less creative," commercial and industrial production work.

Though Andon says it's too early for comparisons with 1985 production figures, he does note that "it wasn't too long ago that we'd make a video on every single we put out. Now, we feel that's unnecessary. We see no real benefit in doing videos for mid-chart singles."

In many cases the videoclip plays a key role, Andon says, but in others, CBS feels there is "no real benefit" to making four or five clips for singles from the same album.

Len Eband, senior vice president and general manager of PolyGram Music Video, says: "We are definitely more selective now than we've been. We look more at the overall planning in promoting an act. For instance, we might not want to make a clip for a band's first single, but rather use that song to establish a position for them—and then the second single might become the video."

Gone are the feelings of just a year or two ago, says Eband, when "certain people within the company would say you shouldn't sign an act if you're not planning to support them with a video. To the extent that people gauge our commitment to an act by whether or not we'll make a clip for them—that's changed."

Eband says PolyGram's video production goes in "spurts." He says that in January and February, the label only made three videos. But, he adds, three clips have been produced just this week, and PolyGram is planning to make three more over the next two weeks, including one by MGMM for the Moody Blues in London, which Eband says will be "one of the biggest productions we've ever done."

Amy Stanton, A&M Records' associate producer of video, says that while clip production so far this year is greater than the corresponding period last year, "it's only April," and the label is "definitely being more careful and more selective" about which artists will have

videos made for them during the remainder of 1986.

"We have a lot of very visual, video-oriented groups," she says. "Still, we are being more selective this year. In the past, we've wasted a lot of money on videos that didn't work and didn't help sell records, and we obviously want to avoid that this year. Money can be spent in a million different ways, and if it's spent on a video, you want to be sure that it's worth it."

Spokesmen for RCA Records and Warner Bros. say their labels are not planning to decrease clip production this year, although there are no increases in the cards either. "It's pretty much steady as she goes over here," says RCA's Robbin Ahrold.

In the music video production community, however, the slowdown

is definitely being felt; and producers and directors who have been deeply involved with video clips for several years are now turning to TV commercials and industrial films for their livelihood—if they're fortunate enough to get them.

Ken Walz, the award-winning producer whose clips include Cyndi Lauper's "Girls Just Want To Have Fun" and "She-Bop," says, "We've all been feeling it, starting about six months ago. This industry just took off like a rocket, and we all went on a ride that just wasn't based on good business practices with the labels paying the bills."

Director Francis Delia, head of the Wolfe Co., noted last week (Billboard, April 12) that he and other directors have noticed a "certain contraction" in clip production of late, and said he also sees labels exercis-

ing "greater caution" in production planning. To make sure his firm isn't caught short by a falloff in clip making this year, Delia has diversified his company, adding divisions to handle commercial work and documentary production.

"I guess they've finally done their accounting homework and decided that videos just weren't selling records the way they were expected to," says Walz. "I think cooler heads are coming to the party and throwing cold water on it."

According to Walz, the "sad thing" about the production crunch is that "there really are artists out there who were undeniably broken by video, like Cyndi Lauper and 'til Tuesday. This situation may hamper future development of similar artists."

PAYOLA REPORTS SPUR PANEL AT NAB MEET

(Continued from page 1)

day."

These NAB activities and heavy media coverage on the subject indicate that the federal inquiries will be a hot topic among the radio ownership and management sector of the NAB convention's estimated 40,000 attendees.

An NAB spokesman says that the payola panel was scheduled after the initial television allegations of industry wide illegal promotional practices, but nearly two weeks before the April 2 announcement by Sen. Albert Gore (D-Tenn.) of the first Senate probe into payola charges in 25 years (Billboard, April 12).

The spokesman says that the session, part of their popular "Night Court" series, should be well attended. It will take place at 8 p.m. in the Madrid Room of the Loews Anatole Hotel.

No official from NAB has been contacted as yet by an investigator from the Gore probe, the spokesman says. "However, if and when they do, of course we will cooperate with them to the fullest." Gore investigation subcommittee staffers say they have begun interviews

with people throughout the radio and record industries.

Of the "Radio Today" payola piece, the NAB spokesman says that the guide reflects the continuing concern of the trade group over the issues: "Over the years, we've continued to bring our members up to date on these matters."

The detailed guide begins with definitions of payola and plugola, concluding that "in all cases, however, remember that the offense in question is the acceptance of something of value by the station or employee, in return for the airing of the record or other matter [such as promotion]."

Certain "control devices" are explained in the guide, including suggestions for a guest list log which would include the name of a record promoter, company affiliation, companies represented, and the names of station staffers visited. Stations are urged to implement a regular policy designed to make certain that all staff are familiar with the law—and are in compliance with its requirements.

The guide also includes a memorandum to employees that "reminds

personnel of the obligations" as well as a sample affidavit of compliance that station employees would sign.

The detailed insert is the latest in a series of occasional informational documents on payola sent to NAB members. The most recent was a "payola alert" sent out in the group's legal department newsletter last June. In that memo, NAB lawyers suggested that so-called "paper adds," the reporting of records to trades that overstate the actual airplay, might violate fraud statutes.

"While 'paper adds' don't appear to break any specific FCC rule," the memo reads, "the misreporting of such information by phone may violate the Federal Wire Fraud statute, 18 U.S.C. para. 1343. Additionally, those engaged in such practices could be opening themselves to civil suits for fraud."

In addition, the memo warns that "a finding by a court that a station had engaged in fraudulent practices might well be considered by the FCC as bearing on the licensee's character qualifications."

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Atlantic's Nu Shooz. Atlantic staffers meet with the label's newest recording act, Nu Shooz, after its recent performance at the New York nightclub Down Under. The group's debut album, "Poolside," is scheduled to be released this month. From left are director of national black music promotion Sylvia Rhone, vice president of singles sales Larry Yasgar, group members John Smith and Valerie Day, and local promotion rep Clarence Bullard.

INSIDE TRACK

POLYGRAM provided good news to its customers last week with a 1.5% discount on all billing except **Compact Disc** product where the off-the-face-of-the-invoice discount is 3%, retroactive to Dec. 29, 1985. Returns will be assessed an 8% penalty on LPs, 7% on cassettes and 7.5% on CDs. Bad news was a first-time cap on returns, effective April 1, 1986, setting a monthly limit on the issuance of RAs equal to 50% of the prior three months' average billing... The spate of high-powered albums that occurred very recently saw the **Van Halen** and **Prince** releases generating good reorders. But a canvass of major accounts suggests that consumers are becoming more discriminating, dictating that even established hit acts must put their all into each new package.

LES BROWN is celebrating his 50th anniversary as a big band leader this year. It was five decades ago that Brown and his **Blue Devils** band, spawned on the **Duke Univ.** Durham, N.C., campus, went out on their first post-graduation road trip. Brown's most famed alumna was **Doris Day**... Accounts reporting a heavier return of LP product each month. Feeling universally is that buyers are not properly ascertaining LP demand on their opening orders for new albums. Reorder patterns indicate a higher and higher cassette percentage as the product leaps up the **Billboard Top Pop Albums** chart.

CHRYSLER-DODGE could well be the next U.S. automotive name to introduce **Compact Disc** capability, following the lead of **Ford** in its **Lincoln Town Car (Billboard, April 2)**... **Mitsubishi** joins **Hitachi** and **Matsushita**, who already are building VCRs in the U.S., with a Santa Ana, Calif., facility turning out 40,000 units monthly later this year... **Marv Helfer** joins car leasers **Red Schwartz** and **Alan Mink**, in **TLC Leasing**, an Encino, Calif., car leasing firm, as an account exec... **Gary LeMel**, senior veep of music, **Columbia Pictures**, has negotiated the soundtrack from "**Karate Kid II**" for the new **United Artists Records**, helmed by **Jerry and Bobby Greenberg**. Scored by **Bill Conti**, the album will feature the likes of the **New Edition**, **Southside Johnny**, **Paul Rodgers**, **Moody Blues**, **Carly Simon**, and **Bananarama**. Flick due in late June. Set to open July 25 is "**Out Of Bounds**," starring **Anthony Michael Hall**, with **Stewart Copeland** scoring the **Geffen Records** outing. **Siouxie & the Banshees**, **Aerosmith**, **Tommy Keene**, and **Black 'n Blue**, along with others, will perform on the album.

PAUL WILLIAMS, who has moved back to his industry embryo, the Hollywood **A&M Records** lot, was accompanied by **T.G. Sheppard** and **Donny Osmond** on a 72-hour Congressional visit combatting HR 3521 and S 1980, which would require writers to sell rather than lease or option their TV theme work. (See story, page 6). Williams has been travelling with **Warren Beatty** and **Dustin Hoffman**, scoring their movie, "**Ishtar**," directed by **Elaine May**, who 30 years ago made comedy albums on **Mercury Records** with **Mike Nichols**... **Alshire Records** comes with 10 CDs by the **101 Strings** in July.

ROSEMARY CLOONEY set a record high for number of singers and excellence of performance April 7 at the **Dorothy Chandler Pavilion, L.A.**, in a benefit for the brain damaged, honoring her late sister, **Betty**, who paired with **Rosey** singing with the **Art Mooney** ork. Singers included **Barry Manilow**, **Debbie Boone**, **Dolores Hope**, **Beverly D'Angelo**, **Patti Page**, **Jack Jones**, **Patti Austin**, **Jose Ferrer**, **Susanne Somers**, **Melissa Manchester**, **Tony Bennett**, and the **L.A. Jazz Choir**. MCs included **Diahann Carroll**, **Dionne Warwick**, **Bob Hope**, and **Jackie Cooper**. Benefit feted **Sammy Cahn**, **Julie Styne**, **Marilyn** and **Alan Bergman**, **Cy Coleman** and **Manilow**. Clooney's pianist, **John Oddo**, contributed more than 30 charts for **Jack Elliott's** 43-piece orchestra.

BILL HEIN of **Enigma Records** will soon announce a distribution deal with **Capitol Records**. Grapevine also has **Enigma** readying its first jazz album... Call 1-800-841-1223 and get the latest on **Falco**... Speaking of **A&M**, **Jerry Moss**, and **Herb Alpert**, to be honored at this year's **City of Hope** bash June 13 at the **Century Plaza**, will probably be entertained by **Billy Crystal**... Will **RCA Red Seal** boss **Bob Summer** inherit the mantle of **Allen Davis**, **CBS International** topper, taking early retirement under the label's 1985 ukase?... Two major ankings are **Charly Prevost** as prexy and **Phil Quartararo** as promo honcho at **Island Records**, New York, with latter surfacing at **Arista**. Departures coincide with label's first top 10 single in a year, **Robert Palmer's** "**Addicted To Love**"... Look for **Dick Asher** to make another major executive shift at **PolyGram**.

MUSIC BUSINESS SYMPOSIUM has confirmed **MCA's Steve Meyers**, **Lenny Bronstein**, and **Ralph Tashjian** for the May 4 panel on indie promo. **NARAS's L.A.** chapter has been delegated to handle the May 3 "**Careers In The Industry**" session for the **L.A. Ambassador** event... Three women who claim to be the widows of the late **Frankie Lyman** are claiming they have the royalties to his "**Why Do Fools Fall In Love?**" hit coming in a New York federal court suit. Also at issue are the other publishing rights to the song, now claimed by **Morris Levy's Big Seven Music**, which snared the ditty in a 1964 deal with the late **George Goldner** for his **Patricia Music** catalog... **ASCAP** fetes composer **Alex North** as recipient of its first **Golden Soundtrack Award** April 16 at the **A&M** lot Wednesday (16)... **Track** found **Herb Cohen**, ex-**Schwartz Bros.** and **Waxie Maxie** exec, opening up a second **Maryland Crab House** in the Valley, following the success of his year-old cafe in Santa Monica... The New York Board of Trade paid tribute to three New York-based men of music, **BMI's Ed Cramer**, **Ahmet Ertegun** of **Atlantic**, and **George David Weiss** of **The Songwriters Guild**, at a dinner in Gotham last week. Weiss' way of saying thanks was by performing a medley of his hits, which run the gamut of the **Swing Era** (**Frank Sinatra's** "**Oh, What It Seemed To Be**") to Broadway ("**Too Close For Comfort**" from "**Mr. Wonderful**") to rock (**Elvis Presley's** "**Can't Help Falling In Love**"). Edited By **JOHN SIPPEL**.

POLYGRAM'S FRED DEANE SEES NEED FOR INDIES

BY FRED GOODMAN

NEW YORK Fred Deane, the new senior director of PolyGram's rock radio promotion department, says record labels will always need independent promotion.

The former album rock indie terms the current move to gear up major label in-house staffs a necessity, but adds that the strengthening of in-house promotion can't replace the combined efforts of labels and indies.

PolyGram's newly unveiled rock radio department is part of a continuing response to the suspension of indie promotion that sees most major labels planning expansions of their own promotion staffs (**Billboard**, April 5). The hiring of Deane—a prominent album rock indie through his own **Cherry Hill**, N.J.-based **Hot Trax Promotions** and the son of top 40 promoter **Fred DiSipio**—signals a significant shift back into the corporate mainstream of leading independent promoters.

Deane, who will remain in **Cherry Hill** in his new post, will supervise a four-person staff that comprises **Drew Merry** as national director, as well as former **PolyGram** college promoter **Jack Isquith**, and **Debbie Appelbaum** from **Hot Trax**.

"PolyGram recognizes the importance and vitality of the rock radio audience," says Deane by way of explaining the new department. "It needs in-house expertise to compensate for the suspension of AOR promotion."

"I would like to see the indies come back as soon as possible," he adds. "You can't supplant their overall expertise and I think the combination of the two is the strongest, most efficient system. I know what makes a good indie; if I can apply that to PolyGram's game plan and strategies, the field staff will know our priorities."

Deane says the growth of in-house promotion staffs is a natural result of the indie suspensions. "When you've got a force supplementing your own," he says, "you don't look to grow. Now, companies have to look to grow internally. But most needed it, anyway. AOR departments, as a rule, may have

been neglected by certain companies."

Deane, who had worked for PolyGram prior to establishing **Hot Trax**, says many indies would have welcomed the chance to work for labels even without the suspension of the indie network.

"We toy with the idea of going back into the corporate world," he says. "If the right opportunity came to an indie, he would entertain it." Deane adds that while he would like to see the return of indies, the opportunity for those indies to join in-house staffs is "a good marriage. I'm trying to incorporate my expertise into the system."

'Counts' Cancelled

LOS ANGELES "The Concert That Counts," an antidrug concert scheduled for the **Long Beach Arena** next week (25, 26), was cancelled by its sponsors Thursday (10). Major sponsor **Global Media** gave no reason, but insiders say interest by acts had waned.

LONDON A High Court judge here has ruled against the three surviving **Beatles** and **John Lennon's** widow, **Yoko Ono**, in their bid to force **EMI Records** to provide new accounts of the group's record and tape sales. The four claim that they are owed additional royalties by **EMI**.

The ruling—handed down March 26 after a five-day hearing—followed a December 1984 ruling that accounts should be prepared to show how much was owed in respect of sales under two **Beatles** recording deals with the record company.

As a result of that case, in which they sued as **Apple Corps Ltd.**, the **Beatles** had received some \$4.2 million. They were not satisfied, however, and insisted much more was due. At the initial hearing it was estimated that the **Beatles** would get

Beatles, Yoko Lose Bid In EMI Royalties Action

about \$6 million.

Counsel said in the new High Court plea that accounts thus far prepared by **EMI** could only be regarded as "merely corrective calculations."

Turning down the bid for prepa-

ration of new accounts, the judge said he did not think the accounts already produced by **EMI** were adequate. The "enormous task" of starting again—estimated to take more than a year—could not be justified, he said.

The judge also said the accounting method which the **Beatles** wanted **EMI** to use could not guarantee any greater accuracy.

He said **EMI** should pay royalties on some of promotional disks, estimated to run at no more than \$15,000.

Copyright Infringement Suit Filed Against Manhattan Retailer

NEW YORK A group of songwriters has charged long standing New York retailer **Colony Records** with selling unauthorized recordings of their compositions. The suit, filed in Federal Court in New York, seeks damages of \$50,000 for each copyright infringement.

In papers filed last week, the plaintiffs, **Michael Griffin** and **Maria Ann Griffin**, doing business as

Highsteppers Music Co.; **John Maestrangelo**, doing business as **Johnny Maestro Music Co.**; **Jimmy Clanton**; and **Wilbert Harrison**, charged **Colony** with copyright infringement, unfair competition, and unauthorized publishing and selling of copyrighted musical compositions.

According to the suit, **Colony** has been advertising and selling

unauthorized versions of original recordings of songs written by the plaintiffs during the '50s and '60s, including "**Kansas City**," "**Sweetest One**," "**Just A Dream**," and "**A Story Untold**."

The suit seeks preliminary and permanent injunctions against continuing infringement, and a recall from distribution of all relevant recordings. **FRED GOODMAN**

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San Francisco, Phoenix,
Sacramento, New York,
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Denver

Rocky Mountain Records & Tapes
Boulder

Lechmere Department Stores
Locations throughout Boston

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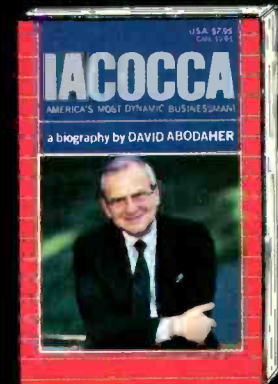
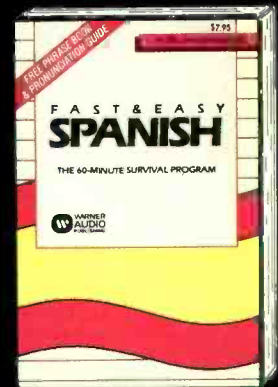
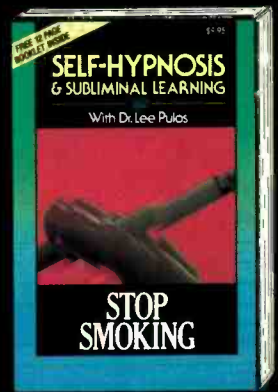
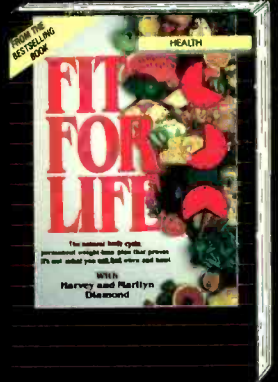
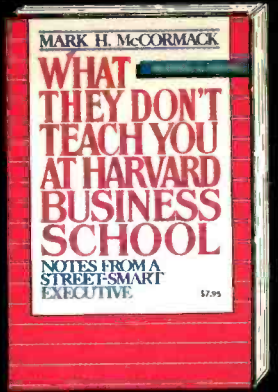
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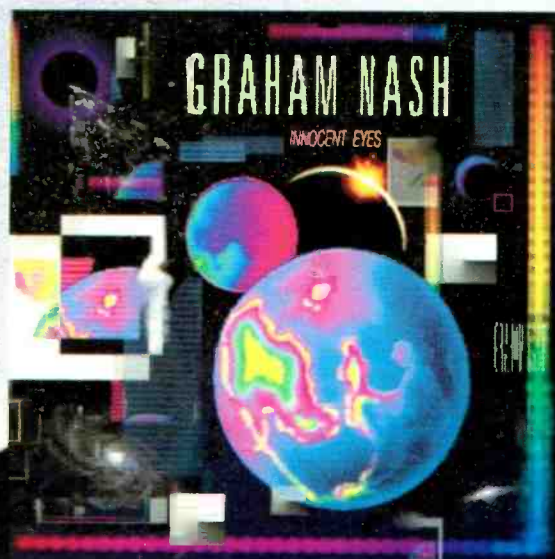
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