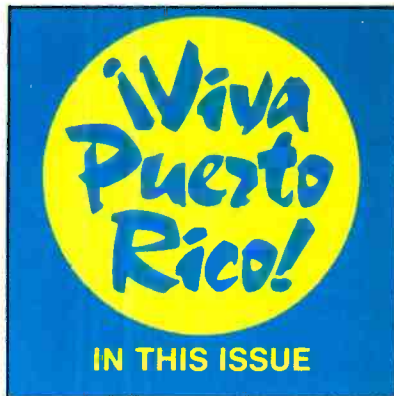


Billboard

NEWSPAPER



VOLUME 98 NO. 21

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

May 24, 1986/\$3.50 (U.S.)

CDs Are A Growth Business For In-Store Thieves, Too

BY GEOFF MAYFIELD

NEW YORK The compact disk is becoming the darling of professional and amateur thieves.

At least two major chains and several regional webs report that the configuration is an attractive target.

Arnie Bernstein, senior vice president of operations for the 512-store Musicland Group, says, "The sale of CD hardware has, unfortunately, been leading the software. Whenever you have that incidence, the desire for theft of that software increases. We have experienced some theft rings that are going after CDs more so than records and tapes."

He attributes the increased rate of theft not only to the configura-

tion's higher cost, but also to tight supply. "When you've got a demand product that people can fence for more than a record or tape—they can get as much as \$6 or \$8 apiece for CDs—the value of the product

(Continued on page 89)

LEVY ON AUDIO HARDWARE ONLY? Senate Bill May Drop Tape Royalty Plan

BY BILL HOLLAND

WASHINGTON In a dramatic concession to consumer electronics industry opponents of the audio-only home taping bill, the Senate Copyright Subcommittee may drop the

provision to place a royalty fee on blank tape when it takes the bill to markup Wednesday (21). This could chop the anticipated \$200 million annual royalty pool by more than half.

Sources say that with the hotly contested provision deleted, the sev-

en-month-old bill, S. 1739, introduced by subcommittee chairman Charles McC. Mathias (R-Md.), may find the necessary votes to send it to the full Judiciary Committee, with only the hardware royalty feature intact.

The original wording of the bill contained provision for a penny-a-minute royalty fee on blank tape used to copy music, and for a fee of 5% of wholesale price on tape recorders normally used for music reproduction.

Stan Gortikov, president of the Recording Industry Assn. of America (RIAA), says that "certainly, in principle, we're opposed to the abolition of the provision on blank tape," and admits that if the subcommittee

(Continued on page 86)

Managers Turn To Indie Promotion

This story prepared by Steve Gett and Fred Goodman.

NEW YORK Two months after broad major label suspension of their services, independent promoters are dealing with artist managers more than ever before. Cut-rate prices—as much as 50% less than labels were paying—are being of-

fered by many indies to new accounts.

While top 40 promoters have been hit the hardest, other indies covering black, album, and dance markets have also been aggressively soliciting work, hoping to increase their share of activity at a time when pop promoters could be vulnerable.

"There's no question that the cost of hiring indies is much less than it was when every major label was hiring them," says Danny Goldberg, whose Gold Spaceship management company guides the careers of Belinda Carlisle, Dennis DeYoung, Andy Taylor, and Michael DesBarres. Goldberg declines to dis-

(Continued on page 86)

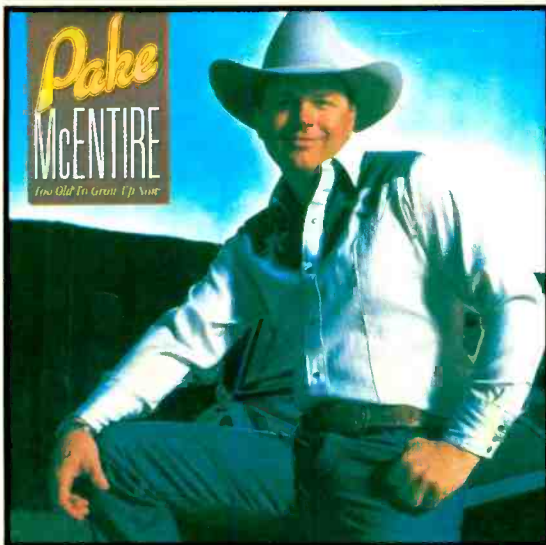
MTV's Garland: Vidclip Future Remains Bright

BY STEVEN DUPLER

MONTREUX Terming music video an "art form still in its infancy, but with an almost unlimited future," Les Garland, MTV senior vice president for programming, kicked off the International Music & Media Conference here (7-10) on an upbeat note.

IM&MC: REPORT FROM MONTREUX

The MTV programming chief credited videoclips with helping spur a "half-billion-dollar increase in record sales over the past three years." (See separate interview with Garland, page 83. For *(Continued on page 83)*



TOO OLD TO GROW UP NOW features Pake's impressive vocals backed by an exciting, new rockabilly beat. The 1st single, **EVERY NIGHT**, was a T-20 hit. Current single, **SAVIN MY LOVE FOR YOU** is the "ghost of Buddy Holly" says Chet Flippo. "Achingly pure. Appealing sound and fresh sensibility." On RCA Records & Cassettes AEL1/AEK1-5809.



Get ready for the fifth generation of rock'n'roll. **Sigue Sigue Sputnik's** principal interests are video nasties, affluence, rockets, home computers and excitement. "Love Missile F1-11" 12" (V56021) is a sales breakout... now. Outrageous video on MTV... now. **Sigue Sigue Sputnik**—don't miss it—get it... now. On Manhattan Records—a division of Capitol Records.

All-Night Pop TV Programming Coming To U.K.

BY NICK ROBERTSHAW

LONDON Britain begins its first all-night television experiment with pop music next month on the Yorkshire Television network, which serves some six million viewers.

For a three-month trial period beginning June 9, the commercial station will screen programs from the Pan-European satellite service Music Box during normal broadcast TV

(Continued on page 86)

PLUS PROFITS IN RECORDING FOCUS INSIDE



Peter Gabriel

S.O. Featuring "Sledgehammer." Produced by Daniel Lanois and Peter Gabriel. On Geffen Records. Cassettes and Compact Discs. ©1986 The David Geffen Company



WHEN IT COMES TO HIGH-QUALITY DUPLICATION, AMERICA'S TOP DUPLICATORS COME TO PANASONIC.

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

Panasonic has designed the AG-6810S exclusively for professional duplicators. And that means reliability and a versatile unit just

right for your duplicating operation. It's programmable for a variety of remote control configurations. Including parallel, serial and record remote control. And you can program functions for your specific needs.

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

of the recording mode.

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

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

For more information, call your nearest Panasonic regional office: Northeast: (201) 348-7620. Southeast: (404) 925-6835. Midwest: (312) 981-4826. Southwest: (214) 257-0763. West: (714) 895-7200. Northwest: (206) 251-5209.

Panasonic
Industrial Company

IN THIS ISSUE

VOLUME 99 NO. 21

MAY 24, 1986

1 NEWS ▶The Senate Copyright Subcommittee may drop a controversial provision in the audio-only home taping bill. ▶The compact disk is becoming a target of thieves. ▶Artist managers are turning to independent promoters. ▶Britain begins all-night television broadcasts of music programming. ▶MTV's Les Garland hails video's "almost unlimited future." ▶3/Home video manufacturers should emphasize post-release advertising, say retailers and distributors. ▶4/Reagan supports a bill that would curb trade benefits to countries not actively combating piracy. ▶6/Many candidates enter the VSDA election, compounding confusion about election procedures.

4 Executive Turntable	40 Classical
12,71 Newsmakers	43 Dance Trax
38 Gospel	76 Album & Singles Reviews
38 Jazz	90 Inside Track
40 Latin	

9 COMMENTARY ▶Guest Column: Profiting from special-interest video. ▶Letters.

10 RADIO ▶WZLX and WAAF are challenging WBCN Boston's dominance. ▶Out of the Box. ▶Newline. ▶15/Vox Jox. ▶16/Featured Programming. ▶17/Yesterhits. ▶19/Promotions.

24 TALENT ▶Steve Hackett and Steve Howe have a new band, GTR. ▶On the Beat. ▶26/Talent in Action. ▶Boxscore.

28 BLACK ▶George Clinton releases a new album. ▶The Rhythm & the Blues.

32 COUNTRY ▶RCA's Gail Davies gives up a solo career for Wild Choir. ▶Nashville Scene.

44 RETAILING ▶Record Bar is optimistic despite cutbacks. ▶On Target. ▶45/Grass Route. ▶46/New Releases.

P-1 VIVA PUERTO RICO SPOTLIGHT

50 VIDEO RETAILING ▶The VSDA forms a San Diego chapter. ▶51/Video Plus.

PP-1 FOCUS ON PLUS PROFITS IN RECORD MERCHANDISING

55 CLASSIFIED ACTIONMART

57 VIDEO MUSIC ▶An IM&MC panel examines broader-based programming for video music channels. ▶Video Track. ▶58/New Video Clips. ▶MTV Programming.

61 HOME VIDEO ▶A study shows that special-interest videocassettes are gaining in market share. ▶Newline. ▶65/Fast Forward.

68 INTERNATIONAL ▶The U.K. Tape Manufacturers Group is mounting a campaign against government plans for an audio software levy.

69 CANADA ▶The federal government announces an aid package for the recording industry. ▶Maple Briefs.

72 PRO AUDIO/VIDEO ▶A new low-cost German video indexing system is introduced. ▶Sound Investment. ▶Audio Track.

75 FINANCIAL ▶Video-store expansion is leveling off. ▶Newline. ▶Financially Speaking.

82 UPDATE ▶Newline. ▶Lifelines. ▶New Companies. ▶Calendar.

CHARTS ▶6/Chartbeat: Patti LaBelle's new album enters the Top Pop Albums chart at No. 14.

Top Albums		Hot Singles	
15 Rock Tracks	16 Adult Contemporary	16 Adult Contemporary	
29 Black	22 Power Playlists	22 Power Playlists	
34 Country	28 Black Singles Action	28 Black Singles Action	
38 Jazz	30 Black	30 Black	
40 Classical	32 Country Singles Action	32 Country Singles Action	
47 Compact Discs	36 Country	36 Country	
70 Hits of the World	42 Dance/Disco	42 Dance/Disco	
84 Top Pop	70 Hits of the World	70 Hits of the World	
	78 Hot 100	78 Hot 100	
	80 Hot 100 Singles Action	80 Hot 100 Singles Action	
Top Video/Computer			
45 Computer Software			
50 Kid Video			
53 Videocassette Rentals			
61 Music Videocassettes			
62 Videocassette Sales			

©Copyright 1986 by Billboard Publications, Inc. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the last week in December) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$148.00. Continental Europe £140. Billboard, Quadrant Subscription Service Ltd., Perry-mount Road, Haywards Heath, West Sussex, England. Japan ¥80,000. Music Labo, Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from Kraus Microform, One Water Street, White Plains, N.Y. 10601 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.

Post-Release Video Support Sought Dealers, Distributors Ask For New Approach

BY TONY SEIDEMAN

NEW YORK Home video manufacturers should alter their marketing tactics so that more emphasis is placed on post-release advertising, according to many retailers and distributors. They also call for advertising in national media.

Such policies will be ineffective and wasteful, manufacturers respond, claiming they've already created highly efficient systems for promoting and marketing product.

The debate centers on three key issues: where advertising dollars are spent, when they should be spent, and who should be the target of the ads.

Nicholas Santrizos, head of Thorn EMI/HBO Video, says his company's marketing system works best when promoting titles prior to release.

"We have a very strong opinion that consumer advertising can be focused around the video store itself," Santrizos says. His studies

show that 80% of VCR homes rent regularly; because of this, he says, Thorn EMI/HBO "unabashedly" focuses its marketing efforts on the video store, mainly via point-of-purchase materials.

This attitude causes real problems for video stores, says Frank

quency with which a customer comes in and doesn't get what he came in for."

Barnako says he wants manufacturers to invest more money in promoting titles after release on the local and national level. Many other retailers appear to agree.

"It is criminal what they're doing," says the head of one major chain. "They're acting as if the dealer is the consumer. I understand the attitude, but that's a bad mistake."

Retailers say more co-op funds are needed. More important, they say, are coordinated national media campaigns to create increased awareness of home video as a medium and to help boost store traffic.

The lone manufacturer speaking in favor of heavy post-release promotion is Bill Gallagher, president of MGM Home Video. "Before you promote the product you've got to be in a position to deliver," he says.

"The video companies are leaving programming sitting on the shelf

(Continued on page 86)

'Manufacturers act as if the dealer is the consumer'

Barnako, owner of the Video Place chain and a former Video Software Dealers Assn. president. One of the biggest difficulties, he says, is that customers have no way of finding out about titles before they walk into the stores. This, he claims, really hurts non-hit A- and B-level films.

Manufacturers should advertise after a program hits the market, not before, Barnako says. "Pre-release advertising just increases the fre-

Awards For Most-Performed Songs

BMI Honors Daryl Hall, David Foster

BY IRV LIGHTMAN

NEW YORK Led by Daryl Hall's "Everytime You Go Away" as song of the year and David Foster as songwriter of the year, 87 writers and 63 publishers of 63 songs were honored at a BMI awards dinner here last Tuesday (13).

The day after the awards for most-performed BMI-cleared songs were handed out, the achievements of Hall and Foster were given a special sendoff when the famed Times Square electronic billboard flashed both winners' names continuously from 8 a.m. to 11 p.m.

The Hall song, recorded by Paul Young (Columbia) and published by Hot Cha Music and Unichappell Music, was the most-performed BMI song on radio and TV last year. Foster received a special citation in honor of his five most-performed awards, the most garnered by any writer this year.

Other multiple winners included Hall, Keith Diamond, and the members of Kool & the Gang, with three awards each. Two citations went to Roland Orzabal and Ian Stanley of Tears for Fears, as well as to Bryan Adams, Jay Graydon, Michael Jackson, Billy Joel, Dean Pitchford, Frankie Sullivan, and Jim Vallance.

The publisher associated with the most awards is Warner-Tamerlane/Foster Frees with nine. Four citations were awarded to Music Corp. of America and Unichappell Music. Three were earned by Delightful Music, Hot Cha Music, Keith Diamond Music, Screen Gems-EMI Music, and Willesden Music. Winners of two awards were Garden Rake Music, Joelsongs, Mijac, Nymph Music, Rightsong Music, and Rude Music.

BMI honored six songs that had previously won awards. Honored for the third time was "Sea of Love" by Philip Batiste and George Khoury, published by Fort Knox Music, Tek Publishing and Trio Music, with previous awards in 1959

and 1984.

Receiving awards for the second time were "All I Need" by David Pack, published by Art Street Music (1984); "California Girls" by Brian Wilson, published by Irving Music (1965); "Out Of Touch" by Daryl Hall and John Oates, published by Hot Cha Music (1984); "There Goes My Baby" by Benjamin Nelson,

Lover Patterson, George Treadwell, Jerry Lieber, and Mike Stoller, published by Jot Corp. and Unichappell Music (1959); and "You Send Me" by Sam Cooke, published by ABKCO Music (1957).

The awards dinner at the Plaza Hotel was given a visual touch, with videoclips shown as the citations of

(Continued on page 88)

June Dates Set For Amnesty Intl Tour Series

BY LINDA MOLESKI

NEW YORK Dates for Amnesty International's six-city concert series, to be headlined by Sting and U2, were announced here May 14 by the organization's executive director, John Healey, and producer Bill Graham.

Dubbed "A Conspiracy Of Hope," the all-star tour starts June 4 in San Francisco and concludes June 15 at New Jersey's Giants Stadium. The finale will be co-produced by John Scher.

Event organizers say they expect to raise \$3 million-\$5 million through ticket sales and merchandising, with net proceeds going to Amnesty International. But Healey says the primary purpose of the event is to raise public awareness of the 25-year-old human-rights movement.

Slated to join U2 and Sting are Bryan Adams, Joan Baez, Peter Gabriel, the Neville Brothers, and Lou Reed. Miles Davis, Jackson Browne, Ruben Blades, and Third World will perform at the final show, along with special guests Carlos Santana, Pete Townshend, and Nigerian activist and musician Fela Kuti. Browne is also scheduled to play

the San Francisco and Los Angeles dates.

All artists are donating their services, according to Graham.

MTV and Westwood One will offer live simulcasts featuring eight hours of the finale. MTV will also support the series by announcing "800" numbers for ticket and merchandise information for each show.

Westwood One's mobile studios will provide a series of "Amnesty International Tour Reports" taken from the first five shows, to be made available to radio stations across the country. The radio network will also produce a series of public-service announcements detailing Amnesty International's work.

The finale will also be syndicated for broadcast television by Viacom.

Tickets for the shows will be available through mail order in each city, with the deadline Friday (23) at midnight. The price is \$36—including a \$1 service charge—with a limit of four tickets per order. Seating will be reserved at all venues, with limited general-admission space on the floor.

(Continued on page 83)

Boost For Proposed Antipiracy Bill

Reagan Talks Tough On Trade

BY BILL HOLLAND

WASHINGTON President Reagan is willing to deny all trade benefits to countries now enjoying nonduty privileges if they do not show evidence they are working to stop piracy and counterfeiting.

The surprise communication to a group of senators involved in trade issues comes as a boost to legislation just introduced by Sen. Pete Wilson (D-Calif.) aimed at preventing piracy and counterfeiting of U.S. intellectual properties.

The bill—the Intellectual Property Protection & Market Access Act of 1986, S. 2435—would strengthen the recently extended GSP bill, which provides economic trade benefits to developing countries, as well as other laws affecting international trade.

Wilson, in remarks Monday (12) introducing S. 2435, said that the cost of piracy to U.S. industries this year could run as high as \$20 billion.

"American records, tapes, computer software, drugs, movies, and many other items that carry a copyright, patent, or trademark are illegally duplicated, often with the acquiescence and encouragement of governments," Wilson said. He added that some countries also place "unreasonable non-tariff barriers" on those items, in forms ranging from royalty ceilings to straight quotas.

Wilson's bill would penalize countries that do not adequately protect U.S. intellectual property rights, and would force violating countries to enter into negotiations to resolve problems. If the problems aren't solved after two years, the President would then take retaliatory action.

The penalties could include suspended or curtailed trade agreements, the imposition of a duty on articles imported from those countries, and the imposition of quotas or suspended GSP benefits.

Under S. 2435, the President would be required to impose penalties "that have an economic impact substantially equivalent to the lost revenues of U.S. companies caused by lack of intellectual property protection."

The overseas market for bogus

records and tapes alone is estimated at more than \$1 billion annually, with Singapore—among the worst offenders—said to be responsible for \$220 million.

The administration's new tough policy and Wilson's proposal follow a warning to South Korea last December that the U.S. would call for a withdrawal of special trade benefits unless that country took steps against piracy. South Korean piracy is said to cost U.S. book publishers some \$70 million annually, and to

cost the recording, motion picture, and computer software industries some \$40 million each.

South Korea is one of the top three beneficiaries of the GSP program of special trade benefits. The new GSP bill, signed by President Reagan last October, includes amendments providing penalties for offending countries. Wilson's bill would extend the penalties.

S. 2435 will become part of the omnibus trade bill now before the Congress.

MCA Classical Arm Set

LOS ANGELES As expected, MCA Records has created a new classical product division, adding theatrical music in the process.

Focal to the new division is veteran RCA executive Tom Shepard, who joins MCA as vice president in charge of the new arm (see Executive Turntable, this page). Speculation that the former Red Seal executive would move to MCA had been widespread over the past month.

Even before those rumors surfaced, however, top MCA executives had acknowledged an interest in adding classical repertoire. Myron Roth, executive vice presi-

dent, first signaled such a goal last fall, and more recently unveiled a stepped-up commitment to vintage soundtrack product, including movie musicals, that somewhat parallels the theatrical music thrust of Shepard's new project.

Although MCA inherited some classical catalog product through its late-'70s acquisition of ABC Records, the new classical and theatrical division is expected to focus on new acquisitions. Shepard will direct the division from MCA's New York offices.

From L.A. To London

MCA International Moves HQ

LOS ANGELES MCA Records International has shifted its headquarters from MCA's corporate base here to London, a move underscored by a realignment of the division's top executives.

MCA Records International president Lou Cook adds the title of chairman of MCA Records Ltd. (U.K.), concurrent with the appointment of David Ambrose as managing director of the British subsidiary. Also affected is Stuart Watson, promoted to vice president of MCA Records International (see Executive Turntable, this page).

In announcing the relocation and the accompanying appointments, Irving Azoff, president of the MCA Records & Music Group, cited the goal of strengthening the international arm's overseas presence.

"Lou Cook has been temporarily headquartered in London since the beginning of the year, and we've already seen increased revenues," noted Azoff, adding that the timing of the move is "appropriate with WEA International's increased presence there."

Music Sales Corp. Boosts Classical

G. Schirmer Purchase Will Help

BY IRV LICHMAN

NEW YORK Declaring there is no "mystery in classical music," the new owner of G. Schirmer Inc. says it intends to keep the classical flame burning brightly.

G. Schirmer, the 125-year-old American music publisher, was recently sold by Macmillan to Music Sales Corp. for a reported \$7 million (Billboard, May 17).

Music Sales is a wide-ranging, 50-year-old music publisher based in the U.K.—with music retail outlets there. It has also acquired a G. Schirmer subsidiary company, Associated Music Publishers, and two related U.K. companies.

In a statement announcing completion of the buyout, Macmillan chairman Ned Evans said the divest-

iture is consistent with that company's program of concentrating on its main interests of book publishing, instruction, and information services. Macmillan acquired the company in the late '60s.

According to Robert Wise, U.K.-based managing director of Music Sales, the acquisition "balances our activities perfectly. [By uniting] an enormous classical catalog with Campbell Connelly's wide contemporary catalog... classical music can be handled in the same way as pop. It's just left there for people to find." The old-line U.K.-originated Campbell Connelly company was acquired by Music Sales in late 1984.

"[Classical] can be promoted and exploited in an aggressive way using all of our special talents, particularly print. We already have estab-

lished relationships with major record companies, advertising agencies, and film and TV producers."

Wise, noting a "particularly buoyant period generally, and especially as a result of the advent of the compact disk," says new writers will be encouraged by the establishment of G. Schirmer music festivals and scholarships.

In its long history, Schirmer, publisher of nearly half of the Pulitzer Prize-winning compositions in music to date, has been associated with establishing the careers of such American composers as Victor Herbert, Sigmund Romberg, and Rudolph Friml, in addition to publishing such contemporary composers as Gian-Carlo Menotti, Samuel Barber, Morton Gould, Duke Ellington,

(Continued on page 88)



Record Breakers. Members of Alabama are presented with platinum disks for their "Alabama Greatest Hits" album. The group is the first country act to receive eight consecutive platinum awards. Shown from left are RCA Nashville director of merchandising Randy Goodman, group member Jeff Cook, RCA Nashville director of marketing Dave Wheeler, group member Teddy Gentry, RCA Nashville director of national country promotion Jack Weston, and group members Randy Owen and Mark Herndon.

Executive Turntable

RECORD COMPANIES. MCA Records International moves its headquarters to London and names Lou Cook chairman of the board of MCA Records U.K. He will continue as president of MCA Records International. Also, David Ambrose is appointed managing director, MCA Records U.K., and Stuart Watson is promoted to vice president, MCA Records International. Ambrose was director of a&r for EMI Records; Watson was senior international director.

Lou Maglia is appointed president of Island Records in New York. He was executive vice president of Elektra Records.



COOK



AMBROSE



MAGLIA



COOPER

WEA International promotes Ken Cooper to executive vice president, based in London. He was senior vice president/treasurer.

Tom Shepard is appointed vice president of MCA Records' newly formed classical and theatrical division in New York. He was vice president of RCA's Red Seal division.

Ken Buttice is elevated to executive vice president of Allied Artists Records in Los Angeles. He was vice president of promotion.

A&M Records appoints Alan Oken executive director of artist development in Hollywood. He was director of that area.



SHEPARD



OKEN



MINGER



REUBEN

Phil Straight is named director of international for Warner Bros. Records in Burbank. He was WEA U.K.'s director of international a&r.

Columbia Records in Los Angeles appoints Darryl Minger associate director of publicity for the West Coast. He had been a publicity consultant for the label.

Russ Hornbeck is appointed manager of a&r for PolyGram Special Projects in New York. He was a classical buyer for Elroy Enterprises.

PolyGram Records names Jack Isquith national manager of rock radio in New York. He was national director of college radio promotion for an independent promotion firm.

Bill Stephney joins Def Jam Records as director of national promotion and marketing in New York. He was previously with the CMJ New Music Report and radio station WLR.

Steve Sussmann is appointed publicist for RCA/Ariola in New York. He was a freelance writer.

Mike Millius is named president of the newly formed Rock Dream Records in New York. He had been creative director at MCA Music. Sheila Strom also joins the label, as director of promotions. She was with Stratford Distributors.

DISTRIBUTION/RETAILING. Richman Bros. Records in Pennsauken, N.J., appoints Mark Small chief financial officer and administrator.

Paul Owen is promoted to director of operations at Source Video Distribution. (Continued on page 82)

BACHMAN-TURNER

OVERDRIVE

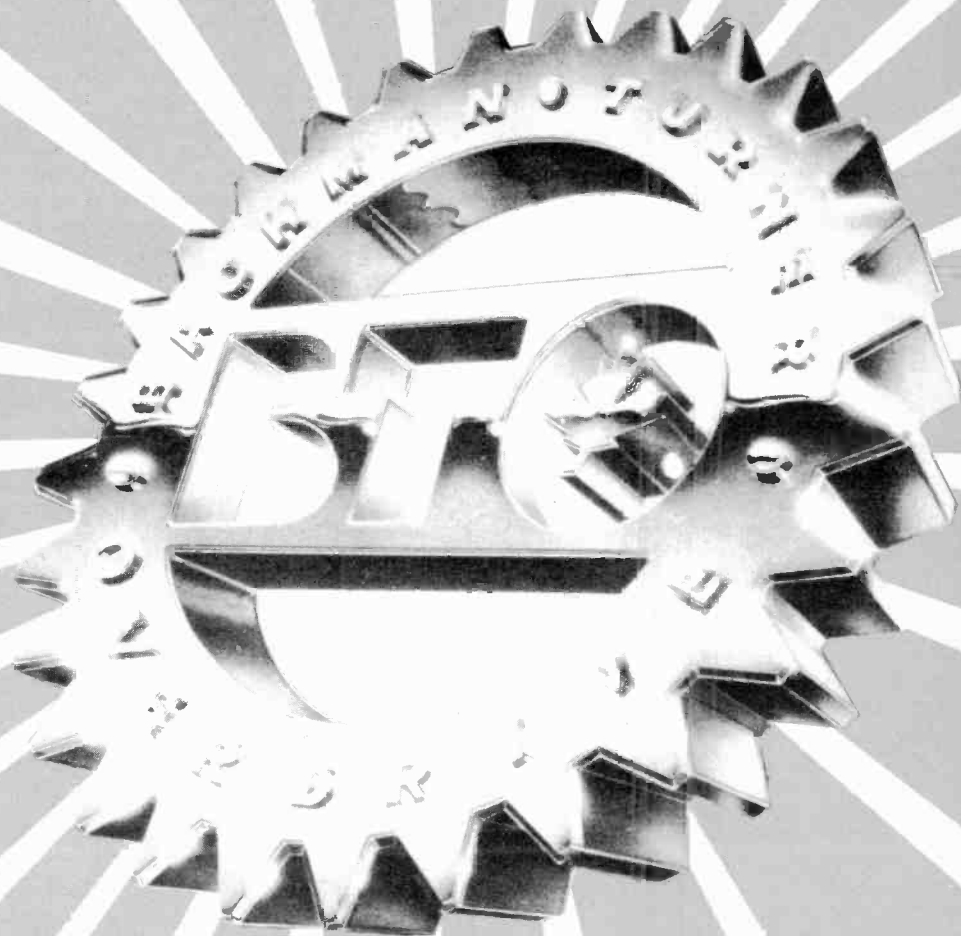
“BTO Live! Live! Live!”
(MCA-5760)

Listen for their hits —
with TWO NEW SONGS

“Fragile Man”
and

“Bad News Travels Fast”
plus

“Mississippi Queen”
At your local retailer MAY 21!



On tour with VAN HALEN

Check your local paper for dates in the following cities:

Atlanta, GA
Phoenix
Las Vegas
Albuquerque, N. Mexico
Boulder, Colorado
Iowa City, Iowa
Kansas City, MO

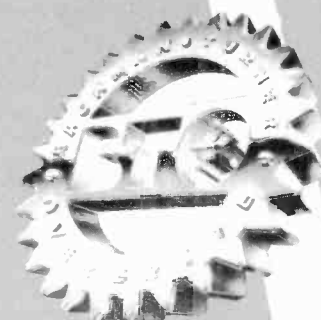
Cleveland, Ohio
Meadowlands, NJ
Nassau, New York
Los Angeles
Knoxville, TN
Philadelphia, PA
Washington, D.C.

Boston, Mass.
Toronto, Canada
Ottawa, Canada
Montreal, Canada
Providence, RI
Hartford, Conn.
Buffalo, NY

Entertainment
ARTISTS INC.
819 18th Avenue, South
Nashville, Tennessee 37203
(615) 320-7041

MCA RECORDS
CURB
RECORDS

100 Universal City Plaza, Bldg. 124
Universal City, CA 91608
(818) 777-1951



VSDA Election: Confusion Persists

Nine Independents In Battle For Board

BY EARL PAIGE

LOS ANGELES The Video Software Dealers Assn. (VSDA) has more candidates than ever vying for its five board slots—compounding existing confusion about election procedures.

VSDA insiders say at least nine independents are actively seeking office in the group's first election using a pre-convention mail ballot. The independents are competing with five official nominees. Last year, there were 10 nominees.

"I get a lot of calls. There's a lot of confusion," says VSDA director

Rudy Neely, head of the trade group's nominating committee.

The VSDA board recently passed its first resolution on elections, providing guidelines for political activities such as nominee signature gathering (company stationery required), VSDA meeting addresses (10-minute limit), and mailings (limited to one).

But confusion persists on several matters. One dispute involves addresses at chapter meetings, many of which are headed by candidates. Some in the group say that independent candidates must be accredited by the organization before address-

ing chapter meetings as nominees.

Neely, however, says it would be impractical to ask candidates to wait for accreditation. Pointing out that the deadline for accreditation is May 29, he notes, "Now's the time independent candidates have to work the meetings. Some chapters only meet every other month."

Accreditation must await receipt of nominating letters by VSDA secretary and director Jim George of San Francisco Home Video. The process is a slow one, says George, because he has to send the nominating letters for verification to the VSDA staff in Cherry Hill, N.J.

Despite the board's new guidelines, some directors think more clarification on campaigning will be necessary at next month's board
(Continued on page 82)



Unforgettable Deal. Members of the rock group U2 meet with Chappell International Music executives to sign a longterm international subpublishing agreement worldwide (excluding the U.K.). The group's most recent release, "Unforgettable Fire," is on Island Records. Gathered in Dublin, Ireland, are, seated from left, band members The Edge (Dave Evans), Bono (Paul Hewson), Larry Mullen, and Adam Clayton. Standing are group attorney Owen Epstein, Chappell & Co. president Freddy Bienstock, group manager Paul McGuinness, and group financial advisor Ossie Kilkenny.

Backer Backs Jazz Push

As Head Of New RCA Label

BY SAM SUTHERLAND

LOS ANGELES In building RCA's newest label division, veteran producer and a&r executive Steve Backer finds himself unravelling jazz, fusion, and new age styles in transition.

Backer was formally appointed head of the long-rumored but still unnamed new RCA subsidiary several weeks ago, ending weeks of speculation following his resignation from Windham Hill Records, where he had served as a vice president and East Coast manager for five years.

Although new age will be among the styles explored, Backer gives equal if not greater weight to RCA's reentry into jazz.

"We'll have a three-pronged at-

tack, including new jazz and fusion recordings, new age recordings, and a revitalization of older catalog," he says. "Over the course of the first year, you'll be looking at 30 to 35 releases."

The boundaries separating the three sectors are blurred in Backer's view, due in part to the lack of a single dominant musical trend. Of the shifting balance between fusion and purer, mainstream jazz styles, he notes, "There is no single movement dominating the music as there was in past decades, save perhaps for a return of traditionalism in much of the playing."

"This is a period of retrenchment, so it makes sense for us to present a cross-section." He also frankly cites the need to buttress more experi-

(Continued on page 89)

New Applications On The Agenda

Petrone Takes AIM At CD

LOS ANGELES With audio compact disks now established in the consumer marketplace, Emiel Petrone, a veteran of the CD introduction wars, is shifting his sights to CD's new world of multimedia applications.

Petrone thus finds himself wearing two corporate caps, continuing as PolyGram's U.S. vice president for CD marketing even as he assumes new stripes as marketing and public relations vice president for American Interactive Media (AIM), the joint PolyGram/Philips software venture (Billboard, May 10).

"Just from the standpoint of where compact disk audio is going, it's now another configuration," says Petrone. "The major labels now have all their ducks lined up."

He concedes, however, that manufacturing capacity remains a factor, compelling majors to set release priorities until CD replication can catch up with demand.

While his experience in the North American launch of CD will help shape marketing at AIM, Petrone echoes the forecast of colleague Stan Cornyn in sketching a mosaic of dif-

ferent markets and distribution channels likely to emerge as CD-Interactive (CD-I), CD-Video (CD-V), and CD-Omni formats are established.

Like Cornyn, whose Record Group software venture will be marketed through AIM, Petrone envisions joint-venture affiliations with established firms in such fields as electronic gaming, computing, and publishing as a key factor in setting a multi-tiered distribution scheme. "But we see record stores becoming home entertainment centers, and well positioned to benefit from these products," he adds.

Even though he's still working from PolyGram's Los Angeles offices, and continues to shepherd that company's CD marketing, Petrone says AIM is already staffed. The company's chairman, Gordon Stulberg, and president, Dr. Bernie Luskin, have filled key administration and program development posts, in anticipation of a 1987 market entry.

Petrone also notes plans for sister software ventures in Europe and Japan. "In Europe, it will likely be European Interactive Media, while the Asian company will likely be called Pacific Interactive Media."

SAM SUTHERLAND

CHART BEAT



by Paul Grein

PATTI LABELLE's "Winner In You" debuts at No. 14 on this week's Top Pop Albums chart, as its first single, "On My Own," leaps from No. 11 to No. 3 on the Hot 100. "On My Own," a duet with **Michael McDonald**, is the first single to enter the top 10 as high as No. 3 since **Olivia Newton-John's** "Physical" nearly five years ago.

But the big news this week is the spectacular chart entry of **LaBelle's** album. It's one of the three highest debuts of the year. **Van Halen's** "5150" bowed at No. 13; **Prince & the New Power Generation's** "Parade" also opened at No. 14. The difference, of course, is that "5150" was Van Halen's followup to six consecutive platinum albums, and "Parade" came on the heels of back-to-back No. 1 albums. By contrast, LaBelle's last studio album, "I'm In Love Again," peaked at No. 40.

In fact, the No. 14 debut of "Winner In You" just may be the highest ever for an album that wasn't the followup to a blockbuster or the latest by a hot act riding a long string of hits.

"On My Own," which holds at No. 1 on the black and 12-inch sales charts, is now a strong candidate to hit No. 1 on the Hot 100. But its sales are still running far ahead of its airplay. The song is No. 2 on this week's sales top 30, but is only No. 10 in airplay.

ADULT CONTEMPORARY radio is more in line with pop radio than at any time in recent memory. In fact, the same three records, in the same order, are at the top of this week's pop and AC charts. **Whitney Houston's** "Greatest Love Of All" is No. 1 on both charts, **Madonna's** "Live To Tell" is No. 2, and the **LaBelle/McDonald** duet "On Our Own" is No. 3.

The close alignment between the pop and AC charts will probably come as a surprise to those who figure AC is still playing **Helen Reddy** and the **Captain & Tennille**. But it will be old news for you insiders who are aware that such mainstream pop-rockers as

LaBelle's new LP debuts at No. 14

Bruce Springsteen, Starship, and Heart have all notched No. 1 AC hits since the beginning of the year.

WHITNEY HOUSTON's smash debut album holds at No. 1 on the Top Pop Albums chart for a ninth week, matching the 1971 run of **Janis Joplin's** "Pearl." Only one album by a female artist in the last 20 years has had a longer run at No. 1: **Carole King's** "Tapestry," with 15 weeks.

Incidentally, we erred last week in our lead item on Houston. What we meant to say was that Houston is the first female solo artist to reach No. 1 with three consecutive chart hits. She tops **Donna Summer, Connie Francis, Brenda Lee, Roberta Flack, Cher, and Olivia Newton-John**, all of whom hit No. 1 with two straight singles.

Andrew Craner of New York was the first to bring the slip to our attention. Craner signed off by noting, "In case you print my letter, I would like to wish Whitney the best of luck with her career. My friends and I think that she's DYNAMITE!!!"

FAST FACTS: The molten-hot team of **Jimmy Jam & Terry Lewis** was responsible for writing and producing six (count 'em) singles on this week's Hot 100. They have

the old and new hits by **Janet Jackson** at No. 6 and No. 53, **Patti Austin** at No. 59, the **S.O.S. Band** at No. 71, **Force M.D.'s** at No. 73, and **Cherelle with Alexander O'Neal** at No. 74.

All six of those records were recorded at **Jam & Lewis' Flyte Tyme Productions** in Minneapolis. Three other singles on the current Hot 100 were also cut in Minneapolis: **Prince's** "Kiss" and "Mountains" and the **Jets'** "Crush On You." This is a record for the city, according to **Jon Bream**, pop music critic for the **Minneapolis Star & Tribune**.

Genesis' new single, "Invisible Touch," is shipping to radio at the same time that two members of that trio are enjoying top 10 hits of their own. **Phil Collins'** "Take Me Home" holds at No. 7 for the third straight week, and **Mike (Rutherford) & the Mechanics'** "All I Need Is A Miracle" jumps to No. 10. It's the first time two members of an ongoing group have been listed in the top 10 simultaneously since December 1981, when two members of **Fleetwood Mac** made the grade. **Stevie Nicks** was represented with "Leather And Lace"; **Lindsay Buckingham** had "Trouble."

WE GET LETTERS: We have two additions to our recent list of groups with female drummers to land top 10 pop singles. **Stephen H. Maxwell** of Princeton, N.J., who supplied the original item, notes that he overlooked **Eden of ABC**. And **Fred Washko** of Hazleton, Pa., reminds us of **Bernadette Cooper** of **Klymaxx**.

And **Mark Monette** of Saratoga Springs, N.Y., notes that **Heart's** "These Dreams" and the **Cars'** "Drive" have something unusual in common. Both are the biggest hits those groups have ever had, and both feature lead vocals by a member of the group who had never before been spotlighted on a single release. "These Dreams" was sung by **Nancy Wilson**, whereas sister **Ann** sang lead on **Heart's** other chart hits; "Drive" was sung by **Cars** bassist **Ben Orr**, in place of regular lead singer **Ric Ocasek**. Give us other examples of this phenomenon, and we'll give you a plug in a future column.

NAIRD attendees smile for the camera, page 71

SOUL SONGS IS BACK—DEF JAM'S GOT

JUICE!



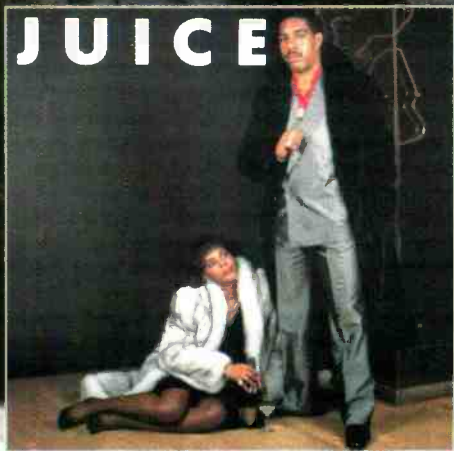
H

e's the gangster of lust. Writer of hit songs for Kurtis Blow. And the sharpest street balladeer around.

Now Def Jam follows their first gold album (L.L. Cool J's "RADIO" FC 40239) with "Juice," FC 40367 the debut album from Oran "Juice" Jones.

From the opening strains of the first 7" and 12," 38 05870 44 05374

"You Can't Hide From Love," to the cool of Smokey Robinson's "Here I Go Again," you'll know—DEF JAM'S GOT JUICE!



YOU CAN FRONT ON FEELINGS BUT YOU CAN'T HIDE FROM JUICE.
THE DEBUT ALBUM FROM ORAN "JUICE" JONES FEATURING
THE SINGLE, "YOU CAN'T HIDE FROM LOVE."
ON DEF JAM/COLUMBIA RECORDS AND CASSETTES.

MUSICVISION™

COLLECT THE BEST

4 GREAT LOOKING SONGS
INCLUDING THE #1 HIT
"ADDICTED TO LOVE"

ROBERT PALMER Riptide

THE LOOK OF SUCCESS

Even before his phenomenal Top 10 triumphs with Power Station, Robert Palmer was a solo powerhouse with a sensational track record. So it's no wonder that Riptide, his current solo LP, is a smash with critics and fans alike.

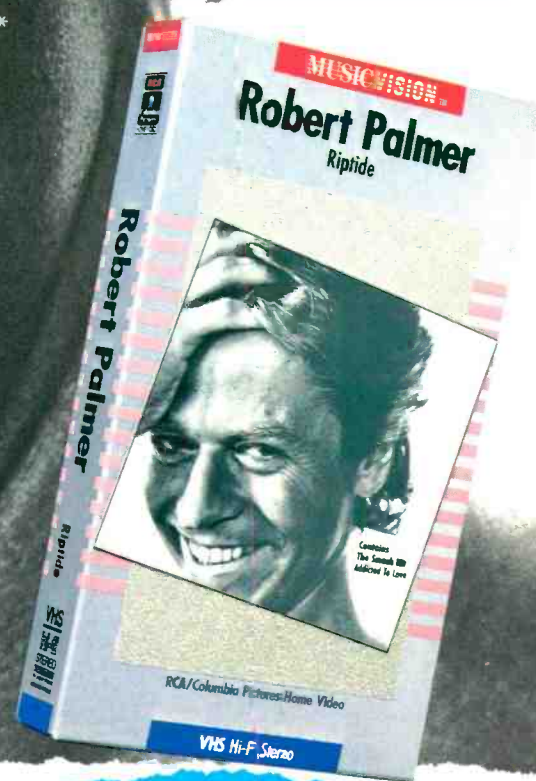
Now, see his latest display of soul/rock/funk finesse brought to life with the kind of stunning visual magic he's noted for.

RIPTIDE. The new concept video collection from Robert Palmer. Watch it become your next sell-through success.

\$14.95*

Suggested Retail Price

* Prices may vary in Canada.



AVAILABLE ON VIDEOCASSETTE IN JUNE

ORDER NOW—CALL YOUR DISTRIBUTOR TODAY!



©Artwork & Design 1986 RCA/Columbia Pictures Home Video. All rights reserved. RCA/Columbia Pictures Home Video, 2901 W. Alameda Ave., Burbank, CA 91505 POP Hotline 1-800-RCA/CPHV.

Their Time Has Come

PROFITING FROM SPECIAL-INTEREST VIDEO

BY THOMAS DeMAEYER

The production of special-interest programming for the home video market is a field whose time has come.

There are now more than 300 companies involved in such video publishing, and we predict the number will grow significantly over the next few years. These companies include industry giants like Random House, Esquire, and Simon & Schuster. But there are also a large number of one- or two-person outfits that may be short on resources, but long on enthusiasm, ideas and desire.

Successful special-interest videos run the gamut from exercise tapes to wine-tasting guides, and from cultural productions to programs about cattle roping. The possibilities are limited only by a producer's imagination—and his awareness of the marketplace.

Many video publishers are making money. Sometimes lots of money. The classic "Jane Fonda's Workout," for instance, has sold hundreds of thousands of copies. While few special-interest tapes will reach this level, it is often possible to achieve profitability through the sale of as few as 3,000 or 4,000 copies.

But success in the video publishing industry, even when a videocassette is of the highest quality, is critically dependent on well-planned marketing campaigns.

Before getting into specifics, it may be helpful to look at some of the reasons why the video publishing field has become a viable business, after several false starts.

A prime factor is the sheer size of the home video market. About 30% of all U.S. households now have at least one VCR. This provides a base of some 27 million homes, a number sufficient to support special-interest programming.

Another key element is the maturity of the market. When VCRs were first introduced, X-rated product was the category most in demand. And when the novelty of that genre wore off, theatricals became the big sellers. Even today, Hollywood motion pictures constitute the major source of video sales and

stations carry videos today. The opening up of new retailing outlets has contributed greatly to the growth of video publishing.

For example, someone who wants to produce a tape on improving a golf swing may not find his local video dealer interested in carrying it. Pro shops, on the other hand,

thusiasm, has overstated his potential sales. He hasn't researched his market properly.

Market research doesn't necessarily mean that a research firm has to be hired. But at least it should involve some time in a local library and talks with pertinent trade associations and potential retailers before a sales projection is developed.

With a little bit of effort, some numbers can be arrived at. If the tape is for advanced golfers, one may find out that only about one million of the six million golfers in the U.S. can be considered advanced. If 30% of the population owns VCRs, advanced golfers may be expected to own 300,000. Perhaps one in 20 will want to buy the program. This brings a reasonable sales projection down to 15,000 units.

In this hypothetical case, an initial order of 5,000 should more than suffice.

However, there are still other factors that must be examined before committing to production. Key questions revolve around the competitive environment. How many other similar tapes are already on the market? How well are they selling? Is there room for another?

Once the proper data is assembled and analyzed, realistic budgets can be developed to encompass production, duplication, advertising, and promotion. The conclusion may be that the project can never recoup a \$250,000 production outlay. But \$80,000 may well be a realistic figure.

Unfortunately, there are all too many examples of programs that are visual treats, superbly written and produced, but will never sell enough to break even, let alone make a profit.

The time spent in analysis before any production money is spent can be of tremendous help in determining success as a video publisher.



'Possibilities limited only by imagination and awareness of the marketplace'

Thomas DeMaeyer is senior vice president of VCA/Technicolor, a video duplicating firm based in New York.

rentals.

But now, increasing numbers of VCR owners are discovering they can use VCRs for more than just an evening's entertainment. They are finding them useful for educational, enrichment, and informational purposes. And they seem to want this type of programming.

To satisfy this demand, there has been a shift in the way such video programs are made available to consumers. The traditional two-step process—from distributor to retailer—has not proven effective for special-interest product. The video retailing business remains driven by hits, and retailers can't afford to carry a wide array of special-interest tapes.

However, video specialty stores are no longer the only place where consumers can find videocassettes. Supermarkets, book shops, wine stores, bowling alleys, and even gas

may be very interested. And there are also real opportunities for direct-mail sales by advertising in golfing magazines.

The size and maturity of the VCR market, and the availability of new retail outlets, have contributed to making video publishing a viable business. But success in the marketplace is far from guaranteed.

If there's one classic mistake that a new producer makes, it's failing to assess with reasonable accuracy the potential market for his program. It's too easy to believe the world will share his enthusiasm.

"There are millions of golfers out there," he is apt to tell himself. "Surely they'll all want to buy my program."

So the producer comes to the videocassette duplicator and says, "Give me an initial run of 75,000 cassettes." Only too often it turns out that the producer, blinded by his en-

Letters to the Editor

not seen him in several years will be pleasantly surprised. There's much more to his shows than just romantic ballads.

Sharon Y. Tippens
Fort Worth, Texas

GROWING PAINS

When will the record industry wake up? What do they think the price hikes of compact disks will accomplish? If anything, a less-than-enthusiastic future is in store for the CD digital audio system if retail prices continue to rise.

If record companies want the CD to become the prerecorded medium of the future, why are they making the cost of the software beyond the budget of the mass market consumer? They must depend on this consumer to begin purchasing the product now.

Unfortunately, as prices increase rather than decline, mass market consumer hesitation will also increase. In fact, many consumers are already resisting initial hardware investment due to the high cost of subsequent software purchases.

If the industry expects CD sales to continue to gain, a decrease in their list price is in order.

Sammy Caine & Peter Marzulli
Fantasy Productions
Flushing, N.Y.

LATIN MUSIC VIDEOS

I have a message for Carlos Barba, president of WNUJ-TV/NetSpan (Notas, May 3).

There are probably hundreds of people in the record industry who disagree with his claim that "video-clips are killing the [Latin] record industry." What does he think a good many people prefer—a tight three- to five-minute clip with fine sound and picture, or a long-form TV special with fake applause, so-so lip-synching to a record, and no hook?

A clip doesn't always have to be "someone else's interpretation" of what a group or artist feels. If Todd Rundgren and his band Utopia have been able to create their own music videos without a great deal of outside help, why shouldn't Latin acts have a similar say?

Philip David Morgan
Saint James, N.Y.

SONGWRITER MALPRACTICE

You have been reporting on problems in Nashville for some time now. Recent news tells us that a lot of songwriters are being laid off in Music City.

One reason may be that those guys in Nashville have turned the honorable art of country songwriting into a phony stream of drivel that people just won't buy.

It's a shame when anybody gets laid off. But some of these guys should be thankful they can't be sued for songwriter malpractice.

Walter Williams
Long Beach, Calif.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

Billboard Offices:

New York
1515 Broadway
N.Y. 10036
212 764-7300
telex 710 581-6279
cable Billboard NY

Los Angeles
9107 Wilshire Blvd.
Beverly Hills, Calif. 90210
213 273-7040
telex 66-4969
cable Billboy LA

Nashville
14 Music Circle E.
Tenn. 37203
615 748-8100

Washington, D.C.
733 15th St. N.W.
D.C. 20005
202 783-3282

Tokyo
6-19-16, Jingumae
Shibuya-ku, Tokyo
03 498-4641
telex J25735

Publisher & Editor-In-Chief:

SAM HOLDSWORTH

Associate Publisher/Director of Research:

MARTY FEELY

Associate Publisher/
Director of Marketing and Sales:

GENE SMITH

International Editorial Director:

MIKE HENNESSEY

General Manager/Nashville: **GERRY WOOD**

Editorial

Managing Editor: **KEN SCHLAGER**

Deputy Editor: **Irv Lichtman**

Executive Editor: **Is Horowitz**

News/Financial Editor: **Fred Goodman**

Art Director: **Jeff Nisbet**

Copy Editor: **Jean Rosenbluth**

Special Issues:

Editor: **Ed Ochs** (Los Angeles)

Assistant Editor: **Robyn Wells** (N.Y.)

Bureau Chiefs:

Sam Sutherland (Los Angeles)

Bill Holland (Washington)

Editors:

New York: Steven Dupler, Nancy Erlich, Nelson George, Steve Gett, Geoff Mayfield, Tony Seideman, Kim Freeman (asst. editor), Linda Moleski (editorial assistant)

Los Angeles: Paul Grein, Jim McCullough, Earl Paige, John Sippel

Nashville: Edward Morris

London: Peter Jones

Charts & Research

Director of Charts/Associate Publisher:

Thomas Noonan

Hot 100 Chart Mgr.: **Michael Ellis**

Country Chart Mgr.: **Don Kameron**

Black Chart Mgr.: **Mike Mongiovi**

Research Mgr.: **JoDean Adams**

New York: Harry Michel (retail supervisor), Kevin Murray (radio supervisor),

Jimmy Canosa, Ed Coakley, Rita Ferrence,

Kathy Gillis, Eleanore Greenberg, Cathy

Kaslow, Robert Martucci, Lillian McGuire,

Sharon Russell, Debra Todd, Marc Zubatkin

Marketing & Sales

Director of Sales, Video/Sound: **Ron Willman**

Promotion Director: **Phylis Goldberg**

Information Mgr.: **Michele J. Gambardella**

New York: Norm Berkowitz,

Grace Whitney-Kollins,

Jeff Serrette (classified)

Los Angeles: Christine Matuchek,

Mickey Grennan, Marv Fisher

Nashville: John McCartney

London: Patrick Campbell

Tokyo: Hugh Nishikawa

Milan: Germano Ruscitto, 28-29-158

Hamburg: H.M. v. Frankenberg, 40 271 3221

Paris: Jean-Luc Morel, 1-47-20-40-32

Sydney: Mike Lewis, 612 412-4626

Toronto: Karla Goldstein, 416 928-0569

Production

Corporate & Billboard Production Director:

MARIE R. GOMBERT

Advertising Production Mgr.: **John Wallace**

Alex System Mgr.: **Raymond H. Heitzman**

Edit. Production Manager: **Terrence C. Sanders**

Edit. Production Coordinator: **Dolores Palombi**

Administration

Business Manager/Directories Publisher:

JOHN BABCOCK JR.

V.P. & Executive Editorial Director: **Lee Zhitto**

Divisional Controller: **Tom Hasselle**

Circulation: **Eileen Bell, Gina Oh**

License & Permissions Mgr.: **Georgina Challis**

Directory Services Mgr.: **Leslie Shaver**

Credit Manager: **Howard Wolff**

Billboard Publications Inc.

President & Chief Executive Officer:

GERALD S. HOBBS

Executive Vice President: **Sam Holdsworth**

Senior Vice President: **Ann Haire**

Vice Presidents: **John B. Babcock, Paul Curran,**

Rosalee Lovett, Martin R. Feely, Lee Zhitto

Managing Director, Billboard Ltd.: **R. Michael Hennessey**

Publisher: **Billboard Operations Europe:**

Theo Roos

Chairman Emeritus: **W.D. Littleford**

WBCN Competitors Rock The Album Boat WZLX, WAAF Challenge Boston's Longtime Leader

BY DENIS McNAMARA

NEW YORK Boston's album rock radio war is heating up, with two insurgents taking aim at the traditional market leader.

WBCN, the city's legendary progressive outlet, remains the most-listened-to music station in town. But classic hits station WZLX and Worcester-based mainstream album rocker WAAF are chipping away at WBCN's dominance with different methods.

WZLX changed its call letters from WKKT last October and became the market's first classic hits outlet. The format has become increasingly popular in a number of U.S. markets over the last year (Billboard, April 5).

In the winter Arbitron ratings for the Boston market, WZLX jumped to a 5.0 12-plus share from a 3.1 in the fall, and to a 6.9 in men 18-plus from a 3.9 in the fall. The station ranked second to WBCN in men 25-34.

WAAF, located 50 miles west of Boston, jumped from a 2.4 to a 3.3 12-plus in the winter ARB book. The station ranked first among men 18-24; WBCN was second.

WAAF ranked fifth among teens in Boston with a 10.2 share; WBCN finished sixth with a 9.8. WBCN led music stations in the market in men 18-plus with an 8.7, but WAAF's 4.8 was impressive.

According to WAAF program director Cynde Slater, the Katz Broadcasting facility "made a commitment to go after the Boston market two years ago." Slater inherited the WAAF game plan when she became program director last June.

She says the only competitor the

station targets is WBCN. "WBCN is an outstanding station, but we provide our own uniqueness in the market. We are mainstream, they are progressive. We play hits that are rock'n'roll, while they go three or four cuts deep on an album."

WZLX program director Bill Smith also says his station's Arbitron gains have been achieved at WBCN's expense. "We're delighted with the results," he says. "Our first conclusion was that we took listeners from WBCN. Our research shows it's true. We have so many people now calling the station who admit they switched from 'BCN.'"

At WAAF, promotions are aimed directly at the WBCN listener. A recent television commercial included the following dialog: "'BCN's a great station; I just want to rock. Enough talk!" Later in the spot, a WBCN bumper sticker is covered over by a WAAF sticker.

The station even had people march outside WBCN's recent

Aerosmith birthday concert with sandwich boards that read: "WAAF wishes WBCN a happy birthday."

Industry observers say WBCN has reacted to the growing competition by adding a harder rock edge to its sound.

Replies WBCN program director Oedipus: "I never disclose my game plan. We're making the necessary adjustments to maintain our market dominance. We don't react, we act. We're constantly active, and we're going to maintain."

Oedipus admits he is "concerned" about WAAF's rise. But he adds, "It's only one book, and I look at everyone in it as a competitor."

Of his Worcester competitor, he says, "They're like an itch that won't go away. They don't take any ad dollars away from us. They can make all kinds of claims, but I can't pick up their signal in Boston."

"They are the Worcester station. As far as I'm concerned, we do not

(Continued on page 14)



Dirty Half Dozen. Rolling Stones guitarist Keith Richards poses with WNEW-FM New York staffers and the winner of the rock outlet's "Dirty Work" contest, in which one listener won his own axe to grind from Richards' collection. Standing, from left, are WNEW music director Mark Chernoff, CBS Records' Linda Kirishjian, Richards, winner Sean Corley, and WNEW's director of advertising and promotion Rose Polidoro and assistant promotion manager Aileen Krikoryan.

New FCC Rule Spurs AM/FM Combo Simulcasts

BY PAT MARTIN

MILWAUKEE With the recent change in FCC regulations, more AM/FM combination stations are taking advantage of rules permitting full 24-hour simulcasts.

Those involved in or observing the trend of programming duplication have a variety of projections on the impact full-time simulcasting will have on operating costs and the

future of the AM band.

Brian Stone, chief operating officer of Pyramid Broadcasting, says his company has used the rule to its advantage at its Rochester and Buffalo, N.Y., properties. Its Pittsburgh, Philadelphia, and Boston radio combos remain independently programmed.

"We made the move based on the technical facility of the stations involved," Stone says. "To survive in the marketplace, they must be able to stand on their own. In Boston, it's a different situation [with WXKS-AM-FM]. The FM is a top 40 and the AM has a "Music Of Your Life" format. They're both pulling their weight."

Stone says the duplicating stations aren't saving much money. "Those stations were partially simulcast to begin with. We're not talking about heavy dollar expenditures, high salaries, or employee benefits. We didn't do it in strict terms of cost or expenses."

WBCS-AM-FM Milwaukee program director Don Cristi offers a different rationale. "Our decision to go the simulcast route was strictly from the bottom line," he says. "We're trying to cut the loss as much as possible. I would love to try a separate format, but it's just not possible." The AM country outlet switched to a full-time simulcast April 14.

Cristi says WBCS lost one full-time and three part-time personnel members in merging the two stations. "Although it's a good business decision for us," Cristi continues

(Continued on page 13)

...newsline...

JOSEPHSON INTERNATIONAL will sell its six properties to a group headed by Josephson Communications president Ed Christian for \$39.9 million. The transaction, pending FCC approval, will be financed by the Boston Ventures investment firm. The Josephson group includes WNOR-AM-FM Norfolk, Va., WVKO/WSNY Columbus, Ohio, WKLH-FM Milwaukee, and WZKC-FM Rochester, N.Y.

MIDWEST COMMUNICATIONS appoints Clayton Kaufman senior vice president/radio. Kaufman is a 34-year veteran of Midwest flagship outlet WCCO Minneapolis. There, Steven Goldstein is named vice president/general manager. Formerly a senior VP at Carmichael-Lynch Inc., Goldstein has worked on WCCO's TV marketing and advertising accounts for the past nine years.

HARRIS COMMUNICATIONS brings Chris Gable on board as vice president/programming. The appointment represents an expansion for the Philadelphia-based consultancy, run by "adult rock" proponent George Harris. Gable's 15 years of experience include his most recent post, WWLI/WEAN Providence, R.I., station manager.

SANDUSKY RADIO appoints Tim Davidson general manager of KLSY-AM-FM Bellevue, Wash. He was VP/GM at KING-AM Seattle.

BOB CHRISTY is named operations manager of WLTE-FM Minneapolis. He was VP/GM and a part owner of KBND/KLRR Bend, Ore.

THOMAS KENNEDY is promoted from general sales manager to GM at Summit Communications outlet KXXY-AM-FM Oklahoma City. Before joining the combo a year ago, Kennedy was GSM at WRNL Richmond, Va.

Who is financing station buys? See Financially Speaking, p. 75

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

TOP 40

Making waves at WAVA Washington is Janet Jackson "Nasty" (A&M). Her last single, "What Have You Done For Me Lately," was a smash, but WAVA program director **Mark St. John** says this single could easily stand on its own. "As the title suggests," he says, "this isn't a namby-pamby record. It's taking her in a different direction."

BLACK/URBAN

The Timex Social Club's "Rumors" (Jay) gets another heavyweight plug, this week from XHRM San Diego, where music director **Lee McCollum** says the record drew enough requests and sales movement to jump from No. 17 to No. 1 on last week's playlist. "It's overwhelming the market from clubs to high schools," he says. Another heavily requested independent track is Stilyn Kiss' "S.O.S. I'm Falling" (Emergency). And "Pee Wee's Dance" by Joesky Love (Vintertainment/Elektra) is living up to expectations in San Diego.


ALBUM ROCK

"You have to be deaf, dumb, and blind not to hear the Sluggers' 'Over The Fence' (Arista)," says WDHQ Dover, N.J., PD **Mike Boyle**. His simple description of the Nashville band is "refreshing, straight-ahead rock'n'roll." In the "rock meets funk" category, Boyle raves about the Suburbs. He's playing the lead track "Number 9" (A&M), but says "America Sings The Blues" would have been his single pick. Boyle calls Belinda Carlisle's "Mad About You" (IRS) "the Go-Go's grown up." And from tougher rock ranks, the PD calls attention to "Off My Mind" (Reprise) by Eric Johnson, a member of the Stevie Ray Vaughan great guitar camp who is already doing well in his native Southwest.

COUNTRY

KWJJ Portland program director **Larry Coates** lost no time in adding Merle Haggard's "You've Got A Friend In California" (Epic). "It's your typical sad song," says Coates, "but it's a real fresh approach for Merle"—an attribute he applies to everything from the vocals to the upbeat arrangement. Another quick add at KWJJ is David Allan Coe's "A Country Boy Who Rolled The Rock Away" (Columbia), "a strong lyric record, with excellent production that just knocks me out." Going with a more established hit, Coates points to strong response on Steve Earle's "Hillbilly Highway" (MCA). "I think this has done better than anyone expected it to," he says, urging programmers nervous about the "hillbilly" reference to take a second pass at the rough-hewn rockabilly track.

KIM FREEMAN



A MASTERFUL NEW ALBUM

FROM

GRAMMY AWARD-WINNER

DAVID FOSTER

INCLUDING

"THE BEST OF ME"

(7-89420)

A SPECIAL DUET WITH OLIVIA NEWTON-JOHN

"ST. ELMO'S FIRE (MAN IN MOTION)"

was a #1 smash hit.

"LOVE THEME FROM ST. ELMO'S FIRE" (Instrumental)

was a TOP 5 hit.

Now the magic of producer/composer/arranger

David Foster continues with his evocative

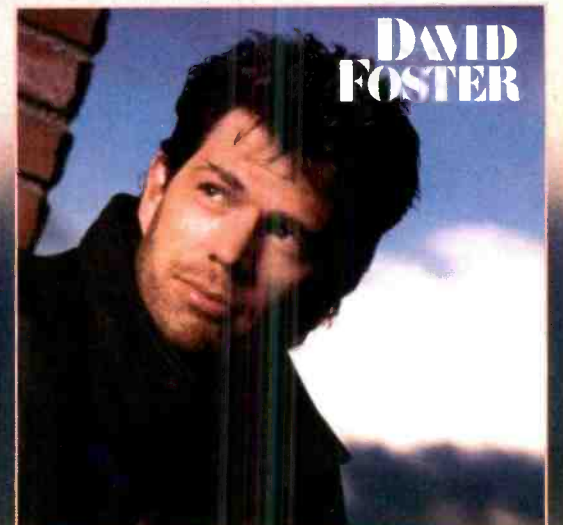
new album, which includes

"LOVE THEME FROM ST. ELMO'S FIRE"

and "tapDANCE" from WHITE NIGHTS.

PRODUCED BY DAVID FOSTER
AND HUMBERTO GATICA

(81642)



ON ATLANTIC RECORDS, CASSETTES & COMPACT DISCS

© 1986 Atlantic Recording Corp. A Warner Communications Co.



Kissing The Wax. RCA act Wax draws some radio friends to the Hollywood Wax Museum for a bash celebrating the group's debut album, "Magnetic Heaven." Standing from left are KIIS-FM Los Angeles music director Gene Sandbloom, RCA's Steve Leavitt, Wax's Edward Robinson and Andrew Gold, KIIS assistant MD David Kort, and RCA's Greg Pfifer. Seated are KIIS's assistant PD Mike Schaefer and RCA's Jeffrey Naumann.



Joy Of Buying. Legacy Broadcasting executives watch the ink dry on final contracts for the company's \$43 million purchase of KJOL Los Angeles. The deal marked a record price for a stand-alone sale until KROG Los Angeles was sold to Infinity Broadcasting for more than \$45 million. Shown from left are Legacy co-chairman Carl Hirsch, KJOL executive VP John Lynch, Legacy VP Phyllis Hirsch, media broker Hugh Ben La Rue, and Legacy co-chairman Robert F.X. Sillerman.



Stars And Sisters. Staffers from WWQQ Wilmington, N.C., enjoy a visit from country's favorite siblings, the Forester Sisters, who were in town for a concert promoted by the station. Standing from left are WWQQ's PD/morning man "Dr. Dale" Vaught, afternoon man Mark McKay, and midday talent Joanie Dee.



Radio On The Road. Staffers from NBC/The Source affiliate WLWQ Columbus, Ohio, enjoy a trip to New York for a remote morning broadcast from NBC's studios there. Seated from left are WLWQ's morning man Daddy Wags, newswoman J.J. Jeffries PD/morning partner Pat Still, and Source correspondent Bob Madigan.



Hitting All The Bases. WSKS-FM Cincinnati staffers get ready to take some listeners out to the ball game during the album rock outlet's "Opening Day Off With Pay Off" promotion. Standing from left are '96 Rock' air talents Brian Rhodes, PD Marty Bender, and Steve Kramer, with two winning listeners.



The Gag Gag. KYTD Santa Barbara morning men Jay Fowler, left, and Dave Hefferman, right, watch helplessly as the syndicated comedy team of Stevens & Grdnic take control of the station's early program.



Heavy And Hep. WBCN Boston VP/GM Tony Berardini, right, accepts the keys to the city of Worcester from Congressional aide Walter Shea. The ceremony took place when WBCN renamed the Centrum the "BCN-Trum" and treated 13,000 listeners to a free concert by local heroes Aerosmith.



ABC Advisors. Programmers from ABC Radio Network affiliate stations meet in New York to swap opinions on ABC's current and future output. Standing from left are WBLS New York PD B.K. Kirkland, WLIB New York editorial director Carl Ferguson, WJMI Jackson, Mich., PD Carl Haynes, WLIB/WBLS GM Charles Warfield, and KDAY Los Angeles PD Jack Patterson. Seated are KRNB Memphis PD Rick Wagner, WUSL Philadelphia news anchor Loraine Ballard Morrill, and WMBX Chicago PD Marco Spoon.

RULE SPURS SIMULCASTS

(Continued from page 10)

ues, "I think that this—a nationwide trend—will further the demise of AM radio."

Several stations in the Minneapolis/St. Paul market are full-time simulcast operations. KQRS has been a 24-hour simulcast operation since 1969, says the album rock combo's operations manager, Dave Hamilton. "Except for a brief period in 1982 during which the station went to an oldies format, we've always been simulcast," Hamilton explains. "We have been able to simulcast all of this time because we're actually licensed to Golden Valley, and it had a population of under 25,000 persons, permitting us full-time duplication under the old rules. We now treat our AM like a daytime-only station because it has such a poor nighttime signal."

KJJO Minneapolis went to a full-time simulcast operation last week. The station's general manager, Mike Wagner, says, "I think it's the combination of a low-powered 1000-watt station and an 11-county metro that's forced us to simulcast. Our market runs from the Wisconsin/Minnesota border almost all the way to St. Cloud. Of the three 50kw AMs in the market, only WCCO has higher than a three share. We believe that this move will actually help the quality of our AM product."

"Everything is better—the personalities, the music, the contests," says Wagner. "Before, 90% of our attention was given to the FM station. Now we can concentrate 100% on both. There were no layoffs. Eventually, this will bring better-quality programming to AM radio." Wagner refers to KJJO's format as "The Beatles To The Boss," spanning everything from the fab four to Bruce Springsteen.

Syndication companies say the changes have had little effect on their operations. Neil Sargent, of Dallas-based TM Communications, says, "I can't trace any loss to the new ruling. If anything, it's helped us. Stations that had a successful FM have now placed their simulcast programming on their AM."

John Tyler, president of Satellite Music Network, says it is a trade-off. "I can think of only two cases where stations have left the network because of the new rule. But then, I can think of several small markets where the FM that was using our service placed the programming on AM as well."

Some radio brokers believe they can benefit from the new FCC duplication allowances. Charles Giddens, a VP at Washington-based Chapman and Associates, says, "Mainly because of inventory, more FM people are looking at AMs. Over the past two years we've made a couple of deals that made sense for both sides by putting together combos from two stand-alone stations."

Fred Polner, a Pittsburgh-based attorney with the firm Rothman, Gordon, Foreman, and Groudine who specializes in FCC matters, says, "I see more simulcasting in the bigger markets. This is especially true with morning, afternoon, and evening shifts where the FM has personalities. This new ruling means it makes a lot of sense for stations to broaden their demo-

(Continued on next page)

SUMMER BEACH PARTY

Pack the boogie board, the barbeque and the beach towels. It's time for the biggest bang-up beach party in America.

United Stations Programming Network presents its third annual hit three-hour special 4th OF JULY SUMMER BEACH PARTY. And this time we've really outdone ourselves.

The all-new SUMMER BEACH PARTY 1986 features the Kings of Surf City, **JAN & DEAN**, their hits, plus exclusive new interviews.

The party wouldn't be complete without the latest summer songs by David Bowie, David Lee Roth, Bryan Adams and other contemporary artists plus classics from The Beach Boys, The Lovin' Spoonful, Sly and The Family Stone and more.

They're all part of the musical fireworks that traditionally draw more than 17 million listeners coast-to-coast.*

So come on! Call today and reserve the perfect soundtrack for your listeners' Fourth of July parties. (And don't forget the suntan lotion.)

IT'S ON UNITED STATIONS RADIO NETWORKS

Brought to you by **Dr Pepper**

(Note: Each hour will have twelve commercial minutes: seven local, five network.)

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

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

*Source: R. M. Bruscia, Omnitel, July, 1985.

USP UNITED STATIONS PROGRAMMING NETWORK

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

The BEACH BOYS
Silver Anniversary
Special

Brought to you by
Dr Pepper

It's 25 years since their meteoric rise to stardom began with the airing of 'Surfin.' And to celebrate, United Stations Programming Network is saluting America's favorite group with an all-new, 3-hour, 4th of July blockbuster special, **THE BEACH BOYS SILVER ANNIVERSARY SPECIAL**, that tracks their fabulous careers through hits and interviews from the sixties right up to the present day. The sand . . . the surf . . . **THE BEACH BOYS** . . . and the 4th of July. It's a natural—a show so hot it should set new records. Call today to reserve this hit special in your market.

(Note: Each hour will have twelve commercial minutes; seven local, five network.)

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

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

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

IT'S ON
UNITED STATIONS
PROGRAMMING NETWORK



Tina's Town Appearance. Tina Turner pays a between-albums visit to supporters at WDKX Rochester, N.Y. She's pictured here with WDKX air personality Renie Hale, right, and Linda Cufari, director of the city's Jewish Community Fitness Center.

RULE SPURS SIMULCASTS
(Continued from preceding page)

graphics and improve their marketing strategies. This could be a boon to those faltering AMs."

Not all stations are immediately using the full provisions of the new ruling. Jay Cook, VP/GM of KKBQ-AM-FM Houston, says the Gannett combo is simulcasting in drive times. "It's highly likely that we will go to a full simulcast operation," he says. "But we're exploring all other alternatives before we make the full commitment."

There are other stations in major markets, who asked not to be identified, that have plans to go to full simulcast operations shortly.

Pat Martin is a Milwaukee-based talent, programming, and marketing consultant and is author of the book "The Major Market Method."

ALBUM ROCK WAR
(Continued from page 10)

compete. When they become dominant and take ad dollars, then they'll become a factor."

According to Slater, however, 50% of WAAF's advertising revenue comes from the Boston metro area. "If advertising is the bottom line," she says, "we are a Boston radio station."

She admits that the outlet's signal is its biggest handicap. The station cannot be heard in many parts of downtown Boston.

WAAF has a dual-city legal ID, given once an hour, that identifies the outlet as "WAAF Worcester/Boston." Other than that, Slater says, the call letters are only mentioned in association with Boston.

Slater's most important programming device is a 40-minute nonstop music set every hour of every day. She achieves this by never programming more than eight commercial spots in a given hour. She says she can accomplish this because the station has "a sales department with integrity."

Slater says WAAF can continue to grow in the Boston ratings as long as it provides "the music that people like the most and dislike the least."

ALBUM ROCK TRACKS

Compiled from national album-oriented radio airplay reports.

RANK	WEEKS ON CHART			ARTIST LABEL	TITLE
	THIS WEEK	LAST WEEK	2 WKS. AGO		
1	1	5	6	BOB SEGER & THE SILVER BULLET BAND CAPITOL	LIKE A ROCK
2	6	11	4	PETER GABRIEL Geffen	SLEDGEHAMMER
3	3	4	8	THE ROLLING STONES ROLLING STONES	ONE HIT TO THE BODY
4	2	3	6	THE MOODY BLUES POLYGRAM	YOUR WILDEST DREAMS
5	5	8	4	38 SPECIAL A&M	LIKE NO OTHER NIGHT
6	7	7	5	HEART CAPITOL	NOTHIN' AT ALL
7	9	12	5	GTR ARISTA	WHEN THE HEART RULES THE MIND
8	4	2	7	JOURNEY COLUMBIA	BE GOOD TO YOURSELF
9	13	21	3	JOURNEY COLUMBIA	GIRL CAN'T HELP IT
10	15	19	8	VAN HALEN WARNER BROS.	DREAMS
11	12	15	7	JOE JACKSON A&M	RIGHT AND WRONG
12	16	16	8	VAN HALEN WARNER BROS.	BEST OF BOTH WORLDS
13	11	10	7	THE ROLLING STONES ROLLING STONES	WINNING UGLY
14	10	9	10	SIMPLE MINDS A&M	ALL THE THINGS SHE SAID
15	17	25	5	INXS ATLANTIC	LISTEN LIKE THIEVES
16	18	26	24	JOHN COUGAR MELLENCAMP RIVA	RAIN ON THE SCARECROW
17	31	—	2	THE FIXX MCA	SECRET SEPERATION
18	8	1	10	JULIAN LENNON ATLANTIC	STICK AROUND
19	NEW			EMERSON, LAKE & POWELL POLYDOR	TOUCH AND GO
20	21	22	5	HOWARD JONES ELEKTRA	NO ONE IS TO BLAME
21	34	—	2	STING & JEFF BECK I.R.S.	I'VE BEEN DOWN SO LONG
22	22	30	5	MODELS Geffen	OUT OF MIND, OUT OF SIGHT
23	33	—	2	ICEHOUSE CHRYSALIS	NO PROMISES
24	29	35	4	ROBERT PALMER ISLAND	HYPERACTIVE
25	25	32	5	STARSHIP RCA	TOMORROW DOESN'T MATTER TONIGHT
26	26	33	6	VAN HALEN WARNER BROS.	LOVE WALKS IN
27	27	36	3	JOURNEY COLUMBIA	RAISED ON RADIO
28	14	6	11	VAN HALEN WARNER BROS.	WHY CAN'T THIS BE LOVE
29	19	13	19	ZZ TOP WARNER BROS.	ROUGH BOY
30	30	45	3	HONEYMOON SUITE WARNER BROS.	BAD ATTITUDE
31	36	—	2	GOLDEN EARRING 21 RECORDS	QUIET EYES
32	32	40	3	GIUFFRIA MCA	I MUST BE DREAMING
33	46	—	2	JACKSON BROWNE ASYLUM	IN THE SHAPE OF A HEART
34	NEW			ZZ TOP WARNER BROS.	WOKE UP WITH WOOD
35	35	39	3	BOB SEGER & THE SILVER BULLET BAND CAPITOL	TIGHTROPE
36	NEW			THE FABULOUS THUNDERBIRDS CBS ASSOCIATED	WRAP IT UP
37	43	—	2	LOU REED RCA	NO MONEY DOWN
38	20	20	10	MR. MISTER RCA	IS IT LOVE
39	39	42	3	HEAR 'N AID MERCURY	STARS
40	23	17	14	HONEYMOON SUITE WARNER BROS.	FEEL IT AGAIN
41	NEW			THE OUTFIELD COLUMBIA	ALL THE LOVE
42	NEW			KENNY LOGGINS COLUMBIA	DANGER ZONE
43	37	23	14	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED	TUFF ENUFF
44	24	14	9	DAVID BOWIE EMI-AMERICA	ABSOLUTE BEGINNERS
45	NEW			JOHN EDDIE COLUMBIA	JUNGLE BOY
46	28	28	6	BOB DYLAN MCA	BAND OF THE HAND
47	40	27	13	THE CALL ELEKTRA	I STILL BELIEVE
48	42	34	6	THE HOOTERS COLUMBIA	WHERE DO THE CHILDREN GO
49	41	29	9	JUDAS PRIEST COLUMBIA	LOCKED IN
50	45	41	9	JACKSON BROWNE ASYLUM	LIVES IN THE BALANCE

WOX by Kim Freeman JOX

WZGO Philadelphia will soon be known as **WTRK**. The top 40 format will remain intact, says VP/GM **Don Kidwell**, but a marketing campaign that will present the outlet in a new way is in the works. Consultant **Mike Joseph** is working closely with the station, which has been out a PD since **Steve Davis** left for **WARM** Atlanta.

Another situation to watch is the one at **WBSL** New York, where music director **May James** departed last week. It looks like former **WRKS** MD **Fred Buggs** will be taking her slot. Some sources say the legendary **Frankie Crocker** will return to the Inner City urban outlet. Of that rumor, **WBSL** PD **B.K. Kirkland** says, "I'm not free to comment on that at this point."

A BIG CHUNK of radio history comes to life at **CKLW-FM** Detroit (formerly **CKEZ**), where the "Big Eight" format was reinstated last week. Developed by **Bill Drake** (as in Drake-Chenault), the format ran on **CKLW-AM** when it ranked, along with **WLS** Chicago and **WABC** New York, as one of the three most-listened-to stations in North America.

That was back in the late '60s, and **CKLW-FM** PD/morning man **Dave Shafer** says he is aiming primarily at the 35-49 demo that grew up on the Motown-based format. It appears the return of "Big Eight" may draw that demo's children, too. "Already, after just a week," says Shafer, "we can tell that the younger demos are here."

Few, if any, jock changes are expected, says Shafer, although he says he's been chatting with a few original format jocks. The "Big Eight," by the way, refers to **CKLW's** dial position.

KTCZ MINNEAPOLIS moves **Brian Turner** into its morning show and slides former part-timer **Steve Oliver** into Turner's old night shift on the broad-based rocker. . . In other album rock news, **Mark Devine** leaves his MD/morning man slot at **WRKI** Brookfield, Conn., for a post at **WZZO** Allentown, Pa. **WRKI** PD **Buzz Knight** is anxious to land a new morning man/team with "sharp production skills and topicality."

WMC-AM MEMPHIS moves **Jim Tabor** into the MD slot, leaving **Ron Jones** a bit more time to concentrate on his operations manager duties for the country outlet. . . **WMZQ-AM** Washington appoints **Katy Daley** program director. Daley's been with the Viacom outlet for eight years and will continue her midday and "oldies for lunch" duties.

Other swings in the major-market country league include the forthcoming arrival of **Drew Hayes** in **WMAQ** Chicago's midday slot. He comes direct from **WTVN** Columbus, Ohio, where he hosted an evening talk show.

WYNY NEW YORK rumors put to rest: "I've disappointed everybody so far by not making 50 million radical changes," jokes the NBC outlet's new VP/GM, **John Irwin**. "We've heard it's going to be everything from all-gospel to new wave rock."

The real story, says Irwin, is a shift toward "mainstream AC," which he describes as adding a top 40 flair to the AC realm. For **WYNY**, that'll mean between 15 and 20 currents, with two-thirds of the playlist drawn from hits from 1978 to the present, and the rest from the '60s to '78. "We play favorites" is now **WYNY's** tagline, a slogan Irwin finds flexible enough to cover the music, artists, and personalities.

One key Irwin is counting on is more music in the mornings. In

WZGO changes its calls to WTRK

minimizing the chatter, **Mike Wade** is doing the early show sans **Paul Harris**. "There's a lot of funny people in the market. I've informed the air staff that the music is the star," the VP/GM says. As for future jock changes, Irwin says, "Yeah, we're listening to some tapes. But I'm not hell-bent on replacing people."

At **NBC's** New York AM outlet, **WNBC**, "more music" memos are being met with typical frivolity by afternoon man **Joey Reynolds**. Last week, Reynolds crammed five songs on the air simultaneously, offering a broader selection than his predecessor, **Howard Stern**, did on **WXRK** a few days previous. . . **WNEW-AM** star **William B. Williams** expects to be back on the air in a couple of weeks after a long absence due to "fever of unknown origin."

Happy honeymoon to **WCOS** Columbia, S.C., country colleagues **David Adair** and **Jenne Hill**, who tied the knot recently. . . And, happy diaper duty to **KTTS** Springfield, Mass., assistant PD **Rob Hough**, who may or may not let his baby, **Tyler Dale**, grow up to be a cowboy.

ADULT CONTEMPORARY mainstay **WIBC** Indianapolis ups **Mary June Rose** to PD. She's been acting out that role since **Andy Bickel** went west in February to program **KLZZ-AM-FM** San Diego. . . Soft rock outlet **WMYS** New Bedford, Mass., brings **Brad Pierce** on board as afternoon man.

New England-based broadcast adviser **Clark Smidt** takes on some Southern tasks with consulting work for **WPIX** New York.

A happy hard rock anniversary to **WVX-FM** Highland Park (Chicago), which is feting the birthday of "Real Precious Metal." The show has grown to a nightly programming block in its first year on

the air. One of the few heavy metal airtime avenues in the Windy City, the program is hosted by **WVX's** **Scott Loftus**, **Glen "The Phone Man" Freedman**, and weekender **Paul Kaiser**.

Supporting more left-field music is **KZEW** Dallas' "The Rock'n'roll Alternative," which marked its ninth anniversary last week. The Sunday night program's initiator, **George Gimarc**, continues his crusade as host, and last week threw an on-air party featuring Dallas/Ft. Worth faves the **Trees**, **Horton Heet**, **Shallow Reign**, and others.

MR. LEONARD should soon be making more live appearances on **WHTZ** (Z-100) New York because the character's alter ego, **Johnny Rio**, has packed his bag of bits for a permanent slot on the Gotham Z-Morning Zoo. That's a relocation from Gannett's **KKBQ-AM-FM**. . . **EZ** Communications top 40 outlet **WEZB** New Orleans ups **Sonny Crockett** to production director, a post he'd held for **WKJJ** Louisville before joining **B-97**. Taking over **Crockett's** midday duties is **J.D. Stewart**, who joins from **KRXY-FM** Denver.

In Los Angeles, **KIIS** reportedly enticed **KKRZ** Portland morning personality **Lorna Dee** to interrupt a Southern California vacation to audition for the sidekick spot on **Rick Dees'** morning show. The working vacation paid off, and **Dee** will soon be installed in that gig.

PROMOTION MAN in the fast lane last week was **Arista's** **Jay Ziskrout**, who was seen spending a Saturday at **WDHA** Dover, N.J.'s annual open-house party. In addition to talking it up with "Rock of New Jersey" VP/GM **Bob Linder** and PD **Mike Boyle**, **Ziskrout** got a special reward in hearing **WDHA** blast current **Arista** singles by **Krokus** and the **Sluggers** while en route back to the Big Apple.

RADIO CONTINUES to put elbow grease into the **Hands Across America** project. Last week, we caught a promo on **WCBS-FM**, during which PDs and personalities from most of **Gotham's** top outlets urged listeners to join them in the **May 25** human chain.

BOOKS TO COOK BY: A lot of radio-related literature has crossed our desk recently. On the entry level is "The Radio Station" by radio educator and author **Michael C. Keith** and former **WAPP** New York programmer/current **WNIC** Detroit personality **Joseph Krause**. The book covers everything from basic Fifth Estate tenets to sample spot scheduling forms. It's available from **Focal Press** in Stoneham, Mass.

Those seeking vacation reading might want to check out "San Francisco Rock," a product of **Bay Area** **Billboard** contributor **Jack McDonough**. The roots of the fertile music market are traced back to the "Summer of Love," with the late, great **Tom "Big Daddy" Donahue** profiled for his role in the underground radio scene. The book is available from **San Francisco's** **Chronicle Books**.

Featured Programming

DIR BROADCASTING continues its expansion plans, with the backing of new owner Lorimar-Telepictures, by picking up marketing and distribution rights to the year-old "On The Radio" program. The one-hour show, targeted at top 40 outlets, is currently airing on 309 stations, says **Jeff Leve**, president of the show's Los Angeles-based producer, NSBA.

With the help of associate producer **Susan Lazarus**, Leve has designed "On The Radio" as an intro or outro piece for countdown programs. The weekly feature is highlighted by star profiles, a "people's choice" segment, a top five countdown, and hit tips. **KIIS-FM** Los Angeles afternoon man "**Big Ron**" O'Brian hosts the show, which is carried by the likes of **KIIS**, **WBZZ** Pittsburgh, **WZGC** Atlanta, and **WYZT** (formerly **WLS-FM**) Chicago.

Of the deal with DIR, Leve says, "I gain the opportunity to have stronger relationships with both advertisers and stations. DIR gains a new outlet to receive quality, success-oriented programming. It's a perfect marriage." Further down the road, the marriage is expected to bear new programming fruit from Leve and NSBA, who will continue to produce "On The Radio."

On the move within DIR is the increasingly busy **Lauren Karasyk**, who takes on another title as director of talent acquisition for all DIR productions. That includes the bookings for the album rock shows "**The King Biscuit Flower Hour**" and "**Super Biscuits**," and the country show "**The American Eagle**." She continues as producer of "King Biscuit" and "The American Eagle."

SATELLITE MUSIC NETWORK has recruited a strong lineup for its new "Pure Gold" 24-hour oldies format (Billboard, May 10). The service's operations manager, **Gary Hamilton**, is handling mornings. Doing early mornings is former **KAFM** Dallas talent **Jim Thomas**, with former **KOPA** Phoenix personality **Chaz Kelly** chairing middays. Voiceover star **Doc Morgan**, a veteran of **WLS-FM** Chicago, **KZEW** Dallas, and **KILT** Houston, follows in the afternoons. **Shotgun Mark Rivers** from **WWCL** Pittsburgh takes the night shift, and **Randy Davis**—who has been working on SMN's "Rock'n'Hits" for a year—has the graveyard shift.

THE SUBJECT OF this month's **American Comedy Network** "Who Are You Kidding Award" is former White House aide and current power PR man **Michael Deaver**. The theme song for this series of bits is, of course, "Leave It To Deaver." It's accompanied by an appropriate parody detailing Deaver's "influence peddling" activities along Pennsylvania Avenue.

The United Stations Programming Network lines up **WCBS-FM** New York personality **Bill Brown** to host "**The Dionne Warwick Story**," a three-hour special slated for Memorial Day weekend.

KIM FREEMAN



Justice Exposed. Former Stray Cat **Brian Setzer** finds a welcome mat at **WDTX** Detroit, where program director **Jim Harper**, left, and air talent **Jackie Kallen** check out a copy of his new album, "The Knife Feels Like Justice."

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

May 23, **Judas Priest**, Live From St. Louis, DIR Broadcasting, one hour.

May 23-25, **Supremes**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

May 23-25, **Billy Eckstine**, The Great Sounds, United Stations, four hours.

May 23-25, **Culture Club**, Countdown America with Dick Clark, United Stations, four hours.

May 23-25, **Spyro Gyra**, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.

May 23-25, **Pet Shop Boys**, Rick Dees' Weekly Top 40, United Stations, four hours.

May 23-25, **Don Williams**, Weekly Country Music Countdown, United Stations, three hours.

May 23-25, **Stevie Nicks, Katrina & the Waves**, Rock Chronicles, Westwood One, one hour.

May 23-25, **Various Artists**, Summer of '86, NBC Radio Entertainment, four hours.

May 23-25, **Jackson Browne**, Hot Rocks, United Stations, 90 minutes.

May 23-26, **Rush**, Profile '86, NBC Radio Entertainment, 90 minutes.

May 23-26, **Various Artists**, Rock & Roll Never Forgets: The Greatest Bands, Westwood One, six hours.

May 23-29, **Judas Priest**, Metalshop, MJI Broadcasting, one hour.

May 24, **Fats Domino**, Solid Gold Saturday Night, United Stations, five hours.

May 24-25, **Julian Lennon**, On The Radio, NSBA, one hour.

May 24-25, **Supremes, Strawberry Alarm Clock**, Reelin' In The Years, Global Satellite Network, three hours.

May 24-26, **Byrds**, Gary Owens

Supertracks, Creative Radio Network, four hours.

May 25, **ELP, Peter Gabriel, John Cougar Mellencamp**, Powercuts, Global Satellite Network/ABC, two hours.

May 25-June 1, **Rolling Stones**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

May 25-June 1, **David Lange**, Musical Starstreams, Musical Starstreams, two hours.

May 26, **Mr. Mister**, Rockline, Global Satellite Network/ABC, 90 minutes.

May 26, **Various Artists**, New Faces Of Country Music/Ricky Skaggs Special, Mutual, three hours.

May 26-June 1, **Michael Martin Murphey, Dan Seals, Nicolette Larson**, Country Closeup, Narwood Productions, one hour.

May 30-June 1, **Beach Boys**, Dick Clark's Rock, Roll & Remember (Continued on page 23)

FOR WEEK ENDING MAY 24, 1986

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.

88 REPORTERS	NEW ADDS	TOTAL ON
D.FOSTER/O.NEWTON-JOHN THE BEST OF ME ATLANTIC	15	15
BOB SEGER LIKE A ROCK CAPITOL	12	12
THE DREAM ACADEMY THE LOVE PARADE REPRISE	10	49
DAVID PACK THAT GIRL IS GONE WARNER BROS.	10	40
JAMES TAYLOR THAT'S WHY I'M HERE COLUMBIA	10	46

FOR WEEK ENDING MAY 24, 1986

Billboard®

©Copyright 1986, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

HOT ADULT CONTEMPORARY

				Compiled from a national sample of radio playlists.			
RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST		
1	1	1	9	GREATEST LOVE OF ALL ARISTA 1-9466	5 weeks at No. One ◆ WHITNEY HOUSTON		
2	2	3	6	LIVE TO TELL SIRE 7-28717/WARNER BROS.	◆ MADONNA		
3	3	4	7	ON MY OWN MCA 52770	◆ PATTI LABELLE & MICHAEL MCDONALD		
4	5	7	9	HOLDING BACK THE YEARS ELEKTRA 7-69564	◆ SIMPLY RED		
5	7	13	6	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) JIVE/ARISTA 1-9465/ARISTA	◆ BILLY OCEAN		
6	4	2	9	TAKE ME HOME ATLANTIC 7-89472	◆ PHIL COLLINS		
7	6	6	9	NEVER AS GOOD AS THE FIRST TIME PORTRAIT 37-05846/EPIC	SADE		
8	9	10	10	BAD BOY EPIC 34-05805	◆ MIAMI SOUND MACHINE		
9	11	18	5	YOUR WILDEST DREAMS POLYDOR 883096-7/POLYGRAM	◆ THE MOODY BLUES		
10	13	22	4	A DIFFERENT CORNER COLUMBIA 38-05888	◆ GEORGE MICHAEL		
11	14	17	7	SOMETHING ABOUT YOU POLYDOR 883362-1/POLYGRAM	◆ LEVEL 42		
12	17	20	6	ALL I NEED IS A MIRACLE ATLANTIC 7-89450	◆ MIKE & THE MECHANICS		
13	8	5	10	CALL ME A&M 2816	◆ DENNIS DE YOUNG		
14	20	23	5	NO ONE IS TO BLAME ELEKTRA 7-69549	◆ HOWARD JONES		
15	18	19	6	MOVE AWAY VIRGIN/EPIC 34-05847	◆ CULTURE CLUB		
16	23	34	3	HEADED FOR THE FUTURE COLUMBIA 38-05889	NEIL DIAMOND		
17	10	8	11	SO FAR AWAY WARNER BROS. 7-28789	◆ DIRE STRAITS		
18	15	14	10	MANIC MONDAY COLUMBIA 38-05757	◆ BANGLES		
19	19	12	13	OVERJOYED TAMLA 1832/MOTOWN	◆ STEVIE WONDER		
20	24	30	4	THE LOVE PARADE REPRISE 7-28750/WARNER BROS.	◆ THE DREAM ACADEMY		
21	16	11	14	TENDER LOVE WARNER BROS./TOMMY BOY 7-28818/WARNER BROS.	◆ FORCE M.D.'S		
22	25	26	4	IF YOUR HEART ISN'T IN IT A&M 2822	◆ ATLANTIC STARR		
23	28	—	2	THAT'S WHY I'M HERE COLUMBIA 38-05884	JAMES TAYLOR		
24	12	9	12	I THINK IT'S LOVE ARISTA 1-9444	◆ JERMAINE JACKSON		
25	21	16	12	WHISPER IN THE DARK ARISTA 1-9460	DIONNE WARWICK		
26	33	40	3	THAT GIRL IS GONE WARNER BROS. 7-28892	DAVID PACK		
27	22	15	17	THESE DREAMS CAPITOL 5541	◆ HEART		
28	29	31	5	WEST END GIRLS EMI-AMERICA 8307	◆ PET SHOP BOYS		
29	27	24	7	IF YOU LEAVE A&M 2811	◆ ORCHESTRAL MANOEUVRES IN THE DARK		
30	26	21	17	SECRET LOVERS A&M 2788	◆ ATLANTIC STARR		
31	31	33	4	THE HEART IS SO WILLING MCA 52814	STEPHEN BISHOP		
32	38	—	2	A FINE MESS MOTOWN 1837	THE TEMPTATIONS		
33	30	25	18	NIKITA GEFEN 7-28873/WARNER BROS.	◆ ELTON JOHN		
34	35	37	3	MOVE CLOSER ATLANTIC 7-89424	◆ MARILYN MARTIN		
35	NEW	▶		WHO'S LEAVING WHO CAPITOL 5576	ANNE MURRAY		
36	32	27	17	NOW AND FOREVER (YOU & ME) CAPITOL 5547	◆ ANNE MURRAY		
37	NEW	▶		HAPPY, HAPPY BIRTHDAY BABY RCA 14286	RONNIE MILSAP		
38	39	39	4	WHAT HAVE YOU DONE FOR ME LATELY A&M 2812	◆ JANET JACKSON		
39	34	28	12	THE MUSIC OF GOODBYE (LOVE THEME FROM OUT OF AFRICA) MCA 52784	◆ MELISSA MANCHESTER AND AL JARREAU		
40	37	32	19	SARA GRUNT 14253/RCA	◆ STARSHIP		

○ Products with the greatest airplay this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units.

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Silly Love Songs, Wings, CAPITOL
2. Love Hangover, Diana Ross, MOTOWN
3. Fooled Around And Fell In Love, Elvin Bishop, CAPRICORN
4. Boogie Fever, Sylvers, CAPITOL
5. Get Up And Boogie, Silver Convention, MIDLAN INTERNATIONAL
6. Welcome Back, John Sebastian, WARNER/REPRISE
7. Happy Days (From the Paramount TV Series), Pratt & McLain, WARNER/REPRISE
8. Misty Blue, Dorothy Moore, MALACO
9. Shannon, Henry Gross, LIFESONG
10. Tryin' To Get The Feeling Again, Barry Manilow, ARISTA

POP SINGLES—20 Years Ago

1. Monday, Monday, Mamas & the Papas, DUNHILL
2. Rainy Day Women # 12 & 35, Bob Dylan, COLUMBIA
3. Good Lovin', Young Rascals, ATLANTIC
4. When A Man Loves A Woman, Percy Sledge, ATLANTIC
5. A Groovy Kind Of Love, Mindbenders, FONTANA
6. Kicks, Paul Revere & the Raiders, COLUMBIA
7. How Does That Grab You Darlin', Nancy Sinatra, REPRISE
8. Message To Michael, Dionne Warwick, SCEPTER
9. Sloop John B, Beach Boys, CAPITOL
10. Love Is Like An Itching In My Heart, Supremes, MOTOWN

TOP ALBUMS—10 Years Ago

1. Black And Blue, Rolling Stones, ATLANTIC
2. Wings At The Speed Of Sound, CAPITOL
3. Frampton Comes Alive, Peter Frampton, A&M
4. Presence, Led Zeppelin, SWAN SONG
5. I Want You, Marvin Gaye, TAMLA
6. Their Greatest Hits, Eagles, ASYLUM
7. Fleetwood Mac, Warner Bros.
8. Takin' It To The Streets, Doobie Brothers, WARNER BROS.
9. Here And There, Elton John, MCA
10. Diana Ross, MOTOWN

TOP ALBUMS—20 Years Ago

1. If You Can Believe Your Eyes And Ears, Mamas & the Papas, DUNHILL
2. What Now My Love, Herb Alpert & the Tijuana Brass, A&M
3. Big Hits (High Tide And Green Grass), Rolling Stones, LONDON
4. Going Places, Herb Alpert & the Tijuana Brass, A&M
5. Color Me Barbra, Barbra Streisand, COLUMBIA
6. The Sound Of Music, Soundtrack, RCA VICTOR
7. Soul And Inspiration, Righteous Brothers, VERVE
8. Whipped Cream & Other Delights, Herb Alpert & the Tijuana Brass, A&M
9. I Hear A Symphony, Supremes, MOTOWN
10. The Best Of The Animals, MGM

COUNTRY SINGLES—10 Years Ago

1. After All The Good Is Gone, Conway Twitty, MCA
2. One Piece At A Time, Johnny Cash, COLUMBIA
3. I'll Get Over You, Crystal Gayle, UNITED ARTISTS
4. What Goes On When The Sun Goes Down, Ronnie Milsap, RCA
5. What I've Got In Mind, Billie Jo Spears, UNITED ARTISTS
6. You've Got Me To Hold Onto, Tanya Tucker, MCA
7. Don't Pull Your Love/Then You Can Tell Me Goodbye, Glen Campbell, CAPITOL
8. Walk Softly, Billy "Crash" Craddock, ABC/DOT
9. Hurt/For The Heart, Elvis Presley, RCA
10. That's What Made Me Love You, Bill Anderson & Mary Lou Turner, MCA

SOUL SINGLES—10 Years Ago

1. Kiss And Say Goodbye, Manhattan, COLUMBIA
2. I Want You, Marvin Gaye, TAMLA
3. Young Hearts Run Free, Candi Staton, WARNER BROS.
4. I'll Be Good To You, Brothers Johnson, A&M
5. Dance Wit Me, Rufus Featuring Chaka Khan, ABC
6. Love Hangover, Diana Ross, MOTOWN
7. Get Up And Boogie, Silver Convention, MIDLAND
8. Movin', Brass Construction, UNITED ARTISTS
9. Born To Get Down (Born To Mess Around), Muscle Shoals Horns, BANG
10. Sophisticated Lady (She's A Different Lady), Natalie Cole, CAPITOL

SEND FOR THIS FREE CASSETTE...



IT'S THE SOUND OF SUCCESS FOR MAJOR STATIONS LIKE THESE...

KKHR(FM) LOS ANGELES	WSSS MIAMI
WBBM-FM CHICAGO	KHTR(FM) ST. LOUIS
WCAU-FM PHILADELPHIA	WYDD(FM) PITTSBURGH
WDTX(FM) DETROIT	WAVE(FM) TAMPA
WHTT(FM) BOSTON	KOAG(FM) DENVER
WLTZ(FM) WASHINGTON, DC	KOOL-FM PHOENIX

ENTERTAINMENT: COAST-TO-COAST* is a *hit* from coast to coast.

Get a copy of our cassette and find out why.

Call or write Jamie Curtis in New York,

51 West 52 Street, New York, NY 10019 (212) 975-7316 or

Steve Epstein in Los Angeles, 6121 Sunset Boulevard,

Los Angeles, CA 90028 (213) 460-3000.



*PRODUCED BY KRIS STEVENS ENTERPRISES



A BILLBOARD SPOTLIGHT

DANCE MUSIC

IN THIS ISSUE

- New dance talent
- Dance pools and promotion
- Overview of dance
 - Dance radio
 - Dance video
 - Dance clubs
 - 12" records
 - Dance labels

BONUS DISTRIBUTION

to attendees from Billboard's booth at
New Music Seminar July 13-16 New York City

FOR AD DETAILS CONTACT

IN NEW YORK

Eugene T. Smith,
Associate Publisher
(212) 764-7356
Grace Whitney-Kolins (212) 764-7352

IN LOS ANGELES

Christine Matuchek (213) 859-5344

WHERE THE BEAT MEETS THE STREET!

ISSUE DATE JULY 19

AD DEADLINE JUNE 24



Shaping Up. WRQX (Q-107) Washington personnel man a street booth with fitness celebrity Richard Simmons, who hit the streets with the top 40 outlet to promote his book "Exercising For The Physically Challenged." Doing some on-air warm-ups are, from left, Q-107 news director Dave Page, morning talent Scott Woodside, Simmons, and morning cohort Jim Elliott.

Promotions

EPIC VACATIONS

WHTZ New York (top 40)

Contact: **Ken Lane**

Going beyond the usual album and ticket giveaways, Epic Records has lined up a unique promotion with WHTZ (Z-100) surrounding Culture Club's "Move Away" single.

The label's **Terry Coen** has arranged for one set of Z-100 listeners to *move away* indeed, with a free summer rental on a house in the Hamptons—a hot cool-off spot for East Coasters. It's a "call in and win" registration, which Z-100 started promoting last week. Between now and Memorial Day, listeners will win Culture Club albums to qualify for the summer house. The grand prize includes \$2,000 to cover house maintenance and party costs from Memorial Day to Labor Day.

According to WHTZ promotion director **Ken Lane**, the Epic offer is an "unusually creative one," made feasible and timely by the fact that "Move Away" was already doing well on the Z-100 playlist. For his part, Coen got a cameo role as a zookeeper in a recent Z-100 morning bit.

KLUC LAS VEGAS continues to be a local newsmaker with some clever and inexpensive promotions. It started with a "Rock Me Amadeus" parody called "Rock Me Jerry Lewis," which was passed on from Nationwide sister station **KZZP** Phoenix. According to KLUC program director **Jerry Dean**, Lewis lives in Las Vegas and was quick to cash in on his newfound fame as a rock star. The comedian appeared on KLUC's "Breakfast Flakes" show.

They could only get **Burt Reynolds** to do a phone-in appearance, but the amount of press KLUC garnered for doing just that was worth its weight in gold, Dean reports. The actor was in Vegas filming a movie, and KLUC stirred up the city with a listener and billboard campaign to entice Reynolds to become flake for a day.

Speaking of cheap promotions, **WLIR** Long Island may be topping them all with the great "92.7-Cent Giveaway." It may not be a sum to retire on, but WLIR morning men "Larry the Duck" **Dunn** and **Barry Ravioli** are promoting it with your typical lottery-style hype.

JUDAS PRIEST

May 23
Memorial Day Weekend
10:30 PM EDT

LIVE from St. Louis' Kiel Auditorium



on SUPER BISCUIT!

Featuring a HUGE national giveaway where your listeners can win special **Judas Priest** customized Honda Rebel motorcycles as featured in the Priest's hit video "Locked In," plus airline tickets to St. Louis, and tickets and backstage passes to the concert!

Brought to you by
**BUDWEISER • U.S. ARMY •
HAWAIIAN PUNCH**

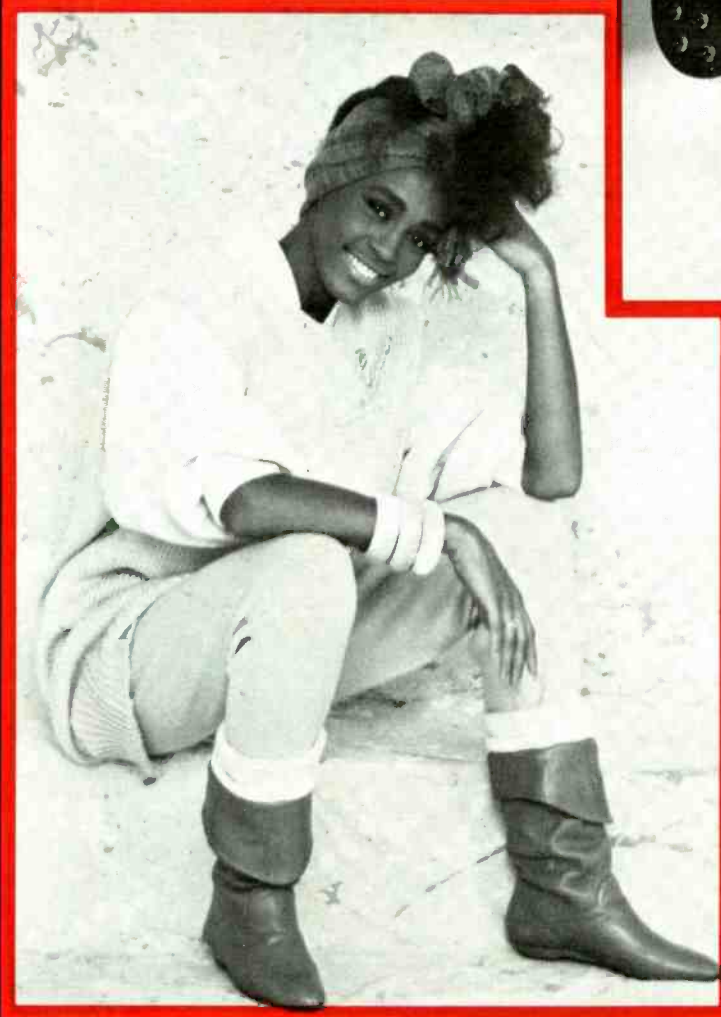
For more information,
contact Station Relations at DIR
Broadcasting (212) 371-6850

PRODUCED BY
DIR
DIR BROADCASTING
A
LORIMAR-Telepictures
Company

A SERIOUS CASE OF

WHITNEY HOUSTON.

What more is there to add? Quintuple platinum. The #1 album (again)! The #1 CD! A third #1 single ("Greatest Love Of All")! The cover story in People magazine calls her "America's Top New Star." We couldn't have put it better ourselves.

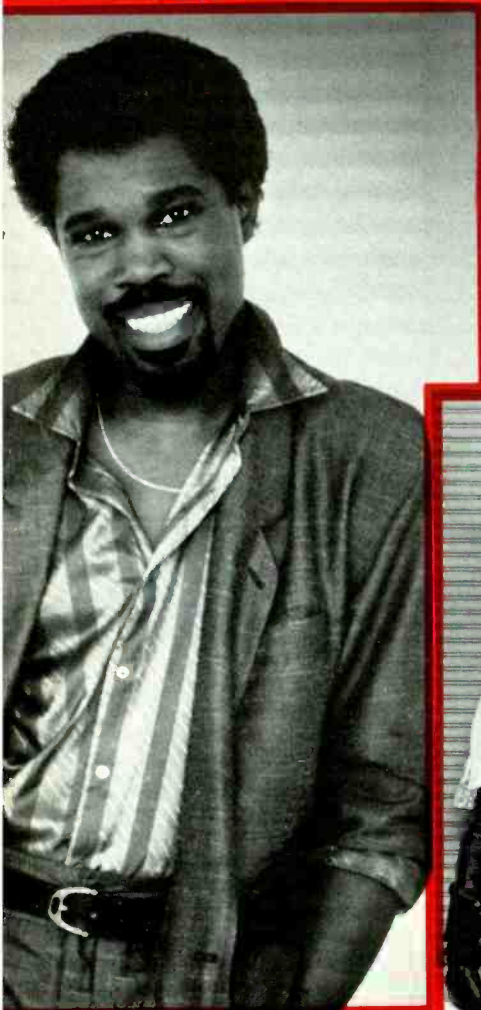


GTR.

74* debut for the first album by GTR. "When The Heart Rules The Mind" is already ruling AOR and top 40, and when this band fronted by master guitarists Steve Howe and Steve Hackett hits the road, watch GTR blow out.

ARISTA.

SPRING FEVER



BILLY OCEAN.

The follow-up to the double-platinum Suddenly enters the BB chart at 48*, and the single "There'll Be Sad Songs (To Make You Cry)" is fast becoming another Billy Ocean smash. It's getting very hot in the Love Zone. 

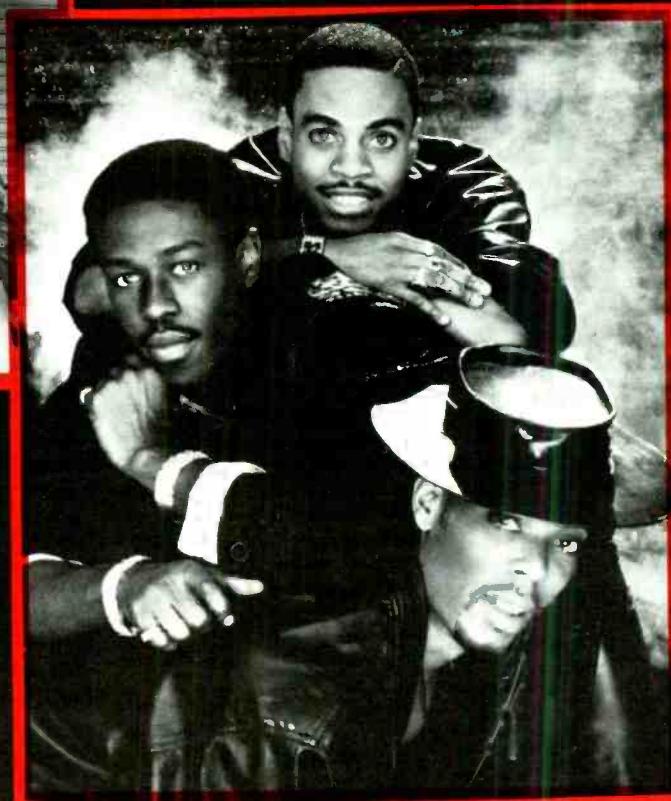


KROKUS.

Jumps from 102* to 60*. The summer officially begins this week, when Krokus takes the classic "School's Out" to a new generation. Charge Of Address looks like the biggest yet from this consistently gold band.

WHODINI.

Rap's biggest album sellers. Their last album, Escape, is at 951,000 copies, and now Back In Black is outpacing its predecessor, with sounds that are heating up the street, including the single and 12" hit "Funky Bect." 



THE CHARTBURNERS

ARISTA

POWERPLAYS

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

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

PLATINUM

New York P.D.: Larry Berger

1	2	Patti LaBelle & Michael McDonald, On
2	3	Pet Shop Boys, West End Girls
3	4	Whitney Houston, Greatest Love Of All
4	5	Janet Jackson, What Have You Done For Me
5	6	Madonna, Live To Tell
6	7	Prince & The New Power Generation, Kiss
7	8	The Outfield, Your Love
8	9	Miami Sound Machine, Bad Boy
9	10	Robert Palmer, Addicted To Love
10	11	Orchestral Manoeuvres In The Dark, If
11	12	Van Halen, Why Can't This Be Love
12	13	The Jets, Crush On You
13	14	Mike & The Mechanics, All I Need Is A
14	15	Nu Shooz, I Can't Wait
15	16	Stephanie Mills, I Have Learned To Re
16	17	Level 42, Something About You
17	18	Val Young, You Should Ever Be Alone
18	19	Phil Collins, Take Me Home
19	20	George Michael, A Different Corner
20	21	Culture Club, Move Away
21	22	The S.O.S. Band, The Finest
22	23	Rainy Davis, Sweetheart
23	24	Heart, Nothin' At All
24	25	Simple Minds, All The Things She Said
25	26	Mr. Mister, It's Love
26	27	Simply Red, Holding Back The Years
27	28	Mr. Mister, It's Love

New York P.D.: Scott Shannon

1	1	Patti LaBelle & Michael McDonald, On
2	2	Whitney Houston, Greatest Love Of All
3	3	Pet Shop Boys, West End Girls
4	4	Madonna, Live To Tell
5	5	Janet Jackson, What Have You Done For Me
6	6	Prince & The New Power Generation, Kiss
7	7	Robert Palmer, Addicted To Love
8	8	The Jets, Crush On You
9	9	Orchestral Manoeuvres In The Dark, If
10	10	Phil Collins, Take Me Home
11	11	Miami Sound Machine, Bad Boy
12	12	The Outfield, Your Love
13	13	Mike & The Mechanics, All I Need Is A
14	14	Level 42, Something About You
15	15	Van Halen, Why Can't This Be Love
16	16	Falco, Rock Me Amadeus
17	17	Culture Club, Move Away
18	18	Nu Shooz, I Can't Wait
19	19	Cherelle With Alexander O'Neal, Satu
20	20	George Michael, A Different Corner
21	21	Heart, Nothin' At All
22	22	Stephanie Mills, I Have Learned To Re
23	23	Bangles, Manic Monday
24	24	New Edition, A Little Bit Of Love (Is
25	25	The Rolling Stones, Harlem Shuffle
26	26	Rainy Davis, Sweetheart
27	27	EX Zz Top, Rough Boy
28	28	Atlantic Starr, Secret Lovers
29	29	Colonel Abrams, I'm Not Going To Let
30	30	Whitney Houston, How Will I Know

Chicago P.D.: John Gehron

1	3	Whitney Houston, Greatest Love Of All
2	5	Patti LaBelle & Michael McDonald, On
3	1	Pet Shop Boys, West End Girls
4	4	Madonna, Live To Tell
5	2	Robert Palmer, Addicted To Love
6	2	The Outfield, Your Love
7	7	Janet Jackson, What Have You Done For Me
8	11	Nu Shooz, I Can't Wait
9	11	Orchestral Manoeuvres In The Dark, If
10	11	Howard Jones, No One Is To Blame
11	14	Phil Collins, Take Me Home
12	14	Mike & The Mechanics, All I Need Is A
13	14	Level 42, Something About You
14	21	Van Halen, Why Can't This Be Love
15	21	Journey, Be Good To Yourself
16	21	Journey, Be Good To Yourself
17	21	Journey, Be Good To Yourself
18	21	Journey, Be Good To Yourself
19	21	Journey, Be Good To Yourself
20	21	Journey, Be Good To Yourself
21	21	Journey, Be Good To Yourself
22	21	Journey, Be Good To Yourself
23	21	Journey, Be Good To Yourself
24	21	Journey, Be Good To Yourself
25	21	Journey, Be Good To Yourself
26	21	Journey, Be Good To Yourself
27	21	Journey, Be Good To Yourself
28	21	Journey, Be Good To Yourself
29	21	Journey, Be Good To Yourself
30	21	Journey, Be Good To Yourself

Chicago P.D.: Buddy Scott

1	2	Pet Shop Boys, West End Girls
2	3	Whitney Houston, Greatest Love Of All
3	1	Robert Palmer, Addicted To Love
4	6	Patti LaBelle & Michael McDonald, On
5	5	Madonna, Live To Tell
6	7	The Outfield, Your Love
7	4	Janet Jackson, What Have You Done For Me
8	10	Orchestral Manoeuvres In The Dark, If
9	13	Nu Shooz, I Can't Wait
10	12	Miami Sound Machine, Bad Boy
11	8	Phil Collins, Take Me Home
12	9	Mike & The Mechanics, All I Need Is A
13	9	Van Halen, Why Can't This Be Love
14	19	Starship, Tomorrow Doesn't Matter Ton
15	19	Culture Club, Move Away
16	17	The Jets, Crush On You
17	21	Level 42, Something About You
18	25	Simple Minds, All The Things She Said
19	20	John Cougar Mellencamp, Rain On The S
20	24	Tears For Fears, Mothers Talk
21	23	Models, Out Of Mind Out Of Sight
22	23	El DeBarge, Who's Johnny ("Short Circ
23	29	George Michael, A Different Corner
24	29	Boys Don't Cry, I Wanna Be A Cowboy
25	29	Billy Ocean, There'll Be Sad Songs (T
26	30	Falco, Vienna Calling
27	30	Prince, Anotherloverholenyohead
28	30	Bangles, If She Knew What She Wants
29	30	Journey, Be Good To Yourself
30	31	Journey, Be Good To Yourself

PLATINUM

Los Angeles P.D.: Gerry DeFrancesco

1	3	Whitney Houston, Greatest Love Of All
2	2	Madonna, Live To Tell
3	1	Pet Shop Boys, West End Girls
4	2	Patti LaBelle & Michael McDonald, On
5	4	Robert Palmer, Addicted To Love
6	6	Miami Sound Machine, Bad Boy
7	7	Van Halen, Why Can't This Be Love
8	8	Nu Shooz, I Can't Wait
9	11	Simply Red, Holding Back The Years
10	13	George Michael, A Different Corner
11	13	The Jets, Crush On You
12	19	Janet Jackson, Nastly
13	17	Phil Collins, Take Me Home
14	10	Psychedelic Furs, Pretty In Pink
15	16	Sade, Never As Good As The First Time
16	18	Culture Club, Move Away
17	12	Robert Palmer, Addicted To Love
18	12	Bronski Beat, Hit That Perfect Beat
19	15	Orchestral Manoeuvres In The Dark, If
20	22	Billy Ocean, There'll Be Sad Songs (T
21	23	Simple Minds, All The Things She Said
22	24	Mike & The Mechanics, All I Need Is A
23	24	Mr. Mister, It's Love
24	26	Howard Jones, No One Is To Blame
25	30	Falco, Vienna Calling
26	27	TKA, One Way Love
27	29	Journey, Be Good To Yourself
28	33	The Blow Monkeys, Digging Your Scene
29	34	Simply Red, Holding Back The Years
30	34	Heart, Nothin' At All
31	36	Boys Don't Cry, I Wanna Be A Cowboy
32	37	EX El DeBarge, Who's Johnny ("Short Circ
33	38	EX The Dream Academy, The Love Parade
34	40	EX Peter Gabriel, Sledgehammer
35	40	EX Bangles, If She Knew What She Wants

Boston P.D.: Sunny Joe White

1	5	Whitney Houston, Greatest Love Of All
2	8	Madonna, Live To Tell
3	7	Culture Club, Move Away
4	6	Phil Collins, Take Me Home
5	9	Mike & The Mechanics, All I Need Is A
6	13	Patti LaBelle & Michael McDonald, On
7	13	Robert Palmer, Addicted To Love
8	15	The Jets, Crush On You
9	10	Level 42, Something About You
10	12	Orchestral Manoeuvres In The Dark, If
11	17	Heart, Nothin' At All
12	14	Zz Top, Rough Boy
13	14	Deena Ross, Chain Reaction
14	20	Boys Don't Cry, I Wanna Be A Cowboy
15	21	Mr. Mister, It's Love
16	22	The Hooters, Where Do The Children Go
17	19	Wax, Right Between The Eyes
18	23	Journey, Be Good To Yourself
19	23	Billy Ocean, There'll Be Sad Songs (T
20	26	Tears For Fears, Mothers Talk
21	25	Psychedelic Furs, Pretty In Pink
22	28	The Fabulous Thunderbirds, Tuff Enuff
23	32	The Call, I Still Believe
24	29	Simple Minds, All The Things She Said
25	33	Mental As Anything, Live It Up
26	35	Starship, Tomorrow Doesn't Matter Ton
27	30	Robert Tepper, Don't Walk Away
28	31	Bourgeois, Mutual Surrender (Wha
29	34	Patti Austin, The Heat Of Heat
30	34	George Michael, A Different Corner
31	34	Mai Tai, Female Intuition
32	EX	EX The Blow Monkeys, Digging Your Scene
33	EX	EX E.G. Daily, Say It, Say It
34	EX	EX The S.O.S. Band, The Finest
35	EX	EX Models, Out Of Mind Out Of Sight
36	EX	EX Kim Carnes, Dueted Hearts
37	EX	EX Gavin Christopher, One Step Closer To
38	EX	EX Jermaine Stewart, We Don't Have To Ta
39	EX	EX Jeffery Osbourn, You Should Be Mine
40	EX	EX Prince, Mountains
41	EX	EX Howard Jones, No One Is To Blame
42	EX	EX The Moody Blues, Your Wildest Dreams
43	EX	EX Tina Marie, Lips To Find You
44	EX	EX Bob Seger & The Silver Bullet Band, A
45	EX	EX Starship, Tomorrow Doesn't Matter Ton
46	EX	EX John Cougar Mellencamp, Rain On The S
47	EX	EX El DeBarge, Who's Johnny ("Short Circ
48	EX	EX The Dream Academy, The Love Parade
49	EX	EX Peter Gabriel, Sledgehammer
50	EX	EX The Rolling Stones, One Hit (To The B
51	EX	EX Magazine 60, Don Quichotte
52	EX	EX GTR, When The Heart Rules The Mind
53	EX	EX Suzanne Vega, Left Of Center
54	EX	EX Animation, I Want You
55	EX	EX The Dream Academy, The Love Parade
56	EX	EX Falco, Vienna Calling

Boston P.D.: Sunny Joe White

1	5	Whitney Houston, Greatest Love Of All
2	8	Madonna, Live To Tell
3	7	Culture Club, Move Away
4	6	Phil Collins, Take Me Home
5	9	Mike & The Mechanics, All I Need Is A
6	13	Patti LaBelle & Michael McDonald, On
7	13	Robert Palmer, Addicted To Love
8	15	The Jets, Crush On You
9	10	Level 42, Something About You
10	12	Orchestral Manoeuvres In The Dark, If
11	17	Heart, Nothin' At All
12	14	Zz Top, Rough Boy
13	14	Deena Ross, Chain Reaction
14	20	Boys Don't Cry, I Wanna Be A Cowboy
15	21	Mr. Mister, It's Love
16	22	The Hooters, Where Do The Children Go
17	19	Wax, Right Between The Eyes
18	23	Journey, Be Good To Yourself
19	23	Billy Ocean, There'll Be Sad Songs (T
20	26	Tears For Fears, Mothers Talk
21	25	Psychedelic Furs, Pretty In Pink
22	28	The Fabulous Thunderbirds, Tuff Enuff
23	32	The Call, I Still Believe
24	29	Simple Minds, All The Things She Said
25	33	Mental As Anything, Live It Up
26	35	Starship, Tomorrow Doesn't Matter Ton
27	30	Robert Tepper, Don't Walk Away
28	31	Bourgeois, Mutual Surrender (Wha
29	34	Patti Austin, The Heat Of Heat
30	34	George Michael, A Different Corner
31	34	Mai Tai, Female Intuition
32	EX	EX The Blow Monkeys, Digging Your Scene
33	EX	EX E.G. Daily, Say It, Say It
34	EX	EX The S.O.S. Band, The Finest
35	EX	EX Models, Out Of Mind Out Of Sight
36	EX	EX Kim Carnes, Dueted Hearts
37	EX	EX Gavin Christopher, One Step Closer To
38	EX	EX Jermaine Stewart, We Don't Have To Ta
39	EX	EX Jeffery Osbourn, You Should Be Mine
40	EX	EX Prince, Mountains
41	EX	EX Howard Jones, No One Is To Blame
42	EX	EX The Moody Blues, Your Wildest Dreams
43	EX	EX Tina Marie, Lips To Find You
44	EX	EX Bob Seger & The Silver Bullet Band, A
45	EX	EX Starship, Tomorrow Doesn't Matter Ton
46	EX	EX John Cougar Mellencamp, Rain On The S
47	EX	EX El DeBarge, Who's Johnny ("Short Circ
48	EX	EX The Dream Academy, The Love Parade
49	EX	EX Peter Gabriel, Sledgehammer
50	EX	EX The Rolling Stones, One Hit (To The B
51	EX	EX Magazine 60, Don Quichotte
52	EX	EX GTR, When The Heart Rules The Mind
53	EX	EX Suzanne Vega, Left Of Center
54	EX	EX Animation, I Want You
55	EX	EX The Dream Academy, The Love Parade
56	EX	EX Falco, Vienna Calling

Boston P.D.: Sunny Joe White

1	5	Whitney Houston, Greatest Love Of All
2	8	Madonna, Live To Tell
3	7	Culture Club, Move Away
4	6	Phil Collins, Take Me Home
5	9	Mike & The Mechanics, All I Need Is A
6	13	Patti LaBelle & Michael McDonald, On
7	13	Robert Palmer, Addicted To Love
8	15	The Jets, Crush On You
9	10	Level 42, Something About You
10	12	Orchestral Manoeuvres In The Dark, If
11	17	Heart, Nothin' At All
12	14	Zz Top, Rough Boy
13	14	Deena Ross, Chain Reaction
14	20	Boys Don't Cry, I Wanna Be A Cowboy
15	21	Mr. Mister, It's Love
16	22	The Hooters, Where Do The Children Go
17	19	Wax, Right Between The Eyes
18	23	Journey, Be Good To Yourself
19	23	Billy Ocean, There'll Be Sad Songs (T
20	26	Tears For Fears, Mothers Talk
21	25	Psychedelic Furs, Pretty In Pink
22	28	The Fabulous Thunderbirds, Tuff Enuff
23	32	The Call, I Still Believe
24	29	Simple Minds, All The Things She Said
25	33	Mental As Anything, Live It Up
26	35	Starship, Tomorrow Doesn't Matter Ton
27	30	Robert Tepper, Don't Walk Away
28	31	Bourgeois, Mutual Surrender (Wha
29	34	Patti Austin, The Heat Of Heat
30	34	George Michael, A Different Corner
31	34	Mai Tai, Female Intuition
32	EX	EX The Blow Monkeys, Digging Your Scene
33	EX	EX E.G. Daily, Say It, Say It
34	EX	EX The S.O.S. Band, The Finest
35	EX	EX Models, Out Of Mind Out Of Sight
36	EX	EX Kim Carnes, Dueted Hearts
37	EX	EX Gavin Christopher, One Step Closer To
38	EX	EX Jermaine Stewart, We Don't Have To Ta
39	EX	EX Jeffery Osbourn, You Should Be Mine
40	EX	EX Prince, Mountains
41	EX	EX Howard Jones, No One Is To Blame
42	EX	EX The Moody Blues, Your Wildest Dreams
43	EX	EX Tina Marie, Lips To Find You
44	EX	EX Bob Seger & The Silver Bullet Band, A
45	EX	EX Starship, Tomorrow Doesn't Matter Ton
46	EX	EX John Cougar Mellencamp, Rain On The S
47	EX	EX El DeBarge, Who's Johnny ("Short Circ
48	EX	EX The Dream Academy, The Love Parade
49	EX	EX Peter Gabriel, Sledgehammer
50	EX	EX The Rolling Stones, One Hit (To The B
51	EX	EX Magazine 60, Don Quichotte
52	EX	EX GTR, When The Heart Rules The Mind
53	EX	EX Suzanne Vega, Left Of Center
54	EX	EX Animation, I Want You
55	EX	EX The Dream Academy, The Love Parade
56	EX	EX Falco, Vienna Calling

Boston P.D.: Sunny Joe White

1	5	Whitney Houston, Greatest Love Of All
2	8	Madonna, Live To Tell
3	7	Culture Club, Move Away
4	6	Phil Collins, Take Me Home
5	9	Mike & The Mechanics, All I Need Is A
6	13	Patti LaBelle & Michael McDonald, On
7	13	Robert Palmer, Addicted To Love
8	15	The Jets, Crush On You
9	10	Level 42, Something About You
10	12	Orchestral Manoeuvres In The Dark, If
11	17	Heart, Nothin' At All
12	14	Zz Top, Rough Boy
13	14	Deena Ross, Chain Reaction
14	20	Boys Don't Cry, I Wanna Be A Cowboy
15	21	Mr. Mister, It's Love
16	22	The Hooters, Where Do The Children Go
17	19	Wax, Right Between The Eyes
18	23	Journey, Be Good To Yourself
19	23	Billy Ocean, There'll Be Sad Songs (T
20	26	Tears For Fears, Mothers Talk
21	25	Psychedelic Furs, Pretty In Pink
22	28	The Fabulous Thunderbirds, Tuff Enuff
23	32	The Call, I Still Believe
24	29	Simple Minds, All The Things She Said
25	33	Mental As Anything, Live It Up
26	35	Starship, Tomorrow Doesn't Matter Ton
27	30	Robert Tepper, Don't Walk Away
28	31	Bourgeois, Mutual Surrender (Wha
29	34	Patti Austin, The Heat Of Heat
30	34	George Michael, A Different Corner
31	34	Mai Tai, Female Intuition
32	EX	EX The Blow Monkeys, Digging Your Scene
33	EX	EX E.G. Daily, Say It, Say It
34	EX	EX The S.O.S. Band, The Finest
35	EX	EX Models, Out Of Mind Out Of Sight
36	EX	EX Kim Carnes, Dueted Hearts
37		

WJOL 99%

Minneapolis P.D.: Tac Hammer

1	2	Whitney Houston, Greatest Love Of All
2	5	Madonna, Live To Tell
3	6	Orchestral Manoeuvres In The Dark, If
4	1	Phil Collins, Take Me Home
5	10	Janet Jackson, What Have You Done For
6	7	ZZ Top, Rough Boy
7	9	Mike & The Mechanics, All I Need Is A
8	11	Howard Jones, No One Is To Blame
9	3	Pet Shop Boys, West End Girls
10	4	Miami Sound Machine, Bad Boy
11	15	Graham Nash, Innocent Eyes
12	14	Mr. Mister, Is It Love
13	23	Limited Warranty, Victory Line
14	16	Culture Club, Move Away
15	19	Nu Shooz, I Can't Wait
16	20	The Jets, Crush On You
17	18	Dennis De Young, Call Me
18	22	Heart, Nothin' At All
19	21	Katrina And The Waves, Is That It?
20	25	Patti LaBelle & Michael McDonald, On
21	27	Falco, Vienna Calling
22	26	George Michael, A Different Corner
23	8	Van Halen, Why Can't This Be Love
24	30	Billy Ocean, There'll Be Sad Songs (T
25	29	John Cougar Mellencamp, Rain On The S
26	17	Journey, Be Good To Yourself
27	31	Psychedelic Furs, Pretty In Pink
28	32	The Moody Blues, Your Wildest Dreams
A29	—	The Suburbs, Life Is Like
30	13	Level 42, Something About You
31	36	Kenny Loggins, Bangin' Zone
32	EX	El DeBarge, Who's Johnny ("Short Circ
33	35	The Fabulous Thunderbirds, Tuff Enuff
34	34	Tears For Fears, Mothers Talk
35	EX	38 Special, Like No Other Night
A36	—	Boys Don't Cry, I Wanna Be A Cowboy
A	—	Pet Shop Boys, West End Girls
A	—	The Blow Monkeys, Digging Your Scene
A	—	Models, Out Of Mind Out Of Sight
A	—	Trans-X, Living On Video
A	—	Prince, Mountains



Houston P.D.: Paul Christy

1	6	Madonna, Live To Tell
2	3	Phil Collins, Take Me Home
3	4	The Outfield, Your Love
4	1	Whitney Houston, Greatest Love Of All
5	2	Van Halen, Why Can't This Be Love
6	5	Orchestral Manoeuvres In The Dark, If
7	7	Nu Shooz, I Can't Wait
8	9	Mike & The Mechanics, All I Need Is A
9	14	Patti LaBelle & Michael McDonald, On
10	12	Journey, Be Good To Yourself
11	11	Honeymoon Suite, Feel It Again
12	17	ZZ Top, Rough Boy
13	8	Janet Jackson, What Have You Done For
14	15	Boys Don't Cry, I Wanna Be A Cowboy
15	16	Culture Club, Move Away
16	18	The Jets, Crush On You
17	10	Pet Shop Boys, West End Girls
18	21	Magazine 60, Don Quichotte

19	22	Mr. Mister, Is It Love
20	20	Simple Minds, All The Things She Said
21	24	Simply Red, Holding Back The Years
22	23	Billy Ocean, There'll Be Sad Songs (T
23	13	Robert Palmer, Addicted To Love
24	26	Heart, Nothin' At All
25	28	El DeBarge, Who's Johnny ("Short Circ
26	25	INXS, What You Need
27	29	The Fabulous Thunderbirds, Tuff Enuff
28	EX	The S.O.S. Band, The Finest
29	30	John Cougar Mellencamp, Rain On The S
30	EX	Tears For Fears, Mothers Talk
A	—	The Fixx, Secret Separation
A	—	Niel Diamond, Headed For The Future
A	—	Howard Jones, No One Is To Blame
A	—	GTR, When The Heart Rules The Mind
EX	EX	Bourgeois Tagg, Mutual Surrender (Wha
EX	EX	38 Special, Like No Other Night
EX	EX	The Moody Blues, Your Wildest Dreams
EX	EX	The Hooters, Where Do The Children Go
EX	EX	INXS, Listen Like Thieves
EX	EX	Mai Tai, Female Intuition
EX	EX	Charlie Sexton, Impressed
EX	EX	The Blow Monkeys, Digging Your Scene



Houston P.D.: John Lander

1	2	Boys Don't Cry, I Wanna Be A Cowboy
2	1	Whitney Houston, Greatest Love Of All
3	3	George Michael, A Different Corner
4	4	Madonna, Live To Tell
5	7	Patti LaBelle & Michael McDonald, On
6	5	Orchestral Manoeuvres In The Dark, If
7	6	The Outfield, Your Love
8	16	Magazine 60, Don Quichotte
9	8	Prince & The New Power Generation, Kiss
10	9	Nu Shooz, I Can't Wait
11	10	Pet Shop Boys, West End Girls
12	15	Mike & The Mechanics, All I Need Is A
13	14	Journey, Be Good To Yourself
14	29	Simply Red, Holding Back The Years
15	30	The Jets, Crush On You
A16	—	Timex Social Club, Vicious Rumors
17	12	Janet Jackson, What Have You Done For
18	11	Van Halen, Why Can't This Be Love
19	17	Bob Seger & The Silver Bullet Band, A
20	18	Robert Palmer, Addicted To Love
21	24	Level 42, Something About You
22	22	Simple Minds, All The Things She Said
A23	—	Janet Jackson, Nasty
A24	—	INXS, Listen Like Thieves
25	19	Phil Collins, Take Me Home
26	20	Ozzy Osbourne, Shot In The Dark
A27	—	The Rolling Stones, One Hit (To The B
28	28	Jermaine Stewart, We Don't Have To B
A29	—	Howard Jones, No One Is To Blame
A30	—	Billy Ocean, There'll Be Sad Songs (T
A	—	Charlie Sexton, Impressed
A	—	The Moody Blues, Your Wildest Dreams
EX	EX	Falco, Vienna Calling
EX	EX	The Hooters, Where Do The Children Go

Los Angeles P.D.: Ed Scarborough

1	4	Patti LaBelle & Michael McDonald, On
2	3	Whitney Houston, Greatest Love Of All
3	1	Pet Shop Boys, West End Girls
4	5	Nu Shooz, I Can't Wait
5	2	Madonna, Live To Tell
6	15	Janet Jackson, Nasty
7	7	Bronski Beat, Hit That Perfect Beat
8	10	Simply Red, Holding Back The Years
9	19	George Michael, A Different Corner
10	8	Orchestral Manoeuvres In The Dark, If
11	11	Sade, Never As Good As The First Time
12	9	Psychedelic Furs, Pretty In Pink
13	13	Robert Palmer, Addicted To Love
14	12	Miami Sound Machine, Bad Boy
15	23	Falco, Vienna Calling
16	17	The Jets, Crush On You
17	18	Culture Club, Move Away
A18	—	TKA, One Way Love
19	21	Mr. Mister, Is It Love
20	22	Journey, Be Good To Yourself
21	27	The Blow Monkeys, Digging Your Scene
22	24	Patti Austin, The Heat Of Heat
23	25	Billy Ocean, There'll Be Sad Songs (T
24	EX	Jermaine Stewart, We Don't Have To B
25	26	Simple Minds, All The Things She Said
26	16	Phil Collins, Take Me Home
27	6	Van Halen, Why Can't This Be Love
28	30	E.G. Daily, Say It, Say It
29	EX	Heart, Nothin' At All
30	EX	Level 42, Something About You
A	—	Prince, Mountains
A	—	Van Halen, Dreams
EX	EX	Bangles, If She Knew What She Wants
EX	EX	El DeBarge, Who's Johnny ("Short Circ
EX	EX	King, Alone Without You
EX	EX	Howard Jones, No One Is To Blame
EX	EX	John Cougar Mellencamp, Rain On The S
EX	EX	Tears For Fears, Mothers Talk



San Francisco P.D.: Steve Rivers

1	1	Madonna, Live To Tell
2	2	Nu Shooz, I Can't Wait
3	4	Patti LaBelle & Michael McDonald, On
4	6	Simply Red, Holding Back The Years
5	3	Whitney Houston, Greatest Love Of All
6	3	Level 42, Something About You
7	12	Howard Jones, No One Is To Blame
8	14	The Jets, Crush On You
9	24	The Art Of Noise Featuring Duane Eddy,
10	10	Culture Club, Move Away
11	18	Janet Jackson, Nasty
12	13	Tears For Fears, Mothers Talk
13	17	Falco, Vienna Calling
14	16	E.G. Daily, Say It, Say It
15	25	El DeBarge, Who's Johnny ("Short Circ
16	23	Magazine 60, Don Quichotte
17	19	Journey, Be Good To Yourself
18	21	The Dream Academy, The Love Parade
19	22	The Blow Monkeys, Digging Your Scene
20	11	Psychedelic Furs, Pretty In Pink
21	27	Patti Austin, The Heat Of Heat

22	26	Billy Ocean, There'll Be Sad Songs (T
23	5	Van Halen, Why Can't This Be Love
24	30	George Michael, A Different Corner
25	32	The S.O.S. Band, The Finest
26	8	Orchestral Manoeuvres In The Dark, If
27	EX	Peter Gabriel, Sledgehammer
28	28	Mr. Mister, Is It Love
A29	—	Timex Social Club, Rumors
30	34	Heart, Nothin' At All
31	31	Mike & The Mechanics, All I Need Is A
32	7	Pet Shop Boys, West End Girls
33	EX	Jermaine Stewart, We Don't Have To B
34	35	Starship, Tomorrow Doesn't Matter Ton
A35	—	Prince, Mountains
EX	EX	38 Special, Like No Other Night
EX	EX	Belinda Carlisle, Mad About You
A	—	Jeffery Osborn, You Should Be Mine
A	—	Bangles, If She Knew What She Wants

This publication is available in microform.

University Microfilms International

300 North Zeeb Road
Dept. P.R.
Ann Arbor, Mi. 48106
U.S.A.

30-32 Mortimer Street
Dept. P.R.
London WIN 7RA
England

Deregulation Helps Radio Syndication Make Gains In Europe

BY JIM McCULLAUGH

MONTREUX The progress made by American and U.K. syndicators in Europe was the central theme of an International Music & Media Conference session here titled "Syndication Supermarket."

It was noted that syndication is still in its infancy there, but most agreed that foreign territories have become more receptive to U.S. product. In addition, European syndicators were said to be discovering a "two way street," as potential outlets for their product in the U.S. have begun to open up.

Major reasons for the progress include the easing of public radio/government control postures in certain territories, attitude changes on the part of the European radio market, and an increasing realization of how lucrative syndication and commerciality can be for local European stations.

"Syndication Supermarket" panelists included Suzanne Olsen-Kahane, director, Westwood One International; Simon Cole, chief executive, Picadilly Productions U.K.; Suzanne Barron, vice president of sales for Radio Express, U.S.; and Steven Saltzman, president, Rock Over London, U.K. Moderating was Billboard publisher Sam Holdsworth.

Two years ago, Olsen-Kahane said, Westwood One became convinced it could extend its business outside the U.S. to such territories

as Europe, Japan, Canada, and New Zealand, and began to aggressively market itself abroad. Restrictions such as those in the U.K. have been difficult, but that market is opening up, as are Belgium and Holland, she said.

"There's been a big change at British radio stations in the last two years," said Cole, who added that commercial radio is becoming more of a reality there. "In the U.K., syndication was not allowed, sponsorship was not allowed, and barter deals were impossible." Now, some degree of syndication is possible in the U.K., he said.

Along with other panelists, Cole cited a strong pride, a "we can do it better" attitude among English radio executives, which he said was changing.

Saltzman said that "pride" had taken on a new meaning for radio outlets who are discovering that syndicated fare can offer the pride of innovative programming combined with the ability to fire up their local advertising staffs and advertisers about spots on the program.

Cole added, "We're beginning to understand syndication and the genuine opportunities it can provide. Radio needs to learn the television-syndication lesson."

Barron indicated that Radio Express is not only upping its program offerings but is also looking aggressively at foreign territories. The company's big gun is ABC Watermark's "Casey Kasem's American Top 40," which is now heard by some 45 million listeners on over 1,000 stations around the world.

Like Olsen-Kahane, Barron said that her company works closely with affiliates, a relationship that includes suggesting possible sponsors, aiding in promotion and merchandising, and schedule advising. One example of this was its telling a Panama station it was not a good idea to air a promo for Kasem's show every 15 minutes, all day long.

Barron also spoke of "Anglo-American domination," which is a sensitive issue on all sides, according to panelists. In some countries, such as the U.K. and Canada, listeners and programmers don't want to hear an American voice. This is particularly true in Canada where border cities are bombarded by U.S. signals. "They want to preserve their own culture, which is understandable," she said.

On the other hand, both Barron

and Olsen-Kahane agreed that a Bruce Springsteen concert or interview can generate advertising revenue for stations. Both noted that in most instances tapes can be customized so that stations can add their own voice.

Neither Olsen-Kahane nor Barron would quote prices because fees vary from market to market. They said, however, that they are more than willing to be flexible in finding a situation that is profitable for all sides.

One Scandinavian delegate questioned the technical specifications and sound quality of certain programs, citing "scratchy" Bob Dylan and Springsteen interviews he had acquired. Not every artist interview, said panelists, can be done in the studio with professional reel-to-reel equipment.

"You will always run into unusual circumstances because that's the nature of artists," said Olsen-Kahane. The Dylan and Springsteen interviews were done in hotel rooms or in the back of limousines, with the best portable equipment available. Both Olsen-Kahane and Barron said they are open to feedback from affiliates on sound quality, production, and other areas.

Saltzman said he recently interviewed Duane Eddy in a hotel lobby on short notice. Unusual circumstances can actually be a plus, he said, because they add a certain "ambiance" to the interview.

On a final note about the U.K. market, Cole predicted that British radio would continue to be deregulated and that it will soon resemble the U.S. radio industry.

FEATURED PROGRAMMING

(Continued from page 16)

ber, United Stations, four hours.

May 30-June 1, **Steve Allen**, The Great Sounds, United Stations, four hours.

May 30-June 1, **Julian Lennon**, Countdown America with Dick Clark, United Stations, four hours.

May 30-June 1, **Howard Jones**, Rick Dees' Weekly Top 40, United Stations, four hours.

May 30-June 1, **Eddie Rabbitt**, Weekly Country Music Countdown, United Stations, three hours.

May 30-June 1, **Thompson Twins**, Hot Rocks, United Stations, 90 minutes.

May 30-June 5, **Tanya Tucker**, Country Today, MJI Broadcasting, one hour.

May 30-June 5, **Hear'n'Aid Special**, Metalshop, MJI Broadcasting, one hour.

May 31, **Monkees**, Solid Gold Saturday Night, United Stations, five hours.

May 31-June 1, **Simple Minds**, On The Radio, NSBA, one hour.

June 1-7, **Erik Berglund**, Musical Starstreams, Musical Starstreams, two hours.

June 2-9, **Nitty Gritty Dirt Band/20th Anniversary Salute**,

Country Closeup, Narwood Productions, one hour.

June 6-12, **John Schneider**, Country Today, MJI Broadcasting, one hour.

June 6-12, **Dio**, Metalshop, MJI Broadcasting, one hour.

June 7-8, **Rolling Stones**, On The Radio, NSBA, one hour.

June 13-19, **Lee Greenwood**, Country Today, MJI Broadcasting, one hour.

June 13-19, **UFO**, Metalshop, MJI Broadcasting, one hour.

Steve Hackett & Steve Howe Of GTR Guitar Heroes Enter The Synthesizer Age

BY SAM SUTHERLAND

LOS ANGELES How can '70s guitar heroes compete with this decade's synthesizer onslaught? Veterans Steve Hackett and Steve Howe of GTR have answered that question by coupling their signature styles with a synthesizer armory.

That approach has been unveiled in the eponymous debut album by GTR, the duo's new quintet, released earlier this month by Arista. Inevitable comparisons to Howe's last band, Asia, and its balance of guitar and keyboards, belie GTR's reliance on guitars, bass, and drums. The expansive orchestrations and effects normally associated with electronic keyboards are in fact triggered by the two leaders through their various guitars.

"We wanted something that was comparatively subtle, but would use the guitar as a springboard for ideas that we would normally delegate to synthesizers," says Hackett, the former Genesis guitarist who had fronted his own band prior to linking with Howe.

Howe says he had "dabbled a bit" with various guitar synthesizers, but wasn't willing to feature them prominently in his studio and stage work until recently. "Roland

really got them going, where you could go out and buy one and simply plug it in, as opposed to struggling with the flimsy prototypes that were first available," he says.

For GTR, both guitarists now rely on the Synclavier and the Roland; they also use PPG, Prophet, Memory Moog, and other synths. They've also used the Fairlight CMI.

At the same time, Howe admits the swing toward synthesizers carries the risk of obscuring their original strengths as guitarists. "We didn't want it to be just another synth band," he notes. "The synthesizer can annihilate the guitar's sound."

Finding fresh vehicles for their respective instrumental styles is central to the new band's blueprint. But "the two Steves," as manager Brian Lane has dubbed them, both say that they found an initial common ground in writing.

Lane, who has managed Howe since his days with Yes, was responsible for getting the two musicians to join forces. Howe had severed his ties with Asia and was already assembling songs, while Hackett was unwinding from solo projects.

Casting new partners proved less difficult than expected, they note. Over a two-month period,

they found vocalist Max Bacon, bassist Phil Spalding, and drummer Jonathan Mover. Six months of rehearsal followed before the band entered London's Townhouse studio to start recording digitally with producer Geoff Downes.

To support its debut release, GTR plans to play headlining dates this summer at midsize theaters in more than 30 North American cities. The group's first stop will be June 20 at Baltimore's Lyric Theater, with the present itinerary wrapping on Aug. 1 in Orlando, Fla.



Breaking Hearts. Capitol Records vice president of sales Joe Mansfield introduces Heart's Nancy, center, and Ann Wilson before presenting them with triple-platinum disks for their self-titled Capitol debut album at a reception at the New York video club Private Eyes.

Jagger And Bowie To Hit Silver Screen? Rocking Is Johnson's New Miami Vice

by Steve Gett

NEW YORK Mick Jagger and David Bowie are on the verge of closing a deal to star together in a major motion picture. An insider says the project—described as "a sort of musical comedy"—is a result of their Live Aid fund raiser, "Dancing In The Street."

A Bowie spokesperson would neither confirm nor deny the rumor, but said that the two British superstars have discussed the possibility of collaborating on a movie for some time. We're laying down odds that the cameras will eventually roll.

GET YOUR SOCKS OFF! Don Johnson's debut album, for Epic, is coming along just fine, says Danny Goldberg, who manages the "Miami Vice" star's singing career. The record should be out before the pop cops' series enters its new season in the fall.

Produced by former top L.A. session guitarist Chas Sandford, Johnson's album will include guest appearances by Stevie Ray Vaughan, Bonnie Raitt, Dickey Betts, and many more.

Says Goldberg: "People raise their eyebrows when I tell them Don Johnson's making an album, but when they hear it, their jaws are going to drop."

The sockless wonder is recording in Miami and will be cutting new Bob Seger and Tom Petty compositions. Rumors that Johnson's television partner, Philip Michael Thomas, has been banned from the studio because he was unable to check his ego at the door are denied.

SHORT TAKES I: Sacramento's **Bourgeois Tagg** has been supporting its Island debut by opening for Robert Palmer. Two NYC dates supporting **Madness** have also been scheduled... **B.B. King** kicks off a two-week engagement at San Francisco's Fairmont Hotel Tuesday (20)... Columbia is putting a big push on **John Eddie's** impressive **Bill Drescher**-produced album... **Duran Duran's** Andy Taylor

collaborated with former **Sex Pistols** guitarist **Steve Jones** on three songs for Atlantic's "American Anthem" movie soundtrack. Taylor has landed an MCA deal for his upcoming **Roy Thomas Baker**-produced solo record and makes a cameo appearance in **Belinda Carlisle's** "Mad About You" vidclip... **a-ha's** second album is due in Sep-

ON THE BEAT

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

tember. The Norwegian trio plays its first U.S. concert Aug. 16 in Seattle, Wash., and will continue touring through the end of October... **Roy Orbison** is recording his first album in six years and has co-written material with J.D. Souther and **ELO's** Jeff Lynne.

WHAT'S IN A NAME? **Greg Lake** and **Keith Emerson** were able to keep the name **ELP** by replacing **Carl Palmer** with the incredible Brit drummer **Cozy Powell**, who had previously played with guitar heroes like **Jeff Beck** and **Ritchie Blackmore**.

"When we started recording last year, I told them that if they'd wanted somebody whose name started with a 'P,' there were a lot of other drummers who might have fit in better," said Powell during an exclusive transatlantic chat. "I can think of guys like **Jeff Porcaro**, **Simon Phillips**, or **Neil Peart**. But they obviously wanted another 'C.P.'"

ELP's new PolyGram release is guaranteed to command strong album radio play. The group shot a video for the single "Touch And Go," and a North American tour starts Aug. 15.

CRYSTAL BALL CORNER: It could be the hottest recording project of the year—Canadian rocker **Bryan Adams** is tipped to cut his next album with **Mutt Lange** and **Bob Clearmountain** in the studio

... **Sister Sledge** is destined for a Hot 100 return with a song called "The Power Of Persuasion," tracked earlier this month with the **System's** **Mic "Star" Murphy** and **David Frank** at the knobs. The System has just inked a new management deal with **AMI's** **Steven Machat**... **Jerry Greenberg**, prez of the new UA label, will hit the target with his "Karate Kid II" soundtrack album next month. Cuts include a **Paul Rodgers'** rework of "Rock Around The Clock"; a version of the **Penguins'** classic, "Earth Angel," by **New Edition**; and a new tune by former **Chicago** vocalist **Pete Cetera**.

STRANGERS on the charts: The British singles chart has long been strange, but never more so than in recent months. Watching **Billboard's** Hits Of The World chart, the following new entries have been spotted: **Marvin Gaye's** "I Heard It Through The Grapevine," "Rock Lobster" by the **B-52's**, and **Frank Sinatra's** rendition of "New York, New York." Incidentally, **Frankie's** U.K. label has just released a followup called "Strangers In The Night"—and the Brits accuse the Yanks of being weird!

SHORT TAKES II: Last time it was **Lou Reed** and **Grace Jones**—the new Honda bike commercials will feature **Miles Davis**, **Sandra Bernhard**, and **Chicago Bears'** quarterback **Jim McMahon**... **Neil Diamond** is on tour supporting his 13th Columbia release, "Headed For The Future." **CBS-TV** presents a "Neil Diamond...Hello Again" special on Sunday (25)... **Les Paul** was forced to cancel recent NYC dates when he was admitted to St. Luke's Hospital—here's hoping the legend will be back in action soon... **Translator** is playing its first U.S. concerts in more than two years to promote its fourth 415/Columbia album, "Evening Of The Harvest." Remember **Sandie Shaw**? The '60s British singing sensation has recorded a version of **Lloyd Cole & the Commotions'** "Are You Ready To Be Heartbroken?" for U.K. release.

Watch for
BILLBOARD SPOTLIGHTS
in May and June

- AUDIO BOOKS
- CES
- JAPAN
- U.K.
- MOVIE, TV & THEATRICAL SOUNDTRACKS
- THE WORLD OF JAZZ & FUSION

BILLBOARD COVERS IT ALL!

TED NUGENT

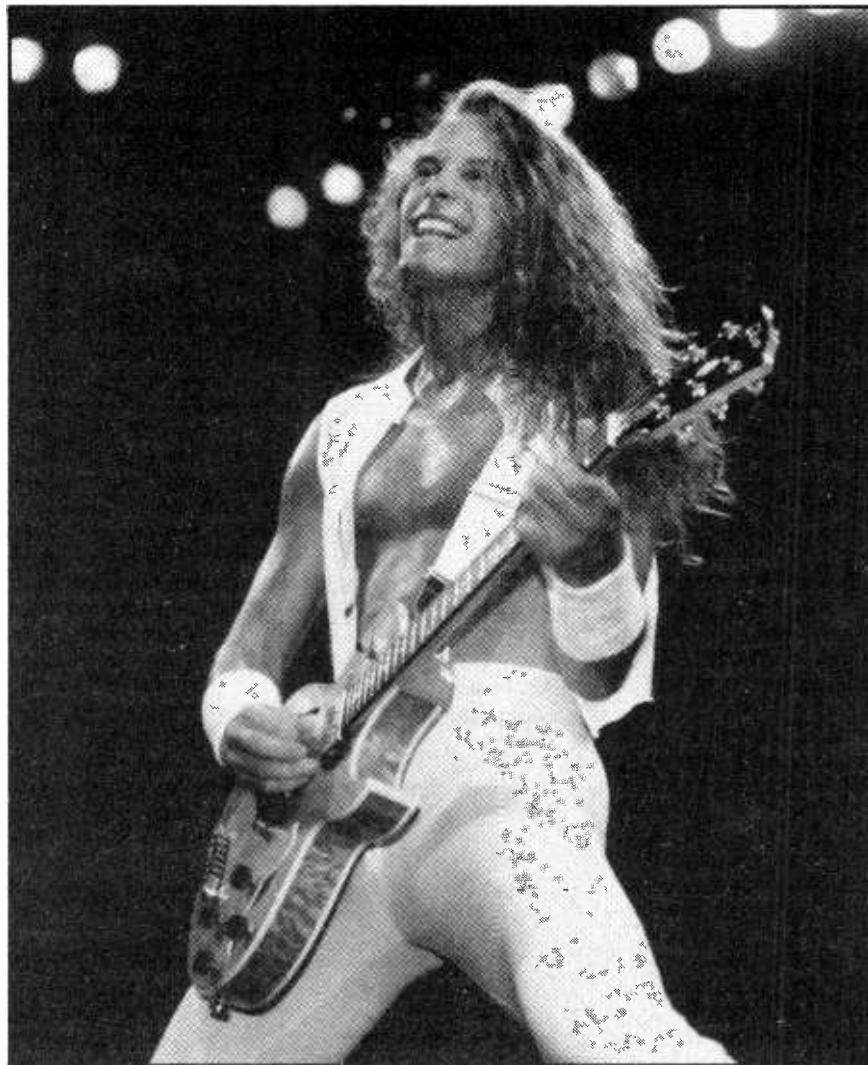
LIVE

**SOLD
OUT**

OVER 400,000 fans have already seen TED NUGENT in concert this year...
and that's only the beginning!

RECENT CONCERTS

3/7—CAPITOL CENTER, WASHINGTON D.C. · 3/8—THE SPECTRUM, PHILADELPHIA, PA · 3/9—THE CAPITOL THEATRE, WILLIAMSPORT, PA · 3/11—CENTRUM, WORCESTER, MA · 3/12—MIDHUDSON CIVIC CENTER, POUGHKEEPSIE, NY · 3/13—THE PALACE, ALBANY, NY · 3/14—CIVIC CENTER, SALISBURY, MD · 3/15—COLISEUM, NEW HAVEN, CT · 3/16—CIVIC CENTER, SPRINGFIELD, IL · 3/18—CIVIC CENTER, PROVIDENCE, RI · 3/19—WAR MEMORIAL, SYRACUSE, NY · 3/20—PITTSBURGH CIVIC CENTER, PITTSBURGH, PA · 3/22—SCOPE, NORFOLK, VA · 3/23—RICHMOND COLISEUM, RICHMOND, VA · 3/25—OMNI, ATLANTA, GA · 3/28—SPORTATORIUM, MIAMI, FL · 3/29—LEE CIVIC CENTER, FT. MYERS, FL · 3/30—VETERAN'S MEMORIAL COLISEUM, JACKSONVILLE, FL · 4/1—MEMORIAL AUDITORIUM, NASHVILLE, TN · 4/2—CIVIC COLISEUM, KNOXVILLE, TN · 4/4—COLISEUM, CHARLOTTE, NC · 4/5—FREEDOM HALL, JOHNSON CITY, TN · 4/8—MADISON SQUARE GARDEN, NEW YORK, NY · 4/10—HERSHEYPARK ARENA, HERSHEY, PA · 4/11—SHEA'S BUFFALO THEATER, BUFFALO, NY · 4/12—MEADOWLAND'S ARENA, E. RUTHERFORD, NJ · 4/13—STABLER ARENA, ALLENTOWN, PA · 4/15—CIVIC CENTER ARENA, GLENNS FALLS, NY · 4/16—CUMBERLAND COUNTY CIVIC CENTER, PORTLAND, ME · 4/19—SOUTHERN STAR AMPITHEATER, HOUSTON, TX · 4/20—TARRANT COUNTY ARENA, FT. WORTH, TX · 4/23—CORPUS COLISEUM, CORPUS CHRISTI, TX · 4/24—SAN ANTONIO AUDITORIUM, SAN ANTONIO, TX · 4/25—COLISEUM, AUSTIN, TX · 5/1—BROOME COUNTY COLISEUM, BINGHAMPTON, NY · 5/2—CIVIC CENTER, ERIE, PA · 5/3—COBO HALL, DETROIT, MI · 5/4—WAR MEMORIAL, ROCHESTER, NY · 5/6—SPORTS ARENA, TOLEDO, OH · 5/7—LANSING CIVIC CENTER, LANSING, MI · 5/8—HORIZON, CHICAGO, IL · 5/9—MET CENTER, MINNEAPOLIS, MN · 5/11—CIVIC CENTER, PEORIA, IL · 5/12—FIVE SEASONS ARENA, CEDAR RAPIDS, IA · 5/14—CIVIC CENTER, OMAHA, NE · 5/15—CIVIC CENTER, DANVILLE, IL · 5/16—OHIO CENTER, COLUMBUS, OH · 5/17—MARKET SQUARE, INDIANAPOLIS, IN · 5/18—MORRIS CIVIC AUDITORIUM, SOUTH BEND, IN ·



UPCOMING CONCERTS

5/19—WING'S STADIUM, KALAMAZOO, MI · 5/20—WENDLER ARENA, SAGINAW, MI · 5/23—RICHFIELD COLISEUM, CLEVELAND, OH · 5/24—RIVERBEND MUSIC CENTER, CINCINNATI, OH · 5/26—FAIR GROUNDS, DES MOINES, IA · 5/27—KIEL AUDITORIUM, ST. LOUIS, MO · 6/1—MESKER AUDITORIUM, EVANSVILLE, IN · 6/4—CIVIC CENTER, CHARLESTON, WV · 6/5—CIVIC CENTER, ROANOKE, VA · 6/8—COLISEUM, COLUMBIA, SC · 6/10—JEFFERSON CIVIC CENTER, BIRMINGHAM, AL · 6/11—VON BRAUN CIVIC CENTER, HUMTSVILLE, AL · 6/13—MISSISSIPPI COAST COLISEUM, BILOXI, MS · 6/21—MID-SOUTH CIVIC CENTER, MEMPHIS, TN · 7/9—CAPITOL CENTER, WASHINGTON D.C. · 7/10—HAMPTON RHODES COLISEUM, HAMPTON, VA · 7/13—CIVIC CENTER, AUGUSTA, GA · 7/15—CONVENTION CENTER, NIAGARA, NY · 7/16—TORONTO, CANADA · 7/18—SPECTRUM, PHILADELPHIA, PA · 7/19—COLISEUM, NASSAU, NY · 7/21—WAR MEMORIAL ARENA, JOHNSTON, PA · 7/22—CIVIC CENTER, WHEELING, WV · 7/24—CAYUGE FAIRGROUNDS, WEEDSPORT, NY · 7/25—ORANGE FAIRGROUNDS, MILLTOWN, NY · 7/27—TERRA ARENA, DAYTON, OH · 7/30—THE FAIR, IONIA, MI · 7/31—CASTLE FARMS, CHARLEVOIX, MI · 8/2—BROWN ARENA, GREEN BAY, WI · 8/3—CENTER ARENA, LaCROSS, WI · 8/5—HAMMONDS CENTER ARENA, SPRINGFIELD, IL · 8/6—KANSAS COLISEUM, WICHITA, KS · 8/8—SANDSTONE, KANSAS CITY, OK · 8/9—CONVENTION CENTER, TULSA, OK · 8/11—McNICHOLS ARENA, DENVER, CO · 8/13—SALT PALACE, SALT LAKE CITY, UT ·

MORE DATES
TO BE ANNOUNCED

Ted Nugent's latest single is **LITTLE RED BOOK**,
the follow-up to his hit **LITTLE MISS DANGEROUS**.

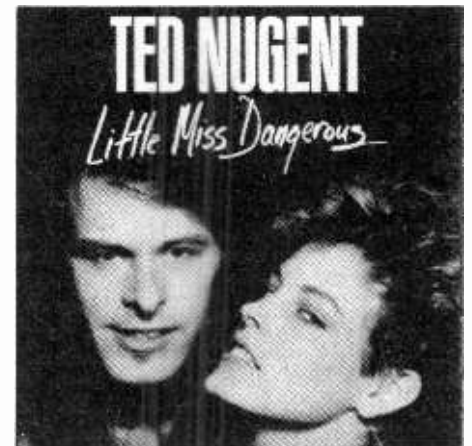
Management: Douglas Banker/Madhouse Management

Agent: Dennis Arfa (212) 757-3850



ON ATLANTIC RECORDS & CASSETTES

© 1984 Atlantic Recording Corp. A Warner Communications Co



Talent in Action



Robert Palmer struts his stuff during a recent show at the Palace Theater in New Haven, Conn., where he performed material from his latest Island release, "Riptide." (Photo: David Plastik)

ROBERT PALMER
Palace Theater, New Haven, Conn.
Tickets: \$15.50

ROBERT PALMER displayed his musical versatility during an April 17 concert here before some 1,500 college-age fans—many of whom the veteran vocalist probably attracted during his brief tenure with the Power Station last year.

Backed by a formidable eight-member entourage, Palmer opened his 90-minute set with the dynamic "Discipline Of Love." The rest of the show ran the gamut from the mellow sounds of "Riptide," the title track of his latest album, to his recent No. 1 Hot 100 single, "Addicted To Love." Equally proficient in a variety of musical formats, Palmer favored the inclusion of funky, r&b-based tunes like "Turn You On," together with sweet calypso ballads such as "Pride" and "Woke Up Laughin'."

Unfortunately, Palmer looked like he belonged on the pages of a European fashion magazine rather than a concert stage. Stiff in his delivery, he engaged in a minimal amount of interaction with the audience. Occasionally the crowd grew restless with his noncommercial selections and began shouting "rock'n'roll!"

Despite his new following's anticipation of more Power Station covers, "Some Like It Hot" was the only reference to that band's material.

Palmer received a standing ovation at the end of the show, proving his growing acceptance as a solo artist.

LINDA MOLESKI

A FLOCK OF SEAGULLS
MODERN ENGLISH
The Ritz, New York
Tickets: \$17.50, \$15

BRITISH SYNTH-POPPERS A
Flock of Seagulls and Modern En-

glish each dented the top 10 three to four years ago—the former with "I Ran" and the latter with "I Melt With You." Both groups have had only minor chart success since. One-hit wonders they may be, but that didn't stop a respectable-sized crowd of faithful followers from cheering them on at their April 30 concert here.

While headliners A Flock of Seagulls sported the better haircuts—an all-important attribute for British musicians—the opening act delivered the more impressive live set.

Modern English was strong instrumentally, kept it tight in the rhythm section, and managed some pleasing atmospheric. Material from its current Sire album, "Stop Start," indicated that the quintet may be branching out from predictable synthesizer tunes and sporting a harder edge.

A Flock of Seagulls, on the other hand, turned in an utterly bland performance. The band's playing seemed mechanical and uninspired, its songs generally inane, and its delivery devoid of any originality.

Their newer numbers—such as "Cry Like A Baby" and "Say So Much"—only made "I Ran" and another older song, "The More You Live, The More You Love," stand out even more as the only truly worthwhile music A Flock of Seagulls has produced.

JEFF TAMARKIN

THE CHERRY BOMBZ
CBGB's, New York
Tickets: \$10

THE CHERRY BOMBZ have created a buzz on the New York scene in recent months, attracting a good deal of media and industry attention. Pulled together from Hanoi Rocks (guitarists Andy McCoy and Nasty Suicide), the Clash (drummer Terry Chimes), and the Lords Of The New Church (bassist Dave Tregunna), the group fulfills expectations of a tight, crunching hard rock'n'roll guitar band. Work is needed, however, in the material and lead-vocal departments.

Former Toto Coelo singer Anita Chellamah holds her own with the boys; she has the looks, style, and personality to match the flamboyance of Suicide and McCoy. She sings with the requisite energy, but her delivery and songs (co-written with McCoy) have too much "boy toy" in them to impress strongly.

The best of a short but savage April 25 set came last with the Cherry Bombz's cover of Loverboy's "Hot Girls In Love"—also the title track of their new PVC EP—and a rendition of Creedence Clearwater Revival's "Around The Bend." **JIM BESSMAN**



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
VAN HALEN BACHMAN-TURNER OVERDRIVE	Joe Louis Arena Detroit, Mich.	May 9-11	\$828,877 \$16.50	50,235 three sellouts	Brass Ring Prods.
NEIL DIAMOND	The Spectrum Philadelphia, Pa.	April 22 & 24	\$608,552 \$17.50/\$15	36,633 two sellouts	Electric Factory Concerts
NEW EDITION FORCE M.D.'S CHERRELLE	The Spectrum Philadelphia, Pa.	April 26	\$387,378 \$15/\$13.50	26,700 32,200	Pace Concerts Al Haymon Presents
STEVIE NICKS OPUS	The Spectrum Philadelphia, Pa.	May 6	\$275,054 \$16.50/\$14.50	17,220 sellout	Stephen Starr/The Concert Co.
NEW EDITION FORCE M.D.'S CHERRELLE	Joe Louis Arena Detroit, Mich.	April 20	\$271,468 \$15/\$13	19,736 sellout	Pace Concerts Al Haymon Presents
DZZY OSBOURNE METALLICA	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	April 28	\$266,805 \$16/\$14.50	17,139 sellout	Larry Vaughn Presents Ron Delsener Enterprises
GRATEFUL DEAD	Cal Expo Amphitheatre Sacramento, Calif.	May 3-4	\$256,495 \$16	16,031 24,400	Bill Graham Presents
ALABAMA CHARLIE DANIELS BAND	Oakland-Alameda County Coliseum Arena Oakland, Calif.	May 1	\$248,675 \$17.50	14,210 15,000	Keith Fowler Promotions/Bill Graham Presents
ALABAMA CHARLIE DANIELS BAND	Cal Expo Amphitheatre Sacramento, Calif.	May 2	\$237,392 \$18.50	12,832 sellout	Keith Fowler Promotions/Bill Graham Presents
AEROSMITH TED NUGENT	Met Center Bloomington, Minn.	May 9	\$231,802 \$14.90/\$13.50	16,305 17,761	Jam Prods.
HEART HONEYMOON SUITE	The Summit Houston, Texas	May 2	\$218,463 \$15.75/\$14.75	14,664 17,000	Pace Concerts
ALABAMA CHARLIE DANIELS BAND	Salinas Municipal Stadium Salinas, Calif.	May 3	\$216,983 \$17.50	12,399 sellout	Keith Fowler Promotions
ALABAMA CHARLIE DANIELS BAND	Pacific Amphitheatre Costa Mesa, Calif.	May 4	\$199,390 \$18/\$15/\$11	12,955 18,764	Niederlander Organization
STEVIE NICKS OPUS	Providence Civic Center Providence, R.I.	May 3	\$187,550 \$15.50/\$14.50	12,296 sellout	Frank J. Russo
AEROSMITH TED NUGENT	Rosemont Horizon Rosemont, Ill.	May 8	\$185,659 \$15.50	11,978 18,100	Jam Prods.
STEVIE NICKS OPUS	Baltimore Civic Center Baltimore, Md.	May 7	\$181,536 \$15.50	12,029 13,845	Cellar Door Prods.
HEART HONEYMOON SUITE	Providence Civic Center Providence, R.I.	May 9	\$178,899 \$14.50/\$13.50	12,783 sellout	Frank J. Russo
NEW EDITION FORCE M.D.'S CHERRELLE	Baltimore Civic Center Baltimore, Md.	April 25	\$166,978 \$12.50	13,889 sellout	Pace Concerts
JOHN COUGAR MELLENCAMP	McNichols Arena Denver, Colo.	April 30	\$162,023 \$17.05/\$15.95/\$14.85	9,552 12,500	Feyline Presents
JUDAS PRIEST RAVEN	Compton Terrace Phoenix, Ariz.	May 8	\$160,610 \$15.50/\$15/\$13.50	11,263 13,289	Evening Star Prods.
ZZ TOP JIMMY BARNES	Stokley Athletic Center Knoxville, Tenn. Univ. of Tennessee	May 5	\$155,996 \$15/\$12.50	10,687 sellout	Mid-South Concerts
VAN HALEN BACHMAN-TURNER OVERDRIVE	Nashville Municipal Auditorium Nashville, Tenn.	April 20	\$146,850 \$15	9,790 sellout	Mid-South Concerts
ALABAMA CHARLIE DANIELS BAND	Casper Events Center Casper, Wyo.	May 10	\$146,537 \$15.50	9,454 10,500	Keith Fowler Promotions
ALABAMA CHARLIE DANIELS BAND	Yellowstone Exhibition-Metra Billings, Mont.	May 9	\$143,158 \$15.50	9,236 10,694	Keith Fowler Promotions
JUDAS PRIEST RAVEN	Denver Coliseum Denver, Colo.	May 4	\$136,814 \$15.95/\$14.85/\$13.75	8,610 12,500	Feyline Presents
NEW EDITION FORCE M.D.'S CHERRELLE	UTC Arena-Roundhouse Chattanooga, Tenn. Univ. of Tennessee, Chattanooga	April 17	\$129,660 \$12/\$9	11,786 sellout	Pace Concerts Alvin Few
KENNY ROGERS LARRY GATLIN & THE GATLIN BROS. BAND SAWYER BROWN	Hampton Coliseum Hampton, Va.	May 1	\$127,096 \$16.50/\$13.50	8,023 11,203	North American Tours
JUDAS PRIEST RAVEN	Tingley Coliseum Albuquerque, N.M.	May 2	\$118,033 \$15/\$14	8,256 10,656	Evening Star Prods.
OZZY OSBOURNE METALLICA	Lakefront Arena New Orleans, La. Univ. of New Orleans	May 6	\$117,920 \$16	7,584 sellout	Contemporary Presentations
THE FIRM MASON RUFFNER	Met Center Bloomington, Minn.	May 5	\$114,966 \$15/\$13.50	8,082 10,000	Rose Prods.
HANK WILLIAMS JR. & THE BAMA BAND JOHN ANDERSON	Pittsburgh Civic Arena Pittsburgh, Pa.	May 1	\$114,762 \$13.75	8,520 sellout	DiCesare-Engler Prods.
HEART JUBILEE DIVES	Barton Coliseum Little Rock, Ark.	May 5	\$110,754 \$14	7,911 10,000	Mid-South Concerts
OZZY OSBOURNE METALLICA	Mid-South Coliseum Memphis, Tenn.	May 4	\$103,670 \$14	7,405 10,000	Mid-South Concerts
AEROSMITH TED NUGENT	Peoria Civic Center Peoria, Ill.	May 11	\$90,031 \$14.50	6,209 9,173	Jam Prods.
THE FIRM MASON RUFFNER	Centennial Hall Toledo, Ohio Univ. of Toledo	May 3	\$83,777 \$15.50	5,405 9,662	Brass Ring Prods.
WILLIE NELSON DAVID ALLEN COE	Greenville Memorial Auditorium Greenville, S.C.	May 4	\$72,870 \$17.50	4,442 5,000	in-house
ROBIN WILLIAMS THE BOBS	Stabler Arena Bethlehem, Pa. Lehigh Univ.	May 9	\$66,774 \$15.50	4,300 5,500	Electric Factory Concerts

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.

PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock
BLACK & WHITE 8x10's
500 - \$60.00 1000 - 85.00
COLOR
1000 - \$388.00

Above Prices Include Typesetting & Freight
Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters
Composites - Cards - Other Sizes

Send For Catalog & Samples

APC PICTURES
1867 E. Florida, Dept. BB
Springfield, MO 65803
(417) 869-9433 or 869-3456

19,200 SEATS



reunion arena
777 Sports Street
Dallas, Texas 75207
(214) 658-7070



Westwood One's Wild Side. Lou Reed meets with Westwood One co-host Carol Miller before doing an interview for the radio network's "Line One" program. Reed discussed his new RCA album, "Mistrial," and his plans for an upcoming tour.

Holly Knight's Band Sees Light Of Day Group, Device, Will Take Most Of Songwriter's Time

BY STEVE GETT

NEW YORK Pat Benatar, Tina Turner, Heart, and Scandal are among the many artists who have enjoyed hits written by Holly Knight in recent years. But now, the Los Angeles-based composer is eager for chart success with her own band, Device, whose debut album, "22B3," has just been released by Chrysalis.

Two years ago, label chairman Terry Ellis and executive vice president Jeff Aldrich offered Knight a seven-album deal purely on the merits of her songwriting ability. "I hadn't showcased or done any of the things that musicians unfortunately have to do to get a record deal," she says.

Furthermore, Knight says, she had the freedom to work as a solo artist or to form a group. "Chrysalis gave me the option," she says. "But I actually let them know I was inter-

ested in putting a band together."

Negotiations with the label were handled by producer/songwriter Mike Chapman, who originally signed Knight to his now-defunct Dreamland label during the late '70s, when she was a member of Spider. Following the demise of that outfit, Chapman and Knight maintained a close working relationship—their first songwriting collaboration was Tina Turner's hit single "Better Be Good To Me."

"It ended up taking about eight months to finalize the deal with Chrysalis," says Knight. "I'd already started looking for a singer, and I hadn't found one when everything was signed. But it wasn't like Chrysalis turned around and said, 'Well, we're not going to sign you until you find one.' They were still confident about my songwriting, and I think they had faith in Mike because of his track record with their acts, like Blondie and Pat Benatar."

From the outset, Knight wanted a male vocalist for Device. "I've been typecast as the writer for women in rock," she says. "That wasn't anything I did on purpose—it just happened that way. But I wanted a more tough, masculine kind of vibe to this band. I sing, so I figured I could handle any female vocals we would need."

Although Knight connected with Device guitarist Gene Bloch "the first night I went out to the local [L.A.] clubs looking for people," her quest for a vocalist took two years and necessitated trips to New York and London before she finally found Paul Engemann last summer.

"It got very frustrating," says Knight. "It was like I'd got a record deal, but was I ever going to go in and make an album? And, even

though we came up with a lot of material before we found Paul, we saw the danger in laying down tracks because we didn't know if what we did would be in the right key for the vocalist we ended up working with."

After Engemann joined Device, "22B3" was recorded at L.A.'s Cherokee Studios, with Chapman producing. The band has since shot a video in London and is now rehearsing for live dates. Drummer Mark Nelson and keyboardist Pat Regan have been hired to boost the onstage sound. However, Knight, who also plays keyboards, says that Device will essentially function as a trio, bringing in extra musicians only when necessary.

While devoting a good deal of her time and energy to Device, Knight does not anticipate that the group will prevent her from writing for others.

"There might be a slight cutback, but not much," she says. "I think people would be disappointed if I didn't write. Obviously, Device is a priority, and if it takes off and we go on the road for any length of time, it might be harder."

"But I'll take a tape recorder with me in case I get inspired. To me, songwriting's all down to inspiration, and there's no telling when you're going to get an idea. Besides, I'm sure I'll write things that won't be suitable for Device."

One of Knight's most recent compositions is Rod Stewart's new Warner Bros. single, "Love Touch." She also reveals that "Nancy Wilson from Heart and I are going to collaborate on a single and a video this year. We've got the title and we'll probably get it done in the summer, when she's off the road—as long as I don't get too busy."

Hope To Blow Away The Competition Uptown Horns Release 'Solo' EP

BY JIM BESSMAN

NEW YORK The Gotham-based Uptown Horns are the industry's most versatile and in-demand horn section. Last year, they were featured on James Brown's comeback hit, "Living In America," and on albums by Pat Benatar and Twisted Sister.

In recent months the quartet has completed more session work for Brown and for artists like Debbie Harry, Billy Idol, David Sanborn, Rodney Crowell, and boxer Hector "Macho" Comacho. The Horns have also been playing regular Manhattan club gigs with David Johansen's alter ego, Buster Poindexter, at the Bottom Line, as well as appearing at the Lighthouse's "Downtown Dukes And Divas" multiartist revues.

Now, the Uptown Horns are set to cap their most productive year ever with the release of their debut "solo" disk. A six-song EP, titled "Tastefully Deviant" and culled from 15 unreleased tracks—except for the import dance-club hit, "Sex With My Ex"—cut for EMI U.K. in 1983, is coming out next month on the group's Roadside label. Important Records will handle North American distribution.

"When we started seven years ago, people said we were fools, that horns were a historical relic no longer valid except in disco," says trumpeter Hollywood Paul Litteral.

"Our whole thing is about breaking new ground for horns," adds alto and baritone saxophonist Crispin Cioe, who handles the reeds with tenorman Arno Hecht. Cioe says that the group's goal is "to increase the role of horns in pop music to the point that they are as common and accepted as electric guitars, but without competing."

Litteral and trombonist Bob Funk are classically trained, but Cioe says it's the Horns' rockier bent and improvising ability that have allowed them to "fit in just about everywhere. We all read music, but in the

tradition of horn sections, we mostly use head arrangements live and in the studio."

Recalling their first session date—for Iggy Pop's 1981 "Party" album—during which the Horns "spontaneously" orchestrated and arranged Pop's riffs, Cioe says, "Stylistically, we combine our rock'n'roll attitude with the strictly r&b attitude of most other sections, which is why we haven't shied away from rock artists who haven't used horns."

Formed in late 1979, the Uptown Horns made their initial mark hosting weekly jam sessions at the down-

town Manhattan club Tramps, attracting top rock and r&b artists. Since being tapped by the members of the J. Geils Band to accompany them on the 1982 "Showtime" live-album tour, the Horns have been hired by scores of artists.

The group says that it will continue to function as an onstage and studio session team. But Litteral notes that, if "Tastefully Deviant" establishes the Uptown Horns as a successful recording act, it may be necessary to seek stronger business representation because the unit is self-managed and books its own gigs.

PUBLICATION JULY 1986

ADVERTISING DEADLINE JUNE 6

IT'S COMING!

~Billboard~
ALL NEW 1986-87
INTERNATIONAL
TALENT AND

BACK BY
POPULAR
DEMAND!

• TOURING •
DIRECTORY

YOUR BEST SOURCE FOR NEW BUSINESS!

FOR AD DETAILS
CONTACT

IN NEW YORK
Norm Berkowitz, Sales Mgr.
Directories (212) 764-7330

IN LOS ANGELES
Jim Heath (213) 471-8255

Andrae Crouch Is Spokesman Gospel Concert Series Set

NASHVILLE Singer Andrae Crouch has been named spokesman for Kentucky Fried Chicken's National Gospel Music Series of concerts and regional church music contests.

The first concert in the series was held April 27 in Louisville. A second is slated for Chicago on July 26, as part of the Thomas A. Dorsey Festival, co-sponsored by the city.

Regional contest finals—at

which Crouch will also appear as guest artist—are set for July 13 at the John F. Kennedy Center for the Performing Arts, Washington, D.C.; Sept. 21 at the Ford Auditorium, Detroit; Oct. 12 at the Academy of Arts, Philadelphia; and Nov. 2 at the Fox Theatre, Atlanta.

Additional details on Kentucky Fried Chicken's gospel music activities are available at (202) 842-4170.

Dr. Funkenstein Heads Multiple Operations Clinton Expands 'Ring Around Record Companies'

BY NELSON GEORGE

NEW YORK What is George Clinton getting at with the title of his new Capitol album, "R&B Skeletons In The Closet"? "It's a tribute record," says the man generally regarded as one of the most influential bandleaders/musical conceptualists of the last decade. With characteristic humor he adds, "It's a tribute to all the people who cross over and can't get black."

"You have these black artists

who get a pop smash and then keep copying that formula. Then they find out white stations don't want them as regular guests because they're black, and black stations don't want them because they're too into sounding white."

The latter is a charge never directed at Clinton, either as musical mastermind of the "P-Funk Mob" (Funkadelic, Parliament, Bootsy's Rubber Band, and sundry others), or in a solo career so far highlighted by his 1984 black No. 1 single, "Atomic Dog." (Coincidentally, "Atomic Dog" is the answer to the trivia question: What song replaced "Beat It" as the No. 1 black single?)

Clinton says: "When we came up with the idea, everybody thought we were talking about Lionel Richie. He was the first name that came to mind. But he crosses over because it comes naturally. Had to exempt him from the list. We're talking about when you get in that dilemma between what you were doing and what you wanted to do."

Ex-Miss America Vanessa Williams is a surprise guest vocalist on two songs, "Hey Good Lookin'" and the funny first single, "Do Fries Go with That Shake?" Clinton says he knew the dethroned pageant winner had a good voice. "I invited her down to the studio to see if she could funk, and she could," he says. They worked together so well that Clinton decided to produce an album for her. As part of his efforts, Clinton requested and received two finished 24-track recordings from Prince, "Euphoric Highway" and "Eternity," which Clinton says are melodically reminiscent of material from the Warner Bros. artist's last two albums.

"I talked with her and her manager, Ramon Herve, about it," says Clinton. "My feeling was that we should gear it to kids 18 and under, instead of to people 27 years and older. They are less likely to be judgmental and influenced by what

is written. Besides, Vanessa's only 22. She doesn't need to be doing music that'll make her sound old. She can sing. We can put a style to it and give her a platform."

Along with the Williams project, Clinton has been back at an activity he calls "ring around the record company"—his phrase for deal-making, and Clinton is a master at it. At one point a few years ago, Clinton-associated acts were signed to Warner Bros., Casablanca, Arista, and Atlantic. Among his current deals Clinton has moved Jimmy G & the Tackheads from Capitol to MCA, has signed a reconstituted Funkadelic (featuring ex-Slave and Aurra member Steve Washington), and is seeking a deal for Otis Day & the Nights.

Day is the name actor DeWayne Jessie used when playing a frat-house entertainer in the film "Animal House." Over the last year, Jessie and a backing band have successfully revived the Day & the

(Continued on page 43)

THE RHYTHM & THE BLUES

by Nelson George



AS DETAILED ELSEWHERE on this page, George Clinton has a new album on Capitol, "R&B Skeletons In The Closet." Like all of Clinton's work, even when it isn't commercial, it's fun—or at least interesting—on some level.

Just as much fun as the music on "Skeletons" is the album's art. The covers of Clinton's various productions have always been adventures in subliminal seduction, even before the commercial breakthrough of the P-Funk Mob in the mid-'70s. Even when the music of Clinton and company (Funkadelic, Parliament, Bootsy, etc., etc.,

As usual, George Clinton has a lot of topics covered

etc.) went way over the edge into cosmic funk surrealism, the album covers always brought the meaning of Clinton's latest concept home.

On "Skeletons," Pedro Bell, under the direction of George "I Want A Grammy For My Mammy" Clinton, has come up with some "Neegrow" graphics that are as provocative as they are funny. Scattered across both sides of the cover, they underline Clinton's feelings about crossover and other concepts. The front cover features a "Volunteer Rating System," which allows the listener to check off all the unsavory elements "Skeletons" contains.

Among these elements are illicit drug use, excessive violence, improper grammar and/or slang, communist agitator lyrical overtones, welfare fraud, voodoo cultism, bambezi fertility rites, and suspicious and unknown social impact. Surely this is the checklist the Congressional wives are using even as we read.

On the back cover, Clinton presents "Captain Crossover" and his list of "What To Drop To Go Pop." Since this is a family newspaper, we'll only quote a few of Clinton's extremely practical suggestions. One is "Don't wear 'dreads,' cornrows, 'naturals,' or any garment that looks Third World ('This is America, buddy')." Another is "Do smile and appear grateful a lot when you get on teevee. It's besides-the-point that airbody's [sic] getting rich offa you and there's still no money to buy your mama a house, like you promised ('Hey these things take time, be patient! Your check's in the mail...')."

Our favorite bit of advice is "Forget where you came from because airbody knows that anybody who lives in the projects more than two years is never going to make it. You probably ripped off your friends to help your career anyway. If your conscience bothers you, make a tax-deductible contribution to a ghetto you DIDN'T live in ('C'mon, gimme a break on that "being poor" stuff, willya?!")"

This is the tamer stuff, but it still packs a punch. When you match these sentiments with Bell's graphics, you have one potent comic book of a cover.

SHORT STUFF: Rick James is reportedly back on the hard stuff—the hard funk, that is. His new Motown album, "The Flag," is a return to the punk-funk style of his earlier albums. The flag James sings about is what he calls "the freak flag"—a red, green, and black item sure to be merchandised at some point this summer. The single's title is certainly vintage slick Rick: "Sweet And Sexy Thing" . . . Look for Total Experience Records president Lonnie Simmons to get active as a producer once again. During the period of his label's rise, Simmons played an important role as both producer and writer . . . After a period of great change at Solar Records (which may not be over yet), look for Dick Griffey's label again to be a major factor on the black chart with a variety of artists . . . Jeffrey Osborne's new A&M single, produced by Richard Perry, is "You Should Be Mine (The Woo Woo Song)." The flip side is "Who Would Have Guessed," a duet with Portia Griffin . . . David "Hawk" Wolinski handles production on "Slow Down," the third single from Evelyn "Champagne" King's RCA album "A Long Time Coming (A Change Is Gonna Come)" . . . Check out The Real Roxanne with Hitman Howie Tee on "Let's Go Go" b/w "Howie's Teed Off" on Select Records, produced by Full Force . . . Arista has just released an Angela Bofill "Best Of" collection that includes the classics "I Try," "This Time We'll Be Sweeter," and "Angel Of The Night," along with nine other selections from her five albums.

Sky's "From The Left Side" has a good single, "Givin' It (To You)," and the album itself is even better. The ballad "Song Song," "Big Fun," "Love Illogical," and the cute pop of "Rock It" make this Randy Muller/Solomon Roberts production the band's best in several years. It's also Sky's Capitol debut . . . Jean Carne's "Closer Than Close" on Omni Records is a superb piece of music. Written by Philly-based songwriter Terry Price and vocalist Brandi Wells, and produced by Grover Washington Jr., it's a strong, sympathetic platform for Carne's supple, jazzy phrasing. It could be the breakthrough record this fine vocalist deserves. Carne just went back into the studio with producer Dexter Wansell to add a new track to her album in tribute to the late songwriter Linda Creed: Creed's classic "Make Up To Break Up" . . . The Commodores have just signed with PolyGram Records. They expect to make their debut on the label this fall . . . The S.O.S. Band's management appears to be in transition; no one is saying what's up . . . Cameo's bassist Michael Burnett was recently injured in a motorcycle accident, but has recovered enough to join the band for recording sessions in New York . . . Atlantic has signed Levert, a fine vocal trio featuring Gerald and Sean Levert, sons of Eddie Levert of the O'Jays. Their debut album for the label is being released this month . . . The Fat Boys have always made entertaining videos, but their best yet may be Zbigniew Rybczynski's treatment of their cover of James Brown's "Sex Machine."

Canada Group Sets Awards

NEW YORK The Black Music Assn. of Canada (BMAC) holds its second Award of Merit luncheon Friday (23) at Toronto's Royal York Hotel. The theme is "Blacklights 2: The Future: A Collaboration With Radio And Video," and the keynote address will be given by an executive from MuchMusic, Canada's music video network.

Seven contemporary achievement awards, three Hall of Fame awards, and two special awards will be presented. For more information, contact BMAC at (416) 463-8880.

FOR WEEK ENDING MAY 24, 1986

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

90 REPORTERS			NEW	TOTAL
			ADDS	ON
JEFFERY OSBORNE	YOU SHOULD BE MINE	A&M	52	52
RICK JAMES	SWEET AND SEXY THING	MOTOWN	37	64
JEAN CORNE	CLOSER THAN CLOSE	OMNI	30	35
RUN-D.M.C.	MY ADIDAS PROFILE		23	44
MTUME	BREATHLESS	EPIC	18	63

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

134 REPORTERS			NUMBER
			REPORTING
52ND STREET	TELL ME (HOW IT FEELS)	MCA	20
MIDNIGHT STAR	HEADLINES	SOLAR	19
YARBROUGH & PEOPLES	I WOULDN'T LIE	TOTAL EXPERIENCE	17
ARETHA FRANKLIN	AIN'T NOBODY EVER LOVED YOU	ARISTA	13
PAUL LAURENCE	STRUNG OUT	CAPITOL	12

© Copyright 1986 by Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Billboard Hot Black Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	SALES		HOT BLACK POSITION
		TITLE	ARTIST	
1	1	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	1
2	2	I HAVE LEARNED TO RESPECT . . .	STEPHANIE MILLS	5
3	6	GREATEST LOVE OF ALL	WHITNEY HOUSTON	3
4	3	THE FINEST	THE S.O.S. BAND	2
5	10	IF YOUR HEART ISN'T IN IT	ATLANTIC STARR	4
6	5	I CAN'T WAIT	NU SHOOZ	7
7	4	KISS	PRINCE & THE REVOLUTION	10
8	18	NASTY	JANET JACKSON	6
9	8	UNDER THE INFLUENCE	VANITY	12
10	13	NEVER AS GOOD AS THE FIRST TIME	SADE	11
11	16	DO FRIES GO WITH THAT SHAKE	GEORGE CLINTON	13
12	14	DO IT TO ME GOOD (TONIGHT)	MICHAEL HENDERSON	22
13	21	OH, LOUISE	JUNIOR	14
14	19	DO YOU STILL LOVE ME?	MELI'SA MORGAN	9
15	7	LOVE IS JUST A TOUCH AWAY	FREDDIE JACKSON	26
16	15	THE HEAT OF HEAT	PATTI AUSTIN	19
17	22	STAY	THE CONTROLLERS	15
18	11	CRUSH ON YOU	THE JETS	24
19	28	LOVE TAKE OVER	FIVE STAR	16
20	25	WHAT'S MISSING	ALEXANDER O'NEAL	8
21	9	PARTY FREAK	CA\$HFLOW	30
22	29	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	17
23	23	WATCH YOUR STEP	ANITA BAKER	23
24	—	FIRESTARTER	TEASE	20
25	—	YOU DON'T HAVE TO CRY	RENE & ANGELA	18
26	12	I'M NOT GONNA LET . . .	COLONEL ABRAMS	38
27	17	ROCK ME AMADEUS	FALCO	41
28	20	RESTLESS	STARPOINT	39
29	—	WHO'S JOHNNY ('SHORT CIRCUIT' THEME)	EL DEBARGE	25
30	—	JUST ANOTHER LOVER	JOHNNY KEMP	21

THIS WEEK	LAST WEEK	AIRPLAY		HOT BLACK POSITION
		TITLE	ARTIST	
1	1	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	1
2	2	THE FINEST	THE S.O.S. BAND	2
3	6	NASTY	JANET JACKSON	6
4	5	IF YOUR HEART ISN'T IN IT	ATLANTIC STARR	4
5	3	GREATEST LOVE OF ALL	WHITNEY HOUSTON	3
6	7	WHAT'S MISSING	ALEXANDER O'NEAL	8
7	4	I HAVE LEARNED TO RESPECT . . .	STEPHANIE MILLS	5
8	17	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	17
9	12	DO YOU STILL LOVE ME?	MELI'SA MORGAN	9
10	11	YOU DON'T HAVE TO CRY	RENE & ANGELA	18
11	10	LOVE TAKE OVER	FIVE STAR	16
12	13	STAY	THE CONTROLLERS	15
13	24	HEADLINES	MIDNIGHT STAR	27
14	18	FIRESTARTER	TEASE	20
15	16	OH, LOUISE	JUNIOR	14
16	19	JUST ANOTHER LOVER	JOHNNY KEMP	21
17	21	DO FRIES GO WITH THAT SHAKE	GEORGE CLINTON	13
18	25	WHO'S JOHNNY ('SHORT CIRCUIT' THEME)	EL DEBARGE	25
19	26	STATE OF THE HEART	PHILIP BAILEY	29
20	22	I GET OFF ON YOU	THE ROSE BROTHERS	28
21	30	I WOULDN'T LIE	YARBROUGH & PEOPLES	31
22	9	THE HEAT OF HEAT	PATTI AUSTIN	19
23	28	TELL ME (HOW IT FEELS)	52ND STREET	32
24	27	THE CHARACTER	MORRIS DAY	34
25	8	NEVER AS GOOD AS THE FIRST TIME	SADE	11
26	—	HERE I GO AGAIN	FORCE M.D.'S	36
27	—	SEX MACHINE	THE FAT BOYS	33
28	15	I CAN'T WAIT	NU SHOOZ	7
29	14	UNDER THE INFLUENCE	VANITY	12
30	20	WATCH YOUR STEP	ANITA BAKER	23

©Copyright 1986, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
EPIC (3)	9
Tabu (4)	
CBS Associated (1)	
Portrait (1)	
CAPITOL (7)	8
Manhattan (1)	
MCA	8
ARISTA (4)	7
Jive (3)	
ELEKTRA (4)	7
Asylum (1)	
Solar (1)	
Vintertainment (1)	
MOTOWN (2)	7
Gordy (2)	
Tamla (2)	
Motown/Kallista (1)	
A&M	6
ATLANTIC (4)	6
Omni (2)	
COLUMBIA (4)	6
Def Jam/Columbia (2)	
RCA (3)	6
Total Experience (3)	
WARNER BROS. (2)	6
Paisley Park (2)	
Qwest (1)	
Warner Bros./Tommy Boy (1)	
POLYGRAM	4
Mercury (2)	
Atlanta Artists (1)	
London (1)	
EMI-AMERICA	2
ISLAND	2
4th & B'Way (1)	
4th & B'Way/Checkpoint (1)	
CHRYSALIS	1
CRITIQUE	1
FANTASY	1
HEAT	1
JAMPACKED	1
JAY	1
KMA	1
MALACO	1
Muscle Shoals Sound (1)	
PROFILE	1
SRA/ICHIBAN	1
Wilbe (1)	
SELECT	1
SLEEPING BAG	1
SUNNYVIEW	1
SUPERTRONICS	1
SUTRA	1
TOMMY BOY	1

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

TITLE	Publisher - Licensing Org.	Sheet Music Dist.
58 100 MPH	(Golden Torch, ASCAP/Gold Horizon, BMI) CPP	
48 AIN'T NOBODY EVER LOVED YOU	(Gratitude Sky, ASCAP/Polo Grounds, BMI)	
80 ARTIFICIAL HEART	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
78 BABY LOVE	(Black Lion, ASCAP/Regina Richards, ASCAP/Deutsch-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP)	
87 BAD BOY	(Foreign Imported, BMI)	
99 BEST FRIENDS	(Temp Co., BMI)	
55 BREATHLESS	(Mlume, ASCAP)	
83 BYE BYE	(Irvin Lee, BMI)	
34 THE CHARACTER	(Ya D Sir, ASCAP/WB, ASCAP)	
89 CLOSER THAN CLOSE	(Sloopus, BMI)	
24 CRUSH ON YOU	(Almo, ASCAP/Crimco, ASCAP/Irving, BMI) CPP/ALM	
51 DIAL MY NUMBER	(April, ASCAP/Science Lab, ASCAP)	
13 DO FRIES GO WITH THAT SHAKE	(Warner-Tamerlane, BMI/X-O-Skeletal, BMI)	
22 DO IT TO ME GOOD (TONIGHT)	(Shannonlatisse, BMI/American League, BMI)	
9 DO YOU STILL LOVE ME?	(Fuss, ASCAP)	
77 DON'T WASTE MY TIME	(Oval, ASCAP)	
63 EXPERIENCE	(Happy Stepchild, BMI)	
49 FEMALE INTUITION	(Intersong, ASCAP/Solid Smash, ASCAP)	
76 A FINE MESS	(Golden Torch, ASCAP/Gold Horizon, BMI/Tuneworks, BMI)	
2 THE FINEST	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
20 FIRESTARTER	(Future Shock, ASCAP/WB, ASCAP)	
45 FUNKY BEAT	(Zomba, ASCAP)	
70 GIVIN' IT (TO YOU)	(One To One, ASCAP)	
85 GOING IN CIRCLES	(Por Pete, BMI)	
3 GREATEST LOVE OF ALL		
27 HEADLINES	(Hip Trip, BMI/Midstar, BMI)	
19 THE HEAT OF HEAT	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
36 HERE I GO AGAIN	(T-Boy, ASCAP/Fly Girl, ASCAP/Force M.D., ASCAP)	
60 HIGH HORSE	(Warner-Tamerlane, BMI/Song-A-Tron, BMI)	
71 HOLD IT, NOW HIT IT	(Def Jam, ASCAP)	
7 I CAN'T WAIT	(Poolside, BMI)	
72 I DON'T WANT TO WAKE UP (FEELIN' GUILTY)	(Azrock, BMI/Swelka, BMI)	
28 I GET OFF ON YOU	(Muscle Shoals, BMI/Jalew, BMI)	
5 I HAVE LEARNED TO RESPECT THE POWER OF LOVE	(Careers, BMI/Moore & Moore, BMI) CPP	
93 I THINK IT'S LOVE	(Black Stallion, ASCAP/Jobete, ASCAP/See This House, ASCAP/Blackbull, ASCAP) CPP	
31 I WOULDN'T LIE	(Temp Co., BMI)	
4 IF YOUR HEART ISN'T IN IT	(Almo, ASCAP/Redhead, ASCAP/Joe's, ASCAP/Stuart, ASCAP) CPP/ALM	
94 I'LL BE ALL YOU EVER NEED	(Music Specialists, BMI)	
46 I'LL BE YOUR FRIEND	(Zomba, ASCAP)	
38 I'M NOT GONNA LET (YOU GET THE BEST OF ME)	(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)	
86 ITCHIN' FOR A TWITCHIN'	(Troutman's, BMI/Saja, BMI)	
74 IT'S YOU	(Stone Diamond, BMI/Reel Vain, BMI/Jobete, ASCAP/Concited, ASCAP/R.K.S., ASCAP) CPP	
53 THE JAMMIN' NATIONAL ANTHEM	(Konglather, BMI/Cheyenne, ASCAP/Motor, ASCAP)	
21 JUST ANOTHER LOVER	(Music Corp. Of America, BMI/New Music Group, BMI/Kashif, BMI)	
10 KISS	(Controversy, ASCAP)	
59 LET'S GET STARTED	(Bill-Lee, ASCAP/Bush Burnin', BMI)	
96 LET'S GO ALL THE WAY	(Lifa, BMI)	
98 A LITTLE BIT OF LOVE (IS ALL IT TAKES)	(House Of Champions, ASCAP)	
65 LOVE 4/2	(Ted-On, BMI/J.Carr, BMI)	
26 LOVE IS JUST A TOUCH AWAY	(Bush Burnin', BMI/Zomba, ASCAP)	
16 LOVE TAKE OVER	(Company, MCPS/Eaton, MCPS)	
44 LOVES ON FIRE	(West Kenya, ASCAP)	
54 MY ADIDAS	(Protoons, ASCAP/Rush Groove, ASCAP)	
6 NASTY	(Flyte Tyme, ASCAP)	
11 NEVER AS GOOD AS THE FIRST TIME	(Silver Angel, ASCAP) CPP	
97 NO MORE	(Troutman's, BMI/Saja, BMI)	
81 NOBODY BUT YOU	(Tricky-Trac, BMI)	
66 (NOTHING SERIOUS) JUST BUGGIN'	(ADRA, BMI/Guinea Farm, BMI)	
14 OH, LOUISE	(Junior, prs/Emi, prs/MCA, ASCAP)	
1 ON MY OWN	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
79 ONE LOVE AGO	(Idnyc-Derf, BMI/Pure Delite, BMI/Membership, ASCAP)	
64 ONE STEP CLOSER TO YOU	(Music Corp. Of America, BMI/Bayjun Beat, BMI/Rashida, BMI/MCA, ASCAP)	
75 ONE WAY LOVE	(T-Boy, ASCAP)	
92 OVERJOYED	(Jobete, ASCAP/Blackbull, ASCAP) CPP	
30 PARTY FREAK	(All Seeing Eye, ASCAP)	
35 PEE WEE'S DANCE	(Vintertainment, ASCAP)	
95 PRISONER OF LOVE	(Beezer, ASCAP/Eatmon, ASCAP)	
62 PROGRAMMED FOR LOVE	(Mlume, ASCAP)	
82 RECONSIDER	(Wyteria, BMI/Music Minded, BMI)	
39 RESTLESS	(Phileto, BMI/Keith Diamond, BMI/Willesden, BMI/Harrindur, BMI) CPP	
41 ROCK ME AMADEUS	(Colgers-EMI, ASCAP) CPP	
42 ROCK THE BELLS	(Def Jam, ASCAP)	
91 SATURDAY LOVE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
73 SAY IT, SAY IT	(Baby Tanzi, BMI/House Of Fun, BMI/Black Lion, ASCAP)	
33 SEX MACHINE	(Dynatone, BMI/Unichappell, BMI)	
57 SLEEPLESS NIGHTS	(Almo, ASCAP/Redhead, ASCAP/Largo, ASCAP)	
29 STATE OF THE HEART	(April, ASCAP/Science Lab, ASCAP) CPP/ABP	
15 STAY	(Zomba, ASCAP/Tyvela, BMI)	
50 STRUNG OUT	(Bush Burnin', BMI)	
61 STYLE	(Northridge, ASCAP/Arista, ASCAP) CPP	
56 SWEET AND SEXY THING	(Stone City, ASCAP/National League, ASCAP)	
47 SWEETHEART	(Warner's Thunder, ASCAP/WD, ASCAP/Real Deal, SESAC/Frederick, SESAC)	
67 TAKE A PIECE OF ME	(Sloopus, BMI)	
84 TELL ME	(Jimi Mac, BMI)	
32 TELL ME (HOW IT FEELS)	(Ackee, ASCAP)	
17 THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	(Zomba, ASCAP)	
12 UNDER THE INFLUENCE	(MCA, ASCAP/WB, ASCAP/Ertelajay Musique, ASCAP/Music Corp. Of America, BMI/It's A Gonna Rain, BMI)	
88 VELOCITY	(Father Thunder, BMI)	
40 VICIOUS MORMS	(J.King IV, BMI)	
23 WATCH YOUR STEP	(Baker's Tune, BMI)	
100 WE DON'T HAVE TO TAKE OUR CLOTHES OFF	(Bellboy, BMI/Chappell, ASCAP)	
37 WEST END GIRLS	(Cage, ASCAP)	
52 WHAT HAVE YOU DONE FOR ME LATELY	(Flyte Tyme, ASCAP)	
90 WHAT YOU GONNA DO ABOUT IT	(Rare Blue, ASCAP)	
8 WHAT'S MISSING	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
25 WHO'S JOHNNY ("SHORT CIRCUIT" THEME)		
(Petwolf, ASCAP/Chappell, ASCAP/Kikiko, BMI/Unichappell, BMI)		
43 WITH YOU ALL THE WAY	(George Tobin, BMI)	
69 (YOU ARE MY) ALL AND ALL	(Beach House, ASCAP/Smokin' Amigos, ASCAP/Tawanne Lamont, ASCAP)	
18 YOU DON'T HAVE TO CRY	(A La Mode, ASCAP/WB, ASCAP)	
68 YOU SHOULD BE MINE (THE WOO WOO SONG)	(Nonpareil, ASCAP/Broozertones, BMI)	

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.



Breaking With Buddy. Tree International owner Buddy Killen, left, talks with WSM-AM's AI Wyntor about the "Big Break" talent contest being co-sponsored by the station and Nashville's Stockyard restaurant, which Killen also owns. The contest will be broadcast live from the Stockyard for 13 weeks.

Singer Gail Davies Joins A 'Wild Choir' Rock-Oriented Sound For New RCA Group

BY EDWARD MORRIS

NASHVILLE Exit Gail Davies, soloist. Enter the band Wild Choir, with Gail Davies as lead vocalist.

After almost two years at RCA and with only one slow-selling album to show for it, Gail Davies has convinced the label to let her fade out as an individual act and emerge as part of a band. Although the resultant music doesn't disguise Davies' passionate vocals, it does have a hard-driving rock sound that is at odds with the folk/country one she solidified during her five years

at Warner Bros.

The album, "Wild Choir," will be released commercially in early June. "Next Time," which ships this week, is the band's debut single. Only the DJ copies will carry the designation, "Wild Choir, featuring

'First country band with a female lead'

Gail Davies." Otherwise, the promotional focus is entirely on the band.

Davies co-produced the project with Pete Pendras, who also plays electric guitar in the group. The other members are Denny Bixby, bass and vocal harmonies; Larry Chaney, electric guitar and vocals; and Bob Mummert, drums and percussion.

While Davies has the reputation of being a meticulous and hard-to-please producer, she and Pendras completed the album in 10 days. "I've never had that happen before," she marvels.

According to Pendras, the main concern in the studio was to get a live feel. This is hard to do, he says, using the standard Nashville practice of listening to demos and relying on studio musicians to interpret them. "Everyone in the band sings on the record, and there's writing within the band. So it's not a solo artist with backup musicians. It's interactive."

Davies wrote or co-wrote six of the cuts. Also contributing material were Pendras, John Hiatt, Wendy Waldman, Pam Rose, Mary Ann Kennedy, Pat Bunch, Fred Kohler, and Marshall Chapman.

RCA chief Joe Galante says the label will launch a teaser campaign to draw attention to the new act. "We've been out on the road for the last several months," he adds, "playing songs to our distributors." Wild Choir will begin shooting its first video, on "Safe In The Arms Of Love," next week.

Galante says the video will serve
(Continued on page 34)

NASHVILLE SCENE

by Gerry Wood



THIS IS NOT A COUNTRY COLUMN. This is not a country column. This is not a country column. At least, *this week*, this is not a country column. Because I'm talking about Chet Atkins—and that guitar artist has gone far beyond country.

Atkins, whose instrument was instrumental in the formation of the Nashville Sound as we know it, has released another noncountry album—his second in a row. Actually, his new Columbia album, "Street Dreams," might be called HollyNash or NashWood. It's a hybrid of the best the West Coast and Nashville have to offer. That includes L.A. jazz/fusion players Harvey Mason, Ronnie Foster, Carlos Rios,

Atkins has always been a catalyst

Abraham Laboriel, and Paulino DeCosta fused with Nashville talents David Hungate, Mark O'Conner, and Paul Yandell. Earl Klugh's ex-keyboard player Darryl Dybka co-produced the album and wrote six of its songs.

CBS recently showcased Atkins and the new album at the Palace in Hollywood. The fete drew Columbia black-music marketing managers, jazz/urban-format radio reps from 15 cities, major pop and jazz accounts, and such CBS executives as George Butler, vice president of jazz a&r, Columbia; Ruben Rodriguez, vice president of black-music marketing; Bob Wilcox, West Coast vice president of marketing; Rick Blackburn, senior vice president/general manager, CBS Nashville; and Roy Wunsch, vice president of marketing, CBS Nashville.

Atkins was joined onstage by many of the players from the album, as well as such talents as Nashvillian-turned-Connecticut-Yankee Randy Goodrum, Larry Carlton, and Sarah Vaughan, as sassy as ever with a sizzling version of "I've Got It Bad And That Ain't Good." The laid-back Atkins quipped to the audience prior to Vaughan's appearance, "I finally got to work with her. We rehearsed in the bathroom for two minutes." But that's not how it sounded.

Atkins has always been a catalyst, bringing great, and divergent, talents together. In his RCA days in Nashville he signed and/or produced such acts as Willie Nelson, Dolly Parton, Waylon Jennings, Elvis Presley, the Everly Brothers, and Jerry Reed, while recording more than 70 albums—some of them with such distinguished friends as Les Paul and Arthur Fiedler & the Boston Pops.

The quiet, hunched-over guitarist/producer/executive has dropped all executive duties in his switch to CBS. He's concentrating on what he does best: playing the guitar.

With Michael McDonald sitting entranced in the first row at his Palace performance, Atkins demon-

strated why he's the greatest, dipping into his new album and some past ones for his material. One of the highlights was his sensuous performance of Don McLean's "Vincent." Before a predominantly black audience, Atkins showed he's a consummate artist who transcends all boundaries of music—country, pop, soul, and jazz.

Once again the country boy proved that he's the best in the country.

NEWSNOTES: Warner Bros. artist Randy Travis, who was recently voted top new male vocalist by the Academy of Country Music, has been given an honorary life membership in the Appalachian Jubilee Country Music Entertainers Assn. Travis is scheduled to play the Jubilee in Chambersburg, Pa., May 26.

Promoter Mervyn Conn presented Columbia's Johnny Cash with the Hubert Long Award following Cash's performance at the Silk Cut Festival in Wembley, England. The award goes to those who have contributed to the promotion of country music worldwide.

Some of Nashville's top music figures are lobbying to get the new I-440 route around the city named the "Minnie Pearl Parkway," to show the industry's affection for the Grand Ole Opry comedienne and Country Music Hall of Famer.

The Nitty Gritty Dirt Band will celebrate its 20th anniversary with a concert at the Red Rocks Amphitheatre in Denver, June 10. Guesting on the show will be John Denver, Michael Martin Murphey, Rosanne Cash, Doc Watson, John Prine, Jerry Jeff Walker, Rodney Crowell, Vince Gill, Nicolette Larson, Sharon White, and Marty Stuart.

More than 50 students have received full or partial scholarships through funds established by MCA comedian and storyteller Jerry Clower—at Mississippi State, the Univ. of Mississippi, Southwest Mississippi Junior College, and The Citadel—according to Clower's manager and booking agent Tandy Rice.

In promoting his debut RCA album, "Wings," Michael Johnson has performed solo shows to radio, retail, and press audiences in Atlanta, Durham, Nashville, Tampa Bay, Houston, Amarillo, Dallas, and San Antonio.

Epic's Tammy Wynette will appear on the CBS-TV special, "The Wildest West Show Of The Stars," on May 27 at 9 p.m., Eastern Time. Atlantic/America artist Glen Campbell appears with Wynette.

SIGNINGS: Perry LaPointe to Door Knob Records... Sue Thompson to Playback Records... The Blazer Brothers to World Class Talent for booking... Family Brown, Freddie Hart, and the Carlton's to Tessier-Marsh Talent for U.S. booking. That agency's new address is 505 Canton Pass, Madison, Tenn. 37115.

U.K. Promoter Calms Acts On European-Tour Safety

BY EDWARD MORRIS

NASHVILLE Country acts are safer performing in Europe than playing Texas bars, says British country music promoter Jeffrey Kruger. Kruger was scheduled to speak at a luncheon here Friday (16), specifically to tell artists that their fears of encountering terrorism in Europe are groundless.

"The panic is in the mind of the believer," Kruger said in a telephone interview from London. "I am coming to Nashville to reassure the artists I have contracted for June and August and to tell them that, in the words of the American ambassador here, if

they give in to this inflated spectre of terrorism, they will have surrendered a fundamental right of free people."

Kruger said that no artists have yet canceled their contracts with him,

'Press has built up unnecessary fear'

but that George Strait, Dottie West, Tammy Wynette, and Don Williams have all voiced reservations. He said that he has encouraged these artists to talk to Glen Campbell, who recently completed a two-week tour for

(Continued on page 34)

FOR WEEK ENDING MAY 24, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED				NEW	TOTAL
129 REPORTERS				ADDS	ON
THE JUDDS	ROCKIN' WITH THE RHYTHM OF THE RAIN	RCA/CURB	67	68	
THE STATLER BROTHERS	COUNT ON ME	MERCURY	40	58	
WAYLON JENNINGS	WILL THE WOLF SURVIVE	MCA	34	65	
T.G. SHEPPARD	STRONG HEART	COLUMBIA	33	78	
GEORGE STRAIT	NOBODY IN HIS RIGHT MIND	MCA	32	97	

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

RETAIL BREAKOUTS				NUMBER
46 REPORTERS				REPORTING
SOUTHERN PACIFIC	RENO BOUND	WARNER BROS	16	
ED BRUCE	NIGHTS	RCA	14	
LEE GREENWOOD	HEARTS AREN'T MADE TO BREAK	MCA	13	
KATHY MATTEA	LOVE AT THE FIVE AND DIME	MERCURY	10	
C.MCCLAIN/W.MASSEY	WHEN IT'S DOWN TO ME AND YOU	EPIC	10	

© Copyright 1986 by Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

**MRS. BROWN'S
BABY BOY IS REALLY SHAKIN' UP
THE COUNTRY.**

I TELL IT LIKE IT USED TO BE

THE DEBUT ALBUM FROM



FEATURING HIS NEW SINGLE, **HELL AND HIGH WATER**

PRODUCED BY BUD LOGAN

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

U.K. PROMOTER REASSURES ACTS

(Continued from page 32)

Kruger, and to Bobby Bare and Billie Jo Spears, who are still in Europe.

"I have never known such unnecessary panic as has apparently been built up in the American press," Kruger said. "It is such a distortion of the truth." He quoted a letter from American ambassador Charles Davis, who called London "among the safest of the big cities in the world."

Kruger said that Williams is scheduled to perform in Norway, Holland, and Germany, and the other artists are contracted for the Peterborough Music Festival, to be held in central England.

The Warner Bros. act Southern Pacific canceled the remainder of its State Department-sponsored tour of

Turkey, Poland, Yugoslavia, and Spain following the U.S. bombing of Libya. And last week, the Bellamy Brothers announced that they were pulling out of their European tour, scheduled for October and November, "due to the recent increase of terrorist attacks."

Earlier this year, Ricky Skaggs canceled plans for appearances in Israel, citing political unrest in the region.

Representatives of the Country Music Assn. in Nashville and London say they haven't had any inquiries from artists about the safety of European appearances.



Back To The Board. Rick Blackburn, senior vice president/general manager of CBS Records Nashville, shares a tune with producer Billy Sherrill, right, who has signed an exclusive, longterm production agreement with the company.

GAIL DAVIES & WILD CHOIR

(Continued from page 32)

in place of a regular showcase for the band. "We had a decision to make. We could either showcase initially [to a few people in Nashville or Dallas], or we could do the video. It really shows the band—it's not conceptual. It'll work great just in terms of showcasing their performance."

In addition to its country push, RCA will work "Wild Choir" in other markets, according to Galante. "We've already met with our college department on it," he reports.

Galante says he doesn't think the rock sound of the album will bother programmers since the distinction between rock and country is becoming increasingly arbitrary. "The

Allman Brothers and Lynyrd Skynyrd are oldies on country radio now," he says, "and rock 'n' roll is Van Halen."

Davies says she has assembled enough material for the band's stage show without dipping into her soloist's repertoire. "Right now," she says, "I think that would be damaging."

Over and above her excitement about the sound of the band, Davies says she is proud of the ground she's breaking: "There's never been a band in the history of country music with a female lead. That's really pathetic."

FOR WEEK ENDING MAY 24, 1986

Billboard TOP COUNTRY ALBUMS

©Copyright 1986, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

				Compiled from a national sample of retail store and one-stop sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE		
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)			
1	3	4	12	REBA MCENTIRE MCA 5691 (8.98)	1 week at No. One	WHOEVER'S IN NEW ENGLAND	
2	2	1	13	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)		GREATEST HITS	
3	5	7	5	WILLIE NELSON COLUMBIA FC-40327		THE PROMISELAND	
4	1	3	52	HANK WILLIAMS, JR. ● WARNER/CURB 25267/WARNER BROS. (8.98)		FIVE-O	
5	4	5	27	THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98) (CD)		ROCKIN' WITH THE RHYTHM	
6	7	8	7	WAYLON JENNINGS MCA 5688 (8.98)		WILL THE WOLF SURVIVE	
7	10	14	7	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)		LOST IN THE FIFTIES TONIGHT	
8	12	16	6	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)		GUITARS, CADILLACS, ETC., ETC.	
9	9	9	11	JOHN CONLEE COLUMBIA FC-40257		HARMONY	
10	11	12	9	MERLE HAGGARD EPIC 40286		A FRIEND IN CALIFORNIA	
11	14	18	3	THE OAK RIDGE BOYS MCA 5714 (8.98)		SEASONS	
12	13	11	11	EMMYLOU HARRIS WARNER BROS. 25352 (8.98)		THIRTEEN	
13	6	2	13	ANNE MURRAY CAPITOL SJ 12466 (8.98)		SOMETHING TO TALK ABOUT	
14	8	10	30	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)		GREATEST HITS	
15	15	15	34	GEORGE STRAIT ● MCA 5605 (8.98)		SOMETHING SPECIAL	
16	16	6	16	JOHN SCHNEIDER MCA 5668 (8.98)		A MEMORY LIKE YOU	
17	17	17	34	DAN SEALS EMI-AMERICA ST-17166 (8.98)		WON'T BE BLUE ANYMORE	
18	19	20	47	ROSANNE CASH COLUMBIA FC 39463		RHYTHM AND ROMANCE	
19	31	59	3	EDDIE RABBITT RCA AHL1-7041 (8.98)		RABBITT TRAX	
20	18	13	32	SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)		SHAKIN'	
21	28	31	32	LEE GREENWOOD MCA 5622 (8.98)		STREAMLINE	
22	23	23	11	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98)		BORN YESTERDAY	
23	25	25	53	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)		PARDNERS IN RHYME	
24	20	21	27	RICKY SKAGGS EPIC FE-40103		LIVE IN LONDON	
25	27	26	27	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)		GREATEST HITS-VOLUME II	
26	26	24	36	EXILE EPIC FE40000		HANG ON TO YOUR HEART	
27	33	27	79	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)		WHY NOT ME	
28	30	29	66	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)		40 HOUR WEEK	
29	22	22	52	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON ● COLUMBIA FC 40056		HIGHWAYMAN	
30	24	28	37	GEORGE JONES EPIC FE 39598		WHO'S GONNA FILL THEIR SHOES	
31	29	33	9	CHARLY MCCLAIN/WAYNE MASSEY EPIC 40249		WHEN LOVE IS RIGHT	
32	32	32	54	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)		GREATEST HITS VOL. 2	
33	21	19	26	JUICE NEWTON RCA 5493 (8.98) (CD)		OLD FLAME	
34	39	40	8	TANYA TUCKER CAPITOL ST-12474 (8.98)		GIRLS LIKE ME	
35	34	39	36	THE FORESTER SISTERS WARNER BROS. 25314 (8.98)		THE FORESTER SISTERS	
36	38	43	41	GARY MORRIS WARNER BROS. 25279 (8.98)		ANYTHING GOES	
37	42	42	26	THE CHARLIE DANIELS BAND EPIC 39878		ME & THE BOYS	
38	43	52	11	MARK GRAY COLUMBIA FC-40126		THAT FEELING INSIDE	

				Compiled from a national sample of retail store and one-stop sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE		
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*			
39	57	61	8	JUDY RODMAN MTM 71050 (8.98)		JUDY	
40	35	35	61	GEORGE STRAIT ● MCA 5567 (8.98) (CD)		GEORGE STRAIT'S GREATEST HITS	
41	46	50	44	NITTY GRITTY DIRT BAND WARNER BROS. 25304 (8.98)		PARTNERS, BROTHERS AND FRIENDS	
42	50	60	110	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)		ROLL ON	
43	54	54	44	THE BELLAMY BROTHERS MCA/CURB 5586/MCA (8.98)		HOWARD & DAVID	
44	36	36	32	WILLIE NELSON COLUMBIA FC 39990		HALF NELSON	
45	37	30	12	DON WILLIAMS CAPITOL ST-12440 (8.98)		NEW MOVES	
46	40	37	38	MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98)		THERE'S NO STOPPING YOUR HEART	
47	58	51	54	LEE GREENWOOD ● MCA 5582 (8.98) (CD)		GREATEST HITS	
48	47	38	32	RAY STEVENS MCA 5635 (8.98)		I HAVE RETURNED	
49	49	70	218	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)		ALWAYS ON MY MIND	
50	56	65	3	STEVE EARLE MCA 5713 (8.98)		GUITAR TOWN	
51	52	64	44	REBA MCENTIRE MCA 5516 (8.98)		MY KIND OF COUNTRY	
52	44	44	40	GENE WATSON EPIC FE-40076		MEMORIES TO BURN	
53	60	58	244	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)		GREATEST HITS	
54	48	34	23	STEVE WARINER MCA 5672 (8.98)		LIFE'S HIGHWAY	
55	53	57	420	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)		STARDUST	
56	51	49	94	EARL THOMAS CONLEY RCA AHL1-4713 (8.98)		DON'T MAKE IT EASY ON ME	
57	68	55	31	REBA MCENTIRE MCA 5585 (8.98)		HAVE I GOT A DEAL FOR YOU	
58	45	45	22	THE BELLAMY BROTHERS MCA/CURB 1462 (8.98)		GREATEST HITS	
59	65	67	166	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)		THE CLOSER YOU GET	
60	63	66	219	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)		MOUNTAIN MUSIC	
61	41	41	30	JANIE FRICKE COLUMBIA FC 40165		THE VERY BEST OF JANIE	
62	64	69	29	SOUNDTRACK MCA 6149 (8.98)		SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE	
63	55	47	29	KENNY ROGERS ● RCA AJL1-7023 (8.98) (CD)		THE HEART OF THE MATTER	
64	59	62	106	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)		ATLANTA BLUE	
65	62	46	33	BARBARA MANDRELL MCA 5619 (8.98)		GET TO THE HEART	
66	73	73	99	THE STATLER BROTHERS MERCURY 812 184-1/POLYGRAM (8.98)		TODAY	
67	67	—	2	KEITH WHITLEY RCA CPL1-7043 (8.98)		L.A. TO MIAMI	
68	72	68	25	JIMMY BUFFETT MCA 5633 (8.98)		SONGS YOU KNOW BY HEART-JIMMY BUFFETT'S GREATEST HIT (S)	
69	69	53	10	MICHAEL MARTIN MURPHEY WARNER BROS. 25369 (8.98)		TONITE WE RIDE	
70	61	56	5	RAY PRICE STEP ONE SOR-9 (8.98)		PORTRAIT OF A SINGER	
71	66	48	24	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA FC 40195		SMILE	
72	70	72	31	MICKEY GILLEY EPIC FE-40115		I FEEL GOOD (ABOUT LOVIN' YOU)	
73	71	63	25	CHARLY MCCLAIN EPIC FE 40186		BIGGEST HITS	
74	75	75	19	TOM JONES MERCURY 826 140-1/POLYGRAM (8.98)		TENDER LOVING CARE	
75	74	71	23	ORIGINAL BROADWAY CAST MCA 6147 (8.98)		BIG RIVER-THE ADVENTURES OF HUCKLEBERRY FINN	

○ 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.



★ **JUNE JAM V** ★
SATURDAY JUNE 14 ★ FORT PAYNE, ALABAMA

WITH VERY SPECIAL GUESTS

CHARLIE DANIELS BAND

CHARLIE DOUGLAS

RALPH EMERY

FORESTER SISTERS

GARY MORRIS

RHUBARB JONES

WILLIE NELSON

JOHN SCHNEIDER

MEL TILLIS

JIM VARNEY

TWO GIANT STAGES — CONTINUOUS ENTERTAINMENT
SPECIAL SKYDIVING PERFORMANCES BY
GOLDEN KNIGHTS AND COCA-COLA SIX PACK
GIANT FIREWORKS DISPLAY FOLLOWING SHOW

- Tickets are \$17.50 General Admission • Show Time 12 Noon •
- Tickets Available at Gate Day of Show •

Order by Mail: June Jam Tickets, Dept. JJ, Alabama Fan Club, Box 529, Ft. Payne, Ala. 35967

(No alcoholic beverages or glass containers permitted. Bring your lawn chairs and coolers!)

Don't miss the biggest and best



JAM ever!

A Keith Fowler Promotion

Billboard® HOT COUNTRY SINGLES

©Copyright 1986, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14	TOMB OF THE UNKNOWN LOVE G.MARTIN (M.SMOTHERMAN)	1 week at No. One KENNY ROGERS RCA 14298
2	4	5	14	WHOEVER'S IN NEW ENGLAND J.BOWEN,R.MCENTIRE (K.FRANCESCHI, Q.POWERS)	◆ REBA MCENTIRE MCA 52767
3	3	4	15	ONE LOVE AT A TIME J.CRUTCHFIELD (P.DAVIS, P.OVERSTREET)	TANYA TUCKER CAPITOL 5533
4	5	6	12	HAPPY, HAPPY BIRTHDAY BABY R.MILSAP,T.COLLINS,R.GALBRAITH (M.SYLVA, G.LOPEZ)	RONNIE MILSAP RCA 14286
5	6	7	15	HOLD ON R.CROWELL,D.THOENER (R.CASH)	ROSANNE CASH COLUMBIA 38-05794
6	7	10	13	PARTNERS, BROTHERS & FRIENDS M.MORGAN,P.WORLEY (J.IBBOTSON, J.HANNA)	NIITY GRITTY DIRT BAND WARNER BROS. 7-28780
7	8	11	11	LIFE'S HIGHWAY T.BROWN,J.BOWEN (R.LEIGH, R.MURRAH)	STEVE WARINER MCA 52786
8	11	13	11	MAMA'S NEVER SEEN THOSE EYES J.L.WALLACE,T.SKINNER (J.L.WALLACE, T.SKINNER)	THE FORESTER SISTERS WARNER BROS. 7-28795
9	12	14	13	HONKY TONK MAN P.ANDERSON (H.HAUSEY, T.FRANKS, J.HORTON)	◆ DWIGHT YOAKAM REPRISE 7-28793/WARNER BROS.
10	10	12	14	HARMONY B.LOGAN (R.BERESFORD, J.HINSON)	JOHN CONLEE COLUMBIA 38-05778
11	13	15	10	REPETITIVE REGRET R.LANDIS (M.WRIGHT, R.NIELSEN)	EDDIE RABBITT RCA 14317
12	14	18	9	LIVING IN THE PROMISELAND W.NELSON (D.L.JONES)	◆ WILLIE NELSON COLUMBIA 38-05834
13	1	2	14	AIN'T MISBEHAVIN' J.BOWEN,H.WILLIAMS, JR. (F.WALLER, A.RAZAF, H.BROOKS)	HANK WILLIAMS, JR. WARNER/CURB 7-28794/WARNER BROS.
14	18	22	8	EVERYTHING THAT GLITTERS (IS NOT GOLD) K.LEHNING (D.SEALS, B.MCDILL)	DAN SEALS EMI-AMERICA 8311
15	16	20	11	TIL I LOVED YOU T.DUBOIS,S.HENDRICKS (V.STEPHENSON, J.SILBAR, D.ROBBINS)	RESTLESS HEART RCA 14292
16	21	24	9	READ MY LIPS P.WORLEY (M.BLATTE, L.GOTTlieb)	MARIE OSMOND CAPITOL/CURB 5563/CAPITOL
17	22	25	10	DRINKING MY BABY GOOD-BYE J.BOYLAN (C.DANIELS)	THE CHARLIE DANIELS BAND EPIC 34-05835
18	23	26	8	OLD FLAME R.LANDIS (R.NIELSEN)	JUICE NEWTON RCA 14295
19	24	28	8	SUPER LOVE B.KILLEN (S.LEMAIER, J.P.PENNINGTON)	EXILE EPIC 34-05860
20	25	29	6	HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE) J.CRUTCHFIELD (R.MURRAH, S.DEAN)	LEE GREENWOOD MCA 52807
21	17	19	13	BORN YESTERDAY D.EDMONDS (D.EVERLY)	◆ EVERLY BROTHERS MERCURY 884-428-7/POLYGRAM
★★★HOT MOVER/SALES★★★					
22	27	32	8	UNTIL I MET YOU T.WEST (H.RIDDLE)	◆ JUDY RODMAN MTM 72065/CAPITOL
23	26	30	9	WHEN IT'S DOWN TO ME AND YOU SNEED BROTHERS (D.MORGAN, S.DAVIS)	CHARLY MCCLAIN/WAYNE MASSEY EPIC 34-05842
24	29	36	7	NIGHTS E.BRUCE,B.MEVIS (B.HILL, T.HILLER)	ED BRUCE RCA 14305
25	30	38	6	RENO BOUND J.E.NORMAN,SOUTHERN PACIFIC,B.HARTMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-28722
26	9	1	15	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS) B.MAHER (J.O'HARA)	◆ THE JUDDS RCA/CURB 14290/RCA
27	31	39	7	LOVE AT THE FIVE AND DIME A.REYNOLDS (N.GRIFFITH)	KATHY MATTEA MERCURY 884 573-7/POLYGRAM
28	15	17	10	JULIET R.CHANCEY (L.HOPPEN, J.HALL)	◆ THE OAK RIDGE BOYS MCA 52801
29	20	23	9	WHEN YOU GET TO THE HEART T.COLLINS (N.WILSON, T.BROWN, W.HOLYFIELD)	BARBARA MANDRELL (WITH THE OAK RIDGE BOYS) MCA 52802
30	35	45	17	ON THE OTHER HAND K.LEHNING,K.STEGALL (P.OVERSTREET, D.SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-28962
31	34	44	5	I WISH THAT I COULD HURT THAT WAY AGAIN B.LOGAN (VANHOY, PUTMAN, COOK)	T GRAHAM BROWN CAPITOL 5571
32	33	42	7	BACK WHEN LOVE WAS ENOUGH S.BUCKINGHAM,M.GRAY (T.SEALS, M.REID)	MARK GRAY COLUMBIA 38-05857
33	36	41	8	HEY DOLL BABY S.BUCKINGHAM,H.DEVITO (T.TURNER)	SWEETHEARTS OF THE RODEO COLUMBIA 38-05824
34	39	43	6	SOMEBODY WANTS ME OUT OF THE WAY B.SHERILL (A.L.OWENS, D.KUTSON)	GEORGE JONES EPIC 34-05862
35	41	49	4	TIE OUR LOVE (IN A DOUBLE KNOT) D.MALLOY (J.SILBAR, J.REID)	DOLLY PARTON RCA 14297
★★★HOT MOVER/AIRPLAY★★★					
36	43	48	4	ALL TIED UP B.KILLEN (R.MCDOWELL, B.KILLEN, J.MEADOR)	RONNIE MCDOWELL MCA/CURB 52816/MCA
37	42	47	5	GOTTA LEARN TO LOVE WITHOUT YOU B.MAHER (K.ROBBINS, M.JOHNSON)	MICHAEL JOHNSON RCA 14294
38	49	63	3	YOU'RE THE LAST THING I NEEDED TONIGHT J.BOWEN,J.SCHNEIDER (D.WILLS, D.PFRIMMER)	JOHN SCHNEIDER MCA 52827
39	19	8	17	EASY TO PLEASE B.MONTGOMERY (K.M.ROBBINS, R.FLEMING)	JANIE FRICKE COLUMBIA 38-05781
40	46	51	5	COWPOKE H.SHEDD (S.JONES)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99559
41	52	68	3	SHAKIN' R.SCRUGGS (M.MILLER, R.SCRUGGS)	◆ SAWYER BROWN CAPITOL 5585
42	37	40	9	I'LL TAKE YOUR LOVE ANYTIME J.MORRIS (C.BLACK, T.ROCCO)	ROBIN LEE EVERGREEN 1039
43	54	—	2	NOBODY IN HIS RIGHT MIND WOULD HAVE LEFT HER J.BOWEN,G.STRAIT (D.DILLON)	GEORGE STRAIT MCA 52817
44	32	16	17	ONCE IN A BLUE MOON N.LARKIN,E.T.CONLEY (T.BRASHFIELD, R.BYRNE)	◆ EARL THOMAS CONLEY RCA 14282
45	50	58	4	TODAY I STARTED LOVING YOU AGAIN E.HARRIS,P.KENNERLY (M.HAGGARD, B.OWENS)	EMMYLOU HARRIS WARNER BROS 7-23714
46	51	57	6	TRUE LOVE (NEVER DID RUN SMOOTH) J.CRUTCHFIELD,H.PEDERSON (D.SCHLITZ, J.RUSHING)	TOM WOPAT EMI-AMERICA 8316
47	57	67	3	SAVIN' MY LOVE FOR YOU M.WRIGHT (M.CLARK)	PAKE MCENTIRE RCA 14336
48	28	9	16	FEELIN' THE FEELIN' E.GORDY, JR., J.BOWEN (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52747/MCA
49	55	61	5	YOU MUST BE LOOKIN' FOR ME C.YOUNG (B.SWAN)	BILLY SWAN MERCURY 884 668-7/POLYGRAM
50	58	60	5	THE LIGHTS OF ALBUQUERQUE D.TOLLE (B.JONES, B.MCDILL, D.LEE)	JIM GLASER MCA/NOBLE VISION 52808/MCA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	56	59	5	THIS TIME IT'S YOU B.FISHER (B.REED)	LISA CHILDRESS AMI 1941
52	64	—	2	STRONG HEART R.HALL (T.ROCCO, C.BLACK, A.ROBERTS)	T.G. SHEPPARD COLUMBIA 38-05905
★★★HOT SHOT DEBUT★★★					
53	NEW ▶			ROCKIN' WITH THE RHYTHM OF THE RAIN B.MAHER (D.SCHLITZ, B.MAHER)	THE JUDDS RCA/CURB 14362/RCA
54	61	66	4	BOARDWALK ANGEL N.LARKIN (J.CAFFERTY)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99555
55	66	—	2	WILL THE WOLF SURVIVE J.BOWEN,W.JENNINGS (D.HIDALGO, L.PEREZ)	WAYLON JENNINGS MCA 52830
56	62	—	2	ANYTHING GOES JIM ED NORMAN (G.MORRIS, E.SETSER)	GARY MORRIS WARNER BROS. 7-28713
57	38	21	15	WORKING WITHOUT A NET J.BOWEN,W.JENNINGS (D.COOK, G.NICHOLSON, J.JARVIS)	WAYLON JENNINGS MCA 52776
58	45	37	10	HILLBILLY HIGHWAY E.GORDY, JR., T.BROWN (S.EARLE, J.HINSON)	STEVE EARLE MCA 52785
59	63	69	3	A COUNTRY BOY (WHO ROLLED THE ROCK AWAY) B.SHERILL (B.CANNON, J.DARRALL, D.DILLON)	DAVID ALLAN COE COLUMBIA 38-05876
60	80	—	2	COUNT ON ME J.KENNEDY (D.REID)	THE STATLER BROTHERS MERCURY 884 721-7/POLYGRAM
61	70	—	2	EVEN COWGIRLS GET THE BLUES C.MOMAN (R.CROWELL)	JOHNNY CASH AND WAYLON JENNINGS COLUMBIA 38-05896
62	65	—	2	OLD VIOLIN S.CORNELIUS,J.PAYCHECK (J.PAYCHECK)	JOHNNY PAYCHECK MERCURY 884 720-7/POLYGRAM
63	47	31	17	LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY T.WEST (S.LORBER, T.DUBOIS, J.SILBAR)	GIRLS NEXT DOOR MTM 72059/CAPITOL
64	44	33	16	MIAMI, MY AMY B.MEVIS (D.DILLON, H.COCHRAN, R.PORTER)	KEITH WHITLEY RCA 14285
65	40	27	18	I HAD A BEAUTIFUL TIME M.HAGGARD,R.REYNOLDS (M.HAGGARD)	MERLE HAGGARD EPIC 34-05782
66	69	—	2	TOUCH ME B.BECKETT (L.WILSON, G.HARRISON, D.ROBBINS)	BANDANA WARNER BROS. 7-28721
67	72	75	3	CROSS MY HEART B.WITTE (J.WOOD, B.CLIFFORD)	JAN GRAY CYPRESS 8510
68	NEW ▶			ROLLIN' NOWHERE J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28694
69	59	46	10	THAT'S ONE TO GROW ON H.SHEDD (J.FULLER)	DOBBIE GRAY CAPITOL 5562
70	48	34	10	YOU CAN'T KEEP A GOOD MEMORY DOWN J.ANDERSON,J.E.NORMAN (R.MURRAH, M.MURRAH, B.BURCH)	JOHN ANDERSON WARNER BROS. 7-28748
71	71	76	3	I DON'T WANT TO KNOW YOUR NAME S.CORNELIUS (M.SMOTHERMAN)	THE WRAYS MERCURY 884-621-7/POLYGRAM
72	77	82	3	RUNNING OUT OF REASONS TO RUN J.CRUTCHFIELD,P.HIGDON (J.D.MARTIN, J.RUSHING)	J.D.MARTIN CAPITOL 5573
73	78	—	2	KATIE TAKE ME DANCIN' N.PUTNAM (L.STOREY)	LEWIS STOREY EPIC 34-05890
74	76	83	4	THOSE EYES M.DANIEL (B.MCCARTHY)	ANTHONY ARMSTRONG JONES AIR 103
75	60	50	18	SHE AND I H.SHEDD,ALABAMA (D.LOGGINS)	◆ ALABAMA RCA 14281
76	NEW ▶			WHO'S LEAVING WHO J.WHITE (J.WHITE, M.SPIRO)	ANNE MURRAY CAPITOL 5576
77	86	—	2	TWO TOO MANY T.WEST (H.DUNN)	HOLLY DUNN MTM 72064
78	67	71	4	LET ME DOWN EASY J.RUTENSCHROER,T.MALCHAK,D.RUCKER (T.MALCHAK)	MALCHAK & RUCKER ALPINE 002
79	NEW ▶			DANGER LIST (GIVE ME SOMEONE I CAN LOVE) M.DANIEL, L.EVERETTE (J.MELLENBAMP, L.CRANE)	LEON EVERETTE ORLANDO 112
80	53	35	18	NOW AND FOREVER (YOU & ME) D.FOSTER (FOSTER, VALLANCE, GOODRUM)	◆ ANNE MURRAY CAPITOL 5547
81	73	52	19	WE'VE GOT A GOOD FIRE GOIN' D.WILLIAMS,G.FUNDIS (D.LOGGINS)	DON WILLIAMS CAPITOL 5526
82	NEW ▶			I'VE GOT A NEW HEARTACHE R.SKAGGS (W.WALKER, R.PRICE)	RICKY SKAGGS EPIC 34-05898
83	NEW ▶			LOVE WON'T WAIT L.BUTLER, J.BOWEN (L.PALAS, W.ROBINSON, M.SANDERS)	THE WHITES MCA/CURB 52825/MCA
84	87	—	2	JUST OUT RIDING AROUND J.ALLEN REYNOLDS,D.WILLIAMS (T.GOODMAN, D.LEHMAN)	BARBARA FAIRCHILD CAPITOL 5582
85	75	53	22	1982 K.LEHNING (J.BLACKMON, C.VIPPERMAN)	RANDY TRAVIS WARNER BROS 7-28828
86	82	65	19	YOU'RE SOMETHING SPECIAL TO ME J.BOWEN,G.STRAIT (D.ANTHONY)	GEORGE STRAIT MCA 52764
87	84	55	20	CAJUN MOON R.SKAGGS (J.RUSHING)	◆ RICKY SKAGGS EPIC 34-05748
88	68	54	6	HEARTACHE THE SIZE OF TEXAS J.BOWEN,C.HARDY (R.C.VEGA, R.J.VEGA)	THE VEGA BROTHERS MCA 52777
89	79	81	3	COME IN PLANET EARTH (ARE YOU LISTENIN') T.SPARKS (L.SMITH, KENT MACDONALD)	KAREN TAYLOR-GOOD MESA 2011 NSD
90	74	56	7	TOBACCO ROAD B.MILLSAP,R.DILLARD (J.D.LOUDERMILK)	ROY CLARK SILVER DOLLAR 70001
91	89	77	13	CARMEN G.WATSON,L.Booth (S.SPURGIN)	GENE WATSON EPIC 34-05817
92	90	85	11	BABY WANTS T.CHOATE,D.WILSON (J.GILLESPIE, S.WEBB)	THE OSMONDS EMI-AMERICA CURB 8313 EMI-AMERICA
93	81	64	17	HEART DON'T FALL NOW R.SCRUGGS (B.LABOUNTY, FOSTER, SWILLEY)	◆ SAWYER BROWN CAPITOL/CURB 5548 CAPITOL
94	92	74	19	NOTHING BUT YOUR LOVE MATTERS C.MOMAN (L.GATLIN)	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 38-05764
95	88	70	13	YOU'LL NEVER KNOW HOW MUCH I NEEDED YOU TODAY C.TWITTY,T.HENRY,R.TREAT (J.C.VINSON, P.LINTHICUM, J.BENTON)	CONWAY TWITTY WARNER BROS 7-28772
96	93	79	20	SWEETER AND SWEETER J.KENNEDY (D.REID, H.REID)	THE STATLER BROTHERS MERCURY 884317 POLYGRAM
97	91	87	24	WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) J.BOWEN,J.SCHNEIDER (C.QUILLEN, J.JARRARD)	JOHN SCHNEIDER MCA 52723
98	83	62	8	I COULD GET USED TO THIS B.BECKETT (J.BUCKINGHAM, B.MILLER)	JOHNNY LEE & LANE BRODY FULL MOON WARNER BROS 7-28747 WARNER BROS
99	94	80	13	I THINK I'M IN LOVE K.LEHNING,S.BUCKINGHAM (K.STEGALL, C.CRAIG)	KEITH STEGALL EPIC 34-05815
100	95	84	20	100% CHANCE OF RAIN J.E.NORMAN (C.BLACK, A.ROBERTS)	◆ GARY MORRIS WARNER BROS 7-28823

○ 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		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	1	2			
1	2			TOMB OF THE UNKNOWN LOVE	KENNY ROGERS	1
2	4			WHOEVER'S IN NEW ENGLAND	REBA MCENTIRE	2
3	3			ONE LOVE AT A TIME	TANYA TUCKER	3
4	5			HAPPY, HAPPY BIRTHDAY BABY	RONNIE MILSAP	4
5	6			HOLD ON	ROSANNE CASH	5
6	8			LIFE'S HIGHWAY	STEVE WARINER	7
7	7			PARTNERS, BROTHERS & FRIENDS	NITTY GRITTY DIRT BAND	6
8	10			HONKY TONK MAN	DWIGHT YOAKAM	9
9	12			MAMA'S NEVER SEEN THOSE EYES	THE FORESTER SISTERS	8
10	9			HARMONY	JOHN CONLEE	10
11	11			REPETITIVE REGRET	EDDIE RABBITT	11
12	15			LIVING IN THE PROMISELAND	WILLIE NELSON	12
13	17			TIL I LOVED YOU	RESTLESS HEART	15
14	13			BORN YESTERDAY	EVERLY BROTHERS	21
15	18			EVERYTHING THAT GLITTERS (IS NOT GOLD)	DAN SEALS	14
16	19			DRINKING MY BABY GOOD-BYE	THE CHARLIE DANIELS BAND	17
17	1			AIN'T MISBEHAVIN'	HANK WILLIAMS, JR.	13
18	23			OLD FLAME	JUICE NEWTON	18
19	28			READ MY LIPS	MARIE OSMOND	16
20	16			GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	THE JUDDS	26
21	—			SUPER LOVE	EXILE	19
22	29			UNTIL I MET YOU	JUDY RODMAN	22
23	14			JULIET	THE OAK RIDGE BOYS	28
24	22			ONCE IN A BLUE MOON	EARL THOMAS CONLEY	44
25	20			EASY TO PLEASE	JANIE FRICKE	39
26	21			WHEN YOU GET TO THE HEART	BARBARA MANDRELL	29
27	24			LOVE WILL GET YOU THROUGH . . .	GIRLS NEXT DOOR	63
28	—			HEARTS AREN'T MADE TO BREAK	LEE GREENWOOD	20
29	—			WHEN IT'S DOWN TO ME AND YOU	C.MCCLAIN/W.MASSEY	23
30	—			NIGHTS	ED BRUCE	24

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	1	2			
1	2			TOMB OF THE UNKNOWN LOVE	KENNY ROGERS	1
2	5			WHOEVER'S IN NEW ENGLAND	REBA MCENTIRE	2
3	3			HAPPY, HAPPY BIRTHDAY BABY	RONNIE MILSAP	4
4	4			ONE LOVE AT A TIME	TANYA TUCKER	3
5	6			HOLD ON	ROSANNE CASH	5
6	7			PARTNERS, BROTHERS & FRIENDS	NITTY GRITTY DIRT BAND	6
7	8			LIFE'S HIGHWAY	STEVE WARINER	7
8	9			MAMA'S NEVER SEEN THOSE EYES	THE FORESTER SISTERS	8
9	12			HONKY TONK MAN	DWIGHT YOAKAM	9
10	13			REPETITIVE REGRET	EDDIE RABBITT	11
11	14			LIVING IN THE PROMISELAND	WILLIE NELSON	12
12	17			EVERYTHING THAT GLITTERS (IS NOT GOLD)	DAN SEALS	14
13	16			TIL I LOVED YOU	RESTLESS HEART	15
14	1			AIN'T MISBEHAVIN'	HANK WILLIAMS, JR.	13
15	19			READ MY LIPS	MARIE OSMOND	16
16	22			OLD FLAME	JUICE NEWTON	18
17	21			DRINKING MY BABY GOOD-BYE	THE CHARLIE DANIELS BAND	17
18	24			HEARTS AREN'T MADE TO BREAK	LEE GREENWOOD	20
19	25			SUPER LOVE	EXILE	19
20	11			HARMONY	JOHN CONLEE	10
21	26			WHEN IT'S DOWN TO ME AND YOU	C.MCCLAIN/W.MASSEY	23
22	27			UNTIL I MET YOU	JUDY RODMAN	22
23	28			NIGHTS	ED BRUCE	24
24	30			RENO BOUND	SOUTHERN PACIFIC	25
25	—			LOVE AT THE FIVE AND DIME	KATHY MATTEA	27
26	18			BORN YESTERDAY	EVERLY BROTHERS	21
27	15			JULIET	THE OAK RIDGE BOYS	28
28	10			GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	THE JUDDS	26
29	20			WHEN YOU GET TO THE HEART	BARBARA MANDRELL	29
30	—			ON THE OTHER HAND	RANDY TRAVIS	30

©Copyright 1986, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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
MCA (13)	17
MCA/Curb (3)	
MCA/Noble Vision (1)	
WARNER BROS. (12)	15
Full Moon/Warner Bros. (1)	
Reprise (1)	
Warner/Curb (1)	
RCA (12)	14
RCA/Curb (2)	
CAPITOL (9)	13
Capitol/Curb (2)	
MTM (2)	
COLUMBIA	10
EPIC	10
POLYGRAM	7
Mercury (7)	
EMI-AMERICA (2)	3
EMI-America/Curb (1)	
ATLANTIC/AMERICA	2
AMI	1
AIR	1
ALPINE	1
CYPRESS	1
EVERGREEN	1
MTM	1
NSD	1
Mesa (1)	
ORLANDO	1
SILVER DOLLAR	1

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

TITLE		PUBLISHER - LICENSING ORG.		SHEET MUSIC DIST.	
100	100% CHANCE OF RAIN	(Chappell, ASCAP/Chriswald, ASCAP/Hopi, ASCAP/MCA, ASCAP)			
85	1982	(Southern Grand Alliance, ASCAP/Grand Coalition, BMI)			
13	AIN'T MISBEHAVIN'	(Intersong, ASCAP/Mills & Mills, BMI) CPP			
36	ALL TIED UP	(Tree, BMI/Strawberry Lane, BMI)			
56	ANYTHING GOES	(WB, ASCAP/Gary Morris, ASCAP/Warner-Tamerlane, BMI)			
92	BABY WANTS	(Somebody's, SESAC)			
32	BACK WHEN LOVE WAS ENOUGH	(WB, ASCAP/Two Sons, ASCAP/Lodge Hall, ASCAP) CPP			
54	BOARDWALK ANGEL	(John Cafferty, BMI/Warner-Tamerlane, BMI/Aurora Film Partners, BMI)			
21	BORN YESTERDAY	(Tropicbird, BMI)			
87	CAJUN MOON	(Hall-Clement, BMI/Ricky Skaggs, BMI/Welk Music, BMI)			
91	CARMEN	(Hall-Clement, BMI/Booth & Watson, BMI)			
89	COME IN PLANET EARTH (ARE YOU LISTENIN')	(Bil-Kar, ASCAP/Giraffe Tracks, SESAC/Out Of The Heart, ASCAP/Uncle Artie, ASCAP)			
60	COUNT ON ME	(Staller Brothers, BMI)			
59	A COUNTRY BOY (WHO ROLLED THE ROCK AWAY)	(Sabal, ASCAP/Sawgrass, BMI/Blackwood, BMI/Larry Butler, BMI)			
40	COWPOKE	(Stanley, ASCAP)			
67	CROSS MY HEART	(Music City, ASCAP)			
79	DANGER LIST (GIVE ME SOMEONE I CAN LOVE)	(Riva, ASCAP)			
17	DRINKING MY BABY GOOD-BYE	(Hat Band, BMI)			
39	EASY TO PLEASE	(Irving, BMI/Englewood, BMI) CPP/ALM			
61	EVEN COWGIRLS GET THE BLUES	(Visa, ASCAP)			
14	EVERYTHING THAT GLITTERS (IS NOT GOLD)	(Pink Pig, BMI/Hall-Clement, BMI)			
48	FEELIN' THE FEELIN'	(Bellamy Bros., ASCAP)			
37	GOTTA LEARN TO LOVE WITHOUT YOU	(Irving, BMI/Tonka, ASCAP)			
26	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	(Cross Keys, ASCAP)			
4	HAPPY, HAPPY BIRTHDAY BABY	(Arc, BMI)			
10	HARMONY	(Silverline, BMI/Goldline, ASCAP)			
93	HEART DON'T FALL NOW	(Screen Gems-EMI, BMI/Ben Hall, ASCAP)			
88	HEARTACHE THE SIZE OF TEXAS	(Precedent, BMI)			
20	HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE)	(Tom Collins, BMI) CPP			
33	HEY DOLL BABY	(Rightsong, BMI)			
58	HILLBILLY HIGHWAY	(Goldline, ASCAP)			
5	HOLD ON	(Chelcalt, BMI/Atlantic, BMI)			
9	HONKY TONK MAN	(Cedarwood, BMI)			
98	I COULD GET USED TO THIS	(Warner-Tamerlane, BMI/Duck Songs, BMI/Blue Cheese, BMI)			
71	I DON'T WANT TO KNOW YOUR NAME	(Seventh Son, ASCAP/Koppelman Family, ASCAP/Bandier Family, ASCAP/If Eyes, ASCAP/Garbo, ASCAP/R.L. August, ASCAP)			
65	I HAD A BEAUTIFUL TIME	(Inorbit, BMI)			
99	I THINK I'M IN LOVE	(Blackwood, BMI/Screen Gems-EMI, BMI) CPP/ABP			
31	I WISH THAT I COULD HURT THAT WAY AGAIN	(Tree, BMI/Cross Keys, ASCAP)			
42	I'LL TAKE YOUR LOVE ANYTIME	(Chappell, ASCAP/Bibo, ASCAP)			
82	I'VE GOT A NEW HEARTACHE	(Cedarwood, BMI/Wayne Walker, BMI)			
28	JULIET	(Lyndelane, BMI/Siren Songs, BMI)			
84	JUST OUT RIDING AROUND	(Prime Time, ASCAP/Snowfox, SESAC)			
73	KATIE TAKE ME DANCIN'	(Love 7, ASCAP/Campesino, ASCAP)			
78	LET ME DOWN EASY	(Life Of The Record, ASCAP/Malchak, ASCAP)			
7	LIFE'S HIGHWAY	(April, ASCAP/Lion Hearted, ASCAP/Blackwood, BMI) CPP/ABP			
50	THE LIGHTS OF ALBUQUERQUE	(Cross Keys, ASCAP/Hall-Clement, BMI/Maplehill Music, BMI)			
12	LIVING IN THE PROMISELAND	(Mighty Nice, ASCAP/Victrola, ASCAP/Skunk DeVille, BMI)			
27	LOVE AT THE FIVE AND DIME	(Wing And Wheel, BMI/Bug, BMI)			
63	LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY	(WB, ASCAP/Bob Montgomery, ASCAP)			
83	LOVE WON'T WAIT	(Alabama Band, ASCAP/Mid-Summer, ASCAP)			
8	MAMA'S NEVER SEEN THOSE EYES	(Hall-Clement, BMI)			
64	MIAMI, MY AMY	(Tree, BMI/Larry Butler, BMI/South Wing, ASCAP)			
24	NIGHTS	(Requested, ASCAP/Queen's Crown, ASCAP)			
43	NOBODY IN HIS RIGHT MIND WOULD HAVE LEFT HER	(Hall-Clement, BMI)			
94	NOTHING BUT YOUR LOVE MATTERS	(Larry Gatlin, BMI)			
80	NOW AND FOREVER (YOU & ME)	(Air Bear, BMI/Irving, BMI/Calypto Toonz, BMI/California Phase, ASCAP) CPP/ALM			
18	OLD FLAME	(Englishtown, BMI)			
62	OLD VIOLIN	(Dwight Manners, BMI)			
30	ON THE OTHER HAND	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)			
44	ONCE IN A BLUE MOON	(Rick Hall, ASCAP)			
3	ONE LOVE AT A TIME	(WEB IV, BMI/Writers Group, BMI/Scarlet Moon, BMI) CPP			
6	PARTNERS, BROTHERS & FRIENDS	(Unam, ASCAP/Le-Bone-Aire, ASCAP)			
16	READ MY LIPS	(MCA, ASCAP)			
25	RENO BOUND	(Long Tooth, BMI/Endless Frogs, ASCAP/Bughouse, ASCAP)			
11	REPETITIVE REGRET	(Blackwood, BMI/Land Of Music, BMI/Englishtown, BMI) CPP/ABP			
53	ROCKIN' WITH THE RHYTHM OF THE RAIN	(MCA, ASCAP/Don Schlitz, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)			
68	ROLLIN' NOWHERE	(Timberwolf, BMI)			
72	RUNNING OUT OF REASONS TO RUN	(MCA, ASCAP/Maypop, BMI)			
47	SAVIN' MY LOVE FOR YOU	(Warner-Tamerlane, BMI/Flying Dutchman, BMI)			
41	SHAKIN'	(Zoo Crew, ASCAP/Labor Of Love, BMI)			
75	SHE AND I	(MCA, ASCAP/Patchworks, ASCAP)			
34	SOMEBODY WANTS ME OUT OF THE WAY	(Cavesson, ASCAP/Hall-Clement, BMI/Frizzell, BMI) CPP			
52	STRONG HEART	(Chappell, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Bibo, ASCAP)			
19	SUPER LOVE	(Tree, BMI/Pacific Island, BMI) CPP/ABP			
96	SWEETER AND SWEETER	(Staller Brothers, BMI)			
69	THAT'S ONE TO GROW ON	(Blackwood, BMI/Wingtip, BMI) CPP/ABP			
51	THIS TIME IT'S YOU	(Bent-Cent, BMI/Kelbrew, BMI)			
74	THOSE EYES	(Bankable, ASCAP)			
35	TIE OUR LOVE (IN A DOUBLE KNOT)	(Cross Keys, ASCAP/Reidem, ASCAP)			
15	TIL I LOVED YOU	(Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP)			
90	TOBACCO ROAD	(Cedarwood, BMI)			
45	TODAY I STARTED LOVING YOU AGAIN	(Tree, BMI)			
1	TOMB OF THE UNKNOWN LOVE	(Seventh Son, ASCAP/If Eyes, ASCAP/Garbo, ASCAP/Koppelman Family, ASCAP/Bandier Family, ASCAP/R.L. August, ASCAP)			
66	TOUCH ME	(Nashion, BMI/Dejamus, ASCAP/Stan Cornelius, ASCAP/WB, ASCAP)			
46	TRUE LOVE (NEVER DID RUN SMOOTH)	(MCA, ASCAP/Don Schlitz, ASCAP/Maypop, BMI)			
77	TWO TOO MANY	(Lawyers Daughter, BMI)			
22	UNTIL I MET YOU	(King Coal, ASCAP)			
81	WE'VE GOT A GOOD FIRE GOIN'	(MCA, ASCAP/Patchworks, ASCAP)			
97	WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE				
23	WHEN IT'S DOWN TO ME AND YOU	(Little Shop Of Morgansongs, BMI/Tapadero, BMI) CPP			
29	WHEN YOU GET TO THE HEART	(April, ASCAP/Ideas Of March, ASCAP/Silverline, BMI) CPP/ABP			
2	WHOEVER'S IN NEW ENGLAND	(Silverline, BMI/W.B.M., SESAC)			
76	WHO'S LEAVING WHO	(Youngster, GEMA/Edition Sunrise/BMI)			
55	WILL THE WOLF SURVIVE	(Dawnce, BMI/No K.O., BMI)			
57	WORKING WITHOUT A NET	(Tree, BMI/Cross Keys, ASCAP)			
70	YOU CAN'T KEEP A GOOD MEMORY DOWN	(Tom Collins, BMI/Ensign, BMI) CPP			
49	YOU MUST BE LOOKIN' FOR ME	(Sherman Oaks, BMI)			
95	YOU'LL NEVER KNOW HOW MUCH I NEEDED YOU TODAY	(Brother Bill's, ASCAP/Music Grinder, ASCAP/Lowery, BMI) CPP			
86	YOU'RE SOMETHING SPECIAL TO ME	(Jack & Bill, ASCAP/Cowdaddies, ASCAP/Reba McEntire, ASCAP)			
38	YOU'RE THE LAST THING I NEEDED TONIGHT	(Jack & Bill, 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	Cimino	WBM	Warner Bros.

©Copyright 1986, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP JAZZ ALBUMS..

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	11	GEORGE HOWARD TBA TB 210/PALO ALTO	1 week at No. One LOVE WILL FOLLOW
2	1	63	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (CD)	MAGIC TOUCH
3	12	7	LARRY CARLTON MCA 5689	ALONE/BUT NEVER ALONE
4	4	21	PAUL WINTER LIVING MUSIC LMR 6 (CD)	CANYON
5	7	11	JOHN SCOFIELD GRAMAVISION 18-8508-1/POLYGRAM	STILL WARM
6	3	33	WYNTON MARSALIS COLUMBIA FC 40009 (CD) BLACK CODES (FROM THE UNDERGROUND)	
7	6	21	SADE ▲ PORTRAIT FR 40263/EPIC (CD)	PROMISE
8	13	5	DAVID BENOIT SPINDLETOP STP-104/ROUNDER	THIS SIDE UP
9	9	43	THE MANHATTAN TRANSFER ATLANTIC 82166	VOCALESE
10	10	21	DAVID GRISMAN ZEBRA/ACOUSTIC ZEA 6153/MCA	ACOUSTICITY
11	15	5	SKYWALK ZEBRA/MCA ZEB 5715/MCA	THE BOHEMIANS
12	5	49	DAVE GRUSIN & LEE RITENOUR GRP 1015 (CD)	HARLEQUIN
13	11	19	JOHN BLAKE GRAMAVISION 18-8501-1/POLYGRAM	TWINKLING OF AN EYE
14	8	19	VARIOUS ARTISTS GRP A-1023 (CD)	GRP LIVE IN SESSION
15	16	13	PERRI ZEBRA/MCA 5684/MCA	CELEBRATE
16	14	51	MICHAEL FRANKS WARNER BROS. 25272	SKIN DIVE
17	23	3	THE CHICK COREA ELEKTRIC BAND GRP A-1026 THE CHICK COREA ELEKTRIC BAND	
18	18	7	CABO FRIO ZEBRA/MCA 5685/MCA	RIGHT ON THE MONEY
19	17	27	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
20	19	25	DIANE SCHUUR GRP A-1022 (CD)	SCHUUR THING
21	40	3	NANCY WILSON COLUMBIA FC 40330	KEEP YOU SATISFIED
22	22	69	DAVID SANBORN WARNER BROS. 25150-1	STRAIGHT TO THE HEART
23	20	57	GEORGE HOWARD TBA TB 205/PALO ALTO	DANCING IN THE SUN
24	24	5	HARVIE SWARTZ GRAMAVISION 18-8503-1/POLYGRAM	URBAN EARTH
25	21	11	VARIOUS ARTISTS WINDHAM HILL WH-1048/A&M (CD) WINDHAM HILL RECORDS SAMPLER'86	
26	32	3	MILTON NASCIMENTO POLYDOR 827638-1 ENCUNTROS E DESPEDIDOS (MEETINGS AND FAREWELLS)	
27	31	3	KITARO GRAMAVISION 18-7016-1/POLYGRAM	MY BEST
28	29	63	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
29	NEW		LYLE MAYS GEFEN GHS 24097/WARNER BROS.	LYLE MAYS
30	27	47	SPYRO GYRA MCA 5606 (CD)	ALTERNATING CURRENTS
31	38	3	DAMON RENTIE TBA TB 212/PALO ALTO	DESIGNATED HITTER
32	26	65	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 39963 (CD)	WHITE WINDS
33	39	3	PAT METHENY/ORNETTE COLEMAN GEFEN GHS 24096/WARNER BROS.	SONG X
34	35	92	GEORGE WINSTON ● WINDHAM HILL C 1012/A&M (CD)	AUTUMN
35	NEW		IVAN LINS PHILIPS 822672-1/POLYGRAM	JUNTOS (TOGETHER)
36	NEW		JONATHAN BUTLER JIVE J18-8408/ARISTA	INTRODUCING JONATHAN BUTLER
37	25	182	GEORGE WINSTON ▲ WINDHAM HILL C-1025/A&M (CD)	DECEMBER
38	28	13	MUSIC FROM BILL COSBY SHOW/GROVER WASHINGTON, JR. COLUMBIA FC 40270	A HOUSE FULL OF LOVE
39	NEW		JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-1/POLYGRAM	RENDEZ-VOUS
40	33	11	O.T.B. BLUE NOTE BT 85118/CAPITOL	OUT OF THE BLUE

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

JAZZ BLUE NOTES
by Peter Keepnews



LIFE AS A CABARET: A hot topic of discussion in New York's jazz community these days is the city's curious cabaret law. Under the terms of the law, which took effect in 1961 but has been enforced only sporadically since then, restaurants or clubs without a cabaret license can have live music only if it's performed by a maximum of three musicians playing stringed and/or keyboard instruments. A 1971 amendment allows an unlicensed establishment to feature a vocalist—but with only one accompanist.

In recent weeks—for reasons that aren't entirely clear, but may have something to do with a desire to clean up a civic image tarnished by a burgeoning corruption scandal—the city has begun cracking down on clubs that violate the licensing law. A number of establishments—including two of New York's leading jazz rooms, the *West End Cafe* and the *Angry Squire*—have been cited for featuring groups with more than three musicians and/or with saxophones, drums, and other "cabaret-only" instruments. While they go through the process of applying for a cabaret license—which involves, among other things, installing costly new sprinkler and metering systems—the clubs have cut back to duos and trios.

Leading the fight for a change in the law are **Ruth Messinger**, a member of the City Council, and **John Glasel**, president of the New York musicians' union. Messinger has proposed an amendment to the cabaret law that would put no restrictions on the kind of instruments permitted in unlicensed clubs, although it would still restrict such establishments to hiring three musicians at a time. And Glasel is spearheading a lobbying campaign for the amendment.

Glasel points out that the law, as it now stands, "unfairly discriminates against musicians playing wind and percussion instruments," and that it "not only de-

nies musicians' right to employment, but also tends to restrict the public's right to hear certain types of music." To put it another way, the law—whatever the original motivation behind its passage—tends to penalize jazz musicians and jazz fans.

And, as Messinger has noted, the argument that the law helps keep the noise level down at unlicensed clubs in residential neighborhoods doesn't hold up

Musicians lobby to change New York's cabaret law

when one considers that *electric* guitars, basses, and keyboards are all permitted in such venues.

Messinger's amendment, which is expected to come before the council soon, is not universally hailed within the jazz community. There are those who say that it doesn't go far enough—that there's no reason any club that has music should be limited to only three musicians at a time. But for now, it's the best hope the city's musicians, listeners, and club owners have of injecting a little sanity into a confusing scene.

FESTIVAL UPDATE: Philadelphia's **Mellon Jazz Festival**, set for June 14-22, will be dedicated to the memory of native son **Philly Joe Jones**, who died last year. A highlight of the festival will be "Philly Jams For Philly Joe," at which homegrown players (including **Jimmy and Percy Heath**, **Randy Brecker**, **Red Rodney**, **Ray Bryant**, and **Al Gray**) will pay their musical respects to the great drummer. The festival, produced by **George Wein** with the backing of the **Mellon Bank**, will also include the usual stellar attractions—**Miles Davis**, **Lionel Hampton**, etc.

GOSPEL LECTERN
by Bob Darden



TERI DeSARIO may well be the most in-demand lyricist in contemporary Christian music. Her introspective, challenging lyrics can speak volumes in a three-minute song.

But her gifts as a lyricist sometimes threaten to overshadow her other abilities. She's a talented performer and an unbeatable communicator as well.

DeSario's latest release is "Voices In The Wind"—but *Billboard* readers may remember her from "Yes,

Yes, Teri DeSario is ready to spread the word her way

"I'm Ready," her duet with **K.C. of the Sunshine Band**, as well as other secular hits. At the moment, she's on tour with *Dayspring* labelmates **Wayne Watson** and **Kenny Marks**.

"I like to write above myself," she says. "That way I learn something as well. Lately, I've been thinking a lot about mystical theology—the English and German mystics, the idea of self-confrontational wholeness."

If DeSario doesn't sound like the typical evangelical contemporary Christian artist, it's because she isn't. She's one of the few Catholics in the industry (**Dion** and **Tom Franzak** are among the others). Not surprisingly, she doesn't write like most contemporary Christian artists, either.

"I sang in jazz and Renaissance groups in college—that's what I majored in," she says. "I grew up on **Joni Mitchell**; I wasn't interested in popular music until much later."

DeSario's husband **Bill Purse** handles most of the composing, arranging, and producing chores on her albums, in addition to playing keyboards. DeSario herself is well known as a writer for her work with **Sheila Walsh** and **Billy Crockett**.

"I've written three or four songs for Sheila," she says. "One thing just emerged, a kind of Euro-techno-pop thing, and I wanted her to hear it. As for Billy, I love his regular lyricist, **Kenny Wood**, but occasionally we get together."

The "Just What You're Looking For" tour with **Watson** and **Marks** is one of the few times DeSario has taken her music on the road. "I'm in some conflict about it," she says. "I like it, and I know I should tour more, but I don't."

"I guess I'm a floater. I'd rather read and savor a good book than anything. Remember, I've been singing professionally for the past 18 years."

"I do feel a responsibility to produce, and I love performing, I really do. But I think eventually I'll just become more of a writer."

"I went through the whole success thing with 'Yes, I'm Ready' and the others. I didn't like how being successful makes people look at you differently."

Her goal, she says, "is not to be somebody, but to do something. I'm fairly satisfied having a somewhat select audience, even if that means I won't get to record someday. If I'm truly an artist, then that's what I'll pursue all my life regardless."

The current tour, she says, "has been wonderfully moving. To have three radically different people up there put on a really honest show that's also entertaining is beautiful. I'm proud to be a part of it."

HEARING

Bob JAMES

DOUBLE

David SANBORN

DOUBLE

VISION

(1/4/2-25393)



The New Album Featuring The Hit Tracks "MAPUTO" and "SINCE I FELL FOR YOU"

GUEST VOCALS BY AL JARREAU • PRODUCED BY TOMMY LIPUMA

Personal Management/Bob James: Peter Paul, New York • David Sanborn: Patrick Rains & Associates, Los Angeles • On Warner Bros. Records, Cassettes and Compact Discs • © 1986 Warner Bros. Records Inc.



©Copyright 1986, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP CLASSICAL ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST	Compiled from a national sample of retail store sales reports.	
					LABEL & NUMBER/DISTRIBUTING LABEL	1 week at No. One
1	2	14	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)	VLADIMIR HOROWITZ	1 week at No. One	
2	1	8	SONGS FROM LIQUID DAYS CBS FM-39564 (CD)	PHILIP GLASS		
3	3	8	SWING, SWING, SWING PHILIPS 412-626 (CD)	BOSTON POPS (WILLIAMS)		
4	4	10	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD)	KATHLEEN BATTLE, CHRISTOPHER PARKENING		
5	6	8	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS IM-42096	WYNTON MARSALIS		
6	5	32	BLUE SKIES LONDON 414-666 (CD)	KIRI TE KANAWA (RIDDLE)		
7	7	56	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)		
8	8	80	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	NEVILLE MARRINER		
9	9	12	BEETHOVEN: SYMPHONIES 1 & 2 L'OISEAU LYRE 414-338 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)		
10	14	6	COPLAND: BILLY THE KID/ RODEO ANGEL DS-37357 (CD)	SAINT LOUIS SYMPHONY (SLATKIN)		
11	10	48	GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD)	LOS ANGELES PHILHARMONIC (THOMAS)		
12	13	12	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY		
13	11	64	WEBBER: REQUIEM ANGEL DFO-38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)		
14	12	24	PASSIONE LONDON 417-117 (CD)	LUCIANO PAVAROTTI		
15	18	8	BEETHOVEN: PIANO CONCERTO 3 & 4 CBS IM-39814 (CD)	MURRAY PERAHIA		
16	17	10	MOZART: CLARINET & OBOE CONCERTO L'OISEAU LYRE 414-339 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)		
17	16	20	VIVALDI: THE FOUR SEASONS ANGEL DS-38123 (CD)	ITZHAK PERLMAN		
18	NEW		PRESENTING APRILE MILLO ANGEL DS-37356 (CD)	APRILE MILLO		
19	19	10	STRAUSS: DON QUIXOTE CBS IM-39863 (CD)	YO-YO MA, BOSTON SYMPHONY (OZAWA)		
20	20	26	BRAHMS: SONATAS FOR CELLO AND PIANO RCA ARC1-7022	YO-YO MA, EMANUEL AX		
21	NEW		RACHMANINOV: PIANO CONCERTOS 2 & 4 LONDON 414-475 (CD)	VLADIMIR ASHKENAZY		
22	22	146	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)		
23	23	38	MORE MUSIC FROM AMADEUS FANTASY WAM-1205 (CD)	NEVILLE MARRINER		
24	36	4	ECHOES OF LONDON CBS FM-42119	JOHN WILLIAMS		
25	25	6	SCRIABIN: SYMPHONY NO. 1 ANGEL DS-38260 (CD)	PHILADELPHIA ORCHESTRA (MUTI)		
26	26	12	ROSSINI: IL VIAGGIO A REIMS DG 415-498 (CD)	RAIMONDI, RAMEY, RICCIARELLI (ABBADO)		
27	27	336	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO RCA FRL1-5468	PAILLARD CHAMBER ORCHESTRA		
28	28	48	MUSIC OF WOLFGANG AMADEUS MOZART ANGEL SBR-3980	VARIOUS ARTISTS		
29	15	16	SPIRITUALS PHILIPS 412-631 (CD)	SIMON ESTES		
30	30	4	HANDEL: ROMAN VESPERS RCA ARC2-7182	BLEGEN, VALENTE (KORN)		
31	32	6	VIVALDI: THE FOUR SEASONS CBS M-42095	CANADIAN BRASS		
32	24	34	THE DESERT MUSIC NONESUCH 79101 (CD)	STEVE REICH		
33	29	42	SAVE YOUR NIGHTS FOR ME CBS FM-39866 (CD)	PLACIDO DOMINGO		
34	31	84	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244 (CD)	NEVILLE MARRINER		
35	21	42	GLASS: SATYAGRAHA CBS I3M-39672	PHILIP GLASS		
36	NEW		A BACH FESTIVAL FOR BRASS & ORGAN ANGEL DFO-37353 (CD)	THE EMPIRE BRASS		
37	NEW		BEETHOVEN: SYMPHONY NO. 9 TELARC 10120 (CD)	CLEVELAND ORCHESTRA (DOHNANYI)		
38	34	34	MISHIMA SOUNDTRACK NONESUCH 79113 (CD)	PHILIP GLASS		
39	37	14	RESPIGHI: THE PINES OF ROME ANGEL DS-38219 (CD)	PHILADELPHIA ORCHESTRA (MUTI)		
40	39	526	BOLLING: SUITE FOR FLUTE AND JAZZ PIANO CBS M-33233 (CD)	JEAN-PIERRE RAMPAL, CLAUDE BOLLING		

(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.

CLASSICAL KEEPING SCORE

by Is Horowitz



NEW HORIZONS FOR NEW WORLD: With the release this month of the opera house version of "Candide," New World Records has set in motion a campaign it hopes will substantially extend its marketing reach. Already, says the label's Arthur Moorhead, the two-record Leonard Bernstein score has won bin space in such chains as Camelot and Musicland, outlets that rarely showed much enthusiasm for the often esoteric contemporary music that is New World's usual fare.

For New World, the "Candide" set also represents a number of other firsts. It is the company's first album to appear on compact disk and cassette as well as LP. And it is the first to receive heavy (in New World terms) radio distribution. Twice the 40 or so stations normally serviced by the label will receive promotional copies, says Moorhead.

In-store play is being promoted, and there's a "Candide" poster available for retailer display. An extra promotional shot is expected with the live telecast of the work from Lincoln Center on PBS in the fall.

With this album and an Ellen Taaffe Zwilich package due out before the end of the month, new packaging art is expected to give the label a more distinct retail presence. The Zwilich package includes the Symphony No. 1 that won a Pulitzer Prize for the composer in 1983.

Elizabeth Ostrow, New World vice president and a&r chief, says that there are 10 other albums already recorded and being processed for later release to flesh out further the label's catalog of approximately 140 titles. Included among the new entries are works by George Rochberg, Elliott Carter, George Perle, Rog-

er Sessions, and Milton Babbitt. Among the orchestras used are the New York Philharmonic under Zubin Mehta, the Pittsburgh led by Lorin Maazel, and the Cincinnati directed by Michael Gielen.

Ostrow produces all New World recordings, using free-lance engineering assistance, notably Jack Renner of Telarc and John Newton of Soundmirror.

New World hopes to land new customers

Twelve new titles are added annually.

The company will be raising its list price in September by \$1 across the board, to \$10.98, says Moorhead. The new list is already represented in the "Candide" and Zwilich sets.

GRACE NOTES: Thomas Frost, just back from Moscow, where he supervised the Deutsche Grammophon sound crew taping the highly touted Vladimir Horowitz concert, leaves shortly for Vienna to produce a live recital album by Judith Blegen. She's performing a song cycle by Gordon Getty . . . International Book & Record Distributors has added Finlandia Records to its exclusive import list. As might be expected, there's a lot of Sibelius on the CDs they're producing.

Riccardo Muti has received an honorary doctorate of music from Mount Holyoke College. He already prizes honorary degrees from Warwick Univ. in England and Westminster College in Princeton, N.J.

LATIN NOTAS

by Enrique Fernandez



FOLLOWING IN THE WAKE of the tango-mania unleashed by the smash Broadway hit "Tango Argentino," now on tour throughout the U.S., the genre's most important contemporary artist, Astor Piazzola, will bring his music to New York this weekend (23-25). Piazzola's appearances at Joseph Papp's Public Theatre will be his first New York engagements in more

Astor Piazzola brings his 'new tango' to New York

than a decade.

A virtuoso of the *bandoneón* (the traditional tango accordion), Piazzola is credited with renewing the Argentine tango by fusing it with folk, jazz, and classical music in what has been called *tango nuevo*. His sophisticated new tango—which was heard in "Tango Argentino" as well as in the new Argentine film "Tangos: El Exilio de Gardel"—is more than accompaniment for dancing. Like jazz, the *tango nuevo* is music for listening, and it enjoys a following among music connoisseurs throughout the world.

Piazzola studied composition in his native Argentina and also in the U.S. and in France, where he was a student of Nadia Boulanger. He has written film scores, operas, and music for television. And he has collaborated with a number of major figures in film, classical music, and jazz.

His latest American release is "Astor Piazzola Live," on American Clave Records. He is currently at work on a new album for that label.

For his New York concerts, Piazzola will perform with the New Tango Quintet, which includes Piazzola on *bandoneón*, Pablo Ziegler on piano, Horacio Mal-

vicinio on guitar, Fernando Soarez Paz on violin, and Hector Console on bass.

ANOTHER ARGENTINE MUSICIAN is being honored in New York, though the occasion is not a happy one. Latin jazz pianist Jorge Dalto, who is suffering from lymphoma, is the object of a benefit that will help pay for his chemotherapy. The Monday (19) benefit, at the club S.O.B.'s, includes performances by George Benson, Ray Barretto, Herbie Mann, Jerry González and his Fort Apache Band, and others.

Dalto is considered one of the finest keyboardists on New York's hot Latin jazz scene. His work can be heard on a number of jazz and salsa albums, and his live performances have been memorable affairs. Unfortunately, his illness kept him from performing at an all-star Latin piano concert last month that featured Eddie and Charlie Palmieri, Michel Camilo, Hilton Ruiz, and Papo Lucca.

Dalto had been at work on an album for the Concord label when illness struck. All his fans, including this correspondent, wish him a quick recovery and expect to see him back soon where he belongs: at the keyboards.

A CONCERT BY EMI artists Rocío Jurado and Dyango is slated for the Universal Amphitheatre in Los Angeles on June 1 . . . "Oye Mi Gente," a second release by the California group R.O.A.R., is being released in Mexico and other Latin territories by CBS. R.O.A.R. is headed by Santana alumnus Raul Rekow and includes noted percussionists Orestes Vilato and Armando Peraza, who have also worked with Santana . . . The West Coast seems to be a fertile market for upbeat dance music, judging from recent successful gigs by Hansel y Raul and Oscar d'Leon.

TALENT

NEW

DISCOVERING AND DELIVERING NEW TALENT!

A BILLBOARD SPOTLIGHT

ISSUE DATE JULY 19

AD DEADLINE JUNE 24

FOR AD DETAILS CONTACT

IN NEW YORK
Eugene T. Smith,
Associate Publisher
(212) 764-7356
Grace Whitney-Kolins (212) 764-7352

IN LOS ANGELES
Christine Matuchek (213) 859-5344

IN LONDON, ENGLAND
Patrick Campbell 01-439-9411

IN HAMBURG, WEST GERMANY
Hans Moritz Von Frankenberg
(40) 271-3221

IN NEW SOUTH WALES, AUSTRALIA
Mike Lewis (02) 612-412-4626

IN THIS ISSUE

- WHAT IT TAKES TO BREAK A NEW ARTIST IN '86
- TOP ACTS: HOW THEY MADE IT
- WHO'S NEW IN ALTERNATIVE MUSIC IN:
 - ROCK
 - BLACK AND RAP
 - JAZZ
 - THIRD WORLD
 - NEW AGE
- EXPLORING RADIO AND VIDEO
- REPORTS FROM U.K., GERMANY AND AUSTRALIA
- SPECIAL CHARTS

BONUS DISTRIBUTION
TO ATTENDEES FROM
BILLBOARD'S BOOTH AT
NEW MUSIC SEMINAR
JULY 13-16 NEW YORK CITY
NEW MUSIC SEMINAR ISSUE

HOT DANCE/DISCO

©Copyright 1986, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER, DISTRIBUTING LABEL	ARTIST
1	2	6	7	WHAT I LIKE WARNER BROS. 0-20449	ANTHONY AND THE CAMP 1 week at No. One
2	1	3	8	SAY IT, SAY IT A&M SP-12175	E.G. DAILY
3	7	9	7	ALL PLAYED OUT DANCE-SING DS 802	L.I.F.E.
4	6	7	15	SOMETHING ABOUT YOU (REMIX) POLYDOR 883 957-1/POLYGRAM	LEVEL 42
5	10	17	5	MOVE AWAY (REMIX)/SEXUALITY VIRGIN/EPIC 49-05360/EPIC	CULTURE CLUB
6	4	5	9	HARLEM SHUFFLE (REMIX) ROLLING STONES 44-05365/COLUMBIA	THE ROLLING STONES
7	9	12	6	I LOVE MY RADIO (MIDNIGHT RADIO) EMERGENCY EMDS 6561	TAFFY
8	8	8	7	ONE WAY LOVE TOMMY BOY TB 866	TKA
9	5	1	11	WEST END GIRLS (REMIX) EMI-AMERICA V-19206	PET SHOP BOYS
10	12	14	7	BAD BOY (REMIX) EPIC 49-05338	MIAMI SOUND MACHINE
11	14	28	4	SHADOWS OF YOUR LOVE D.J. INTERNATIONAL DJ 777	J.M. SILK
12	3	2	10	LIVING FOR THE CITY MEGATONE MT-138	SYLVESTER
13	20	44	3	PETER GUNN CHRYSLIS 4V9-42992	THE ART OF NOISE FEATURING DUANE EDDY
14	16	26	5	THE FINEST TABU 429-05364/EPIC	THE S.O.S. BAND
15	15	23	7	SHELL SHOCK A&M SP-12174	NEW ORDER
16	23	—	2	BABY LOVE ATLANTIC 0-86813	REGINA
17	13	18	8	PRISONER OF LOVE 4TH & B'WAY BWAY-421/ISLAND	MILDRED SCOTT
18	21	45	3	JUMP BACK (SET ME FREE) SLEEPING BAG SLX-19	DHAR BRAXTON
19	19	24	5	CONTROL (LP CUTS) A&M SP-5106	JANET JACKSON
20	25	33	4	DIGGING YOUR SCENE (REMIX) RCA PW-14327	THE BLOW MONKEYS
21	18	21	10	HEY BOY SUPERTRONICS RY 011	TAMMY LUCAS
22	29	46	3	TELL ME (HOW IT FEELS) MCA 23623	52ND STREET
23	30	—	2	RUNNING TOMMY BOY TB 877	INFORMATION SOCIETY
24	32	43	3	ON THE MOVE SIRE 0-20444/WARNER BROS.	THE JAMAICA GIRLS
25	31	—	2	NASTY (REMIX) A&M SP-12178	JANET JACKSON
26	27	29	5	SECRETS (I WON'T TELL)/WE ARE THE BOYS 415/COLUMBIA 44-05341	UNTIL DECEMBER
27	47	—	2	THE HEAT OF HEAT QWEST 0-20462/WARNER BROS.	PATTI AUSTIN
28	48	39	4	SLAP YOU BACK JUMP STREET JS 1002	EXCEPTION
29	38	—	2	ALONE WITHOUT YOU (REMIX) EPIC 49-05366	KING
30	45	—	2	STARLIGHT DICE TGR 1005	LAUREN GREY
31	28	30	6	SECLUSION TSR TSR843	SHAWN BENSON
32	41	41	3	MYSTERY OF LOVE D.J. INTERNATIONAL DJ 892	FINGERS, INC.
33	40	47	3	LOVE TAKE OVER (REMIX) RCA PW-14324	FIVE STAR
34	35	35	4	ALL I NEED IS A MIRACLE ATLANTIC PROMO	MIKE & THE MECHANICS
35	39	50	3	MY LATIN LOVER SUNNYVIEW SUN 434	Q-PID FEATURING NIKKI Q
36	46	—	2	I'M YOUR MAN (REMIX) RCA JD-14330	BARRY MANILOW
37	37	37	3	ADDICTED TO LOVE ISLAND PROMO/ATLANTIC	ROBERT PALMER
38	49	38	5	ONE YEAR LATE ORPHAN OR 003	THE VOICE
39	34	31	5	DON'T WASTE MY TIME (REMIX) CHRYSLIS 4V9-42983	PAUL HARDCASTLE
40	RE-ENTRY			WHAT'S MISSING (REMIX) TABU 429-05361/EPIC	ALEXANDER O'NEAL
41	NEW			ONE STEP CLOSER TO YOU (REMIX) MANHATTAN V-56019/CAPITOL	GAVIN CHRISTOPHER
42	11	4	11	WHENEVER YOU NEED SOMEBODY MERCURY 884 572-1/POLYGRAM	O'CHI BROWN
43	NEW			100 MPH PAISLEY PARK PROMO/WARNER BROS.	MAZARATI
44	NEW			AIN'T NOBODY EVER LOVED YOU (REMIX) ARISTA AD1-9473	ARETHA FRANKLIN
45	17	13	9	RESTLESS ELEKTRA 0-66860	STARPOINT
46	NEW			VANITY KILLS (REMIX) MERCURY 884 714-1/POLYGRAM	ABC
47	NEW			LOVE'S GONNA GET YOU NEXT PLATEAU NP50040	MODERN-NIQUE FEATURING LARRY WOO
48	NEW			ARE YOU WID IT 4TH & B'WAY BWAY-423/ISLAND	PRIVATE POSSESSION FEATURING HUNTER HAYES
49	22	22	10	MIND GAMES SOUND PAK PL-5112	QUEST
50	44	25	14	(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX17	JOYCE SIMS

BREAKOUTS

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

- LOVE MISSILE F1-11 SIGUE SIGUE SPUTNIK MANHATTAN
- JANE, GET ME OFF THIS CRAZY THING!/THE JETSONS VARIOUS ARTISTS TEE VEE TOONS
- STRANGE LANGUAGE DEBORA IYALL COLUMBIA
- IF YOU LEAVE ORCHESTRAL MANOEUVRES IN THE DARK A&M
- WINNER IN YOU (LP CUTS) PATTI LABELLE MCA
- CAN'T GO THIS WAY AGAIN JULIAN TC
- THE DREAM TEAM IS IN THE HOUSE! L.A. DREAM TEAM MCA
- EXPERIENCE CONNIE SUNNYVIEW
- SLEDGEHAMMER (REMIX) PETER GABRIEL GEFEN

12 INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

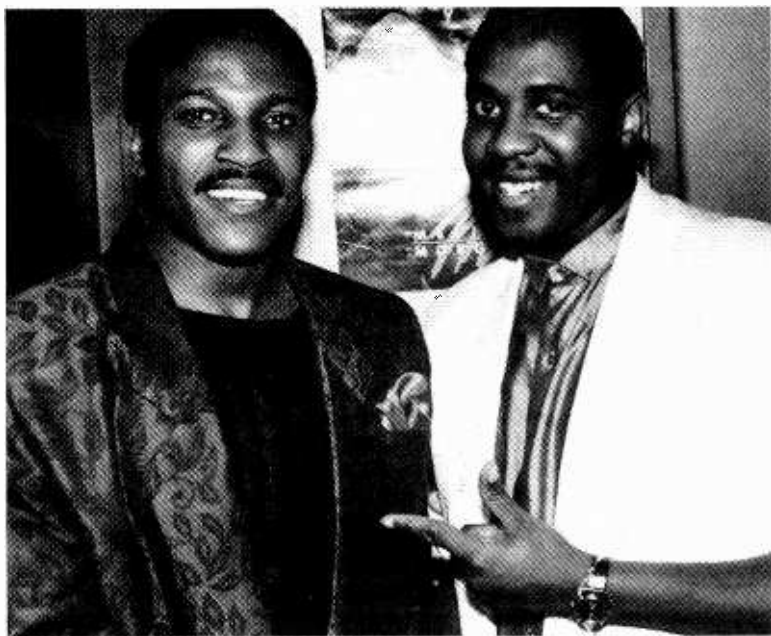
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	7	ON MY OWN MCA 23607	PATTI LABELLE & MICHAEL MCDONALD 2 weeks at No. One
2	2	1	10	KISS (REMIX)/LOVE OR MONEY PAISLEY PARK 0-20442/WARNER BROS.	PRINCE & THE REVOLUTION
3	5	6	9	BAD BOY (REMIX) EPIC 49-05338	MIAMI SOUND MACHINE
4	4	4	11	WEST END GIRLS (REMIX) EMI-AMERICA V-19206	PET SHOP BOYS
5	6	7	7	THE FINEST TABU 429-05364/EPIC	THE S.O.S. BAND
6	3	3	16	I CAN'T WAIT ATLANTIC 0-86828	NU SHOOZ
7	13	15	6	WHAT I LIKE WARNER BROS. 0-20449	ANTHONY AND THE CAMP
8	11	17	4	LIVE TO TELL SIRE 0-20461/WARNER BROS.	MADONNA
9	8	10	15	(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX-17	JOYCE SIMS
10	10	11	6	MOVE AWAY (REMIX)/SEXUALITY VIRGIN/EPIC 49-05360/EPIC	CULTURE CLUB
11	15	21	4	JUMP BACK (SET ME FREE) SLEEPING BAG SLX-19	DHAR BRAXTON
12	16	19	7	SAY IT, SAY IT A&M SP-12175	E.G. DAILY
13	9	8	9	WHENEVER YOU NEED SOMEBODY MERCURY 884 572-1/POLYGRAM	O'CHI BROWN
14	14	14	13	SWEETHEART SUPERTRONICS RY 013	RAINY DAVIS
15	12	9	15	I'LL BE ALL YOU EVER NEED JAMPACKED JPI-20001/MUSIC SPECIALISTS	TRINERE
16	21	36	4	THE HEAT OF HEAT QWEST 0-20462/WARNER BROS.	PATTI AUSTIN
17	17	23	4	NASTY (REMIX) A&M SP-12178	JANET JACKSON
18	25	26	5	NEVER AS GOOD AS THE FIRST TIME PORTRAIT 4R9-05375/EPIC	SADE
19	7	5	8	HARLEM SHUFFLE (REMIX) ROLLING STONES 44-05365/COLUMBIA	THE ROLLING STONES
20	24	41	3	PETER GUNN CHRYSLIS 4V9-42992	THE ART OF NOISE FEATURING DUANE EDDY
21	23	39	3	JANE, GET ME OFF THIS CRAZY THING!/THE JETSONS TEE VEE TOONS TVT 5005	VARIOUS ARTISTS
22	30	33	4	SOMETHING ABOUT YOU (REMIX) POLYDOR 883 957-1/POLYGRAM	LEVEL 42
23	NEW			ALONE WITHOUT YOU (REMIX) EPIC 49-05366	KING
24	22	16	22	ROCK ME AMADEUS/VIENNA CALLING A&M SP-12170	FALCO
25	26	31	4	I LOVE MY RADIO (MIDNIGHT RADIO) EMERGENCY EMDS 6561	TAFFY
26	18	13	14	I'M NOT GONNA LET (REMIX) MCA 23612	COLONEL ABRAMS
27	28	22	14	HIT THAT PERFECT BEAT MCA 23605	BRONSKI BEAT
28	NEW			BABY LOVE ATLANTIC 0-86813	REGINA
29	19	20	9	CRUSH ON YOU MCA 23613	THE JETS
30	20	18	10	UNDER THE INFLUENCE (REMIX) MOTOWN 4558MG	VANITY
31	33	32	5	IF YOU LEAVE A&M SP-12176	ORCHESTRAL MANOEUVRES IN THE DARK
32	RE-ENTRY			FUNKY BEAT (REMIX)/WHODINI MEGAMIX JIVE JD1-9462/ARISTA	WHODINI
33	31	30	6	ONE WAY LOVE TOMMY BOY TB 866	TKA
34	27	24	16	IF YOU SHOULD EVER BE LONELY (REMIX) GORDY 4557GG/MOTOWN	VAL YOUNG
35	29	12	14	WHAT HAVE YOU DONE FOR ME LATELY A&M SP-12167	JANET JACKSON
36	38	38	5	ALL PLAYED OUT DANCE-SING DS-802	L.I.F.E.
37	37	28	16	SATURDAY LOVE (REMIX) TABU 429-05332/EPIC	CHERRELLE WITH ALEXANDER O'NEAL
38	32	27	8	ROCK THE BELLS DEF JAM 44-05349/COLUMBIA	L.L. COOL J
39	40	47	20	DON QUICHOTTE BAJA B-54/TSR	MAGAZINE 60
40	NEW			DANCE WITH ME IMPORT (WEA.UK)/IMPORT (WEA. U.K.)	ALPHAVILLE
41	43	—	2	STARLIGHT DICE TGR 1005	LAUREN GREY
42	42	—	2	JACK YOUR BODY UNDERGROUND UN-101	STEVE 'SILK' HURLEY
43	49	43	5	SHADOWS OF YOUR LOVE D.J. INTERNATIONAL DJ 777	J.M. SILK
44	44	—	2	LOVE'S GONNA GET YOU NEXT PLATEAU NP50040	MODERN-NIQUE FEATURING LARRY WOO
45	35	35	5	WHAT'S MISSING (REMIX) TABU 429-05361/EPIC	ALEXANDER O'NEAL
46	50	—	3	THE DREAM TEAM IS IN THE HOUSE! MCA 23627	L.A. DREAM TEAM
47	47	—	2	LOVE MISSILE F1-11 MANHATTAN V-56021/CAPITOL	SIGUE SIGUE SPUTNIK
48	34	29	9	LOVE'S ON FIRE ATLANTIC 0-86825	ALEEM FEATURING LEROY BURGESS
49	NEW			MY ADIDAS PROFILE PRO-7102	RUN-D.M.C.
50	NEW			EXPERIENCE SUNNYVIEW SUN 438	CONNIE

BREAKOUTS

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

- OH L'AMOUR (REMIX) ERASURE SIRE
- RUMORS/VICIOUS RUMORS TIMEX SOCIAL CLUB JAY
- I WANNA BE A COWBOY BOYS DON'T CRY PROFILE
- VIENNA CALLING (REMIX) FALCO A&M
- VANITY KILLS (REMIX) ABC MERCURY
- HOW CAN THE LABOURING MAN... MARTINI RANCH SIRE
- SLEDGEHAMMER (REMIX) PETER GABRIEL GEFEN

○ 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



Hush Puppies. Willie Collins and Freddie Jackson, two singers who record for Capitol and are managed by Hush Productions, trade fashion tips at a party celebrating Collins' debut album, "Let's Get Started."

CLINTON'S NEW PROJECTS

(Continued from page 28)

Nights concept for concerts, performing the same material as in the film (e.g., "Shout"). Clinton wants to record this repertoire, plus other songs from the early '60s, using the Fairlight computer to create what he calls "new wops."

This summer Clinton will be heard with Thomas Dolby, doing the title song for George Lucas' big-

budget film adaptation of the "Howard The Duck" comic book. He hopes to hit the road in June with "The Mob," a new version of P-Funk's famous rambling performances, which will feature, instead of a descending spaceship, "a space limousine."

All of Clinton's business dealings handled by Jeff Franklin of ATI.

DANCE TRAX

by Brian Chin

IT WAS a week for nice surprises, recordwise: Every one of the records here bears some listening at both radio and club level.

Two records are attracting nice buzz right out of the box—along with Willie Colon's "Set Fire To Me," which, considering the way it's flying out of the stores, we should have raved about some more last week.

Blue Moderne's "Through The Night" (Roll, through Sunnyview), a relaxed, gently rocking electronic track with a hint of calypso, takes hold first with the beat and then with the hook. Ish Ledesma, who recently debuted on Geffen, produced... Sleeque's "One For The Money" (Easy Street) is certainly one of the most skillful productions around, with numerous fun things going on at once: ivories being tickled in the top, sweet classic disco-diva vocals in the middle, and crazy socking bass drum on the bottom. Paul Simpson mixed, with great transitions that don't break up the '70s atmosphere. Note the intense, 'D' Train-like dub.

Suella Colbert's "Going Home" (Prologue, through Savoy/Prelude) may be the biggest surprise of all, combining a "Set It Off"-style loud, intense (but jazzy) beat and a full-choir gospel vocal approach in a straightforward message song... The Real Roxanne with Howie Tee's "Let's Go-Go" (Select) is the most entertainingly eclectic rap around: With more quick allusions than can be enumerated here, it's a fast and funny collage... Hanson & Davis' "I'll Take You On" (Fresh, through Sleeping Bag) is their most mainstream dance cut yet, with a filled-out arrangement and Lisa-Lisa beat; sounds like a similar teen-crowd pleaser. Larry Levan mixed; on the flip is "Hungry For Your Love," a more Shannon-like sequencer number... Cashflow's "Mine All Mine" (Atlanta Artists), originally discovered in the U.K. as an album cut this spring, has been remixed by Mark Berry into what sounds like a solid urban winner... Janice Christie's "Hungry For Your Love" (Supertronics), not to be confused with the Hanson & Da-

vis song, has the street-soul sound. This heavy-beat style seems to be in vogue this season, as part of a general uptempo trend.

Mtume's "Breathless" (Epic) is in his accustomed slow groove, with an absolutely wanton lead vocal by Tawatha Agee. It's clearly updated in its harder beats, especially in Dave Dachinger's "A&G" mix... Every so often, something just tickles us: Billie's revival of "Ain't No-

Raves for a solid lineup of new releases

body's Business If I Do" (Fleetwood) is pretty outrageous, with a slightly out-of-control voice that puts one in mind of the Sylvia Striplin or Taana Gardner hits. Tim Regisford and Boyd Jarvis produced this and Fleetwood's other current single, by Level 3.

BRIEFLY: Falco's "Vienna Calling" (A&M) is totally transformed in a new 12-inch release, with a witty re-recorded prologue that finally goes into the song, also with many new vocals, in the last third: good strategy, considering the song was already the flip of the "Amadeus" 12-inch... Fine Young Cannibals' "Suspicious Minds" has been remixed yet again for U.S. release by John Luongo, who brings out the prominent Jimmy Somerville vocals even more... Bananarama also turns in a diverting remake with "Venus" (London), the Shocking Blue song produced Dead Or Alive-style by Stock/Aitken/Waterman... Pete Shelley, a big name in the dance-rock and hip-hop pantheon (for different cuts), is back with the uptempo "On Your Own" (Mercury), sounding very up, and up-to-date... Evelyn "Champagne" King's "Slow Down" (RCA), remixed by Mark Berry, now has a big-room boom and a lot of good high-end detail; it's much better than one suspected from the album... Teena Marie has been more clever lyrically in the past

than on "Lips To Find You" (Epic), but she's now a bona fide crossover star and should make some dent with this one.

GRACE NOTES: We are saddened again to note the passing of an esteemed colleague. Mike Wilkinson, founder of Importe/12 Records and Disconet, the influential first DJ subscription music service, died of an AIDS-related illness on May 9.

Disconet was launched late in 1977 and was recognized instantly as an important idea; it's said that a group of DJs sent Wilkinson a box of dead fish to show exactly how they felt about the possibility that pre-programmed music might push them from the market. Of course, Disconet (and Hot Tracks, and RazorMaid, and Disco Mix Club) did nothing of the sort, providing instead a testing ground for new records and production talent (such as Sharon Brown's "I Specialize In Love" and early works by John Robie, Man Parrish, and John Benitez).

In addition, on occasion, mixes of popular records done for Disconet had their own hit lives—among them the yearly Disconet hit medleys; Abba's "Lay All Your Love On Me"; the first two Double Dee and Steinski mixes; a 1981 medley mix by Midwesterner Johnny George much heard on New York radio that spring; Timmy Thomas' "Why Can't We Live Together" (overlaid with T-Connection's "At Midnight"); and, most especially, a Supremes hits medley that wound up copied by Motown itself, edit for edit.

THIS WEEK IN DANCE: 1984... Shannon's "Give Me Tonight" is not only the oldest record in the top half of the Billboard Dance/Disco top 80; it's also the oldest record by far on the Rockpool club chart, compiled from an ostensibly dance-rock reportership. Counting "Let The Music Play," it has charted on the latter list for 28 weeks. The way had already been paved, obviously, by the across-the-board success of Michael Jackson's "Thriller" album. But the success of a new "urban" artist through the rock clubs is an encouraging symbol that they would not only play certain kinds of black records, but had the potential, eventually, to break them.

DISCO & DANCE 12"
U.S.A. & IMPORTS
(WHOLESALE FOR STORES)
USA•CANADA•ENGLAND•GERMANY
ITALY•FRANCE•HOLLAND

We have a complete selection of all U.S. releases and all import disco records. We also export to foreign countries.

Send for our free flyer listing all titles we stock, U.S. & Imports. We specialize in U.S. small label product, call us for best service and information.

<p>US & CANADIAN 12"</p> <p>007 (US Rmx)—Bondetts Light (US Rmx)—Peppermint First Hand Exp.—V-Project Lover Tonight—K. Cole Love Memories—Ty Benskin Your Love—Inner Life Can't Live (Rmx)—Susy Q Say You Love Me (Rmx)—Lime Homosexuality (Rmx)—Mod. Rock One For The Money—Sleeque It's Your Night—HomeBoys What's The Deal—C. Williams Time To Jack—Chip E. Love Cant Turn—Farley Funk Trax 1 Lost—Home Master Boyz Funky Heartbeat—P. Meyers Right On Target (86)—P. Cowley What The Party Needs—Pt. Mc's Forever This—The Terminator</p>	<p>People Of Nations—S. Christopher Never Give Up—White Knights Light—Patricia Costa Your Love—Jamie Principle Hanson & Davis—EP LifeLine Dancing—P. Brooks Main Thing—Shot Don't Wanna Wait—Lew Kirton Match Made Up In Heaven—Jill All Men Are Beasts—Man 2 Man Dance Your Love Away—M Prince All Played Out—L.I.F.E.</p> <p>EUROPEAN 12'S</p> <p>Fly To Me (Rmx)—Aleph Reflex Action—L. Thomas Destiny—D.S.M. Love Pains—L. Johnson If The Love Fits—L. Lewis Get Up—High Society Girls</p>	<p>Run To Me—Tracy Spencer Flash In Night—P. Passion Master Mix #2 (MEXICO) Be Alive Now—Celia Swan Out Of Darkest—B. Penn. E.S.P.—Hazel Dean When You Say Hello—Doub. Date Fire Of Love—Gentle Touch Jump In My Car—Secret Stars The Chase—Escape</p> <p>DISCO CLASSICS</p> <p>La Bamba—A. Rodriguez Aint No Mountain—InnerLife Feels Like Im In Love—K. Marie All DIVINE 12" All LIME 12" + Lps Mix Your Own (Lps)</p> <p>• Over 500 Other Classics</p>
--	---	--

UNIQUE RECORD DIST.
855 (E) CONKLIN ST. FARMINGDALE, NY 11735
(516) 694-4545 TELEX 475 0204 IMPR DISC FAX 2522 EXP DISC

...here we are...stock is now present...

The Leading European Dance & Disco Label

BERNHARD MIKULSKI
DISTRIBUTION LIMITED

Airport Industrial Office Park
145th Ave. and Hook Creek Blvd. Valley Stream, New York 11581
Telefax: 516-568-1125 TEL: 516-568-3777 Manager: Günter Blum

*We have the "Hard To Find" records from artists like:
Max Him - Miko Mission - Grant Miller - Linda Joe Rizzo(Ex-Flirts)
Arabesque (Sandra, Jasmin, Michaela), and a lot of others

... please ask for free catalogues ... RADIO STATIONS ... Please ask for free promotion copies ...

BE THE BEST
AND BEST PAID DJ IN TOWN

THE ULTIMATE SERVICE TO DJ'S

Now provides crucial music data previously so hard to get:

- What key all new songs are in, modulations
- What key your classic oldies are in
- Accurate BPM, phrasing diagramed

WEEKLY INFO ON ALL CHARTED 12" RELEASES!

- Also record reviews, hot mix suggestions
- Also FREE JUNE SERVICE: Includes this year's Top 40 hits, imports keyed
- Music theory, charts showing which keys overlay harmonically

JUST \$20/MONTH DIRECT WEEKLY SERVICE

**HARMONIC KEYS
DANCE MUSIC SERVICE**
CONTACT STUART SOROKA 305-294-4491

For fast action, use

ACTIONMART

the Billboard
Classified.
Call Jeff Serette toll
free at (800) 223-
7524 (NY residents
dial 764-7388).

Chain Retrenches, Seeks New Openings

Record Bar: Battered But Still Bearish

BY FRED GOODMAN

NEW YORK Record Bar chairman Barrie Bergman's turnaround scenario for his recently stripped-down, Southern-based retail chain makes the region's most famous optimist, Scarlett O'Hara, look like a piker.

In precarious financial straits for more than a year, Record Bar has looked more like a company on the run than one on the make. The chain was recently forced to shed several of its ancillary operations as well as 72 stores, shrinking back into the Southeast where it enjoys its strongest sales.

But if suppliers and industry observers expect the operation's close brush with insolvency to dampen Bergman's hearty appetite for aggressive growth strategies, they're in for a surprise: The company appears bloodied but unbowed in its longterm growth plans.

"We want to grow as soon as we can get our hands on some cash," says Bergman. "We're looking around for funds now in order to get into freestanding combination video and music stores."

The previously mall-oriented chain's plan runs counter to industrywide sentiment that video retailing is fast approaching the saturation point. Bergman says that by offering combination stores, Record

Bar will be able to outperform the mom-and-pop video shops he says now dominate the region's video business.

The new strategy is an outgrowth of Record Bar's brief ownership of the California-based Licorice Pizza chain. Although that venture proved one of several ill-timed expansions for Bergman, he says it gave Record Bar a chance to crib Licorice Pizza's successful approach to offering video and record product in freestanding locations.

Bergman also says Record Bar made a "considerable amount of money" on the resale of Licorice Pizza. Although he has never divulged its purchase price, the 34-store chain was recently sold, along with 26 western Record Bar outlets, to Musicland for \$13 million. The sale came approximately six months after Record Bar sold 12 other stores in St. Louis and Chicago to Musicland.

Record Bar's restructuring has also included putting its video distributing company, Mid-America, on the block. Although Bergman would not comment, a deal to sell Mid-America to New York's Win Distributing is rumored to be imminent.

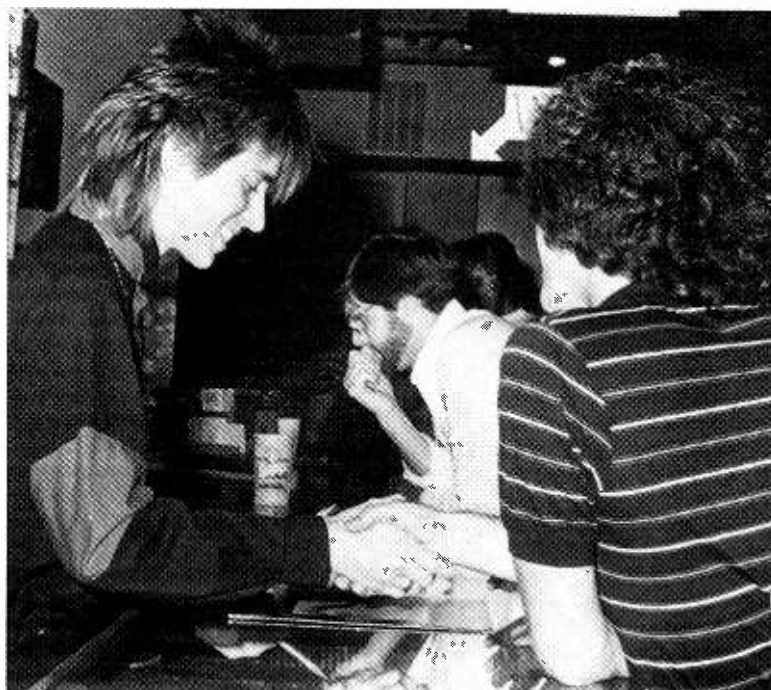
Mid-America is portrayed as one of the contributors to Record Bar's recent problems. Bergman, who terms video distributing "the toughest

business I've ever been in," says the operation drained \$4 million from the company's overall cash flow and compounded a dramatic shortfall in store receipts that began in January 1985, as well as problems experienced in the September start-up of a new warehouse in Durham, N.C.

"We spent up to our budget without sales," Bergman says of the problems that accompanied the company's performance dip. "And then we tried to keep our cash flow up by cutting inventory. That proved very stupid."

The chain's warehouse debuted in September and immediately experienced problems with the computer that handles its inventory and store orders. As a result, sales were off 25% in September and 35% in October. "We've finally brought the warehouse around to running well," says Bergman.

Built to accommodate the expansion
(Continued on next page)



Johnson's Wax. Texas guitarist Eric Johnson, left, plugs his debut Reprise release, "Tones," during an autograph session at Waterloo Records in Austin. The promotional stop preceded Johnson's national tour. (Photo: M.B. Greenwood)

ON TARGET

by Mike Shalett

ROY ORBISON says that when he was first asked by Brian Epstein to tour England with that new group, he asked, "What's a Beatle?"

Orbison was not alone. Many people, especially parents in the '60s and '70s, were perplexed or even shocked by some of the names of contemporary groups that followed the Beatles: the Byrds; Buffalo Springfield; the Monkees; Led Zeppelin; T Rex; Jefferson Airplane; Blood, Sweat & Tears; Creedence Clearwater Revival; etc.

Those names seem tame in comparison to those of some of today's groups: Violent Femmes, Dead Kennedys, Echo & the Bunnymen, Tears for Fears, Orchestral Manoeuvres In The Dark, the Church. For the most part, these are acts that would be called "new wave." Although that phrase may seem dated in the context of contemporary music, many folks in today's musical spectrum see themselves as "new wavers."

New wavers are predominantly college age—the largest percentage is between 18 and 21 years of age. In a survey of the audience at a Violent Femmes concert, we found nearly half the crowd to be in that age bracket. No one in our poll was above the age of 24.

At Echo & the Bunnymen shows that we surveyed, we saw a slightly broader age group. However, the ages of the audiences are, for the most part, similar.

MTV is a 50/50 proposition with these fans—half watch, half don't. And the response to MTV is much more positive than it is to other video programs. Less than 25% of the audiences for both acts said they watched video programs other than MTV. We did not ask them

about their video preferences in clubs.

Word of mouth becomes a very important marketing tool in reaching these fans. Unless a commercial progressive album radio station is available—which is rare—these fans must count on noncommercial radio, consumer magazines, alternative newspapers, and friends' recommendations to learn about these groups' appearances

A loyal audience takes a ride on the 'new wave'

and releases. The younger the fan, the more likely that he or she will be introduced by a peer as opposed to an ad.

And once enlightened, these fans become very aware of detail. They come not only to see the headliner, but to see an opening act as well. In surveying the Echo & the Bunnymen show—which was opened in most cases by the Church, an Australian new wave band—54% said they came to see the Bunnymen, while 40% said they came to see both acts. Five percent said they had come specifically to see the Church.

These are very active concert fans. They attend quite a few shows in a year. On average, more than 75% of the folks we intercepted at these shows said they attended between four and six shows a year. Half the sample said they attended more than seven a year. In comparison to other audiences that we've intercepted, that figure is higher than for fans of other types of music, including heavy metal. Brand loyalty is very evident

here. Three-quarters of the audience said they owned product by the act they were seeing, while more than 40% said they owned current product. It should be noted that at the time of these surveys, only the Violent Femmes had a record on Billboard's Top Pop Albums chart, and it did not occupy a very high position.

It's incredible to see the loyalty that new wave music breeds—and to realize that, for the most part, it is relegated to secondary citizenship on commercial radio in this country. Though the individual sales for a particular act's album might indicate that it has limited commercial potential, one has only to look at the sales of former cult bands—among them Tears for Fears, the Thompson Twins, U2, Duran Duran and the Talking Heads—to realize that there is a fine line between new wave and commercial explosion.

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

For its primary retail survey technique, Street Pulse distributes packets containing questionnaires and product to 50 retail stores around the country. A packet is handed out randomly to a consumer immediately after he or she has paid for a purchase, and a \$2 coupon, good for the consumer's next purchase at the store, is the motivation for completing the questionnaire.



ALL NEW FOR 1986

FREE CATALOG



BIG APPLE ENTERTAINMENT: A leading distributor of home entertainment products serving dealers from coast-to-coast.

LARGEST INVENTORY OF ANY DISTRIBUTOR: We stock BETA as well as VHS. Immediate delivery on all products. Large selection and extra profits.

WE OFFER OUR CUSTOMERS THE FOLLOWING SERVICES: • Daily Specials • Product Information by Phone • One-Stop Distribution • Monthly Newsletter on Our Specials

OR CALL TOLL-FREE **1-800-221-3191** IN NEW YORK CALL (212) 233-0747

NAME _____ TELEPHONE _____
 TITLE _____ ADDRESS _____
 COMPANY _____ CITY _____
 BB STATE _____ ZIP _____

15 PARK ROW, NEW YORK CITY, NEW YORK, 10038

Grass Route

BY LINDA MOLESKI

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

AS NEW AGE MUSIC grows in size and scope, independent labels continue to play a major role in the lucrative genre. The latest imprint to jump on the bandwagon is **Mu-Psych Records** of Bensalem, Pa. The label's first two releases, **Fred Wackenhut's** "Orianna Twilight" and **Rocco Notte & Richard Bush's** "Elysian Fields," are said to be receiving considerable college and public radio airplay.

Mu-Psych's **Ray Monahan** says that in addition to having entertainment value, the label's projects must be "suitable for use as background music on subliminal and

hypnotic tapes for relaxation, motivation, pain relief, and appetite control." Each release, he adds, is tested with practicing therapists for professional and patient reaction.

Mu-Psych is a subsidiary of **Futurehealth Inc.**, a manufacturer of psychological self-help tapes. The label is distributed nationally by **Narada**. For more information, contact 1-800-3-FUTURE.

While on the subject of new age, CD-only imprint **Rykodisc** has just released the first series of "environmental" recordings from its new atmosphere collection. The series, "A Day On Cape Cod," features four releases: "Early Cape Morning," "Babbling Brook," "Sunset Surf," and "Summer Rain."

CONGRATULATIONS TO the members of the **Red Clay Ram-**

blers, whose latest **Sugar Hill** release, "A Lie Of The Mind," is up for a Drama Desk award. The album, the original cast recording of **Sam Shepard's** play, was nominated in the category of sound design/music in a play. The trophies are handed out by the Drama Desk Assn. of New York critics, editors, and reporters. Winners will be announced May 29 at a ceremony at New York's Plaza Hotel.

SEEDS & SPROUTS: **James Cotton's** newest release, "Live From Chicago—Mr. Superharp Himself," is out on **Alligator Records**. The project features the veteran harmonica player leading an eight-piece band in a live setting. Also forthcoming from the label is a new album by veteran guitarist **Roy Buchanan**, featuring guest vocalist **Delbert McClinton**.

What Records has changed its name to **Iloki Records**. The label can be reached at P.O. Box 49593, Los Angeles, Calif. 90049.

RECORD BAR RETRENCHES

(Continued from preceding page)

ed chain that included **Licorice Pizza** and the western **Record Bar** outlets, the warehouse will now have to be justified by doing more business. This adds further impetus to **Bergman's** desire to get back into a growth mode.

Several of **Bergman's** other pet projects were also sacrificed as the chain sought to consolidate and satisfy its creditors. Among them were **Dolphin Records**, the chain's in-house label, and **Napoleon's Grocery**, a proposed chain of gourmet food stores targeted at malls.

"I still think it was a good idea," **Bergman** says of **Napoleon's Grocery**, which only managed to open two North Carolina outlets, which have since been sold. "The Charlotte store did over \$800,000 in sales in its first year and was working from a sales point. We just didn't have the luxury to develop it."

More difficult was **Record Bar's** decision to cut approximately 30 positions at its home office, including

those of president and CEO **Ron Cruickshank** and longtime senior vice president of marketing **Ralph King**. **Bergman**, who is said to have opposed the departure of **Cruickshank** but willingly accepted **King's** resignation, describes both breaks

as "very difficult." But he adds that he sees no major difficulties in the company's day-to-day operations as a result of the senior executive realignment.

LEADER BOARD™
"Pro Golf Simulator"
By Bruce R. Roger Carver

FOR AMIGA
ATARI 520 ST
IBM
COMMODORE
128/64

ACCESS
Software Incorporated

For mail order, enclose check or money order, plus \$1.00 shipping and handling, and specify machine version desired. Order by phone on VISA, MasterCard or C.O.D. by calling (801) 758-9077.

ACCESS SOFTWARE, INC.
7561 South 1560 West
Jordans Cross, UT 84087

LEADER BOARD is the most realistic golf game available because it is actually a simulator that gives you a true perspective view of your golf game. There are three levels of play so you can compete from amateur to touring professional. You'll get all the fun, aggravation and stimulation of true golf competition!

- 1 to 4 Players
- Choice of Club, Distance Type of Shot (hook, slice, putting) and More
- Realistic Sound
- Individual Player Level Selection
- Multiple 18-Hole Golf Courses
- Automatic Scoring

FOR WEEK ENDING MAY 24, 1986

Billboard TOP COMPUTER SOFTWARE

ENTERTAINMENT	RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
								Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
	1	19	3		ELITE	Firebird	Strategic Space Trading And Combat Adventure Game With Flight Simulator			•							
	2	4	29		SILENT SERVICE	MicroProse	Submarine Simulation Game	•	•	•	•						
	3	9	37		JET	Sublogic	Flight Simulation	•	•	•							
	4	12	11		BATTLE OF ANTIETAN	SSI	Simulation Game	•	•	•							
	5	17	3		GAME MAKER	Activision	Game Design Kit	•		•							
	6	11	3		CONFLICT IN VIET NAM	MicroProse	Strategic Simulation Game		•	•							
	7	16	13		THE BARD'S TALE	Electronic Arts	Fantasy Role-Playing Game	•		•							
	8	1	19		KARATE CHAMP	Data East	Action Arcade Game	•		•							
	9	18	5		WIZARDS CROWN	SSI	Action Adventure Game	•		•							
	10	3	29		ULTIMA IV QUEST OF THE AVATAR	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•	•					
	11	2	15		KUNG FU MASTER	Data East	Action Arcade Game	•		•							
	12	14	7		PSI-5 TRADING COMPANY	Accolade Software	Action Adventure Game	•		•							
	13	7	3		LEADER BOARD	Access	Pro Golf Simulation Game			•							
	14	15	5		ACRO JET	MicroProse	Advanced Flight Simulator			•							
	15	NEW			PHANTASIE II	SSI	Fantasy Role-Playing Game	•		•							
	16	10	64		F-15 STRIKE EAGLE	MicroProse	Air Combat Simulation Game	•	•	•	•						
	17	RE-ENTRY			FLIGHT SIMULATOR	Microsoft	Simulation Package			•	•						
	18	8	35		WINTER GAMES	Epyx	Arcade Style Sports Game	•		•							
	19	6	11		HARDBALL	Accolade	Baseball Game	•		•							
	20	5	124		FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•							

Copyright 1986, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

•—DISK ◆—CARTRIDGE ★—CASSETTE

#1 BEST SELLER

CHART BUSTER

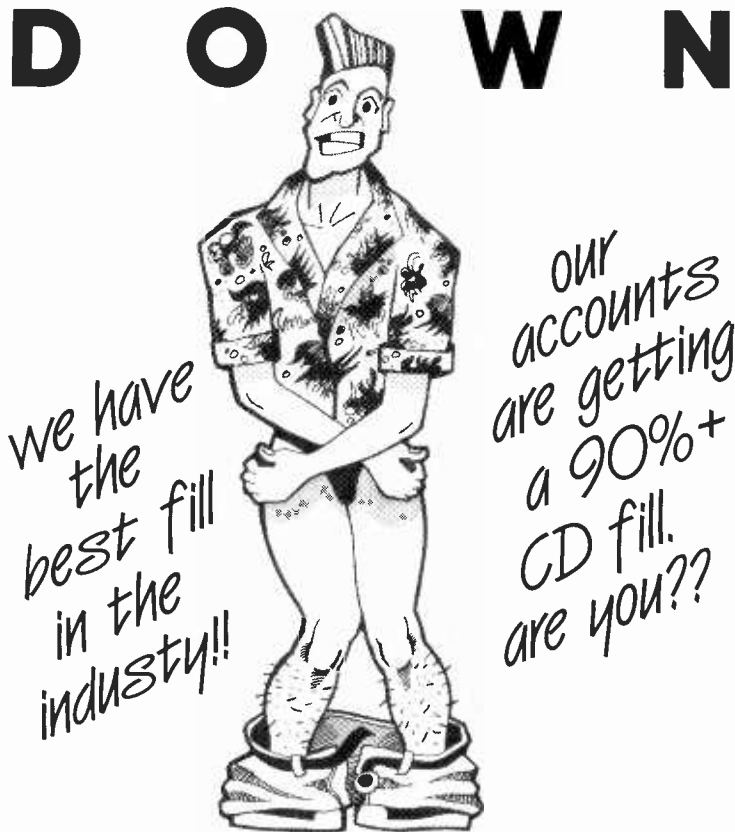
MICROPROSE
SIMULATION SOFTWARE

The action is simulated —
The excitement is real!!

From your distributor, or
call us direct:
301 / 667-1151



DON'T GET CAUGHT
WITH YOUR PANTS
DOWN



**CD Specials
10.99 each**

The Cars—1st
Pink Floyd—Dark Side
Pink Floyd—Animals
Genesis—Trick
Genesis—Duke
Elton John—G.H. II
U-2—War
Journey—Radio
Phil Collins—No Jacket
Phil Collins—Face Value

Phil Collins—Hello
Rush—Windows
Talking Heads—Creatures
Steely Dan—Gaucho
Elvis Costello—King
Dire Straits—1st
Dire Straits—Brothers
Freddie Jackson—Rock Me
Rolling Stones—Dirty Work
Linda Ronstadt—G.H. II

Sale ends May 28th

we reserve the right to limit quantities

ONLY CD ONE STOP

- Sends you a weekly computer printout of 1000's of CDs actually in stock.
- Offers you the best catalog fill anywhere on all labels at low discount prices.
- Guarantees you get new CD releases on time.
- Allows you to pre-book new CD releases in advance at special pre-book prices.

**CALL NOW FOR MORE
INFORMATION!!**

N.Y. area
(212) 517-3737
(212) 517-3738

Cl.
(203) 544-8391

Toll Free
(800) 826-0079

etailing

Kansas City's Autographs

Store Sings Music Video Club's Praises

BY JIM BESSMAN

NEW YORK Autographs Records & Tapes in Kansas City claims success with an extensive spring promotion supporting its recently launched free-rental music video club.

The jukebox-shaped corner store in Hallmark's Crown Center Shops mall features a back wall plastered with music stars' autographs (Billboard, March 15). According to owner Connie Vitale, the club, launched in March following a heavy advertising campaign in the Kansas City Star and the area's major high school papers, is growing steadily. She claims more than 150 members. For a \$25 annual fee, members get free check-out of any of the store's approximately 140 music video titles, one at a

(Continued on next page)



At Autographs Records and Tapes in Kansas City, Mo., proprietor Connie Vitale, center, and staffer Jennifer Greiver, left, help customer Kathie Kaul select a title from the store's music-video club's selection.

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

DeBARGE, EL
LP Gordy/Motown 6181GL/MCA/\$9.98
CA 6181GC/\$9.98

DOUBLE
Blue
LP A&M SP 5133/RCA/\$8.98
CA CS 5133/\$8.98

ROWAN, JEFF
Waiting Game
LP Blue Chip ML 1001/\$8.98

U.K. SUBS
Left For Dead—Alive In Holland '86
CA Ror A-142/NA

VARIOUS ARTISTS
Pittsburgh Soundtracks
LP Zapple Entertainment/Itzy Records NR-16371/no list

SOUNDTRACK

THE RED CLAY RAMBLERS
The Music of Sam Shepard's "A Lie Of The Mind"
LP Sugar Hill SH-8501/\$8.98
CA SH-C-8501/\$8.98

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

THE GARRETT-ROBERTS GOSPEL TRIO
Don't Lose Your Faith In God
LP Morning Star DP-86060/04/\$7.95

NEW AGE

ACKERMAN, WILLIAM
Conferring With The Moon Pieces For Guitar
LP Windham Hill WH 1050/RCA/\$9.98
CA WT 1050/\$9.98

DALGLISH, MALCOLM
Jogging The Memory
LP Windham Hill WH 1046/RCA/\$9.98
CA WT 1046/\$9.98

COMPACT DISK

COREA, CHICK
Early Days
CD Denon C38-7969/no list

HAMPTON, LIONEL
Hamp's Blues
CD Denon C38-7973/no list

KONITZ, LEE
Chicago 'N' All That Jazz
CD Denon C38-7971/no list

MCRAE, CARMEN
Velvet Soul
CD Denon C38-7970/no list

RICH, BUDDY
Tuff Dude
CD Denon C38-7972/no list

RAVEL
Pièces Pour 2 Pianos
Ruth Laredo, Jacques Rouvier
CD Denon C37-7907/no list

SCELLENBERGER, HANSJORG
La Primadonna—Coloratura Of The Oboe
Rolf Koenen
CD Denon C37-7908/no list

SCHUBERT
Symphony No. 1 and No. 2
Otmár Suitner, Staatskapelle Berlin
CD Denon C37-7905/no list

SCHUBERT
Schwanengesang (Swan Song)
Hermann Prey, Philippe Bianconi
CD Denon C37-7906/no list

VARIOUS ARTISTS
Motown's Biggest Pop Hits—All #1 On Billboard's Charts
CD Motown 6174MD/MCA/no list

VARIOUS ARTISTS
20 Hard-To-Find Motown Classics Volume I
CD Motown 6183MD/MCA/no list

VARIOUS ARTISTS
20 Hard-To-Find Motown Classics Volume II
CD Motown 6184MD/MCA/no list

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

CHALLENGE OF THE GOBOTS: THE GOBOTRON SAGA
Animated
♠♥ Vestron Video 4434/\$69.95

DAY OF THE DEAD
Lori Cardille, Terry Alexander, Joseph Pilato
♠♥ Media Home Entertainment M839/\$79.95

DESPERATE LIVES
Diana Scarwid, Helen Hunt, William Windom

♠♥ USA Home Video 214-907/IVE/\$49.95
THE ESCAPE ARTIST
Griffin O'Neal, Raul Julia, Teri Garr
♠♥ Vestron Video 5134/\$79.95

JOYRIDE
Desi Arnaz Jr., Robert Carradine, Melanie Griffith
♠♥ Vestron Video 4407/\$69.95

TO LIVE AND DIE IN L.A.
William Petersen, Willem DaFoe, John Pankow
♠♥ Vestron Video 5123/\$79.95

A MARRIED MAN
Anthony Hopkins, Ciaran Madden, Lise Hilboldt
♠♥ USA Home Video 216-906/IVE/\$69.95

PAY OR DIE
Johnny Wilson, Dick Adair, Ted Deelman
♠♥ Sybil Danning's Adventure Video 212-914/IVE/\$29.95

PLAY IT AGAIN CHARLIE BROWN
Animated
♠♥ Snoopy's Home Video Library M333/Media Home Entertainment/\$14.95

QUEEN OF THE ROAD
Joanne Samuel, Amanda Muggleton
♠♥ Vestron Video 4425/\$69.95

THE SAINT: VOLUME TWO
Roger Moore, Donald Sutherland, Jean Marsh
♠♥ Sybil Danning's Adventure Video 213-913/IVE/\$39.95

SAVAGE DAWN
George Kennedy, Karen Black, Richard Lynch
♠♥ Media Home Entertainment M833/\$59.95

SERGEANT MATLOVICH VS. THE U.S. AIR FORCE
Brad Dourif, Frank Converse, William Daniels
♠♥ USA Home Video 215-905/IVE/\$59.95

SUNSET STRIP
Tom Elpin, Cheri Cameron Newell, John Mayall
♠♥ Vestron Video 4431/\$69.95

TORPEDO ATTACK
Sidney Kazan, John Ferris, Emily Harper
♠♥ Sybil Danning's Adventure Video 213-912/IVE/\$39.95

WOMEN IN CELL BLOCK 7
Anita Strinberg, Eva Czemeys, Olga Bisera
♠♥ Sybil Danning's Adventure Video 213-912/IVE/\$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.

STORE SINGS MUSIC VIDEO CLUB'S PRAISES

(Continued from preceding page)

time, for up to two days. There's a late-return charge of \$2.50 a day.

The club's initial push, which took up the bulk of the store's March/April promotional budget, also included time buys on local TV, radio, and MTV, as well as a pair of direct-mail campaigns—one to 2,000 patrons, the other in cooperation with the mall's hairstyling salon. Now Autographs has adopted a wait-and-see stance regarding future spending.

"Everything was tailored to get the word out with full media coverage," says Vitale. "The club was a

break-even proposition, where we would sell the older titles to make way for new ones. Now we want to see how we've done before we spend more bucks, to see if we understand the timeliness of the process—when to sell and when to keep titles on the shelves."

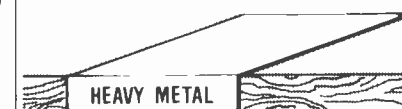
Club members can take out additional tapes for \$2.50 each per day, the same price nonmembers pay for rentals. Vitale says that members leave with more than one title most of the time because "they get so involved with titles and find it hard to choose."

Thus, notes Vitale, the club—which she describes as "mostly youth-oriented, with some crossover"—seems to have met its original goal of educating consumers about music videocassettes. "We came up with the idea [for the club] when we realized that people didn't understand that music videos are more than just three-minute clips, that they're an hour and a half long and also include interviews and concerts," she says. "We figured that once they became aware that they are full-length films and not just one song, they'd want to rent them for an eve-

ning."

She has since seen that the most popular music video artists are the ones who perform in town. "After Tina Turner, we rented the hell out of her concert video. Same with Madonna," Vitale says.

Music videos priced \$29.95 or lower are merchandised separately from the more expensive titles, in two showcase cabinets at the front of the cash wrap island. Only music videocassettes are stocked because lease restrictions prevent Autographs from competing with the relatively small mall's sole video store tenant.



CASSETTE DIVIDERS

Pre-Printed,
Custom Printed
or Blank



800/648-0958
GOPHER PRODUCTS CORP.
2201 Lockheed Way
Carson City, NV 89701

FOR WEEK ENDING MAY 24, 1986

Billboard TOP COMPACT DISCS

© Copyright 1986, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

				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	36	WHITNEY HOUSTON	ARISTA ARCD 8212	5 weeks at No. One	WHITNEY HOUSTON
2	3	2	51	DIRE STRAITS	WARNER BROS. 2 25264		BROTHERS IN ARMS
3	2	3	7	THE ROLLING STONES	COLUMBIA CK 40250		DIRTY WORK
4	4	4	20	SADE	PORTRAIT RK 40263/EPIC		PROMISE
5	5	5	52	PHIL COLLINS	ATLANTIC 2-81240		NO JACKET REQUIRED
6	7	8	19	THE CARS	ELEKTRA 9-60464-2		GREATEST HITS
7	6	6	16	HEART	CAPITOL 46157		HEART
8	9	7	22	BARBRA STREISAND	COLUMBIA CK40092		THE BROADWAY ALBUM
9	11	9	31	JOHN COUGAR MELLENCAMP	RIVA 824-865-2/POLYGRAM		SCARECROW
10	8	12	52	PINK FLOYD	HARVEST CD 46001/CAPITOL		DARK SIDE OF THE MOON
11	10	10	20	MR. MISTER	RCA PCD 1-7180		WELCOME TO THE REAL WORLD
12	12	13	25	ZZ TOP	WARNER BROS. 2-25342		AFTERBURNER
13	16	15	8	ROBERT PALMER	ISLAND 2-90471/ATLANTIC		RIPTIDE
14	NEW ▶			JOURNEY	COLUMBIA CK 39936		RAISED ON RADIO
15	15	17	6	THE OUTFIELD	COLUMBIA CK40027		PLAY DEEP
16	13	18	10	INXS	ATLANTIC 2-81277		LISTEN LIKE THIEVES
17	14	11	6	BANGLES	COLUMBIA CK40039		DIFFERENT LIGHT
18	22	—	2	MIKE & THE MECHANICS	ATLANTIC 2-81287		MIKE & THE MECHANICS
19	17	16	39	CREEDENCE CLEARWATER REVIVAL	FANTASY FCD 623-CCR2		CHRONICLES
20	21	22	41	TALKING HEADS	SIRE 2-25305/WARNER BROS		LITTLE CREATURES
21	18	14	52	BRUCE SPRINGSTEEN	COLUMBIA CK 38653		BORN IN THE U.S.A.
22	RE-ENTRY			FLIM & THE BB'S	DMP 454		BIG NOTE
23	NEW ▶			VARIOUS ARTISTS	WINDHAM HILL CD 1048/A&M		WINDHAM HILL SAMPLER '86
24	NEW ▶			JOE JACKSON	A&M CD 6021		BIG WORLD
25	25	—	3	TALKING HEADS	SIRE 2-25186/WARNER BROS		STOP MAKING SENSE
26	29	21	15	PETE TOWNSHEND	ATLANTIC 2-904736		WHITE CITY A NOVEL
27	27	—	2	PHILIP GLASS	CBS MASTERWORKS CK 39564/COLUMBIA		SONGS FROM LIQUID DAYS
28	NEW ▶			JEAN-MICHEL JARRE	POLYDOR/DREYFUS 829125 2/POLYGRAM		RENDEZ-VOUS
29	RE-ENTRY			STARSHIP	RCA PCD 1 5488		KNEE DEEP IN HOOPLA
30	30	—	2	JANET JACKSON	A&M CD 5106		CONTROL

				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	52	AMADEUS SOUNDTRACK	FANTASY WAM 1791	27 weeks at No. One	NEVILLE MARRINER
2	2	2	16	BACHBUSTERS	TELARC 80123		DON DORSEY
3	3	3	7	SWING, SWING, SWING	PHILIPS 412-626		BOSTON POPS (WILLIAMS)
4	4	5	52	TIME WARP	TELARC 80106		CINCINNATI POPS (KUNZEL)
5	5	4	52	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041		CINCINNATI POPS (KUNZEL)
6	8	14	9	HOROWITZ: THE LAST ROMANTIC	DG 419-045		VLADIMIR HOROWITZ
7	6	6	52	BERNSTEIN: WEST SIDE STORY	DG 415-253		TE KANAWA, CARRERAS (BERNSTEIN)
8	12	18	4	SONGS FROM LIQUID DAYS	CBS MK-39564		PHILIP GLASS
9	9	8	52	STAR TRACKS	TELARC 80094		CINCINNATI POPS (KUNZEL)
10	10	12	17	ORCHESTRAL SPECTACULARS	TELARC 80115		CINCINNATI POPS (KUNZEL)
11	7	7	30	BLUE SKIES	LONDON 414 666		KIRI TE KANAWA (RIDDLE)
12	11	9	52	TELARC SAMPLER #1	TELARC 80101		VARIOUS ARTISTS
13	13	11	52	BEETHOVEN: SYMPHONY NO. 9	DG 410-987		BERLIN PHILHARMONIC (KARAJAN)
14	14	10	41	GERSHWIN: RHAPSODY IN BLUE	CBS MK-39699		LOS ANGELES PHILHARMONIC (THOMAS)
15	16	15	52	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244		NEVILLE MARRINER
16	15	13	52	WEBBER: REQUIEM	ANGEL CDC-47146		DOMINGO, BRIGHTMAN (MAAZEL)
17	17	16	52	TELARC SAMPLER #2	TELARC 80102		VARIOUS ARTISTS
18	19	22	5	WILLIAM TELL AND OTHER FAVORITE OVERTURES	TELARC 80116		CINCINNATI POPS (KUNZEL)
19	18	17	10	BEETHOVEN: SYMPHONIES 1 & 2	L'OISEAU LYRE 414-338		ACADEMY OF ANCIENT MUSIC (HOGWOOD)
20	22	26	3	BEETHOVEN: SYMPHONY NO. 9	TELARC 80120		CLEVELAND ORCHESTRA (DOHNANYI)
21	20	19	18	PASSIONE	LONDON 417-117		LUCIANO PAVAROTTI
22	21	20	52	BEETHOVEN: SYMPHONIES 5 & 6	DG 413-932		BERLIN PHILHARMONIC (KARAJAN)
23	24	24	52	COPLAND: APPALACHIAN SPRING	TELARC 80078		ATLANTA SYMPHONY
24	23	21	23	BARTOK: MIRACULOUS MANDARIN	LONDON 411 894		DETROIT SYMPHONY (DORATI)
25	25	23	52	PACHELBEL: CANON	RCA RCD1-5468		PAILLARD CHAMBER ORCHESTRA
26	26	25	15	MORE MUSIC FROM AMADEUS	FANTASY WAM 1205		NEVILLE MARRINER
27	NEW ▶			TOMASI/JOLIVET: TRUMPET CONCERTOS	CBS MK-42096		WYNTON MARSALIS
28	28	27	52	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS MK-37846		WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
29	29	30	52	MOZART: REQUIEM	L'OISEAU LYRE 411-712		ACADEMY OF ANCIENT MUSIC (HOGWOOD)
30	30	29	42	STRAUSSFEST	TELARC 80098		CINCINNATI POPS (KUNZEL)

Eugster Explains Keys To Successful Expansion

This story prepared by Earl Paige and Jim McCullaugh.

LOS ANGELES Is the Musicland Group becoming too big? This question was the focus of an exclusive interview with Musicland president Jack Eugster. (Part two will appear in next week's Billboard.)

The Musicland chain recently announced a proposal to acquire 24 Record Bar stores as well as Licorice Pizza, the 34-unit Record Bar subsidiary chain (Billboard, May 3). With that package, Musicland—already the country's largest music chain—would have 512 stores in 47 states.

But Eugster clearly believes that the chain hasn't become too large, citing the effectiveness of Musicland's Retail Inventory Management (RIM) computer system.

"I don't buy the reputation, that we can get too big," says Eugster. "You either have a one-store chain and the proprietor knows everything, or you have awfully small chains with awfully good managers, or you invest in computers that give you the ability to try to be good everywhere all at once. The only thing the computer won't tell you is what you could have sold of the thing you didn't order at all.

"Our computer will tell us how many days we were out of stock on any item during the week . . . almost anything like that. We're not perfect. There's going to be a local record store that is more in tune with the local scene, but we're going to be pretty good. So if our systems are good, why would there be a limit to how big we can become?"

Musicland's chief says the RIM system makes it easier to surmise the individual inventory needs of each particular store. "This is a business that requires immediacy,



Musicland president Jack Eugster (front) and his senior staff recently added 60 stores to their fold, but express confidence that being a large chain will in no way hinder Musicland's effectiveness. Standing from left are Gary Ross, senior vice president of marketing and merchandising; Arnie Bernstein, vice president of operations; and Keith Benson, senior vice president and chief financial officer.

requires local tailoring, store by store. People say 'by city' or 'by region'—that's baloney. It's store by store.

"Sure, the Hooters will break in Philadelphia, but I can tell you some stores in Philadelphia they wouldn't break in, yet some r&b product would. I can show you there's a lot of difference between the University Town Center in La Jolla and Chula Vista a couple of miles from Tijuana, and yet they're both called San Diego.

"And that's where we always look to outside people to help us, [like] the Tex-Mex vendors on the Mexican border in Texas. We keep in tune with polka music in North Dakota, beach music in South Carolina, as best we can."

Eugster says RIM's tracking of the recent Van Halen album "5150"

illustrates his point that the large chain can still monitor the needs of its individual stores.

"The whole country blew the Van Halen release. We blew it. Anybody who doesn't want to admit that is not especially truthful, yet the day after the release our systems told us exactly where we didn't have enough and told us where we were in deep need of product. We placed orders immediately Tuesday morning—I don't know if we can react any faster than that.

"I was at a major discount store, which I will leave unnamed, to see how they had done approximately 10 days after release. I couldn't find it. They had not received it."

Although the Licorice Pizza/Record Bar purchase brings an additional 60 stores into Musicland's fold, Eugster says he's confident

the acquisition won't overtax his Minneapolis warehouse.

"Remember, Licorice has its own Glendale [Calif.] distribution center, so the taxing of Minneapolis would come from the 26 Record Bars. We still have the capability for more stores out of Minneapolis—we wouldn't have two years ago. Now we do because we've been able to manage our returns better.

"Our RIM system keeps us from buying the wrong stuff—keeps more [titles] in stock at our distribution center with less inventory, so we are just using less space and our pickers are picking faster. It's a real tribute to the people in our organization."

Eugster sees a limitation to his company's growth in the lack of viable mall sites. "There are only so many malls, and I think that limit is in the 600-800 store level."

However, with the acquisition of the Licorice Pizza chain—only two of its 34 stores are in malls—the concept of a freestanding store now plays a bigger role in Musicland Group's plans. The chain already has experience with nonmall situations through its 25 Discount Records stores and 60 Sam Goody

stores, most of which are free-standing.

Eugster has cited the 165-store Warehouse chain and the 80-unit Sound Warehouse chain as examples of "freestanding audio/video combo stores." He says he's been considering that concept for his own operation.

"I made a statement in September that we were interested in the audio/video freestanding combo store. We were looking for an acquisition, but we're also looking in terms of developing them ourselves. At that time I thought we were going to open from scratch because I had been frustrated in my efforts to buy somebody at the right terms and circumstances. Clearly, that changed," says Eugster.

Eugster freezes momentarily when asked if Musicland has ambitions to follow rival Tower Records by opening stores outside the U.S.

"It's the word 'ambition' that causes me to pause. If you ask me am I working on anything right now, or planning to in the very near future, the answer is no. If something came our way right now that was attractive, we'd consider it."

On Line Video Is Doing Fine Chain Has Expansion Plans

BY EARL PAIGE

LOS ANGELES Three-unit On Line Video, in Imperial Valley near the California/Mexico border, is a video specialty retail chain in metamorphosis.

After three years in business, On Line's management is seriously considering adding prerecorded music

to its inventory and opening three more stores.

Operations manager Rob Taylor, like many video specialists, says expansion in video alone is no longer as promising as it once was. "We're very aggressive. We're not afraid. Now that our growth has a direction, we're lining up our eggs," he says.

There have already been forays into areas other than video software for the firm, owned by father-and-son team Leon and Mark Lesicka. Taylor says hardware has been a profitable inventory: "We do about 75%-100% of our total volume in it. We handle just two brands—Quasar and Hitachi—the full line in VCRs and monitors."

On Line's expansion will extend beyond compact disks, the configuration favored by most video specialty stores. But On Line doesn't want to tip its hand. Working in favor of the chain's diversification is the fact that its stores are comfortably out of range from the three main L.A. "combo" chains—Music Plus, Licorice Pizza, and goliath Warehouse.

Taylor says On Line's three stores—located within a 12-mile radius of each other in Brawley, El Centro, and Calexico, Calif.—get more competition from record/tape, convenience, and grocery stores than from independent video specialists. "There are three indies in El Centro, and one each in our other towns."

Since opening in September 1983 with 200 movies in 800 square feet, On Line has pretty much had the Valley to itself. Inventory has been beefed up steadily to its present 3,000 titles per store. Although On

(Continued on page 52)



CASE LOGIC SETS THE PACE!

Case Logic is setting the standard in contemporary cassette and CD carrying cases that offer hard-case protection in soft-sided style. And while there are bound to be imitators, only one is the innovator.



NEW: CD15 and CD30 Hot New Compact Disc Cases—Holds 15 or 30 CDs

See our complete line at the Consumer Electronics Show, Booth 1068

CASE LOGIC

P.O. Box 4187, Boulder, Colorado 80306
For more information: 800-447-4848

Viva Puerto Rico!

THE SHINING STAR OF THE CARIBBEAN



— LEFT TO RIGHT: WILLIE COLÓN; JOSÉ FELICIANO; LUCECITA; MENDUO —

COMMONWEALTH OF PUERTO RICO

OFFICE OF THE GOVERNOR
SAN JUAN, PUERTO RICO 00901



As Governor of Puerto Rico, it is my great pleasure to greet the readers of Billboard magazine in this special issue about "The Shining Star of the Caribbean".

The industry of communications is of vital importance in our modern society. Its great technological advances have contributed greatly toward the diffusion of information and the improvement of life. Above all, it has contributed greatly to tighten the bonds between human beings all over the world. Therefore, the divulgation of its progress is especially useful to the members of every community.

Billboard keeps its readers informed about the latest events in the industry of show business, television, video productions, publicity, and public relations, among others. This special issue is of particular significance to us in Puerto Rico, because its contents refer to our local artists and communications industry.

I take this opportunity to invite you to visit our Island, meet our people, and enjoy our tropical weather.


Rafael Hernández Colón



The Honorable Rafael Hernández Colón, Governor, Commonwealth of Puerto Rico

iViva Puerto Rico!

Yolandita Monge...



Artistic Performers

Personal Management, Lynn Santiago • Box 11686 • San Juan • Puerto Rico • 00922 • Tel. 809 • 720-8254 • Telex • 2728 PROLAT

www.americanradiohistory.com

A WARM WELCOME TO ENTERTAINMENT-LOVING PUERTO RICO

Star Tradition In Music, Film, TV and Theatre Casts Spotlight On Tropical Island Gateway To And From The Americas

by JAVIER SANTIAGO

If we named them, you would recognize them. Beyond the concepts called Menudo and Jose Feliciano, there's a group of Puerto Ricans that has climbed its way up into the American show biz scene.

For years, Broadway has exposed the quality that flows from Chita Rivera's work. After being nominated seven times, Rivera finally won a Tony Award in 1984 for her performance in the musical "The Rink," in which she co-starred with Liza Minelli.

This year, the Academy Award nomination for Best Picture, "The Kiss Of The Spider Woman," explores the talent of another Puerto Rican named Raul Julia. Julia has taken part in successful Broadway shows such as the musical "Nine" and Shaw's "Arms Of The Man." He also played in movies such as "The Eyes Of Laura Mars" and recently "Compromising Positions."

Many Puerto Ricans have climbed to the top of the American show business ladder.

The charming Rita Moreno is probably "top" on this list. This one-woman show holds the Guinness Book world record for being the only performer in the world who has won the four top awards of the entertainment industry: an Oscar for supporting actress in "West Side Story" (1961); a Grammy for "The Electric Company Album" (1972); a Tony for Best Actress as Googie Gomez in Broadway's "The Ritz" (1975); and finally two Emmys for her performance in "The Muppets Special" and "The Rockford Files" (1977 and 1978 respectively).

American theater audiences have also seen actress Jossie De Guzman's performance as Maria in 1980's "West Side Story" revival.

Puerto Rican actor Jose Ferrer and actress Priscilla Lopez complete this lineup; the latter for her 1975 Tony nomination in the original "A Chorus Line," and 1980 Tony for "A Day In Hollywood, A Night In The Ukraine." Ferrer was the first Puerto Rican who received an Academy Award, on that occasion for his performance as Cyrano de Bergerac in 1952.

Puerto Ricans have also worked their way into national television. Eric Estrada starred on "Chips," the late Freddie Prinze (half-Hungarian, half-Puerto Rican) starred on "Chico and the Man," and Henry Darrow was on "The High Chaparral." Recently, Sandra Santiago became a regular in the renowned series "Miami Vice." And reporter Geraldo Rivera has moved from ABC to the Independent News Channel.

Puerto Rican music stars poised for international recognition include: Yolandita Monge, receiving wider exposure via the worldwide reach of CBS International Records; Ednita Nazario, who possesses the vocal agility to sing in four languages (including English) and who earlier this year signed with Mexico's Discos Melody; and Wilkins, currently gaining vis-

This year, perennially popular Salsa group El Gran Combo, is celebrating its 25th anniversary.

ibility with Tina Turner on Pepsi commercials. Adopted Puerto Ricans, recording and TV stars, Charytin and Iris Chacon, have hooked up on the same telenovela, "Escandalo," debuting this month in Puerto Rico as well as internationally in top Latin markets.

Veterans and newcomers alike are becoming Island breakouts, such as Danny Rivera, Maggy—who is sponsored by Goya fruit

Sophy and Danny Rivera perform at Roberto Clemente Coliseum. (Photo: Jose Ismael Fernandez)



Wilkins at the Bacardi Fair.



Charytin Goyco's TV show airs weekly in 10 countries.

Up in the air with Menudo.



Lucecita



Lunna with Jose Feliciano at the Fine Arts Center. (Photo: Jose Fernandez)

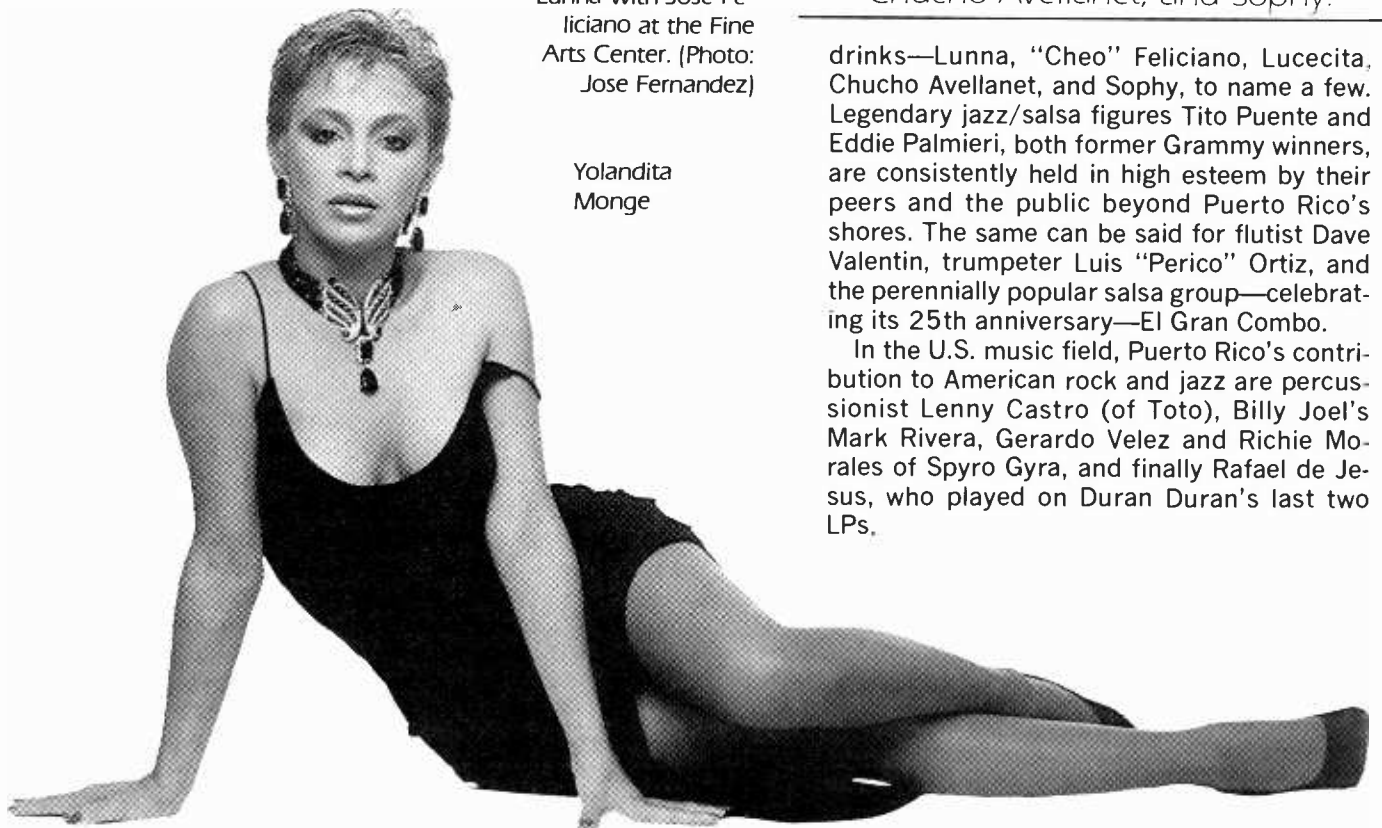
Yolandita Monge

¡VIVA PUERTO RICO!

Puerto Rican music stars poised for international recognition include Yolandita Monge, Ednita Nazario, and Wilkins, while veterans and newcomers alike are becoming Island breakouts, such as Danny Rivera, Maggy, Lunna, "Cheo" Feliciano, Lucecita, Chucho Avellanet, and Sophy.

drinks—Lunna, "Cheo" Feliciano, Lucecita, Chucho Avellanet, and Sophy, to name a few. Legendary jazz/salsa figures Tito Puente and Eddie Palmieri, both former Grammy winners, are consistently held in high esteem by their peers and the public beyond Puerto Rico's shores. The same can be said for flutist Dave Valentin, trumpeter Luis "Perico" Ortiz, and the perennially popular salsa group—celebrating its 25th anniversary—El Gran Combo.

In the U.S. music field, Puerto Rico's contribution to American rock and jazz are percussionist Lenny Castro (of Toto), Billy Joel's Mark Rivera, Gerardo Velez and Richie Morales of Spyro Gyra, and finally Rafael de Jesus, who played on Duran Duran's last two LPs.

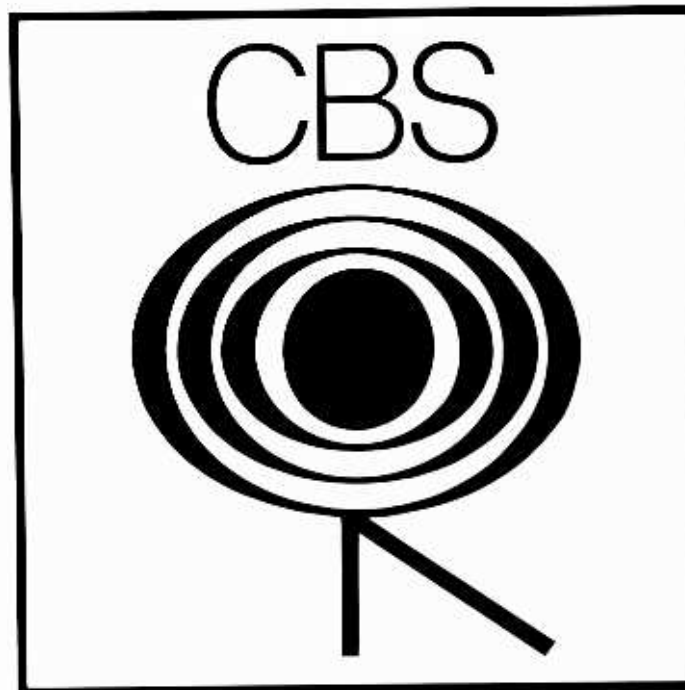


Javier Santiago is a staff writer covering entertainment at El Nuevo Dia in Puerto Rico.

Discos CBS International y su familia de artistas saludan a Puerto Rico

ALEXANDER
ANGELES NEGROS
ANGELICA MARIA
CHARRO BAND
BEATRIZ ADRIANA
MARCELLA BELLA
MIGUEL BOSE
BRAULIO
BRAVO
MIRLA CASTELLANOS
ROBERTO CARLOS
VIKKI CARR
RAY CONNIFF
ALBERTO CORTEZ
COSTA BRAVA
WILLY CHIRINO
LEO DAN
D. DIAZ-C. MENDOZA
DJAVAN
DUETO AMERICA
DULCE
EMILIO JOSE
SERGIO FACHELLI
LEONARDO FAVIO
PEDRITO FERNANDEZ
VICENTE FERNANDEZ
LUISA MARIA GUELL
NACHA GUEVARA
ENRIQUE GUZMAN
RAMIRO HERRERA
JULIO IGLESIAS
IVAN
PECOS KANVAS
LA BANDA
LA MAFIA
AMANDA MIGUEL
LAS JILGUERILLAS
LAS PALOMAS
OLGA LARA
DAVID LEE GARZA
LISSETTE
LITTLE JOE & LA FAMILIA
LOLITA
SONIA LOPEZ

LOS ALEGRES DE TERAN
LOS BABY'S
LOS BETOS
LOS BONDADOSOS
LOS BUKIS
LOS DIABLOS
LOS DINNERS
LOS FREDDY'S
LOS GATOS NEGROS
LOS GEMELOS
LOS GRECOS
LOS HUMILDES



CANELITA MEDINA
MARISELA
MASSIEL
JULY MATEO
MIAMI SOUND MACHINE
MARCELO MOLINA
MAZZ
MOCEDADES
YOLANDITA MONGE
ARTURO MONTES
& TERNURA
BOBBY NARANJO
CARLOS OLIVIER
ORCHESTRA VERSALLES
BERTIN OSBORNE
JUAN PARDO
JOSE LUIS PERALES
MIRTHA PEREZ
PIMPINELA
JOE POSADA-QUINTO SOL
ROBERTO PULIDO
& LOS CLASICOS
RAPHAEL
GERARDO REYES
MIGUEL RIOS
SONIA RIVAS
JOSE LUIS RODRIGUEZ
DANIELA ROMO
PALOMA SAN BASILIO
SANDRO
XAVIER SANTOS
MARIA MARTHA
SERRA LIMA
EL SUPER SHOW
DE LOS VASQUEZ
BABU SILVETTI
TEXAS THUNDER
MANOELLA TORRES
RIGO TOVAR
MARI TRINI
ALBERTO VASQUEZ
ARTURO VASQUEZ
JOHNNY VENTURA

LOS LUCERITOS
DE MICHOACAN
LOS MUECAS
LOS PASTELES VERDES
LOS POTROS
LOS SEPULTEROS
LOS TIGRES DEL NORTE
LOS TROQUEROS
LOS TUKAS
LOS YONICS
VALENTINA LEYVA
DAVID MAREZ
MANANTIAL
ARMANDO MANZANERO

Discos CBS International
CBS Records International
A Division of CBS Inc.
2190 N.W. 89th Place
Miami, Florida 33172
Telex No. 808139
Int. Telex 264067
(305) 592-0045

Discos CBS International
CBS Records International
A Division of CBS Inc.
6323 Sovereign Drive · Suite 162
San Antonio, Texas 78229
(512) 342-9536

Discos CBS International
CBS Records International
A Division of CBS Inc.
49 E. 52nd Street
New York, N.Y. 10022
(212) 840-3582

Discos CBS International
CBS Records International
A Division of CBS Inc.
1646 So. Vermont Avenue
Los Angeles, California 90006
(213) 732-8265

DISCOS CBS
INTERNATIONAL
DE PUERTO RICO
CBS Records International
A Division of CBS Inc.
1001 Ponce De Leon
Santurce, Puerto Rico 00907
(809) 725-6276-725-6279

* CBS, ® are trademarks of CBS Inc. © 1986 CBS Inc.

VISITING SUPERSTARS HAIL MAINLY FROM CBS, RCA Performer-Owned Production And Record Companies Emerge To Bring Home The Best Of Local Talent

At a time when the economy in Latin America is struggling for survival, the Commonwealth of Puerto Rico, with the U.S. dollar as its currency, is becoming the most important Latin market in the international show business scene.

Last year, close to 200 concerts ranging from Boy George to Camilo Sesto were offered to Puerto Ricans. This year will probably amount to the same.

The bilingual skills of its people, their easy access to new video and audio technology, as well as the high concentration of middle class professionals in their demographics make the Island a "tropical paradise" to Latin and Anglo performers.

Last year, CBS and RCA (and their subsidiaries) had around 150 artists visiting the Island, either on promotion or performing.

"Puerto Rico represents 30% of U.S. domestic sales, and with its well established media outlets, influences sales in New York and Miami," explains Bill Marin, marketing director for A&M Discos. "The Is-

'In Puerto Rico, being good is not enough, you need to be the best. International figures not only compete among themselves, but also with well established and financed local stars.'

land is 100% Spanish-speaking, which allows for more effective ways to reach our audience."

"San Juan has a very active night life. There are lots of concerts, nightclubs and theaters which provide lots of exposure and paid work to artists," adds Rick Correoso, national promotion manager for RCA's Latin division. "Also, local TV pays. It absorbs part of our promotional costs because they are very competitive. They need big names to get big ratings."

"Puerto Ricans are happy people who love music. They are open to new musical tendencies and styles," says Sergio Rozenblat, director of creative operations for CBS's Latin division. "Yolandita Monge, a top Puerto Rican singer on our label, is right now the top seller on the Island."

Latin artists such as Jose Luis Rodriguez, Raphael, Camilo Sesto, Alberto Cortez, Celia Cruz, Pim-

Milly, Jocelyn & Los Vecinos



¡VIVA PUERTO RICO!

Marvin Santiago



Dave Valentin, a top jazz attraction.



Virginia Lopez



Chicago held four sell-outs at the Roberto Clemente Coliseum. (Photo: Moises Font)

Cheo Feliciano in concert.



Jose "Cheo" Feliciano



Hansel & Raul

pinela and Jose Jose were among the top selling names, while jazz and pop musicians Richard Clayderman, Paco de Lucia, Earl Klugh, Spiro Gyra and Dave Valentin held concerts at Centro de Bellas Artes.

Rock music also had a profitable year. The young filled the Roberto Clemente Coliseum and the Hiram Bithorn Stadium to see Toto, Huey Lewis & the News, Culture Club, REO Speedwagon, Rick Springfield, and Foreigner. Highlights among these were

(Continued on page P-32)

A STORY OF TWO FAMILIES . . . ON ONE STREET

Record Distributors: They Not Only Sell Records But Expand The Reach Of Latin Culture Through Music

by NOEL CRUZ & LUIS VEGA

Parada 15 in Santurce, the Madison Avenue of Latin music in the Caribbean, has been the center of record distribution in Puerto Rico for the last 30 years. Here careers are made and destroyed by the whim of popular tastes.

Even though there are no official annual record sales figures, industry insiders claim it to be more than \$50 million per year. Puerto Rico represents about 30% of U.S. Latin sales.

In Puerto Rico, record distribution is a family business. The most important distributors are Distribuidora Nacional de Discos and Distribuidora Aponte; the two basically handle all the music coming in to and going out from the Island. The two distributors are located at opposing ends of Parada 15.

Distribuidoras supply big department stores, smaller record shops and the famous guagueros (guagua means bus), who are salesmen who go all over the island reselling records to tiny stores in out-of-the-way little towns.

Noel Cruz is contributing editor for VEA in Puerto Rico
Luis Vega is a freelance writer based in Los Angeles

Distribuidora Nacional de Discos was the first at Parada 15 and operates from a big warehouse that supplies the Caribbean, Latin America, the U.S., Africa and, lately, Japan.

"We have all kinds of music from Mexico to Spain, Italy, Argentina and Brazil—music you can't find any other place," explains Nery Gonzalez, the founder's daughter and administrator.

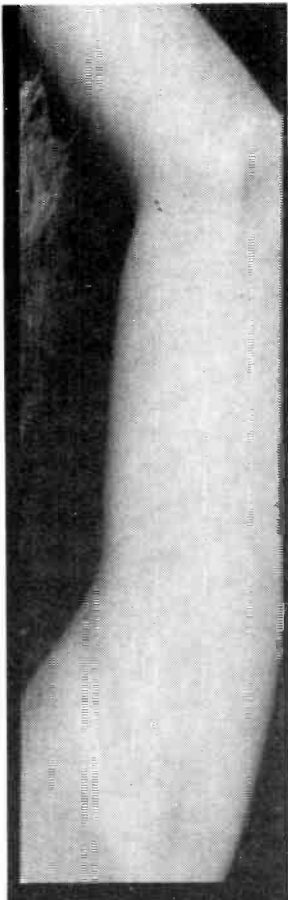
Meanwhile, on the other end, Distribuidora Aponte also boasts a large clientele. Pablo Aponte, the owner, has witnessed Latin music expand from Latin America to the U.S. and, recently, Japan.

(Continued on page P-36)



Owner Nery Gonzales, left, and the staff of Distribuidora Nacional de Discos.

'We have all kinds of music from Mexico to Spain, Italy, Argentina and Brazil—music you can't find any other place.'



▲ Yolandita Monge



Personal Management
LYNN SANTIAGO
"ARTISTIC PERFORMERS"
Box 11686 • San Juan
Puerto Rico • 00922
Tel. 809 • 720-8254
Telex 2728 PROLAT

AN ISLAND OF MANY VENUES

A Performer's Paradise Rapidly Gains Reputation As International Talent Showcase

Puerto Rico has become the center and performing capital of Latin America. It's ideal geographical position has made it the gateway for all Latin America and European performers who come to America," explains Carmen Junco, Centro de Bellas Artes' general manager. "Most of our southern friends look toward Puerto Rico as a culmination of their artistic careers."

Centro de Bellas Artes, with its three state-of-the-art halls that easily adapt to the particular type of

San Juan, Puerto Rico's capital, is where most of the action takes place. At Centro de Bellas Artes, the Caribe Hilton Hotel, San Juan Hotel, Condado Plaza, Centro de Convenciones, Hiram Bithorn Stadium and San Juan Quality Royale, Puerto Ricans come to see their favorite Latin and Anglo stars.

Still there are other important venues throughout the Island. On the west coast in Mayaguez, one of the most populated areas, one can find Teatro Yaguez near their famous "plaza" and Palacio de Re-

Puerto Rico, though one of the smallest Caribbean islands, has more venues than any of its neighbors. There isn't one weekend Puerto Ricans don't have a show they can go see.

performance being given, is the most prestigious venue in Puerto Rico.

"Our 'Antonio Paoli Hall' has a 1,900-seat capacity and has well served many performances ranging from a Broadway production of 'A Chorus Line' to the performances of Alexander Godunov, Rudolf Nureyev and Placido Domingo, as well as singers like Dionne Warwick, Sergio Mendez, Chuck Mangione and many Latin superstars."

Puerto Rico, though one of the smallest Caribbean islands, has more venues than any of its neighbors. There isn't one weekend Puerto Ricans don't have a show they can go see.



Hiram Bithorn Stad., San Juan.

Fr. lft: Steve Sybesma, Sunshine Promotions; Jose Dueno, Great Ent.; Paul Stanley.



Centro de Bellas Artes, San Juan. Lft., g.m. Carmen Junco.

Fr. lft.: Gov. Hernandez Colon, promoter Larry Stein, Gov.'s son Juan Eugenio, Huey Lewis.



Miami Sound Machine



Rick Springfield at Hiram Bithorn Stadium. (Photo: Gustavo Trucco)

creacion y Deportes de Mayaguez with a 6,000-seat capacity. To the south, in Ponce, is Teatro La Perla which is not too popular because of its proximity to San Juan, and in Bayamon is Braulio Castillo.

Taking into consideration the type of music to be performed, promoters select their concert location.

Lisette's video, directed by Glen Monroig. (Photo: Jose Fernandez)



El Gran Combo



Ednita Nazario with Menudo at Bellas Artes. (Photo: Tim Garrity)



Jose Jose

¡VIVA PUERTO RICO!

Rock concerts usually take place in big stadiums like the Roberto Clemente Coliseum with its 12,000-seat capacity. Jose Feliciano and Menudo are the only local artists who fill the stadium.

"Rock promoters select big stadiums because young Puerto Ricans prefer rock'n'roll and support it in big numbers. For example, Chicago gave two concerts at the Clemente Coliseum and still some people couldn't get tickets," explains Otto Oppenheimer, host of "Imagen & Sonido," Puerto Rico's top national video show. "Concert tickets sell for \$15.00. Prices would be too expensive at smaller

(Continued on page P-27)

GOLDEN ERA OF THE 'GOLDEN BOYS'

Young Generation of Promoters Know Their Music, Local Market—And Global Picture

Puerto Rico has become a major center of activity for the Latin entertainment world. Everything from ballet to salsa, from rock to classic Casals is attracting big audiences and "mucho dinero."

This entertainment renaissance has taken place as a result of many factors which include a receptive audience, the strength of the American dollar, easy access through major American carriers, good hotels and excellent venues.

All this activity stimulated the proliferation of specialized companies in the fields of artist representation, management, public relations and concert promotions. Nearly all top promoters are

young, in their 20s and early 30s, and male. These Puerto Rican "golden boys," as they are called, owe their success to their clear knowledge of the local market.

The most prominent promotion companies in Puerto Rico are: Angelo Medina and Associates, Larry Stein's Rocktropic, PM Talent Agency Inc., Jo-santonio's Famma/Nucleo Promotions Inc., Artistic Performers Inc., Sunshine/Great Enterprises and Rafa Muniz' Promotores Latinos.

Stein works only rock music. He has been responsible for bringing to the Island REO Speedwagon, Chicago, Air Supply, Toto, Huey Lewis & the News, (Continued on page P-22)

'Puerto Ricans have, for a long time, thought of the Island as their only working base—but not anymore. We are part of the American economy and should start to benefit from the relationship. New York is the first logical step; Los Angeles is the last frontier. Only people with a clear vision will be able to succeed in a market that becomes more competitive daily.'

Larry Stein and Rocktropic Inc. Would Like to Thank These Artists
for Believing in Puerto Rico and for Believing in Us.

CHICAGO
REO SPEEDWAGON
TOTO
HUEY LEWIS AND THE NEWS
KOOL AND THE GANG
RICK SPRINGFIELD
CULTURE CLUB
AMERICA
LOVERBOY
BILLY IDOL
JEAN-LUC PONTY
FOREIGNER
NIGHT RANGER
MEN AT WORK
AIR SUPPLY
HEART
THE MOTELS
SURVIVOR
DIONNE WARWICK
JOAN JETT AND THE BLACKHEARTS
SANTANA



ROCKTROPIC
INC.

P.O. Box 373
Hartsdale, New York 10530
(914) 997-8484

100 Cristo Street
Old San Juan, P.R. 00902
(809) 723-9020 ext. 222

The concert connection in Puerto Rico and the Caribbean

THE VIEW FROM INSIDE THE MECCA OF SALSA

Willie Colon: 'Only The Best Survive'

by WILLIE COLON

Despite rumors to the contrary, I am happy to report that salsa is alive and well and has been seen summering in some very classy places in Europe.

The New York music scene is very different from the rest of the U.S. or Latin America—competition is fierce, and only the best survive. New York is considered salsa's "Mecca," primarily because it is where the term was born, but also because of the "Niuyorican" musicians who brought other musical influences to the music.

Today the combinations are endless. The Cuban roots of the music are still very obvious, but you might hear a Spanish Flamenco lament, a Brazilian batucada, a Colombian cumbia, a Puerto Rican

be frozen in time. Too many salseros are intimidated by this doctrine and resign themselves to being "defenders of the folklore." Besides, they fear that experimentation may lead to failure. Salsa labels got comfortable with the formula and discouraged

*'One must let go of the past.
Let's move on with our music.'*

further evolution which could have led to salsa taking the same route as Big Band and Doowop—that is to become only nostalgia.

Salsa is the Latino's rock'n'roll. You will understand its impact when you hear it on the jukebox in a seaport cantina, a mountaintop friquitin, or on every radio in el barrio, or attend a concert with 20,000 people singing the lyrics to the latest hit (at some places I've played, the audience arrived in dugout canoes), or dance among the crystal chandeliers and Valentino gowns at the Inaugural Ball in Washington.

With all due respect to a few noble souls who go to the Village Gate or hang out on the L.A. circuit and then write their articles, it is impossible to know what salsa is about through such brief encounters. It's a shame that too many times these superficial opinions are accepted as gospel.

Salsa has become the "awkward adolescent," and some act as if it will never grow up. Others recognize its potential as an asset to the musical community. The youth market is familiar with salsa and has adapted its rhythms to the new electronic street and dance musics. It's really not such a stretch for salsa to crossover, as it's already halfway there. Dizzy Gillespie knew this a long time ago. Prince and Sheila E. know it now. Paul Simon, Chaz Jankel, Stevie Wonder, Yes, Billy Joel, Carlos Santana, the Montreux and North Sea Jazz Festivals know it, and, oh yes, the Miami Sound Machine know it.

One of salsa's problems is in the business sector. The independents who pioneered the market are erratic, undercapitalized, and lacking in vision. They don't follow up—they don't prepare—they don't promote. They have done everything in their power to keep the music from changing since the boom in the late '60s. The market is not a static thing, it's alive and always changing, and you've got to hustle to stay with it.

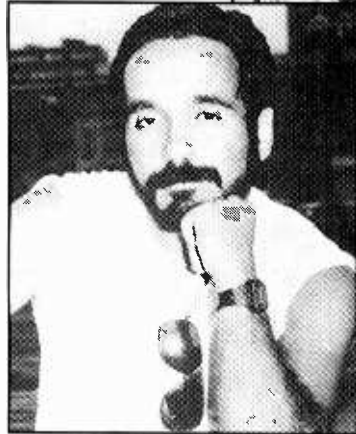
The majors have problems too. They don't understand the market. They'd like to push their foreign balladeers over into the U.S. market, when it is common knowledge, ironically, that most salsa artists are U.S. born, and Spanish is their second language!
(Continued on page P-34)

Willie Colon has been a top musical attraction for 15 years and is one of the most prolific producers recording artists in Salsa music, producing and collaborating on over 35 LPs with Salsa greats like Hector LaVoe, Celia Cruz, Mon Rivera, as well as non-Spanish speaking Salsa artists like Sophy and Soledad Bravo.

**¡VIVA
PUERTO RICO!**



Willie Colon has recorded, produced and sold more Salsa LPs than any other artist in the genre.



'It's really not such a stretch for salsa to cross over, as it's already halfway there.'

aguinaldo, a Dominican merengue, a Panamanian tamborera (with a jazz arrangement played on rock'n'roll instrumentation), as well as a Cuban guavanco all in the same song—much to the chagrin of a few diehards who, like Othello, love salsa "not wisely but too well." They believe that music should

EXPERIMENTING MUSICIANS EXPAND LATIN JAZZ MARKET

The Salsa Solution: How A Music Can Fall Out Of Fashion—And Back In Again

by CARLOS AGUDELO

Once upon a time New York was called "The Salsa Capital of the World." Now that distinction, uncontroversial a few years ago, is starting to sound a bit off the mark, enough to rise some eyebrows and ask the unavoidable questions: What's happening to the music? Why the confusion and sense of disarray? Who left the void and who's going to fill it?

Perhaps New York should be called "The Latin Pop, Salsa & Merengue Capital of the World" to accommodate musical cousins that have been around New York for quite a while but recently grew up to take a sizeable and noisy share of the market.

Or perhaps salsa (Afro-Caribbean music) is not fashionable anymore. But if that's the case, then who's responsible for its fall from fashion? For those who see the ring from their own corner, salsa

at this time. Some will put their chips into merengue, more trendy now, although this trendiness is suffocating in its own prolific outburst; some will look toward standard pop-soap opera puff.

Still others will put their chips into elusive cross-
(Continued on page P-37)



Celia Cruz and Tito Puente at Winston Salsa Festival at Hiram Bithorn Stadium.

'Those who support the music—the Latin population of New York, Miami, Puerto Rico, Latin America, and the world, including Japan—will always carry it in their hearts and legs, because it cannot die; it can only be forgotten by the unconcerned. That's why salsa can only be preserved and reborn, again and again, over and over, everyday.'



Luis "Perico" Ortiz

is not a good business anymore. The point is: you must be very careful to avoid releasing a salsa flop

Carlos Agudelo is Latin chart analyst with the Billboard Chart Dept. and a freelance writer in New York.

maggy



Puerto Rico's most popular teenage recording and TV star. Her incredible jump straight to the top, spells a success story very few artists of her age ever achieve.

Definitely, one of the most talented and charming new young artists in pop music, in the Latin American scene.

Here is Maggy's 3rd. album "Por Todo lo Alto". It includes the super hits "Fuego y Temura" and "No eres Culpable". Both singles, currently on the charts in Puerto Rico.

Meet Maggy. Her charm, unmistakable voice and style, literally explode in this new album. Twelve beautiful songs, each a potential chartmaker. "Por Todo lo Alto" takes Maggy to new heights, and lays the groundwork to break her internationally.

Maggy's "Por Todo lo Alto" may soon turn out to be one of the best selling records in today's hispanic pop market. Maggy... Puerto Rico's brightest young star in the record industry.

Winner of both the Agueybana* and the Cemi* awards as "The best young female pop singer for two consecutive years 1983-84 and 1985-86."
*(Puerto Rico's equivalent to the Grammy and the Emmy)



On Private Ranch Records and Tapes
Produced by: Pijuan

GOYA

The #1 producer of hispanic foods, tropical fruit juices and nectars, is the proud sponsor of Maggy's 1986 Latin American Tour and her successful weekly TV show in Puerto Rico.

U.S.A. and some other territories still available for license-Records, TV Show, Merchandising, Videos.



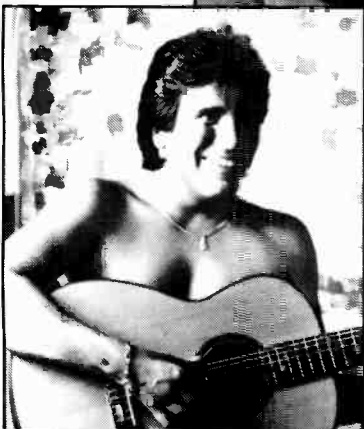
Contact Pijuan Productions - Management and Direction - José "Pijuan" Piñero
372 Lamar St. Suite C, Hato Rey, San Juan, Puerto Rico 00918
Tel. (809) 754-7161 - Telex ITT SJU 345-0001

SETTING TRENDS RATHER THAN FOLLOWING PATTERNS

Jose Feliciano: 'Latin Pop Is Making Its Own Statement'

by JOSE FELICIANO

Jose Feliciano has been recording in Spanish and English for 25 years.



in the Latin music scene at that time.

Then "Light My Fire" lit the way for my first English pop hits. This strengthened my feelings that music from the heart can find its way through the radio channels.

While pop music will always have new sounds resulting from the ever-changing technology in instruments and recording, I feel that there will always be room for beautiful ballads and love songs. Also, music has been and always will be connected with dance. I have always enjoyed and will continue to

'We all have to face the fact that Latin music is still not in the mainstream of popular music in this country. However, more and more, Latin music awareness is coming about.'

country. However, more and more, Latin music awareness is coming about. Acts like the Miami Sound Machine and Tiara are bridging the gap between musical cultures, as are tracks like "Rhythm Of The Night" by DeBarge and "All Night Long" by Lionel Richie. Both are pop hits with a definite Latin feel.

A great collaborative energy also seems to be happening in today's music scene. With artists sharing talents in writing, performing, producing and recording, we are seeing new and creative musical results. Co-producing and co-writing on my past two Latin pop albums with a talented young artist, Rudy, has been a very happy and creative experience for me. I am also pleased to see this lead to new opportunities for Rudy, who will be writing and producing projects for Jose Jose, Julio Iglesias and others.

I believe Puerto Rico has influenced my music because my first awareness and appreciation came through its Latin roots. Although I am now playing everything from classical to rock'n'roll, there is still the music of the Island running through my veins.
(Continued on page P-34)

As an artist involved in pop music for the past 25 years, both in Spanish and English, I have had the opportunity to participate, observe and enjoy the various trends and directions taken by popular music.

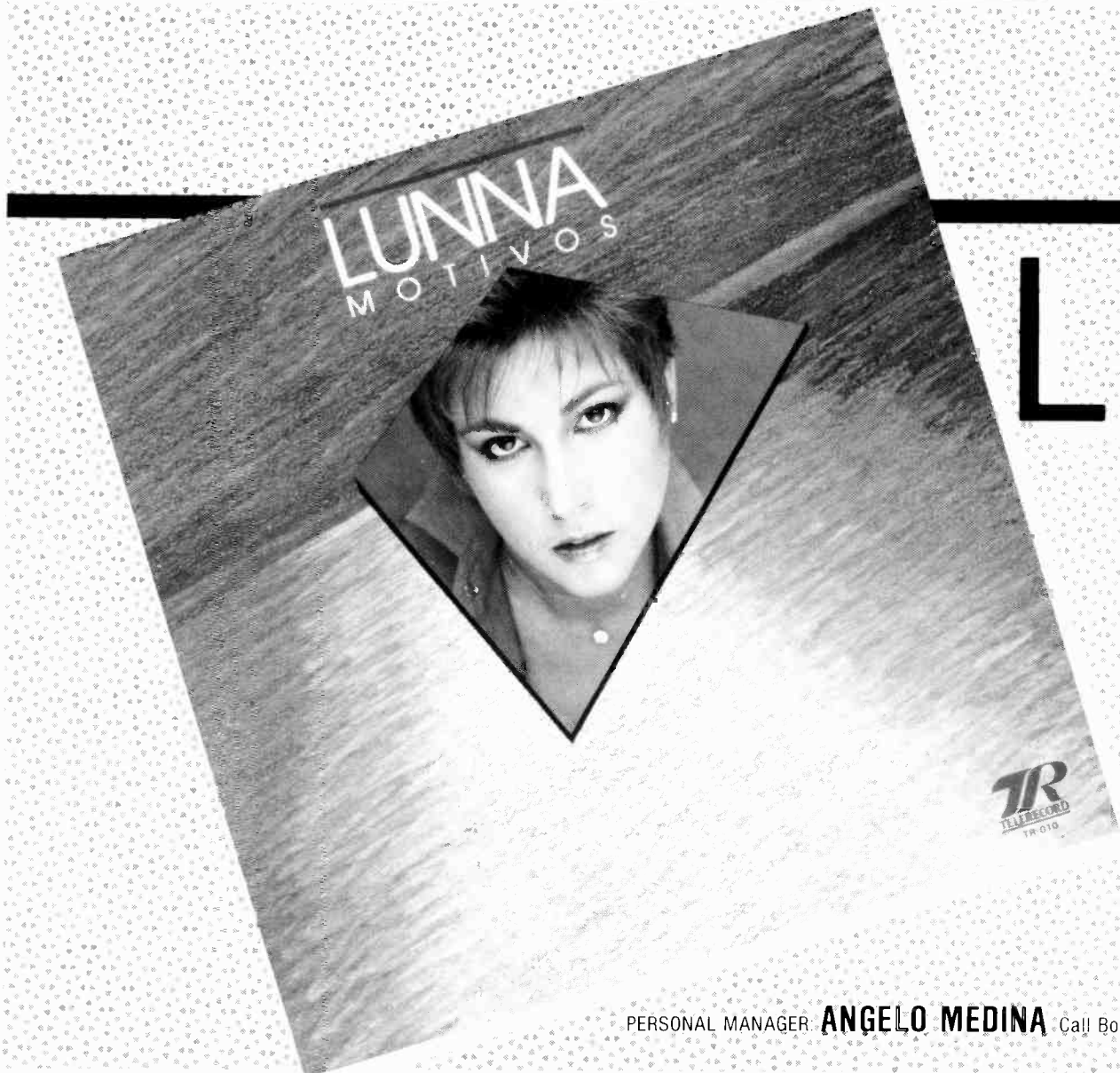
My first Latin hits came about when I was 19 years old. At that time, the Spanish Bolero had been around for many years. I found that by interpreting these Boleros, with perhaps jazzed up endings or innovative intros, I was able to spark great interest

enjoy making music that gives good feelings. Latin pop music, now more than ever, is making its own statement. In other words, we are now setting trends rather than following all the old musical patterns.

We all have to face the fact that Latin music is still not in the mainstream of popular music in this

Jose Feliciano is an international recording artist on RCA Records.

**¡VIVA
PUERTO RICO!**

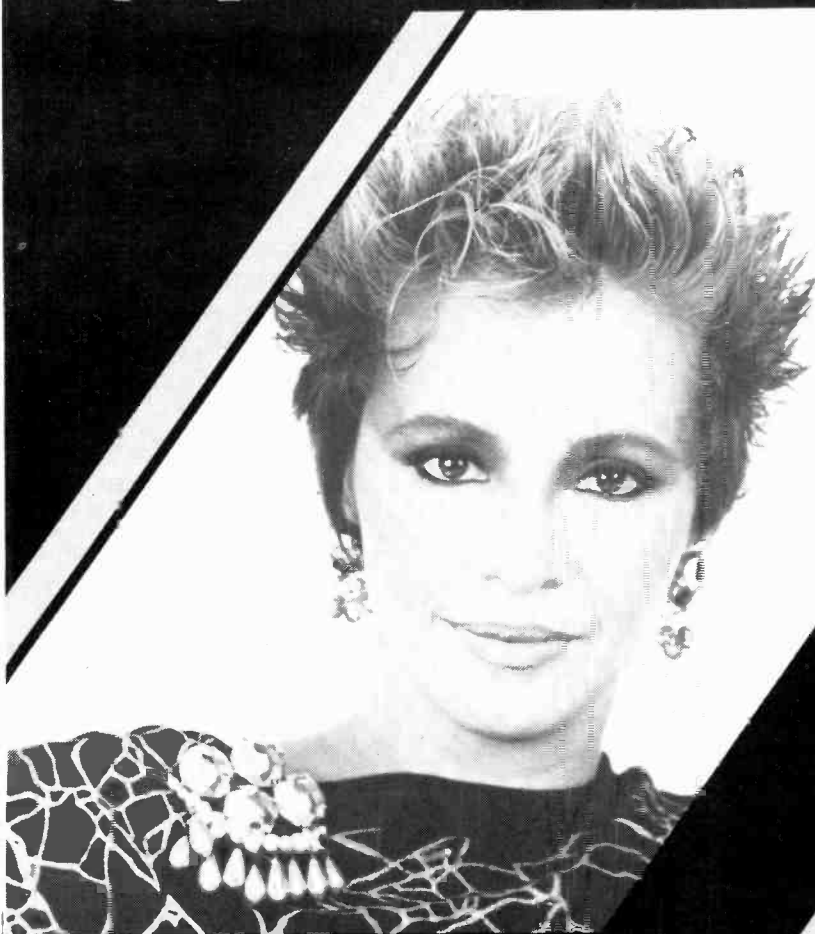


LUNNA

*una nueva voz
para el mundo*

En solo meses
ha vendido sobre
20,000
copias en
Puerto Rico.

PERSONAL MANAGER: **ANGELO MEDINA** Call Box 8319, Santurce, Puerto Rico 00910 Tel: (809) 724-3277.



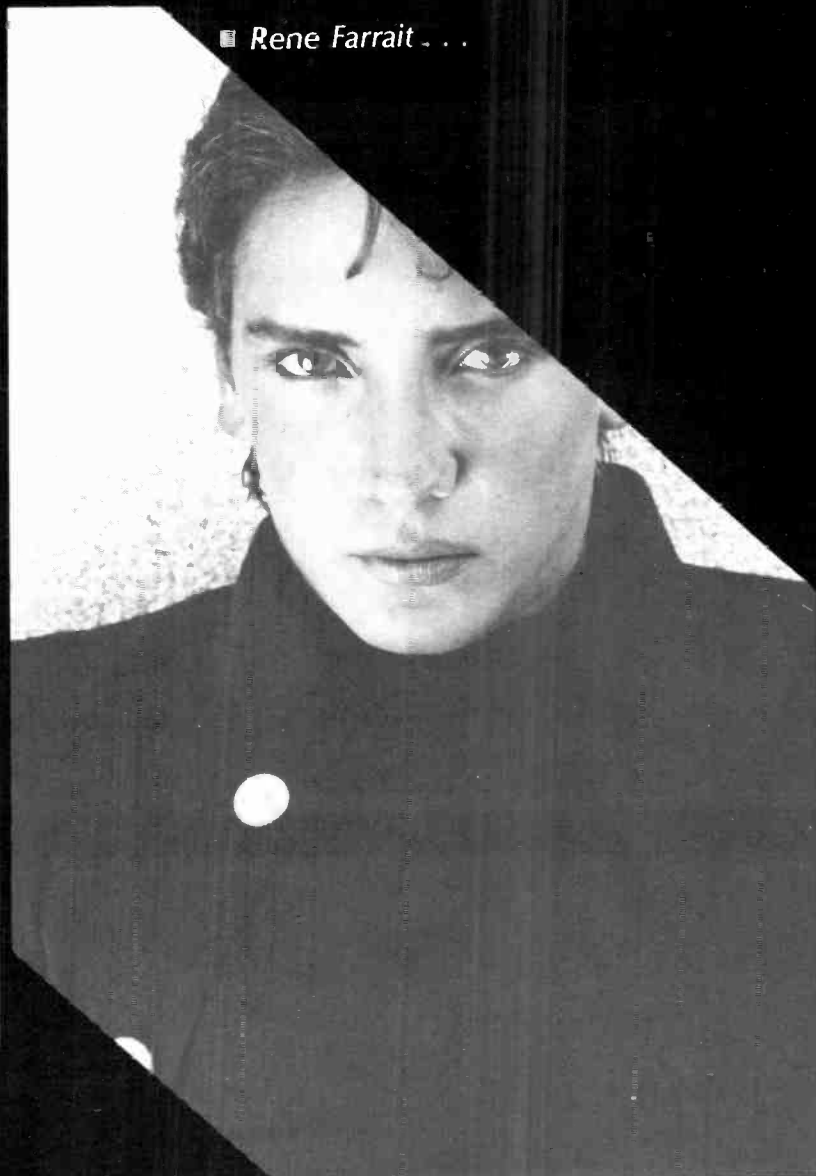
■ Yolanda Monge . . .



■ Vikki Carr . . .



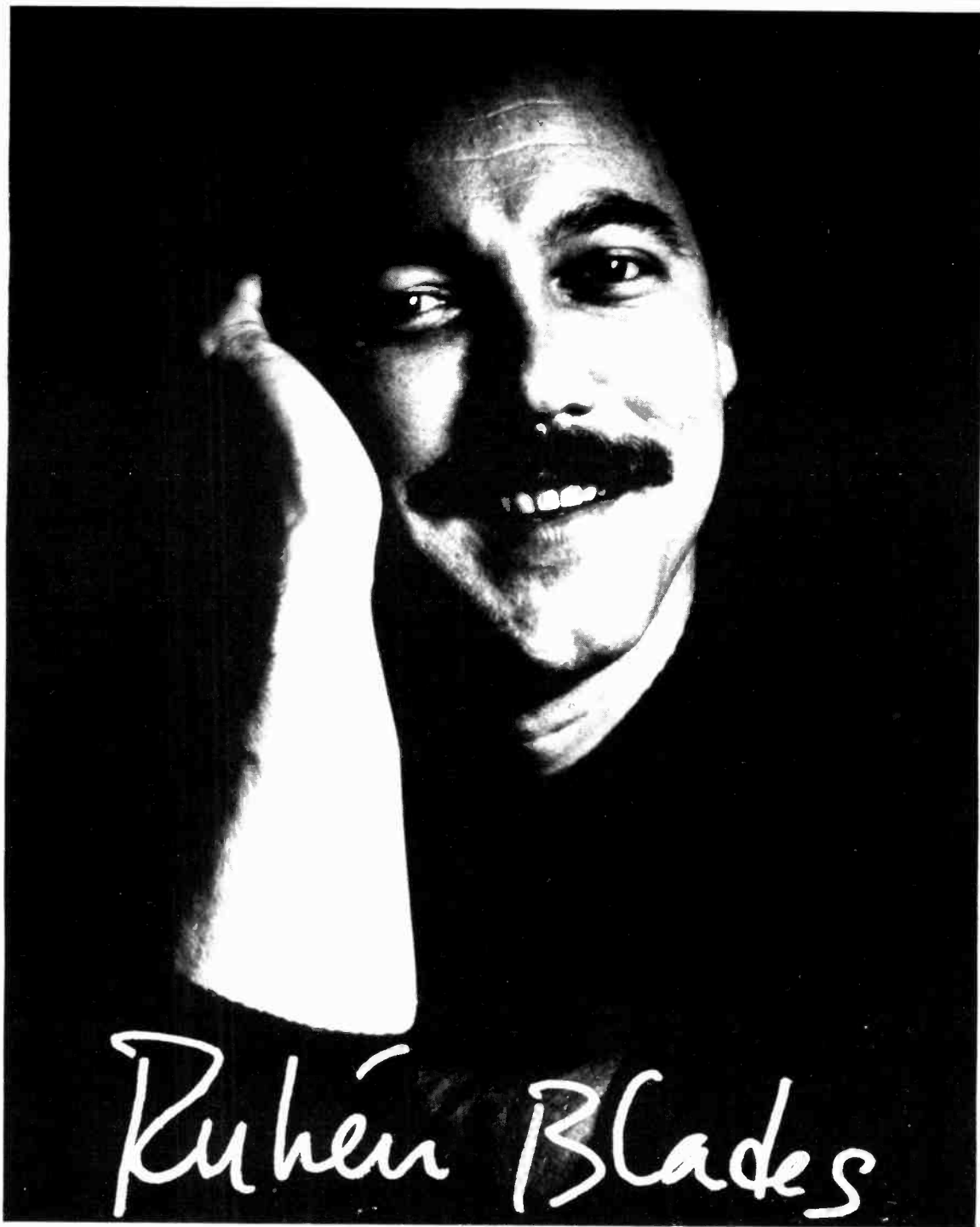
■ Miami Sound Machine . . .



■ Rene Farrait . . .

LYNN SANTIAGO
Box 11686 • San Juan

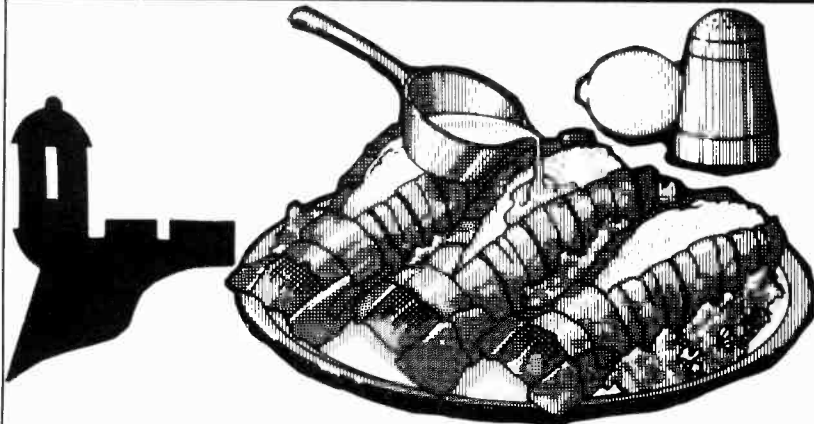
Puerto Rico • 00922 Tel • 809 • 720-8254 • Telex • 2723 PROLAT



Siempre
"PRESENTE"
 Para Puerto Rico

david maldonado management • (212) 247-6888 • 1674 broadway • new york city 10019

**YOU KNOW THAT A GOOD REPUTATION IS HARD
 TO ACHIEVE ... AND VERY EASY TO LOSE...**



**WE KNOW THAT, TOO.
 MAGO'S
 RESTAURANT**

In Old San Juan. Maintaining the classic tradition with exquisite dishes for the most demanding connoisseur.

257 Calle Tance—Reservations accepted at 724-3820—724-3865
 Valet parking at night.

RECORDING STUDIOS

Constantly Working At Full Capacity

Alberto Carrion is a young Puerto Rican composer, who after a successful venture in show business, decided to get into advertising, writing jingles for radio and television.

Like the market, Carrion's work possibilities have expanded. As a result, Carrion built his own recording studio, Alfa Recordings, which is rapidly becoming one of the most sought after studios on the Island. Just last year, they reported a 50% increase in production.

"At the beginning, I thought the studio would basically be for my personal use. But right now we are receiving so many requests from local talent that at times I have to go to other studios to do my work," says Carrion, while mixing Lucecita's new LP.

"Everybody from Menudo to Danny Rivera is using our facilities. In view of such demand we are planning to expand and buy more equipment to satisfy the needs of the market."

Still, Alfa—which updated its facilities with a 24-track Studer last year—is only the newest entry in the competitive local recording industry. There are 13 others constantly working at full capacity.

Ochoa Recordings is probably the oldest. "Passion, Grace And Fire," the popular Al Di Meola song on his 1982 LP "Electric Rendezvous" was recorded at the studio.

"Our facilities are not only used by local musicians and singers, but we are also discovering a new market as more people come from other Caribbean islands. Now we also produce calypso and reggae as well as jingles for TV and radio commercials," explains Ochoa's chief engineer, Hilton Colon.

Adds Jack Sherdel, Ochoa's engineering partner, "We're still one of the smallest, yet one of the most sophisticated." He cites \$85 per hour as the average rental rate for his and other studios. Ochoa is typical of the advanced equipment used by the others—notably Alfa, Telesound and Crescendo—i.e. Ampex 1200 24-track, outboards such as Ursa Major, Lexicon and Yamaha, and audio kinetic synthesizers, among a lengthy list of heavy investment.

Media giant WAPA-TV has jumped on the bandwagon by opening its own recording studio, Telesound, and its own record label, Telerecord.

It was at Telesound that Puerto Rican disk jockey Pablo Flores mixed the 12-inch single "Dr. Beat" for Miami Sound Machine, and more recently for their successful "Conga."

"Telerecord has produced albums for Rafy Escudero, Charytin, and more recently Lunna and El Gran Combo," adds Elsa Fernandez Miralles, WAPA's public relations director.

Telesound projects an increase in their production this year although with new entries in the market, competition between the studios is starting to become fierce.

"Besides albums, we also record about 15 to 20 commercial jingles per day," says Colon. "With that kind of demand, there's no time left to worry about competition."

JAVIER SANTIAGO



Alberto Carrion



STRIP A DAIQUIRI.

ONCE YOU SEE A DAIQUIRI NAKED, YOU MAY DISCOVER A NEW RESPECT FOR RUM.

FOR YEARS PEOPLE THOUGHT RUM NEEDED TO BE DRESSED UP IN FANCY MIXES AND TASTY FRUITS. BUT NOW RUM IS BEING APPRECIATED FOR ITS DIGNITY AND ITS CHARACTER. THAT IS, IF IT'S RUM FROM PUERTO RICO.

RUMS FROM PUERTO RICO ARE TREATED WITH RESPECT. AS ANY GREAT SPIRIT IS. THAT'S BECAUSE IN PUERTO RICO, ALL RUMS ARE AGED BY LAW FOR SMOOTHNESS, MELLOWNESS, AND MATURITY THAT STANDS UP, UNEMBELLISHED, TO THE MOST DISCRIMINATING TASTE.

ENJOY RUMS OF PUERTO RICO STRAIGHT, ON THE ROCKS, WITH TONIC OR SODA. AND EXPOSE THE SPIRIT YOU'VE ALWAYS ENJOYED UNDERNEATH IT ALL.

**FIND THE SPIRIT YOU'VE
BEEN LOOKING FOR.**

RUMS OF PUERTO RICO

VCR PENETRATION

Spanish-Language Videocassettes In Rapid Rise

by LUIS GAURDIOLA & LUIS VEGA

The market for Spanish-language videocassettes is growing at the same voracious rate as the Latino share of the U.S. population. With more disposable income, huge population growth and more free time, the '80s is quickly becoming the decade of Latin mass consumption.

It wasn't until 1983 that videocassette distribution got started in Puerto Rico. The local business is controlled by three young companies: Metro Video Distributors, Video City and Studio Enterprises. American, as well as Spanish-language product, is included in all their rosters.

Recently, a new company, Veprim Video, appeared on the market. With dubbing, subtitle and manufacturing capabilities, this new element could transform Puerto Rico from consumer to producer and distributor of videocassettes for the rest of Latin America.

Movie attendance has dropped 8% since last year, and not even lower ticket prices have been able to stop the erosion, according to Pete Moreno of Wometco. Wometco, with 22 movie houses, is the biggest film exhibitor on the island.

The video boom is taking place in Puerto Rico right now. Video stores and clubs are appearing in every community. Two reasons explain this boom: firstly, the high cost, for many families, of going out; and secondly, the limited movie choices and tardiness of American movies reaching the Island.

The local video business is rapidly expanding in various directions, including the manufacturing and dubbing of foreign films and the production and

distribution of original programming in videocassette form.

"As VCR penetration increases so does the need for new programming. I'm producing videocassettes that people still want to buy instead of just renting," says Rafo Muniz, promoter and TV producer. "In this business you have to be inventive. My first project is called 'Bosque Encantado' (Enchanted Forest), a children's fable based on a popular local play. I'm responsible for the video and the record."

Meanwhile, Veprim's first project consists of 14 titles which are produced by Ocean Shores Video in Hong Kong and are now available in Spanish for the Latin market. Veprim is represented by Jose Galzarza, Malcolm Vendrel and Ramon Perez.

"Ocean Shore made all their resources available to us—from dubbing facilities to marketing advice," says Perez. "OS specializes in martial arts movies. We project to introduce 5,000 copies of each title. Most are already sold to local stores."

The beginning of Ocean Shore's catalog distribution took place in California when Veprim representatives started conversations with Mathew Tie, OS general manager. Veprim is trying to position itself as one of the most important videocassette distributors in Latin America, as well as in Latin communities in the U.S. and Europe.

"We have already talked to Warner Home Video and CBS-Fox to represent their product dubbed in Spanish," adds Perez. "Original Spanish-language and American movies dubbed in Spanish are the way to go in the Latin market."

"I see a bright future for the Spanish-language videocassette business. We have begun to release Paramount Studio films dubbed in Spanish and are creating innovative concepts to market our extensive catalog," says David Quintero Jr., Video Visa's general manager. Video Visa is a subsidiary of Mexico's Televisa. "For example, soap operas will be se-

rialized and marketed like anthologies of romance novels—similar to Harlequin novels."

The only element that appears to hold back a more rapid expansion of Spanish-language videocassettes is the resistance from some major American video outlets to distribute Spanish-language product. "There still is some skepticism about the profitability of Spanish-language videocassettes. The same thing happened a few years back with Latin records. Then Julio Iglesias and Menudo helped change their minds," continues Quintero. "It's a matter of educating the marketplace in the U.S. about our product."

In Puerto Rico, everybody agrees that subtitles and dubbing will increase their global sales and product variety. "If movies come out with subtitles, that will improve sales in the drama and comedy categories," explains Derek Rogers, Metro Video Distributors' operations manager. MVD is Puerto Rico's biggest distributor. The president of Studio Enterprises, Mike Roman, believes that "in Puerto Rico it would be excellent if 90% of all foreign films were available with subtitles."

Puerto Ricans prefer action adventure and comedy videocassettes. The market seems almost closed to film classics like "Gone With The Wind" and "African Queen," but with more local companies incorporating dubbing and subtitle capabilities, many feel this will be the area for growth in coming years.

Luis Guardiola is a staff writer at El Reportero in Puerto Rico where he writes a weekly column on the home video market.

Luis Vega is a freelance writer in Los Angeles.

¡VIVA PUERTO RICO!

Naci "EL MALO" En El Bronx, Pero
El Mundo Entero Sabe Que Soy Puerorriqueño.

Willie Colón

WAC
PRODUCTIONS INC.

261 Wykagyl Station
New Rochelle, N.Y. 10804
(914) 576-2835
TLX 312965 (WAC NROH)

david maldonado management • (212) 247-6888 • 1674 broadway • new york 10019



WILLIE COLON

WE SALUTE
TITO PUENTE
GRAMMY WINNER
"BEST TROPICAL LATIN PERFORMANCE"



"MAMBO DIABLO"
(CJP-283)

ALBUM, CASSETTE AND COMPACT DISC
ON CONCORD PICANTE

Congratulations on this much deserved award!

Ralph Mercado Management
1650 Broadway, Suite 1206
New York, NY 10019
(212) 541-7950



Concord Picante
P.O. Box 845
Concord, CA 94522
(415) 682-6770

FILM & VIDEO

Taking Off To World-Class Recognition

When Glen Monroig speaks, the Puerto Rican music industry listens.

For the last two years, this multi-talented Puerto Rican has been directly involved in the production of music videos for local and international Latin figures who are making Puerto Rico the Latin American Capital of music video production.

"Puerto Rico is ready to launch itself as an international video production center. Although the video market itself is locally not large enough, I believe we can develop the most important video industry in Latin America for Spanish-speaking singers," says Monroig, who is also one of the Island's top performers.

Although everybody considers Monroig one of the best local talents, another local, Edgardo "Pochito" Perez, is also working all year round producing music videos. For example, recently CBS asked Monroig to come up with a concept for their singer Braulio's song "En la Carcel de tu Piel," but it was Perez who finally directed the production. Perez directed both the censored and the uncensored versions.

"We were looking for a location where we could find a wide variety of scenery not too far from each other. Puerto Rico, with its 100 x 35 miles, was the ideal place," says Braulio, the CBS Spanish singer whose controversial video has made him more popular. "We could use their tropical forests as well as beautiful beaches."

"In Puerto Rico, you can still make a good product with a relatively low budget. The key is to use

imagination," adds Fernando Castroman, freelance director responsible for Wilkins' award-winning video, "Corazon Agitado." "But with a budget like the one granted to Don Henley's "Boys Of Summer" we could certainly work wonders."

While the music video industry starts to take off,



Yolandita Monge

Puerto Rico's top local star, Iris Chacon (frequent guest on the David Letterman show), is getting into the business with her own production company, Zoe Films.

"We just bought a mobile unit for filming music videos, TV specials, live broadcasts and sports events," explains Chacon.

It turns out Chacon owns the seven mobile units available on the Island.

But Puerto Ricans are not resting on their success. Their local movie industry, mostly composed of people who work in the advertising and TV industries, is producing their most expensive film ever, "La Gran Fiesta." Puerto Ricans want to compete with the Brazilians and Spaniards for a share of the lucrative foreign film market in the U.S.

"The original budget was \$750,000, but it appears 'La Gran Fiesta' is going to cost a little more," says Roberto Gandara, the film's director. "On screen it's going to look as if we spent at least five times as much. I guarantee you that."

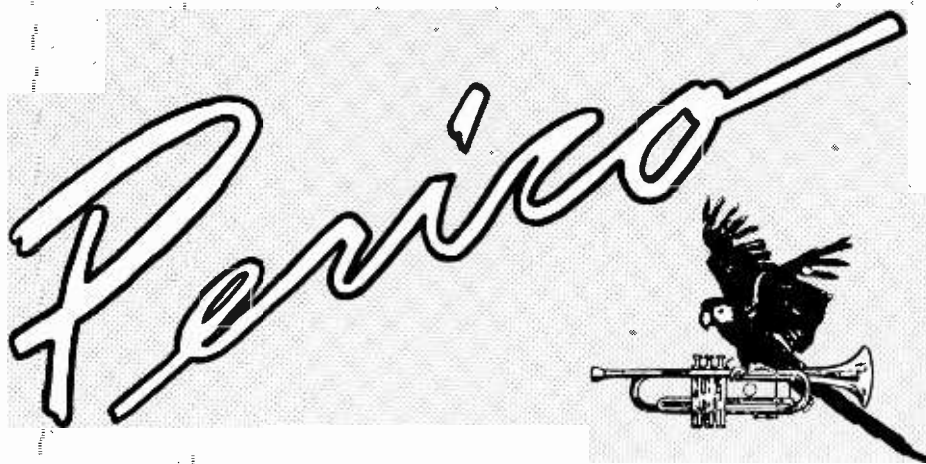
During the past years, the local movie industry has won the International Film and Television Award for the documentary, "A Step Away," narrated by Orson Welles, as well as other awards for Jacobo Morales' film, "Dios Los Cria." Morales is now working on his new project, "Nicolar y Los Demas." Menudo's entry, "Una Aventura Llamada Menudo," distributed by Embassy Latino, was one of the year's top grossing movies, so a new Menudo movie, in Spanish, is in the works. **JAVIER SANTIAGO**

**¡VIVA
PUERTO RICO!**



LUIS "PERICO" ORTIZ

**Orgulloso de ser Puertorriqueño
Con El Pueblo Y En Tradición ...**



**"In Tradition", el nuevo LP de
Luis "Perico" Ortiz con el hit "Pueblo, Pueblo."**



Perico Records
(914) 268-9223

Distribuido en los
Estados Unidos por

**RITMO
RECORDS**
(212) 586-1189

clavid maldonado management • (212) 247-6888 • 1674 broadway • new york city 10019

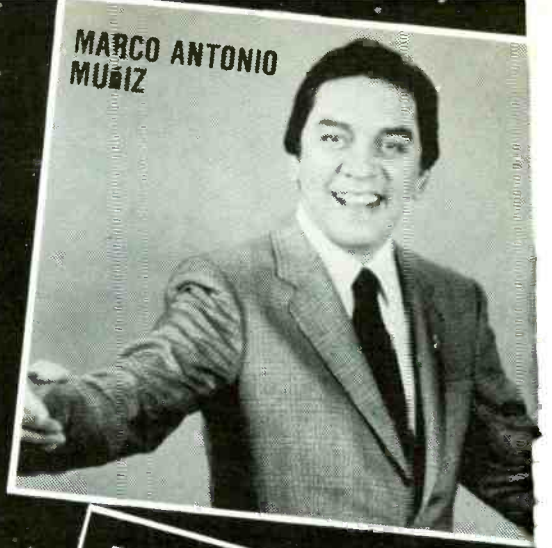
LA RUBIA DE AMERICA

Charlynn

**ARTISTA EXCLUSIVA
DE SHAR, INC.
(809) 721-6363
Call Box SHAR 8408
Santurce, Puerto Rico 00910**



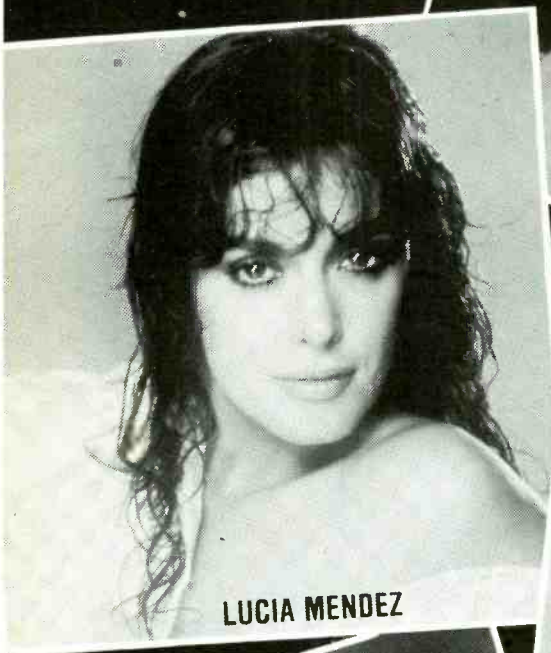
MARCO ANTONIO MURIZ



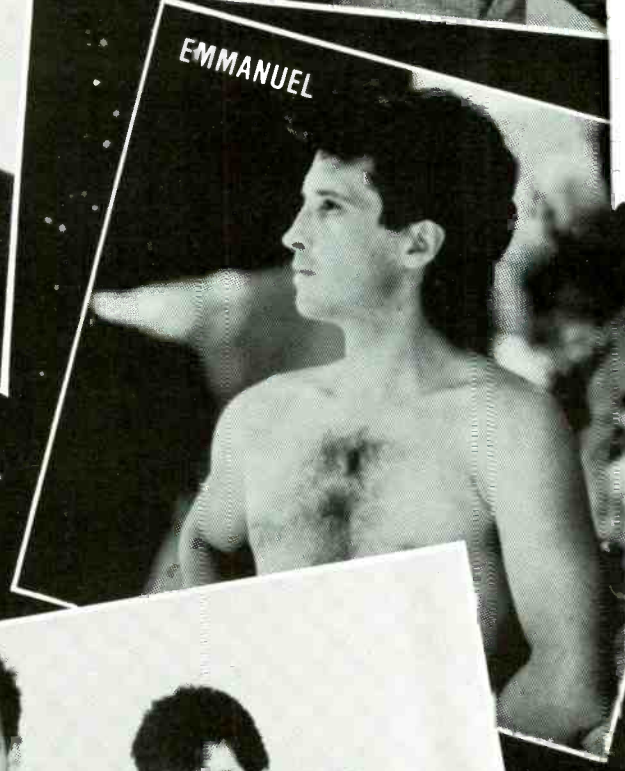
ROCIO DURCAL



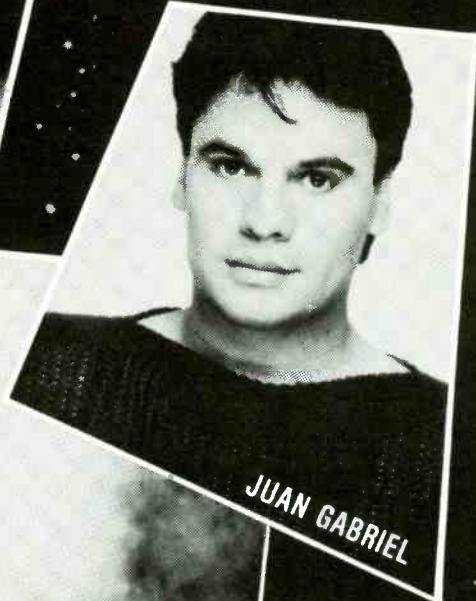
LUCIA MENDEZ



EMMANUEL



JUAN GABRIEL



JOSE FELICIANO



ISABEL PANTOJA



JOSE JOSE



MENUDO

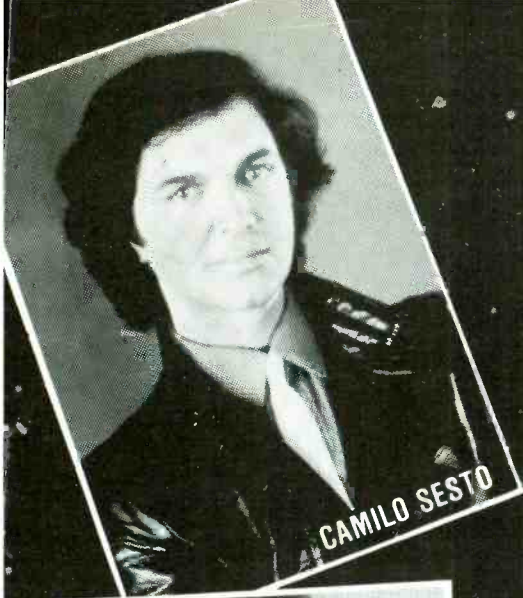


PUERTO RICO,

PLATAFORMA INTELE

PARA LAS ESTRELLAS





CAMILO SESTO



VALERIA LYNCH



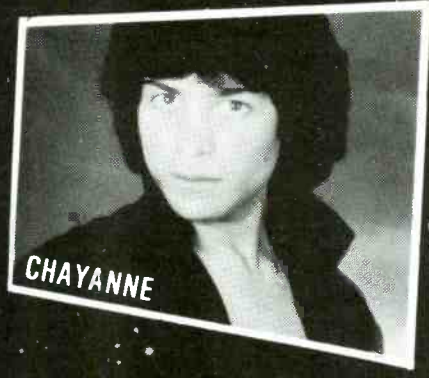
MIGUEL GALLARDO



MANSEL Y RAUL



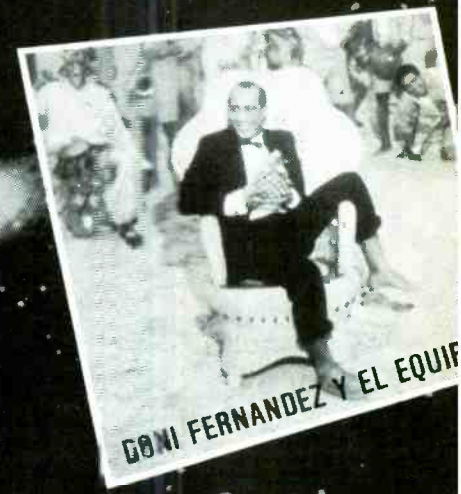
ROCIO JURADO



CHAYANNE



MILLY, JOCELYN Y LOS VECINOS



DONI FERNANDEZ Y EL EQUIPO



RCA

Avenida Ponce
de León No. 157
Hcto Rey, Puerto Rico
00917 TELS: (809)
753-0957 / 0997

INTERNACIONAL

AS

 **ariola**

PROMOTERS

(Continued from page P-8)

Rick Springfield, Culture Club, Kool & the Gang, Billy Idol, Joan Jett, Foreigner, Lover Boy, America, and Jean-Luc Ponty, most of whom were sponsored by Coca-Cola.

Stein also produced "Verano Electrico" (Electric Summer) which 30,000 people attended and saw Men At Work, the Motels and Survivor. His other credits include producing the Schaeffer Music Festival each year.

"Before I started producing rock concerts in Puerto Rico, there was a lack of knowledge about us within the American music industry. Nobody even knew about the close ties between Puerto Rico and the U.S. The majority thought Puerto Rico was a foreign country," explains Stein. "That image has changed slowly. Today more groups feel comfortable with the idea of performing here."

Medina focuses his attention on popular Latin performers like Jose Feliciano, Camilo Sesto, Raphael, Rocio Jurado, Angela Carrasco, and Guillermo Davila. His operation base is Puerto Rico, but his work has extended to New York, Los Angeles and Texas. Medina is recognized as the person who successfully reintroduced Feliciano to his native land.

"Puerto Ricans have, for a long time, thought of the Island as their only working base—but not any more. We are part of the American economy and should start to benefit from the relationship," adds Medina. "New York is the first logical step; Los Angeles is the last frontier. Only people with a clear vision will be able to succeed in a market that becomes more competitive daily."

With offices in Miami, Venezuela and Puerto Rico, PM Talent Agency Inc. produces a variety of concerts. Their roster includes: Paloma San Basilio,

Gato Barbieri, Danny Rivera, Angelica Maria, Sergio y Estibaliz, Mocedades, Sarita Montiel and Marco Antonio Muniz. Pedro Michelena and Norma Pujals run the operations.

"Ours is a very unpredictable business. One day we have big success, the next day disaster. It's always a gamble," comments Pujals. "Once we scheduled a concert in Mayaguez, and the day before, a very respected figure in Puerto Rican music, Mon Rivera, died. The funeral was in Mayaguez on the day of the concert. The town was in mourning. Nobody came to the show."

Even though Spanish pop and rock are the main staples of the Puerto Rican musical diet, cultural shows are also thriving. Puerto Rican yuppies romance with Yolandita, dance with Sting and relax with Casals.

Famma/Nucleo Productions meets the need for cultural shows presenting El Ballet Nacional de Cuba with Alica Alonso, Ensemble Ballet of Pirin, Bulgaria, the stars of the Soviet Ballet, the Black Theater of Prague and others. In the popular genre are talents like Roberto Carlos, Jose Luis Rodriguez, Sandro, Wilkins, Lolita and some of the best solo musicians in the world like Paco de Lucia, Al De Meola and Arito Moreira.

Artistic Performers Inc. has not produced as many concerts as the majors, but all their shows have been successful. The owner, Lynn Santiago, represents Yolandita Monge, Lissette and Vicki Carr and has produced shows for Gato Barbieri and the Miami Sound Machine. Santiago says she wants to represent only a few artists in order to give them individual attention.

"I enjoy working with female singers. As a woman, I'm aware of makeup and costumes in addition to lighting and production costs," adds Santiago. "This attention to detail works well in my relationships with Yolandita, Lissette and Vicki. It's an integral part of our success."

Sunshine/Great Enterprises also promotes rock and heavy metal in Puerto Rico. Since its inception, the company has presented Kiss, Ratt, Bonjovi, John Waite, Cheap Trick, Earl Klugh, and Roberta Flack. Rafael Dueno, their representative on the is-

(Continued on page P-31)



Ednita Nazario (Photo: Gary Williams)

**¡VIVA
PUERTO RICO!**

The Center is the point of convergence

The Puerto Rican Fine Arts Center is the major point of convergence in Latin America for renown performers throughout the world.

Through our five years of existence we have developed an impressive track record. Worldwide, outstanding performers from all Continents have been part of our leading edge.

Cultural maestros such as Plácido Domingo, Rudolf Nureyev, Paco de Lucia, Joan Manuel Serrat, Atahualpa Yupanqui, Alexander Godunov, Charles Aznavour, James Galway, The Guarney Quartet, Renata Scotto, Dionne Warwick, Lucasita Benítez, José Feliciano, Raphael Marfos, among others have found in Puerto Rico an audience eager to be captivated.

The Puerto Rican Fine Arts Center has modern and state-of-the-art facilities. Three performing halls: "Antonio Paoli" - Festival Hall, "René Marqués" - Drama Hall, "Carlos Marichal" - Experimental Hall. Also, the Center has computerized ticketing but with a warm friendly touch.

Don't wait any longer.

 **CENTRO DE
BELLAS ARTES
DE PUERTO RICO**

Come live the Arts in Puerto Rico, its an experience.

Box 41287, Minillas Station, Santurce, P.R. 00940 • Tel. (809) 724-4747

Tres ídolos de una nueva generación: Pepsi, Wilkins y Tina Turner.



Wilkins fue escogido para grabar un nuevo comercial con Tina Turner. El cantante masculino que acaparó todos los premios de la música popular en Puerto Rico: Cantante del año, Video del año, Concierto del año, Compositor del año.

Embotellada por Pepsi-Cola Metropolitan Bottling Co. of P.R. Inc. bajo autorización de PepsiCo, Inc. Purchase N.Y. "Pepsi-Cola" es una marca registrada de PepsiCo, Inc. Purchase N.Y.



Artista exclusivo de Masa Records
Para contrataciones: Management Wilkins Music Corp., P.O. Box 11706,
Caparra Heights Sta. 00922 Tels. (809) 780-3867/780-5000 Telex (385) 9740 WI-MASA



Pimpinela

ADVERTISERS AS PRODUCERS

Sponsored Concerts: Major Brands Compete For Showstoppers In Battle Of Top Promos

Nearly 200 concerts were held on the Caribbean island of Puerto Rico during 1985. With such stiff competition, advertisers came to play a very significant role.

Though there are no figures on the amount of money spent last year on concert promotion, Victor Vazquez of the advertising department at El Nuevo Dia newspaper, says, "In 1985, we experienced a 100% increase in tradeout agreement ads. We offer a 40% discount off our rates to producers, and they include our paper's name in all their advertis-

ing. We have received such wonderful results from these agreements that we have been forced to turn down offers, since our quota for the months ahead is covered."

Jose Colon, salesperson for Badillo Compton Advertising, the company in charge of the Schaefer Beer account, worked in the development of the Schaefer Music Festival with producer Larry Stein. Colon says, "We have produced concerts including top attractions like Toto, REO Speedwagon, Foreigner, America, Kool & the Gang, Billy Idol, Joan Jett, Dionne Warwick, Chicago, and musician Jean Luc-Ponty."

Recently, Larry Stein joined forces with Coca-Cola creating the successful concert Verano Electrico (Electric Summer), presenting Survivor, the Motels and Men At Work. Close to 3,000 youngsters took advantage of Coke's \$5 discount offer when presenting five lids from the soft drink. The concert attracted 30,000 people to the Hiram Bithorn Stadium for two shows.

Budweiser Beer has also entered the pop and rock concert arena by promoting Jose Feliciano and the Canadian group, Saga.

The Winston cigarette name is being advertised differently. "Cigarettes can no longer advertise on TV or radio, so we decided to visit different towns with our show Puerto Rican Winston Night," says Tono Muniz, executive producer of Productions and Marketing Inc. "Our program for this year ends on Dec. 14, after 48 concerts. And our strategy is to bring to local performers such as Lucecita Benitez, Yolandita Monge, and folkloric singers offering a big fiesta for the people."

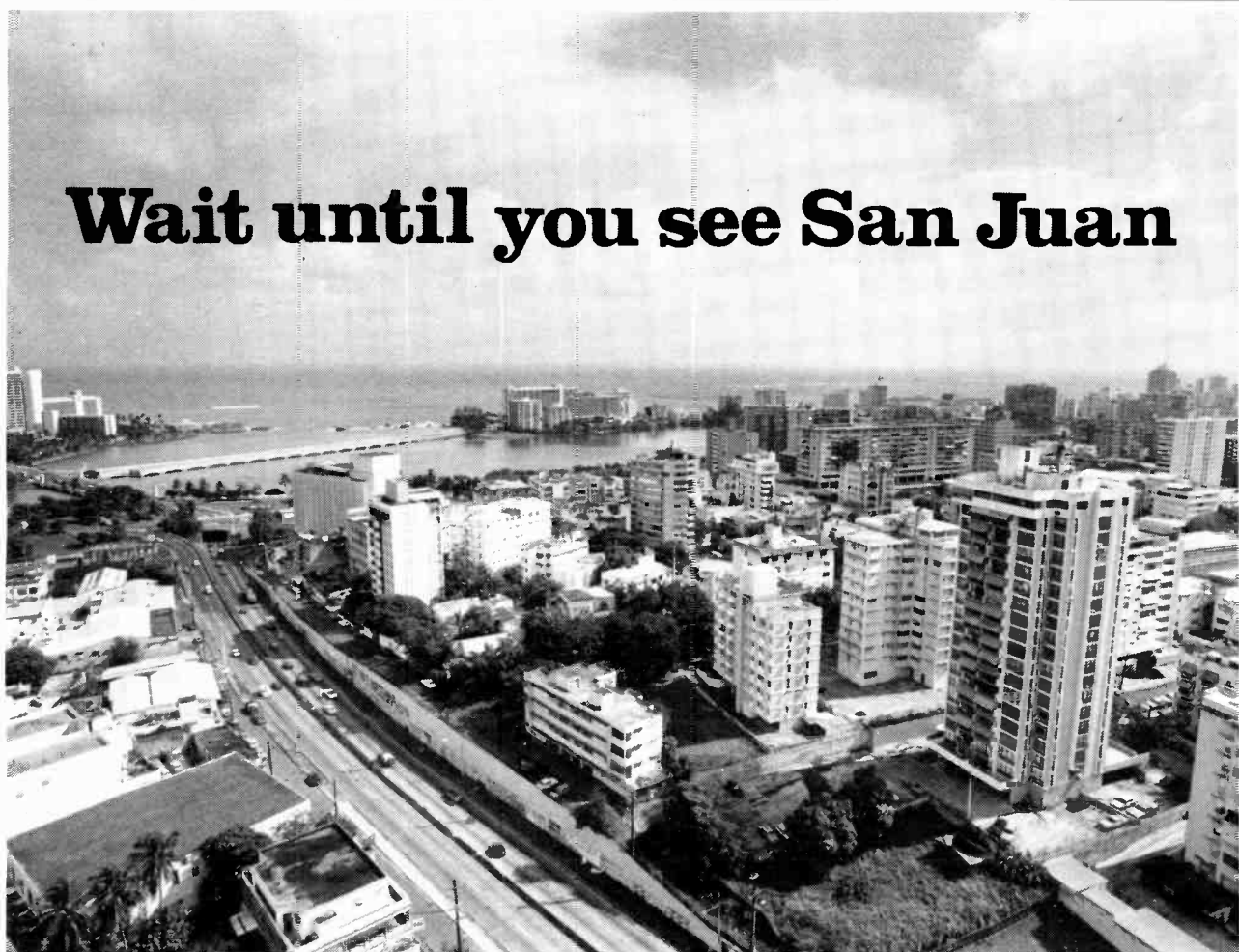
Winston has also ventured into the salsa arena, offering free concerts at the Bithorn Stadium annually. Last year, their eighth festival attracted 55,000 people to see Celia Cruz, Tito Puente, Ismael Miranda, and Louis Ramirez.

Bacardi Distillery's concept is also different in some ways. "We are interested in arts and crafts and have designed the Bacardi Fair, where we include free concerts with pop stars such as Danny Rivera and Wilkins," says Adelina Silver, public relations executive for Bacardi in Puerto Rico. "In the last fair, 100,000 people visited our facilities. We also sponsored Wilkins in some 13 concerts in different towns on the Island."

The local advertising market is using the testimonial approach with local performers advertising their products. Last year, while Julio Iglesias formed part of the Coca-Cola campaign in the U.S., Danny Rivera was recruited locally to reinforce the image of the soft drink. "The Pepsi Challenge," which uses Menudo in their advertising, has just released its new commercial putting together Puerto Rican pop rock singer Wilkins and Grammy-winner Tina Turner.

JAVIER SANTIAGO

**¡VIVA
PUERTO RICO!**



Wait until you see San Juan

...the way we do!

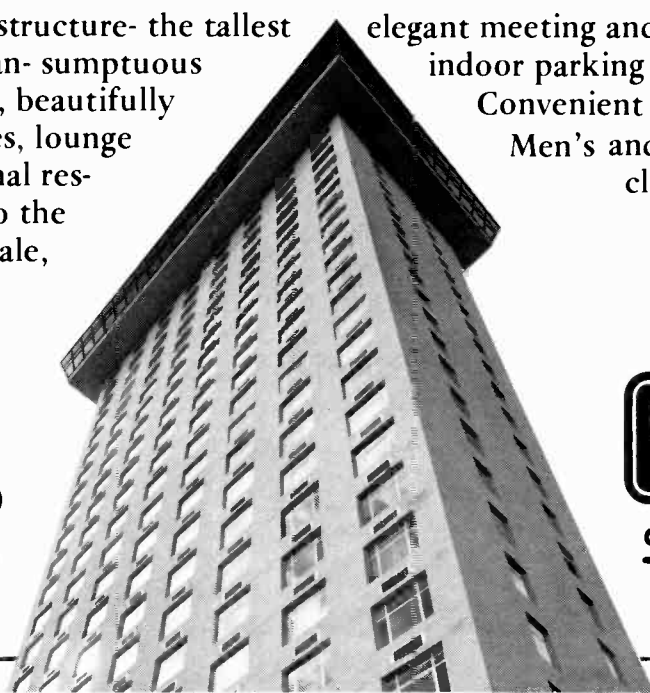
An impressive structure- the tallest in the Caribbean- sumptuous lobby with bar, beautifully decorated suites, lounge and international restaurant close to the sky. Club Royale, (our concierge floors)

For information and reservations:
Area Code (809)

721-4100

P.O. Box 3368; San Juan,
Puerto Rico 00904
Affiliated with
Quality Inns International

elegant meeting and function rooms,
indoor parking and valet service.
Convenient shopping arcade.
Men's and women's health
clubs. V.I.P. service
throughout
only at...



San Juan
**Quality
Royale**
Hotel & Casino
600 Fernández Juncos Ave.
Miramar



Maggy

**BILLBOARD IS HOT
CON LA MUSICA LATINA**

**WITH SPOTLIGHTS ON
VIVA LATINO
VIVA MEXICO
AND VIVA PUERTO RICO**



**WATCH FOR
VIVA MIAMI, BRAZIL, SPAIN, VENEZUELA!**

CONTACT: MARV FISHER (213) 273-7040



"En Vivo" TV hosts Roland Hilda and Martha Garcia at KSCI-TV in Santa Monica, where the syndicated one-hour daily show is produced. It airs in top Latin markets.

TV & AD AGENCIES Galaxy Of Stations Target Hot Market

What can you say when you live on an island with a 3.5 million population where there are seven commercial TV stations, two non-commercial local stations, and 24 pay cable channels?

You might simply say: "Gosh! There's a lot to see down there." But if another local channel edges up to all the competition, you might end up going TV crazy.

And that's the way it is in Puerto Rico.

TV stations are struggling to get the highest ratings, and ad agencies are keeping their eyes on the competition in order to put their budgets on the right targets.

Last year, \$165.5 million was invested in Puerto

Rico's TV advertising. According to Publish Records Service, those numbers represent an increase of \$42 million over the \$123.5 million that was invested in 1984.

The cost of the local stations was confirmed recently by sales figures. In April of 1983, WKAQ-TV (Channel 2) was sold to the John Blair Co. for \$55 million. A year later, the Western Broadcasting Co. sold WAPA-TV (Channel 4), plus five of their stations in the U.S., for \$116 million. Recently, Channel 7, the only Puerto Rican-owned station, sold 80% of its actions to Malrite Communications Group Inc.

So 1986 seems to be a turning point for the competition.

For a long time, WKAQ-TV and WAPA-TV have had the biggest share of viewers. However, changes are in sight since the reopening of Channel 11. At the same time, pay TV is expanding its bulk with more channels for its 103,000 subscribers (last March's estimate).

"Puerto Rico's TV market has become more complex. So, we are becoming extremely conservative in our predictions," says Hilary Hattler, sales supervisor for Channel 11. "We will be taping our own news program, as well as an afternoon variety show. The rest of the broadcast will be covered by Spanish-dubbed programs coming from the States, Lormar/Telepictures Productions, and soap operas from Venezuela," adds Hattler, whose station began transmissions three weeks ago. "An important factor is that we have the best signal on the Island, reaching 90% of our territory."

In the meantime, the local leader, WKAQ-TV (Channel 2), is playing it cool. "We welcome the competition," says Antonio Gonzalez Caballero, Channel 2's programming vice president. "Channel 11's reopening and Channel 7's sale might change the overall share of audiences, so we have to watch carefully. This is a business, and we won't do anything that would represent a loss for our company."

With one-third of its weekly programming being produced on the Island, WKAQ-TV will be adding to that figure when they start shooting additional productions in the next few months, an action which will give them more products to export to the Latin American market, where soap operas are one of the hottest items.

"We have sold many of our productions to Hispanic stations. Lately, the Italian and Brazilian markets became interested in our products," says Margarita Milan, programming director for Channel 2.

The sale of any local program has high benefits. Dominican singer Charytin Goyco, whose career developed in Puerto Rico, recently released an LP on RCA Records, a move that was facilitated by her TV exposure in Latin America. Goyco's "Charytin" is one of the 20 variety shows produced locally.

"Our show is broadcast through every station covered by the Spanish International Network (SIN) in the States," says Goyco. "With our show, we are reaching 10 countries in Latin America weekly. Plans for the near future are promising, since commercial TV is developing in Spain, from where we have received offers," says Goyco, whose show has been transmitted by WAPA-TV (Channel 4) for nine consecutive years.

(Continued on opposite page)

Sabor Y Sentimiento, familia!

cheo feliciano



Contact: Cocó at (809) 721-4799 / 722-8815. For Record distribution and licences in Europe and South America write Coche Records, Inc., 959 Ave. Fernández Juncos, San Juan, Puerto Rico 00907. Tel. (809) 721-4799 / 722-8815. Available upon request.

CONCIERTOS:

- "25 Años de Sentimiento, Centro de Bellas Artes. 2 Shows Sold Out, San Juan - Mayo 1984.
- "Juntos Hoy Como Ayer", Coliseo Roberto Clemente, Sold Out Crowd, 12,000 Capacity, Nov. 1985.
- "Regresa El Amor", University of Puerto Rico, Theatre - Sold Out, Feb. 1986.
- Soon! Club Caribe, Caribe Hilton Hotel, San Juan.

And More To Come!

arte:
ALEJANDRO SANCHEZ

foto:
RAFAEL FARRIQUE



TV star Chucho Avellanet, Danny Rivera and Davilito.

GALAXY

(Continued from opposite page)

Stations such as Channels 2, 4, 11 and 13 are announcing an increase in their share of locally-produced shows, but some independent producers are demanding more facilities, besides commercial TV stations, to produce their own.

Manuel Morales Jr., president of West Indies Advertising, apparently has the answer. "When we were thinking of building our new facilities, we decided that we wanted to have our own recording studio for commercials. As local production and competition increased, we decided on a larger-scale idea. What originally was a small studio facility for our purposes, is now becoming an important alternative to outside producers."

With its 601 x 40 foot area, the West Indies studio facilities have already been described as the largest outside the commercial TV area. Located in the greater San Juan area, it boasts a height three times that of Channel 12, as well as offices, a conference room, dressing rooms, storage areas, a control room and mobile unit facilities.

West Indies is investing close to \$1.5 million on its studio venture. Morales states that, "Local independent producers, such as Elin Ortiz, Camille Carrion, Iris Chacon and Junno Faria are interested in using our facilities. We only have to wait until next fall to have it ready for use. By then, we will have another studio available, where satellite transmissions can originate."

Channel 13, under the helm of Carmina Miller, leans more towards English-language programming, but through their affiliate tieup with Channel 18 in Los Angeles, has succeeded with Spanish-idiom shows. "En Vivo," co-hosted by Frenchman-turned-Latino Roland Hilda and Martha Garcia. The pair recently taped 10 shows in Puerto Rico for transmission later this year. **JAVIER SANTIAGO**



Lunna

TALENT SHOWCASE

(Continued from page P-8)

venues."

Spanish-language ballad singers prefer Centro de Bellas Artes or the exclusive Club Caribe at the Caribe Hilton Hotel.

"Artists are able to work in different venues, big and small. But the Hilton has a long tradition of showcasing the best national talent on a regular basis. It's the only nightclub to do so consistently," explains Lucecita, who performs at Club Caribe every year.

"Club Caribe was one of the first prestigious locations to open its doors to national talent. Throughout the years, it has maintained its reputation as one of the top venues in Puerto Rico," adds Charytin. "Eleven years ago I presented my first show there, and I still get shivers on opening night."

Greetings to PUERTO RICO

and its "Shining Stars"

MENUDO^{MR}

FROM

MenuMania[★] STORE

DISTRIBUTORS & RETAILERS FOR ALL
MENUDO MERCHANDISE

5755 N.W. 7th Street - Miami, Florida 33126

For information call (305) 262-7355

Pedro Pardo

is coming strong... with his new LP

"Para no Pensar en Ella"

FOR INFORMATION CALL: Andy Valdes, Pers. Manag. (305) 262-7693

DISTRIBUTOR OF OFFICIAL

MENUDO[®]

MERCHANDISE

POSTERS ● PHOTOS ● BUTTONS

CALL (809) 840-7172

SEND INFORMATION TO:

Name _____

Address _____

City _____ State _____ Zip _____

"MENUDOFFER"

P.O. BOX 8981 PONCE, PUERTO RICO 00732

Only a few can achieve the quality behind her success.

A Billboard Spotlight



CALL US.



#1 IN P.R. CHARTS
Digital recording available in cassettes and L.P.S.

A subsidiary of
SFN Communications, Inc.
G.P.O. Box 2050
San Juan, Puerto Rico 00936
(809) 781-0295 • Ms. Georgina Nido

BALADA?..O.K. PERO... SIN SALSA NO SE PUEDE BAILAR! Y nosotros tenemos la Salsa!

TR 100 Hits **AL FRENTE
DE TODOS**

10124 N.W. 80 Ave., Hialeah Gardens, Fla. 33016
Ph. 305 558-2722



THE VISION OF EDGARDO DIAZ

Menudo: The Very Best That Latin Youth Has To Offer

Menudo is a social phenomenon. With their youth, good looks, mix of rock music and Spanish ballads, Menudo revolutionized Spanish-language music, creating a place of their own—like a Latin A-ha. The group continues to go strong in Latin America, Latin U.S.A., Asia and is entering Europe.

The winning concept was originated by Edgardo Diaz 10 years ago. Before Menudo, Diaz was busy managing different musical groups in Puerto Rico, until one day with the help of his nephews and their friends for the neighborhood, Menudo was born. In Spanish, "menudo" means the little ones. Since all the original members were 9 to 14 years old, the name fit perfectly.

Menudo's rags-to-riches story has been fast and premeditated. First, Diaz conquered the local Puerto Rican market with the effective use of television, then expanded his reach to Venezuela, which opened the door to the international Latin market, and, as a result, Mexico.

The U.S. Latin market, one of the most lucrative, was invaded by Menudo from both coasts simultaneously, creating the most cohesive campaign to ever hit the U.S. Latin population, which later translated to their American TV exposure. Menudo appeared on "Good Morning America," "Solid Gold," "The Morning Show," "Live And In Person," "The Jerry Lewis Telethon," "Silver Spoons," "On Stage America," "The Merv Griffin Show," and "20/20."

To Latins, Menudo represents the best example of what Latin youth has to offer. To corporate America, Menudo are the best and most credible spokes-representatives to reach the growing Latin market. Crest, Scope, McDonalds, and Pepsi Cola use their services.

Menudo's impact on Spanish-language music and show biz is going to be felt for many years to come. They were the first to acknowledge the existence of the now lucrative youth market. With their strong visuals, they transformed the way Latin performers are marketed, incorporated merchandising into their operations and updated the image of Latin music, regaining the younger generation which had been seduced by rock'n'roll.

UNICEF named them ambassadors of good will. RCA distributes their successful records. It seems everybody is betting this young Puerto Rican quintet will continue their unprecedented success for many years to come.

NOEL CRUZ



Menudo in New York

**¡VIVA
PUERTO RICO!**

THE ONLY RECORD WE DON'T HAVE IN STOCK



Of course we don't have square records in stock (because they haven't been recorded yet!). But we do have the largest selection of regular records, cassettes, audiocassettes, compact discs and accesories.

Being one of the largest distributors in the world, Distribuidora Nacional de Discos offers you any kind of music you want to offer your customers: classical, pop, rock, jazz, collector's, imports, "merengue", "salsa"...we serve retail stores from all over the world.

To place an order, just give us a call. We'll have for sure what you want. Except, of course, square records.



DISTRIBUIDORA NACIONAL DE DISCOS

Calle Cerra 606 Pda. 15, Santurce, P.R. 00907 Tels. (809) 721-4319/721-4321/721-4964/721-4985/721-4335/
721-4956/721-4309/721-4965/721-4974



AR-TOUR-0 OF PUERTO RICO
presents
ONLY THE BEST

THE BEST IN TENNIS
THE U.S. OPEN TENNIS TOURNAMENT

We have been able to secure a limited number of excellent seats for the semi-final and final matches of this biggest of all tennis tournaments this summer.

Don't Miss Our On This Extraordinary Package

Contact Your Puerto Rican Travel Connection



Alberto de la Rosa
P.O. Box S-2367
San Juan, Puerto Rico 00903
Tells. 809/792-2800/1499

MTV ADDS PUNCH
Rock Island: Capital Of The Caribbean

A revolution is taking place in Puerto Rico, and it has nothing to do with politics. Puerto Rican youth is looking to the U.S. for signals of "what's in." MTV has become their source of information and rock music. Heavy metal, in particular, is starting to replace their "son"(salsa) with its beat.

"We have young demographics (12-24) and a top 40 format 24 hours a day," says WGSX-FM PD Fernando Colon. "The audience keeps requesting songs they see on MTV. They want Falco, Sheila E., Prince, and Heart. We also buy syndicated programming like 'American Top 40' and 'Off The Record' specials. All our DJs speak Spanish on the air even though our music is in English.

"At the station, we are starting to program local rock bands who usually open the concerts for bigger names from the U.S. The favorites are Top Banana, Rainbow and Ex-Offender," adds Colon. Top Banana was the recipient of a CEMI Award (Puerto Rico's Grammy).

Cyndi Lauper used to play small pubs and discotheques around the island in the early '80s when she was part of Blue Angel.

"Cinema 30 is known as the TV station of movies and music videos. Our main interest is to program music videos from Latin artists since they don't get as much exposure as American bands. But we got so many requests for rock that we had to start programming it also. Sometimes it seems I'm working at a radio station instead of TV," says Isabel Pichardo, Cinema 30 program director. "Now we have salsa in the morning, rock after 2 p.m. and Spanish ballads after 6 p.m. In our business, you

(Continued on opposite page)

FEB. 7,8,9



José Feliciano

Centro Bellas Artes
Palacio Mayaguez

FEB. 20,21,22,23



Camilo Sesto

Centro de Bellas Artes
Palacio de Mayaguez

MARZO 20,21,22,23



Raphael

Centro de Bellas Artes
Palacio de Mayaguez

ABRIL 11,12,13



Rocío Jurado

Centro de Bellas Artes

ABRIL 23,24,25



José José

Centro de Convenciones

ANGELO MEDINA

Call Box 8319
Santurce, Puerto Rico 00910
Tel. (809) 724-3277

¡Gracias...!
a los miles de espectadores que han asistido a nuestros espectáculos.
Próximos eventos: Lissette, Rocío Dúrcal, Angela Carrasco, Lunna y otros.

learn to compromise. Other stations only run American music, like a guy from California named Roland Hilda."

Hilda revolutionized the Puerto Rican market with his syndicated video show "En Vivo." How a Frenchman has become successful promoting American music on Spanish-language TV is a legend in Los Angeles where his program originates. "En Vivo," a daily one-hour show that includes music news, guest DJs and interviews, airs in top Latin markets such as Los Angeles, Miami, New York, Chicago, San Diego, El Paso, and Puerto Rico.

"Latinos are the young generation of America. Demographics show that the average age of Latinos is 10 years younger than Anglos," explains Hilda from KSCI-TV studios in Santa Monica, Calif. "We program 'raw rock' with a healthy dose of heavy metal. Groups like Quiet Riot and Dokken are regulars.

"I have the advantage of originating my program from L.A., which allows us to get interviews with rock stars. We've interviewed Madonna, Prince, MSM, Kim Carnes, Animation and others. We don't do anything different because young people around the world are basically the same," concludes Hilda.

"En Vivo" just came from Puerto Rico after 10 days of shooting special segments to incorporate in the show—a subtle reminder to their audience that "what's in" also surrounds them at home.

LUIS VEGA & ANTONIO MACHADO

Antonio Machado is a freelance writer in Puerto Rico.



Sophy

PROMOTERS

(Continued from page P-22)

land, believes Van Halen, Hall & Oates, Wham!, Madonna, Prince, and Bruce Springsteen to be the most popular with the local youth.

Salsa is not as popular today as it was a decade ago. Puerto Ricans have been segmented into three specific categories: "rockeros," "cocolos" and "rockolos." The first group listen only to American rock music, the second only to tropical salsa and the third manage to enjoy both.

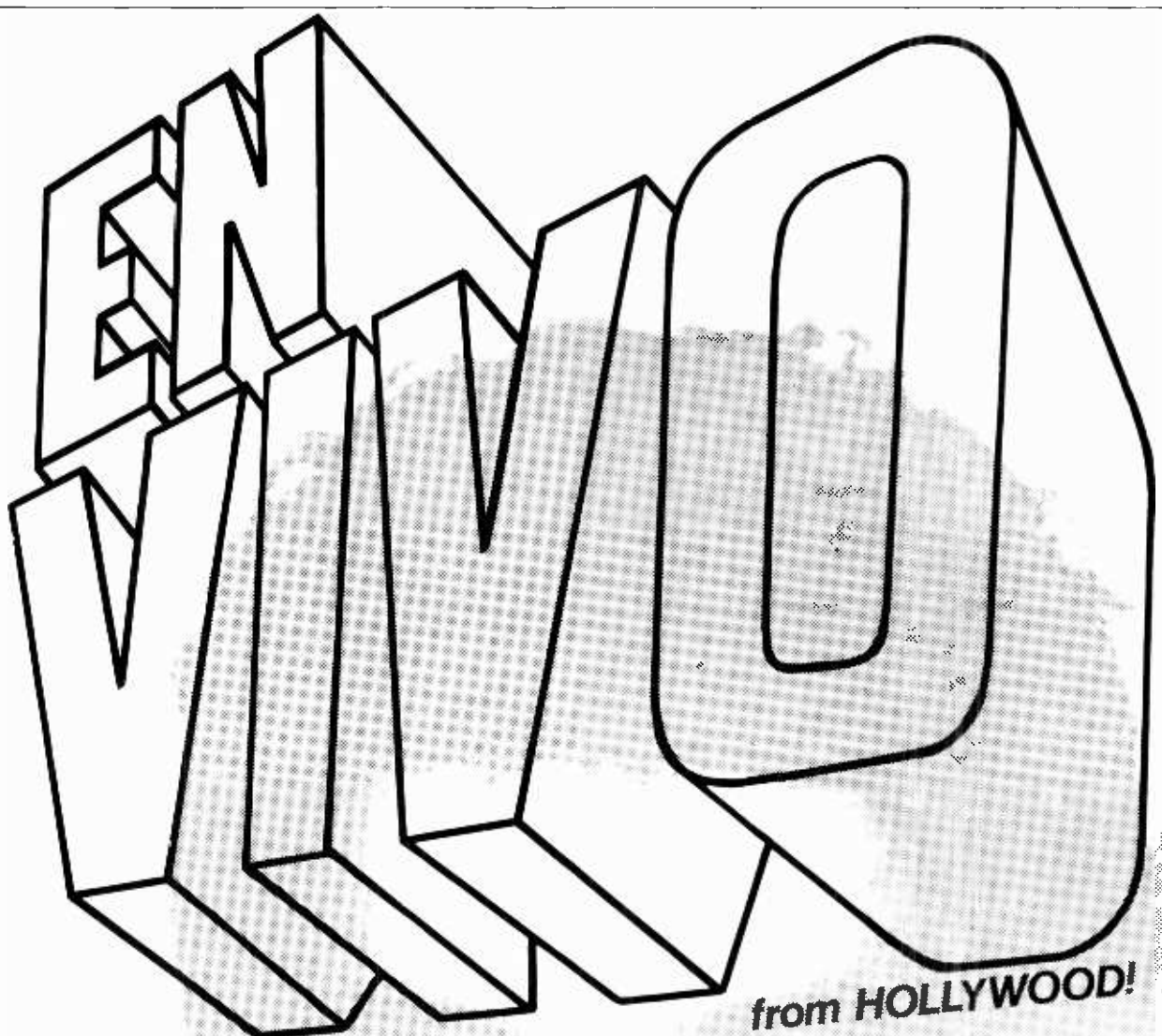
Promotores Latinos Inc. is the market leader in the salsa genre. Their roster includes: Ruben Blades, Tito Puente, Willie Colon, Celia Cruz, Gilberto Monroig, and Soledad Bravo. Rafo Muniz is sole owner of the venture.

"The biggest problem salsa faces today is the heavy competition from rock'n'roll. Both genres go after young demographics, but salsa acts don't have the resources to compete with MTV," comments Muniz. "Little by little, salsa is starting to regain lost territory."

Pijuan Productions and Paquito Cordero are also important promoters in Puerto Rico, dealing mostly with TV. Pijuan produces records and represents talent. Maggy, a young singer and actress who already has her own TV program, is represented by Pijuan.

There seems to be a healthy balance between local promoters and their areas of expertise. Puerto Rico is becoming an area full of savvy promoters who consider themselves specialists and do their best to improve their market while maintaining their ethnic individuality.

NOEL CRUZ & LUIS VEGA



from **HOLLYWOOD!**



**Rock Videos,
Fashion,
Interviews,
Giveaways!**

**The First and Only
Bilingual Rock Magazine
TV Show in the World!**

**Number One in Los Angeles
Channel 18 KSCI-TV**

**Number One in Puerto Rico
Channel 13 WPRV-TV**

ALSO AIRING
IN CHICAGO
AND MIAMI



VIDEO JOCKEYS

Get Your
EN VIVO
Global Video
Productions
(213) 473-2289

In Puerto Rico

The Super STARS

Perform With Núcleo & Famma

- AIRTO MOREIRA
- AL DI MEOLA
- BARRY WHITE
- BASILIO
- BRAULIO
- DONNA SUMMER
- JOSE LUIS RODRIGUEZ
(EL PUMA)
- LIBERTAD LAMARQUE
- LOLITA
- NACHA GUEVARA
- PIMPINELA
- PEDRO VARGAS
- ROBERTO CARLOS
- SANDRO
- TRIO LOS PANCHOS

Artistic & Cultural Events:

- Alicia Alonso & Cuba's
National Ballet
- Prague Black Theater
- Ensemble Pirin Ballet
- Ases Líricos
(Spain)

Núcleo & Famma Inc.

Events Producers & Booking Agents

Executives:
Josantonio Mellado
Alberto Dircie
Antonio Domínguez
Charles Tarrab

Mailing Address:
P.O. Box 12238, Loíza Station
San Juan, Puerto Rico 00914
Telex: 3252781
Phones: (809) 724-1002
725-8574

COMPANIES

(Continued from page P-6)

Chicago (with four sell-outs) and Men At Work. The Motels and Survivor drew nearly 30,000 people to the Verano Electrico concert series.

In Puerto Rico, hundreds of local singers and groups struggle on a daily basis to find a niche, but competition is hard and not getting any easier.

"In Puerto Rico, being good is not enough, you need to be the best. International figures not only compete among themselves, but also with well established and financed local stars," comments Marin.

"Our geographical location permits a variety of sounds to reach and influence the Island, keeping the people updated musically. This constant exposure gives Puerto Ricans an open mind," explains Wilkins, one of the top local singers. "I record in Italy with a European sound. When an international star performs in the market he or she has to at least be up to local standards, which are very high."

For the most part, top rated artists who visited the Island in 1985 are locally represented by CBS and RCA. Still, the Puerto Rican talent on their rosters is minimal—only Menudo, Jose Feliciano and Yolandita Monge.

In view of this situation, Puerto Rican stars have found a way to counter-attack: there has been an emergence of production companies and record labels owned and operated by local performers.

As early as 1972, when the Fania family was the top salsa producer in the world, El Gran Combo became one of the first local groups to produce their own LPs. In 1979, a local record company named Combo started distributing their work.

"Four out of nine albums we have distributed for El Gran Combo have earned Grammy nominations. Only recently have we expanded distribution to Venezuela, Colombia, Panama and the U.S. markets," says Bobby Rodriguez, Combo Records exclusive distributor. Last year, Combo's "Innovation" LP hit the No.1 spot on Billboard's tropical chart for 22 weeks.

While El Gran Combo has its own distributor, another leading salsa performer, Bobby Valentin, is using his time to produce and distribute not only his LPs, but also those of others.

"Record distribution is always a risk," says Valentin, whose Bronco Records entered the market in 1978. "This year we've started to work with ballad singers like Jorge Chara and Chucho Avellanet. Avellanet's record will be very successful, since the public is anxious for new product. His latest production is a nostalgic trip to the '40s."

Meanwhile, Danny Rivera, one of Puerto Rico's top attractions, has also founded his own label, DNA Records, and is thinking of producing and distributing other artists as well.

While the list of local artists involved in production continues to grow, most of them feel that even though their products have been successful locally, they still have a rough time reaching international markets.

"My records have been very well received in Puerto Rico. I know they can be as successful anywhere. Still, I'm waiting for a big record label to make a good offer," says Lucecita Benitez. With her third LP under her own Nostalgia label, Lucecita has brought back the romantic music of the '40s.

Like Lucecita, many other local artists are trying to get deals to distribute their music to the rest of Latin America. Some, like salsa singer Jose "Cheo" Feliciano, are producing concerts as well as records.

"My company, Coche Records, is finally gaining access to Peru, Venezuela, Colombia and Panama, while at the same time locally producing concerts," explains "Cheo" Feliciano, who this summer will tour Spain, Mexico and Venezuela.

JAVIER SANTIAGO

HOW ABOUT...

Rubén Blades and Willie Colón with a 60 piece Philharmonic orchestra. Playing Salsa?

"Una sola casa. . . Latinoamérica unida"
1982 Live Satellite coverage to Latin America

Martina Navratilova squaring it off against the Puerto Rican champion?

"Honda Tennis Cup" Sept 1985

El Bosque encantado

"A children's Long feature in Spanish, only for Video cassette distribution. Release Sept 1986

Sellouts in 18 of our 20 musical concert productions?

Since 1982

Why don't you call or write if you want to know more about us.

Rafo Muñiz

PROMOTORES LATINOS

Musical Productions

Magia Latina

Children Productions

Deportes Latinos

Sport Productions

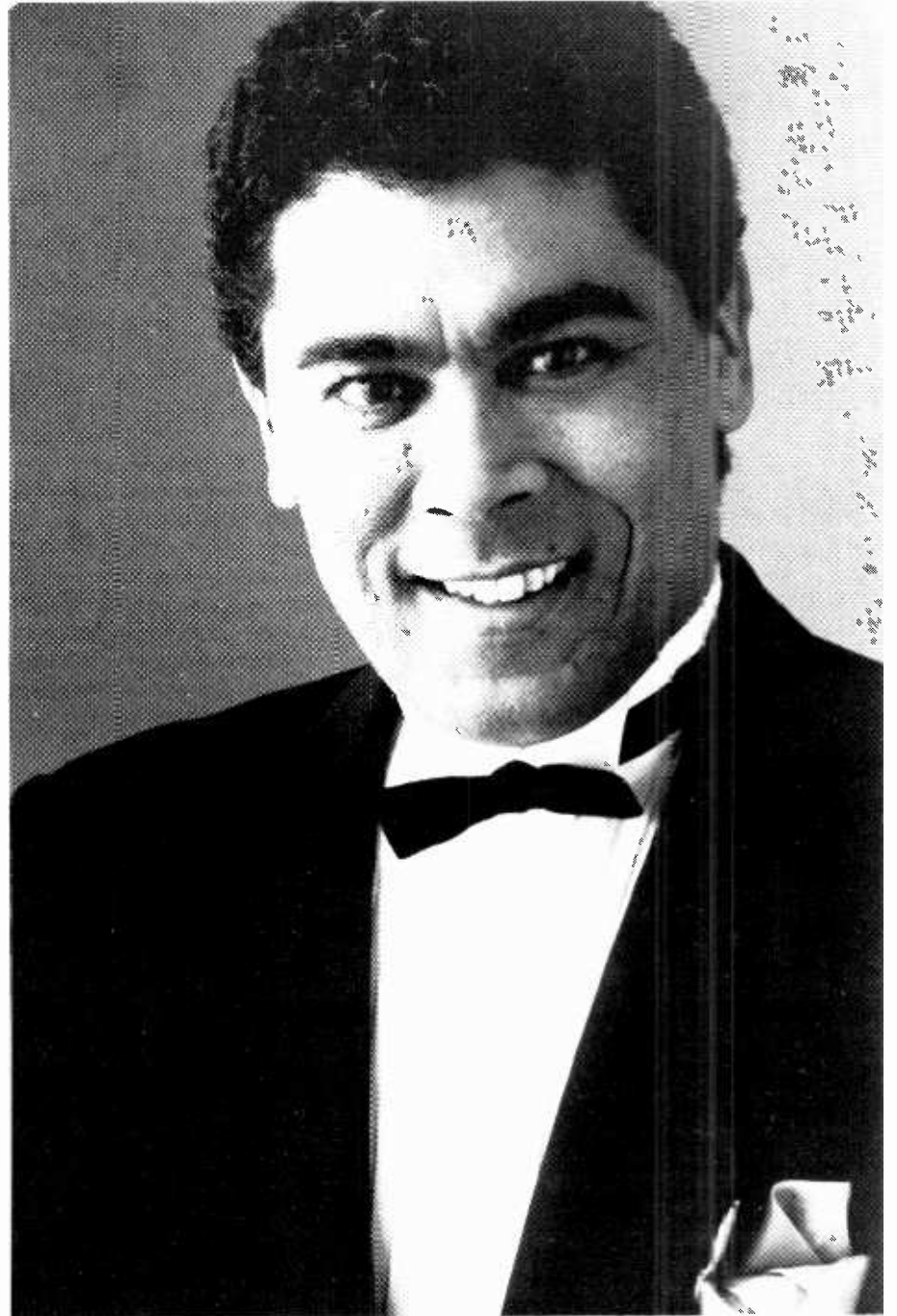
Box 3549 • Hato Rey • Puerto Rico • 00918 • Tel. (809) 721-7360
Telex (325) 2728 PROLAT

DISCOS DNA & PRODUCCIONES ALPHA

Ave. De Diego #2 • Urb. San Francisco • Rio Piedras, Puerto Rico 00926 • (809) 754-2623

Presents It's Exclusive Artist:

DANNY RIVERA



Other Artists
ALPHA IV
JOSE NOGUERAS
ORQUESTA PANAMERICANA



For Personal Appearances Contact:

ANGIE GARCIA
PRODUCCIONES TROPICAL

P.O. BOX 11673 • FDEZ JUNCOS STATION • SANTURCE, PUERTO RICO 00910 • (809) 791-7150

The best
and more economical way
to discover Puerto Rico
full of
unforgettable adventures.



We take less so you have more

- The most economical rates
- Brand new comfortable automobiles
- 24 hour service
- Free transportation to and from airport and mayor hotels
- Illustrative information and maps.

San Juan:
(809) 791-4241 / 791-2786

St. Thomas:
(809) 776-2500 / 776-3500

JOSE FELICIANO

(Continued from page P-12)

and you can find a good salsa tune added to some of my Latin pop albums. I'm sure that my Latin roots have had their place in whatever makes my style unique in the English pop music area as well.

Now I am hearing great contemporary music from talented friends in Puerto Rico like Danny Rivera, Ednita Nazario, Lunna and many more. Danny and I are talking about duet possibilities, and Ednita has shared some of her vocal talents on my upcoming Latin pop album. I also have plans to produce albums for artists in Puerto Rico, as well as here in Los Angeles.

With all the traveling we do, I still enjoy going back to Puerto Rico every year to see my family and friends.

Finally, I feel that a successful formula in the music business requires a good balance and marriage of the business with the music. Having Susan as my sounding board, anchor and best friend helps to keep me on a positive track; and working with a personal manager I trust and with whom I share mutual care and goals, keeps me on a creative track. Rick Hansen of International Music Management has been my good friend and manager for years, and things have never been better.

With all the challenges, I feel proud and very lucky to have the opportunity to contribute to a business of love—in any language.

CREDITS Special Issues Editor, Ed Ochs, Assistant Editor, Robyn Wells, Editorial Coordinator, Luis Vega; Puerto Rico Coordinator, Javier Santiago; Design, Anne Richardson-Daniel, Cover, Jeff Nisbet; Market Assistance, Ed-die Rodriguez

PRODUCED for BILLBOARD by MARV FISHER

¡VIVA PUERTO RICO!

WILLIE COLON

(Continued from page P-10)

are U.S. born, and Spanish is their second language! Although the majors are venturing into the market and are well-equipped, they are unable to change their mode of operation. They must be aware that strategies must be geared to each targeted group, like selling Crest or Miller to Cubans, Mexicans, or Puerto Ricans. If you're going to carry a salsa product, the company must know the product and regions. It's sad that the artist must remind the companies that it is the youth market that buys the records!

We must let go of the past. Let's move on with our music. We can create beautiful contemporary music without losing our base. Producers and recording artists, as well as record companies must accept that they may have to lose part of their hardcore salsa aficionados to capture the larger youth market.

If all this sounds gloomy, don't despair. Salsa is just going through some growing pains. It's becoming a mainstream musical style. I'm now working on a couple of high-tech projects that have produced some very interesting results—yes, salsa in English, and even in Portuguese! I'm leaving for Rio with the band next week.

I predict that, like the ugly duckling, salsa is going to mature into a strong, beautiful bird. She's gonna spread her wings and fly.



ROBBY & LINDA ARELLANO



RAYMOND & LUCKY ARELLANO



RICKY, LINDA & ESTER FROM MENUEDITIS



CHARLIE & ESTER FROM MENUEDITIS



SERGIO & PATRICK FROM MENUEDITIS

Menuditis is proud that Menudo comes from Puerto Rico.

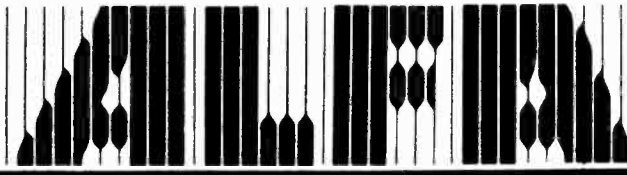
We are pleased to be the only store in the world to carry souvenirs from Puerto Rico, Brazil, Mexico, Italy and the U.S.

Menuditis carries the largest collection of original pictures taken in six different countries.

For a catalog send \$2.00 to:
Menuditis Souvenirs
219 East 26th Street
N.Y. N.Y., 10010
(Phone: 212 213-0633)



BRUNILDA & BOLIVAR ARELLANO
FROM MENUEDITIS



ALFA RECORDING STUDIOS

The Best Sound for the Greatest Artists in the World!

MENUDO

ISMAEL MIRANDA

FREDDY KENTON

DANNY RIVERA

JOSE NOGUERAS

GLENN MONROIG

CHUCHO AVELLANET

LUCECITA BENITEZ

MARISELA

Equipment: **24 TRACK STUDER**
32x24 AUTOMATED SOUND WORKSHOP
LEXICON 224X DIGITAL REVERB.
JBL 4430 MONITORS

2058 CACIQUE ST. OCEAN PARK, PUERTO RICO 00911 • TEL. (809) 727-1732

MILLY, JOCELYN & LOS VECINOS

THE NEW WAVE IN MERENGUE
EL NUEVO SONIDO EN MERENGUE



*Available for
International Bookings
Contact:*

RAFAEL VASQUEZ
30 S. Demarest Ave.
Bergenfield, N.J.
07621
201/387-8551

In Puerto Rico:
809/723-1360

In Santa Domingo
809/688-9793

In Miami:
305/825-0909

TOP BANANA

Puerto Rico's #1 contemporary pop rock band, winners of the highest award presented to artists in Puerto Rico: The 1985-86 Camí Award, based on popularity, performances and other attributing factors; has just released their debut album "Tropical Gigolo"; publically acclaimed by celebrities such as J.J. JACKSON - MTV-VJ; STEVE LUKATHER - TOTÓ; and others. "Tropical Gigolo" includes their hits "Lost without your Love", "Freedom", and six other originals. IF YOU WANT A HIT, GO WITH THE WINNER IN PUERTO RICO... Unattached and available for recording distribution and performances.



DISTRIBUTORS

(Continued from page P-6)

"Everyday we get orders from faraway places like Alaska," adds Aponte.

To them, their business is not only selling records, but also expanding the reach of Latin culture through music.

Aponte and Gonzalez compete in the marketplace, but agree on many points regarding the music Puerto Ricans are buying. In Puerto Rico, American and Latin music share the market equally.

In Spanish, nothing beats romantic ballads at the cash register—not even salsa. The best-selling English record of all time in Puerto Rico was the soundtrack for "Staying Alive" by the Bee Gees. Since then, no other rock group has been able to break the record. It was rock that precipitated the salsa decline of the '70s.

The big Latin stars in Puerto Rico are Jose Feliciano, Yolandita Monge, Jose Jose, Maria Conchita Alonso, Miami Sound Machine, and Pimpinela. These artists record for RCA and CBS, but there are a lot of local independent producers and singers who, without big promotional budgets, are effectively penetrating the market. The most successful are Lucecita Benitez, Danny Rivera, Wilkins, "Cheo" Feliciano, Ednita Nazario, Julio Angel and rising newcomer Maggy, all Puerto Ricans.

The Puerto Rican record industry is solid and adapting well to the ever changing Puerto Rican economy. The audience enjoys good music in a variety of ways, from records to cassettes, and recently from Compact Discs. The popular Danny Rivera and Lucecita are the first local artists to be on Compact Discs.



Nelson Ned

**¡VIVA
PUERTO RICO!**

We offer sound advice.

Having the most experienced and prestigious recording studios in San Juan and being ahead with the most advanced technical facilities and professional resources available, we offer:

- 24-track recording facilities
- Disk mastering and record plating
- Video and audio synchronization

- Complete background music and sound effects library
- Direct sound recording
- 1" video copies
- Film to videotape transfers

We invite you to check our inventory, it's our people. People with experience and dedication.

Ochoa
RECORDING STUDIOS, INC.

G.P.O. Box 3002, San Juan, Puerto Rico 00936
(809) 754-6363

SALSA

(Continued from page P-10)

over, Miami Sound Machine-like, which, for a record company willing to try it, is like winning the lottery. Many have done it in the past and very few have gone far enough to try it again. Others, like many musicians trying to create themselves an opening or to escape from the musical ghetto of low-pay gigs, no-royalty record companies, erratic, uncommitted and capricious radio stations—are trying to experiment with Latin jazz, opening little by little a market among the more loyal patrons of this kind of music with a common ancestor and some similar flavor.

Among these experimenting musicians are Dave Valentin, Jorge Dalto, Mario Rivera, Daniel Ponce, Paquito de Rivera, Andy and Jerry Gonzales, Hilton Ruiz, while the jazz ensembles of Tito Puente and Ray Barretto are household names.

The situation is getting to the point where, down in Puerto Rico, musicians unions are fighting against merengue music (Millie y Los Vecinos) and imported bands, mainly from the Dominican Republic, as well as dealing with a music public divided between the young top 40 sounds of the 'rockeros' and the old-fashioned salsa and sabor of the 'cocolos'.

There are no such divisions in New York. The forces of supply and demand are left to work their way out freely. If salsa has to become a nostalgia genre—for sound business sake—and shrinks in order to accommodate Latin pop and crossover experiments, so be it. Something similar may eventually happen to merengue, and then those who today cling to it will cry uncle when market saturation causes consumers' heads and ears to turn the other way. And if salsa does become a nostalgia genre, well, all music does, sooner or later. But most likely, the outcome will be something enriched, made of the old and the new, from the teachings of old masters and the creative surge of new talents. And those who support the music—the Latin population of New York, Miami, Puerto Rico, Latin America and the world, including Japan—will always carry it in their hearts and legs, because music cannot die; it can only be forgotten by the unconcerned. That's why salsa can only be preserved and reborn, again and again, over and over, every-

(Continued on page P-38)

The Greatest Voice in Latin America



LADO A

Caminos de ayer
Amor perdido
Hay que saber perder
Miseria
De mujer a mujer

LADO B

Arráncame la vida
Palabras de mujer
Salomé
Ahora
La noche se va



Available in LP, Cassette



GRABACIONES EL LOBO
Eox 1983
C/O San Juan, P.R. 00903
(809) 793-0416 / 781-3823
/ 781-0314

SONOTONE SALUTES PUERTO RICO

SALSA

(Continued from page P-37)

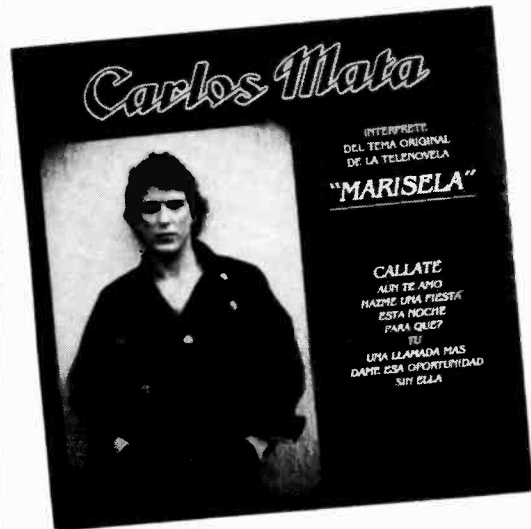
day.

In the mid-'70s, after a peak was reached at the famous 1973 Cheetah concert, clouds started to gather around the current stars, by then mainly grouped around the Fania label. It may also be said that a generational change was taking place among Puerto Rican immigrants, many of whom (as many as 300,000 between 1946 and 1951) came in great numbers in the aftermath of World War II and all during the '50s. Musically, what had been innovation a decade before became cliché, and people started to tire of it. The gradual decline of Fania, after many years of milking the Latin salsa cow, left the field open and generated confusion that even today hasn't subsided.

In fact, today's basic mood is one of confusion. It seems like there's an enormous void to be filled by those with enough intelligence, heart and money to rescue the creativity that lies under so many years of neglect—neglect of the musicians who create and produce in this business and for whom there is no incentive to evolve the music; neglect of the music itself, which remains entangled in its '60s heyday, full of old formulas played mechanically; neglect of an industry divided into many small labels still trapped in the one-stop era of distribution, fighting like Davids against the Goliath, the American mainstream market with its millions. Mostly neglected, though, are the people, the Newyoricans and other Latinos, for whom the music is what feeds a menaced and battered cultural identity. Yet, despite the many layers of neglect, New York Latinos keep buying records, going to nightclubs and concerts, and listening to an erratic, uncommitted field of radio stations.

One of the good things about this sad state of affairs is that the exceptions are notable. Among them, Ruben Blades, experimenting with a different ensemble; Eddie Palmieri, still punishing pianos with genius and temper; Mongo Santamaria, Ray Barretto, Tito Puente, still making it after all these years; and other old and young bands, such as Luis "Perico" Ortiz, Conjunto Clasico, Conjunto Libre, Bobby Rodriguez, Luis Ramires y Rey De La Paz, and others, pushing each other on the limited nightclub circuit (Continued on opposite page)

WITH EXCITING NEW
MUSIC FOR YOUR EARS



Sonotone Music Corporation invites you to share the fast growing Sonotone Music markets in: Florida, New York, Texas, California, Illinois and of course, Puerto Rico.

Contact Sonotone Music Corporation and join the successful group of record companies we represent in the U.S. Latin Market, such as Polydor, Phonogram, Sonografica, AKC, Sono Int'l. Artist, Discomoda and Disco Fuentes.


SONOTONE™
MUSIC CORPORATION

4380 N.W. 128th Street/Opalocka, Florida 33054 • Phone: (305) 685-8396/Telex 522178

where they're paid so low in relation to their American counterparts that many feel ashamed to mention how much.

Then there are those who went back to Puerto Rico and have their homes there now—Ismael Miranda, Willie Rosario, Bobby Valentin. And there are those who never left Puerto Rico but keep coming to New York, like Pappo Luca, Ralph Levitt and the one and only El Gran Combo de Puerto Rico, undoubtedly the most successful band in the field right now and the one that expresses better than any other the lasting strength of our music.

Of course, there is the merengue with its sticky rhythm and dancing fever, the source of pride and rumba not only for Dominicans but for Newyoricans and Caribbeans alike with its innovators such as Wilfrido Vargas, Millie Y Los Vecinos, Fernandito Villalona, and Johnny Ventura. Latin pop, too, with the weight of the big companies behind it, is being pushed hard into Hispanic ears.

Industry veteran Ralph Cartagena believes the center of activity has shifted temporarily to Puerto Rico, but that doesn't mean it's not going to return. He says that El Gran Combo, the star band of his company Combo Records, outsells most of the merengue acts combined. He also affirms that the young generation, once gone to rock and disco, always comes back later to their roots, the dance music of their ancestors. But he has reasons to be optimistic. His is one, if not the most successful, small record company with a active share of the market in New York and the East Coast. And there are many hardworking people like him who depend on the music for material subsistence, as well as millions depend on music for their spiritual and cultural survival.

Tropical music, including merengue and salsa, needs more organization and entrepreneurial spirit. The talent is there, the creativity only awaits those willing to use it, including mainstream American record companies, radio stations, the press and so on. Who says, for example, that Celia Cruz, with her incomparable genius, cannot sell millions of records? She only needs to be liberated from her glorious past and from the ties that keep her recording mediocre and colorless music.

Be it merengue, salsa or pop, may it be good music, and may good music live a long life all its own—"Que viva la musica."

THE CONCERT PROMOTER OF THE STARS



**GREAT ENTERPRISES
SUNSHINE PROMOTIONS**

San Juan, Puerto Rico



**YOU TOO CAN RELAX AND ENJOY SAN JUAN WHEN YOU WORK WITH THE BEST
AND THE BEST TEAM IS:**

GREAT ENTERPRISES AND SUNSHINE PROMOTIONS

G.P.O. Box 1026
San Juan, Puerto Rico 00936
(809) 754-7167

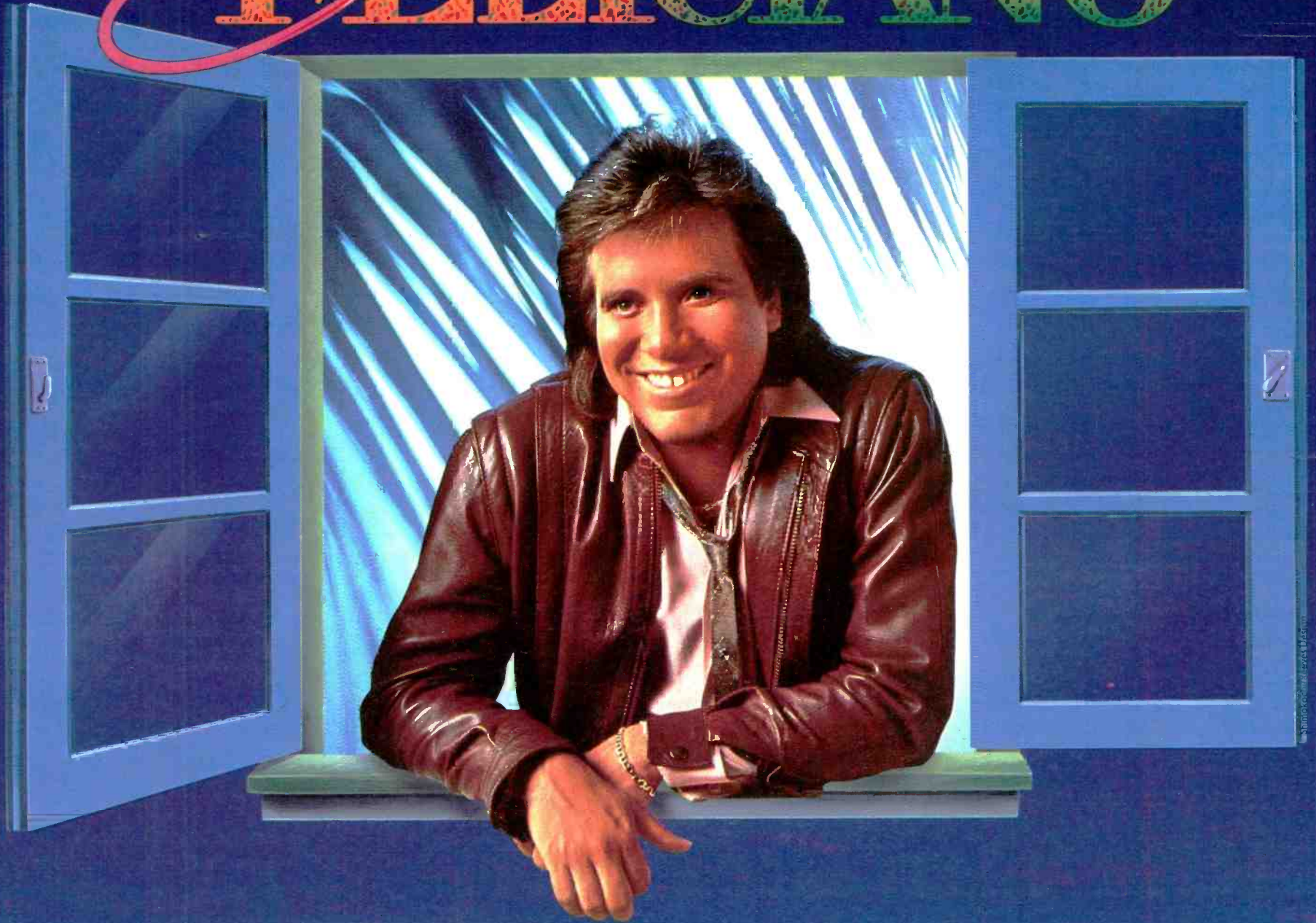
8465 Keystone Crossing
Indianapolis, Indiana 46240
(317) 257-7333

ALSO: DON'T MISS

DARYL HALL & JOHN OATES

This Thursday 5/15 and Friday 5/16
at the Roberto Clemente Coliseum

José FELICIANO



Love...

Warmth...

Music...

P U E R T O R I C O



PERSONAL MANAGEMENT

RICK HANSEN
6525 SUNSET BLVD.
HOLLYWOOD, CA 90028
(213) 464-1800



RCA International



VEPRIM INC.

THE BEST IN SPANISH DUBBED VIDEOS
presents
—FIRST RELEASE—
“KUNG FU AT IT’S BEST”

SHANGHI-13

**BANDITS, PROSTITUTES AND SILVER
BANDIDOS, PROSTITUTAS Y PLATA**

**THE CHALLENGE OF THE LADY NINJA
EL DESAFIO DE LA DAMA NINJA**

**REVENGE OF THE SHAOLIN MASTER
LA VENGANZA DEL MAESTRO SHAOLIN**

**KUNG FU OF SEVEN STEPS
KUNG FU DE SIETE PASOS**

**THE MYSTERIOUS FOOTWORKS OF KUNG FU
LOS PASOS MISTERIOSOS DEL KUNG FU**

**THE INVINCIBLE KUNG FU TRIO
EL TRIO INVENCIBLE DEL KUNG FU**

**OF COOK’S AND KUNG FU
DE COCINEROS Y KUNG FU**

373 San Jorge St., 2nd Floor, Santurce, Puerto Rico 00912 / Tels. (809) 727-1964, 727-1968, 727-1974
P.O. Box 7914 Pueblo Station, Carolina P.R. 00630

**Bernard Bragg has
won critical acclaim
as an actor.**

**He has never heard
applause.**

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



PHOTO ERNESTO BAZAN

Believe in them. Break the barriers.

PRESIDENT’S COMMITTEE ON EMPLOYMENT OF THE HANDICAPPED, WASHINGTON D.C. 20210

PRODUCED BY THE SCHOOL OF VISUAL ARTS PRESS, LTD.

San Diego Dealers Finally Get Themselves Together

SAN DIEGO Video retailers here are finally organized. A local Video Software Dealers Assn. (VSDA) chapter was formed on May 5, ending years of frustration for area dealers.

A note of brief controversy, reflecting the long-standing competitive bitterness among video retailers here, was sounded at the chapter's first meeting by local dealer Sharon Carroll, who challenged VSDA policy. Carroll, who owns Rancho Bernardo Video, asked if VSDA chapter boards have liability insurance "in case action is brought against an individual member for a decision the board makes."

VSDA chapter coordinator Karen Bell, who is based in the organization's Cherry Hill, N.J., administrative office, replied that the subject had never come up before. Also seeking to allay Carroll's concern was John Pough, national VSDA president and owner of Video Cassettes Unlimited in Santa Ana.

After the meeting, Carroll said the problem of board members be-

ing the target of lawsuits came up "in our shopping center board and in a home owner's association board. I won't serve on boards unless there is liability insurance."

'Stand up and say you want to serve'

After reaching a stalemate in electing officers, the group was addressed by Joan Weisenberger, a national board alternate campaigning for re-election. "Stand up and say you want to serve," said Weisenberger, who is also president of the trade group's Inland Empire Chapter and owner of Riverside's In Home Video. "I had to appoint my own board at first."

Adding her voice to the call was Debbie Newman, owner of World Video in Riverside and a member of the national election committee. "We're lone rangers out here," she said. "You have to be organized."

With that encouragement, direc-

tors were quickly nominated, and nine were elected. With the number of votes determining tenure, three-year members are Karen Polk, Video All Stars; Doug Clark, Video Box Office; and Gilbert Brown, Val U Video. Elected to two-year terms were Henry Blackwood, Family Home; Mike McIntire, Movieland Video; and Steve Cohen, Video Galleria. One-year terms went to Nancy Lent, The Video Shop; Guy Hanford, Kensington Video; and Howard Bregstein, Video Cafe.

Later elected by the board were Blackwood, president; Lent, vice president; McIntire, secretary; and

Polk, treasurer.

Bregstein said he was most encouraged by the formation of the chapter, noting, "We're up against HBO [competition] and being

'It's time to get on the bandwagon'

dumped on by distributors." Bregstein's main beef against distributors was what he called "unfair" point-of-purchase allocations.

"They say for each five units you get a stand-up," he said. "Then we

find instances where a chain has five stand-ups and just bought 10 pieces, or we go into the distributors and see stand-ups sitting around unused."

Keynote speaker Herb Fisher of Key Video recalled that he had formed Major Video Concepts, a local distributorship (now a branch of Metro Distributing), in 1980. "It's about time San Diego gets on the bandwagon," he told the group.

Fisher did not announce his resignation from Key, effective that day, but told delegates informally afterward.

EARL PAIGE

FOR WEEK ENDING MAY 24, 1986

Billboard TOP KID VIDEO SALES

©Copyright 1986, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

				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	34	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95	
2	3	34	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95	
3	2	6	THE SWORD IN THE STONE	Walt Disney Home Video 229	1963	79.98	
4	4	29	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95	
5	5	6	SESAME STREET PRESENTS: FOLLOW THAT BIRD ●	Warner Bros. Inc. Warner Home Video 11522	1985	79.95	
6	6	34	THE CARE BEARS MOVIE ▲ ♦	Samuel Goldwyn Vestron 5082	1985	24.95	
7	7	10	VIDEO-A-LONG MICKEY'S DISCOVERY SERIES	Walt Disney Home Video 335	1986	14.95	
8	10	30	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98	
9	12	6	RAINBOW BRITE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95	
10	11	10	VIDEO-A-LONG WINNIE THE POOH	Walt Disney Home Video 336	1986	14.95	
11	9	9	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95	
12	15	11	VIDEO-A-LONG THE DISNEY CLASSICS	Walt Disney Home Video 337	1986	14.95	
13	RE-ENTRY		AN OFFICER AND A DUCK	Walt Disney Home Video 258	1985	29.95	
14	16	4	ROBOTECH-VOLUME 1 (BOOBYTRAP)	Family Home Entertainment F1176	1985	9.95	
15	14	17	SHE-RA, PRINCESS OF POWER VOL. II	Magic Window 6-20506	1985	24.95	
16	13	25	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95	
17	8	11	HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95	
18	17	3	CARE BEARS VOL. IV	Karl Lorimar Home Video 115	1986	24.95	
19	18	2	CARE BEARS VOL. III	Karl Lorimar Home Video 114	1986	24.95	
20	25	3	ROBOTECH-VOLUME 2 (COUNTDOWN)	Family Home Entertainment F1177	1985	9.95	
21	20	10	RAINBOW BRITE III-THE BEGINNING OF RAINBOW LAND	Children's Video Library Vestron 1523	1985	29.95	
22	23	34	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95	
23	NEW ▶		PORKY PIG AND DAFFY DUCK CARTOON FESTIVAL	United Artists Television, Inc. MGM/UA Home Video 200708	1986	19.95	
24	19	34	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE ♦	Children's Video Library Vestron 1508	1985	29.95	
25	24	2	DISNEY'S GREATEST LULLABIES VOLUME 2	Walt Disney Home Video 361	1986	19.95	

● 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 a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for non-theatrical titles.

Show's Exhibits Fuel Debate L.A. VSDA Holds Meet

BY EARL PAIGE

LOS ANGELES The issue of defective prerecorded videocassettes fueled debate May 7 at a local Video Software Dealers Assn. (VSDA) chapter meeting and trade show attended by 500.

An estimated 150 attended the business session in which WEA sales representative Patricia Dig-

'Are these meetings or trade shows?'

nam warned that suppliers are "going to start sending [returned defectives] back to you. Our tests show that only 1% are truly defective. You must monitor this."

Said new chapter president Jeff Leyton of the policy: "They have been tough. Now they're getting realistic."

Leyton, founding vice president of the group and head of First Video Exchange, succeeded Chris Siciliano, former vice president of purchasing for Licorice Pizza.

Among panelists discussing defectives and other topics were Bear Racoff, Sound Video Unlimited; Al Westphal, Metro Distributors; Jeremy Kennedy, MGM/UA Home Video; and Steve Garwood, MCA.

There also was considerable discussion of increasing competition, especially from mass merchandisers. Racoff said competition "goes beyond retail. Distribution is becoming more competitive." Kennedy said mass merchandise involvement can "enhance your business."

Kennedy described the lack of salesperson assistance in K-Mart-type stores, which he said "are geared toward a foot-traffic count."

A campaign pitch was offered by

Brad Burnside, owner of Video Adventure in the Chicago suburb of Evanston and one of the VSDA's slate candidates for its national board of directors.

Leyton, presiding over his first meeting, demonstrated that there is confusion about candidate podium appearances. He said that he was told that only the five officially nominated candidates could speak. However, at the San Diego chapter meeting May 5 (see story above), VSDA director of regional activities Karen Bell invited Joan Weisenberger, an incumbent alternate board member running as an independent, to make a pitch for her candidacy.

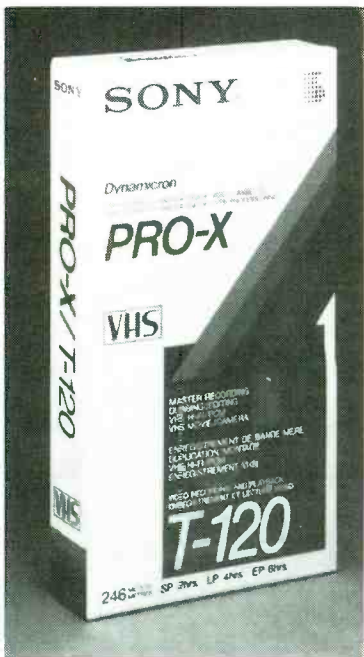
The L.A. chapter, unique among VSDA's 30-plus chapters, features extensive floor exhibits at its meetings. According to Leyton, 65 exhibits were sold at \$100 each.

Regarding the floor exhibits, which have come under fire from other local chapters, Leyton said that funds from them are put back into the local group's production war chest. He reminded members that "these meetings cost a lot."

Rudy Neely, national VSDA board member and owner of Video Show in suburban Fullerton, has been vocal about chapter meets turning into miniature trade events.

"You have to ask whether these meetings are meetings or trade shows," said Neely. "Of course, I realize the L.A. chapter is unique because of its proximity to Hollywood. But there are people off the street at their shows who are not [VSDA] members and who are coming in and grabbing p-o-p."

Bell reminded the attendees to make plans for VSDA's fifth annual convention, Aug. 24-28 in Las Vegas. She warned that full registration will be limited to 4,000. Beyond that, up to 6,000 exhibit-only registrations will be available.



Of Sony's four blank VHS grades, the Pro-X is the company's high-end premium videocassette.

Video Plus

BY EDWARD MORRIS

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

THIS MONTH, Sony (212-418-9470) will begin shipping its new line of reformulated blank VHS and Beta videotapes. The company says the reformulation is designed to upgrade both audio and video recording fidelity. The tapes are displayed in new packaging.

At the low end of the line is the SD standard grade tape, constructed especially for prolonged use and multiple recordings. The tape uses high-performance VIVAX magnetic particles and features Sony's DDL (durability, dispersion, lubrication) Binder System for even distribution of magnetic particles and increased tape strength.

The SD tape is housed in precision-molded cassettes to assist smooth transport and reduce wear.

Next in line is the ES-HG model, which, in addition to incorporating the VIVAX and DDL features, has a new Pi backcoating that reduces static buildup and increases tape durability. These elements, according to the company, make the tape suitable for hi fi and camera recording.

For customers with hi fi VCRs, Sony is offering its ESX-HiFi brand, designed to record the higher frequency signals of hi fi equipment. The tape uses new "High Position" magnetic particles, Pi backcoating, and DDL.

Pro-X is Sony's top-of-the-line product. It is formulated with new "Super Precision" VIVAX particles, DDL, and Pi backcoating, features that suit it for master recording on high-end equipment.

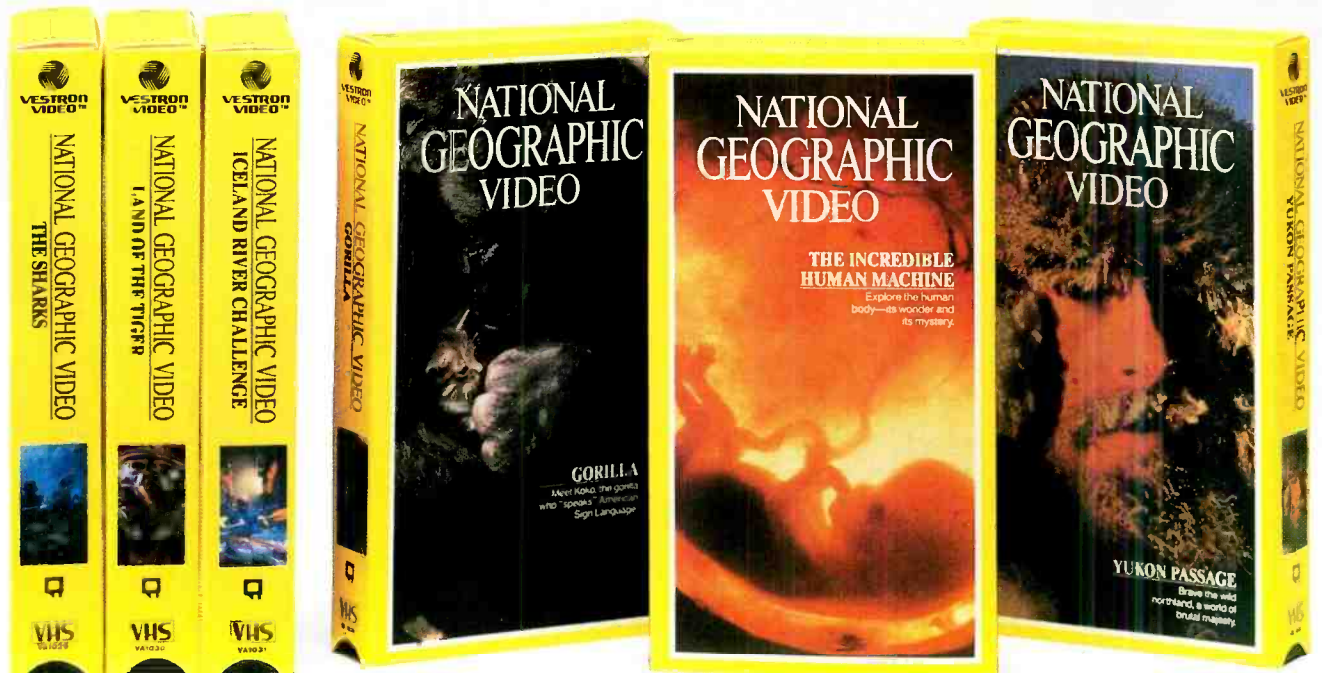
A spokesman for Sony says the company has not yet set suggested retail prices for the four new tapes.

BUILD THE EXCITEMENT!

Build on the recognition. Build on the sales.
Build your NATIONAL GEOGRAPHIC VIDEO library
—for even greater success with the
most prestigious name in family programming.

\$29⁹⁵
each

U.S. Suggested Retail Price



NATIONAL GEOGRAPHIC VIDEO's first release is already an unprecedented sales success. Now, the excitement is building with three new additions to this ongoing library of quality family entertainment.

GORILLA

Featuring Koko, the famous gorilla who "speaks" American Sign Language.
VHS: VA1029; Beta: VB1039; 56 Minutes.

Initial Release Titles Also Available:

THE SHARKS

VHS: VA1029; Beta: VB1029; 60 Minutes.

THE INCREDIBLE HUMAN MACHINE

An amazing voyage through the wonders of the human body.
VHS: VA1040; Beta: VB1040; 60 Minutes.

LAND OF THE TIGER

VHS: VA1030; Beta: VB1030; 60 Minutes.

YUKON PASSAGE

Four young men challenge the Yukon in the manner of the old prospectors.
VHS: VA1041; Beta: VB1041; 60 Minutes.

ICELAND RIVER CHALLENGE

VHS: VA1031; Beta: VB1031; 60 Minutes.




© 1986 Vestron Video
P.O. Box 4000, Stamford, CT 06907

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

NATIONAL GEOGRAPHIC VIDEO

NATIONAL
RELEASE
DATE:
JUNE 25, 1986

 This is a registered service mark which certifies closed captions created by the National Captioning Institute. Used with permission.

SCORE BIG THIS SUMMER WITH

ROBIN WILLIAMS KURT RUSSELL

The BEST of TIMES



ON LINE IS DOING FINE

(Continued from page 48)

Line has always offered adult video, "we are taking a serious look at this of late," says Taylor.

Most On Line customers shop all three stores. If one of the stores is out of a particular title, an overnight drop-off from one of the other stores is arranged.

Originally called Video Vault, the chain's name was changed to On Line "when we actually went on line with Retail Technologies computers a year ago," says Taylor. Clearly, computerization has turned the chain around. "We improved our inventory control, speeded up our check-out time, and use bar-coded rental cards. We have also used open displays since computerizing."

The Lesickas fueled the chain with revenue from their construction and plumbing contracting firm. Physical growth has been steady. After an expansion into the building next door, the store in Brawley now has 2,500 square feet. No. 2, in El Centro, was opened in September 1984 in what was once a pharmacy. The Calexico store opened in March 1985 and is the only On Line store in a strip center (the other two are stand-alones near residential areas).

While there is a strong Latino flavor to inventory offerings in all three units, the Calexico store, near Mexicale and its population of one million, "has three times as much Latin product." That store also carries a lot of Beta, some 30% of its inventory. Beta makes up about 10% of the other two stores' stock.

On Line, along with Wherehouse, 20/20, Odyssey, and Tower, is one of the few Southern California chains to feature open display of its video inventory, but Taylor claims to have few shoplifting problems. "We had two attempted thefts and caught both of them with our Sensormatic system," says Taylor.

On Line has held rental prices steady at \$2.97 nightly for club members and \$3.95 for nonmembers. Children's tapes are \$1 for everybody. Incentive pricing helps. Movies are \$1 on Tuesdays; \$1.50 on Thursdays. The club costs \$39.95 annually or \$69.95 for a lifetime membership.

Membership includes a regular newsletter and reservation privileges. Special offers are common: "For instance, we had a rent-four-and-get-a-free-pizza promotion in conjunction with a pizza parlor," says Taylor.

Advertising is done principally in the newsletter and on television. "We go on TV six months at a time and use prime time a lot—14-16 spots a week."

As for future locations, Taylor is cagey. "I can tell you this much—we're looking beyond the Imperial Valley."

"WARM, FUNNY AND HILARIOUS. ROBIN WILLIAMS AND KURT RUSSELL ARE MARVELOUS..."
— REX REED, NEW YORK POST

"THE BEST OF TIMES IS A WINNER. SUPERBLY PERFORMED..."
— PETER STACK, SAN FRANCISCO CHRONICLE

Kings Road Entertainment Presents
A GORDON CARROLL Production
"THE BEST OF TIMES"
PAMELA REED DONALD MOFFAT
Music by ARTHUR B. RUBINSTEIN
Written by RON SHELTON
Produced by GORDON CARROLL
Directed by ROGER SPOT TISWOODE

A KING'S ROAD
Production

A UNIVERSAL Release
© 1986 UNIVERSAL CITY STUDIOS, INC.

PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13

AVAILABLE ON VIDEOCASSETTE
AND LASER VIDEODISC JULY 1, 1986

EMBASSY HOME ENTERTAINMENT
1901 AVENUE OF THE STARS, LOS ANGELES, CALIFORNIA 90067

A UNIT OF THE COCA-COLA COMPANY Network and Design © 1986 Embassy Home Entertainment Printed in the U.S.A.

Videocassette Top 40
Sales & Rentals
Charts
Every Week
In Billboard

TOP VIDEOCASSETTES RENTALS

			Compiled from a national sample of retail store rental reports.				Year of Release	Rating
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers			
1	1	4	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	
2	2	6	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R	
3	4	5	KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R	
4	30	2	COCOON	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13	
5	3	11	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	
6	9	3	INVASION U.S.A.	Cannon Films Inc. MGM/UA Home Video 800764	Chuck Norris	1985	R	
7	6	10	SILVERADO ▲ ◆	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13	
8	7	17	PRIZZI'S HONOR ▲ ◆	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	
9	5	7	THE GOONIES ▲	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG	
10	8	6	FRIGHT NIGHT ▲	RCA/Columbia Pictures Home Video 6-20562	Chris Sarandon Roddy McDowall	1985	R	
11	11	5	SILVER BULLET	Paramount Pictures Paramount Home Video 1827	Gary Busey Everett McGill	1985	R	
12	13	3	SWEET DREAMS	Thorn/EMI/HBO Video TVA3666	Jessica Lange Ed Harris	1985	PG-13	
13	10	10	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG	
14	14	15	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	
15	NEW ▶		AGNES OF GOD	RCA/Columbia Pictures Home Video 6-20563	Jane Fonda Anne Bancroft	1985	PG-13	
16	15	17	MASK ▲ ◆	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13	
17	12	7	YEAR OF THE DRAGON	MGM/UA Home Video 800713	Mickey Rourke John Lone	1985	R	
18	16	3	ONCE BITTEN	Samuel Goldwyn Vestron 5115	Lauren Hutton	1985	PG-13	
19	17	10	NATIONAL LAMPOON'S EUROPEAN VACATION ▲	Warner Bros. Inc. Warner Home Video 11521	Chevy Chase Beverly D'Angelo	1985	PG-13	
20	20	15	ST. ELMO'S FIRE ▲ ◆	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R	
21	18	6	PLENTY	Thorn/EMI/HBO Video TVA3394	Meryl Streep Sting	1985	R	
22	22	13	WEIRD SCIENCE ▲ ◆	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13	
23	19	10	SUMMER RENTAL	Paramount Pictures Paramount Home Video 6604	John Candy Richard Crenna	1985	PG	
24	25	2	AMERICAN FLYERS	Warner Bros. Inc. Warner Home Video 11520	Kevin Costner Rae Dawn Chong	1985	PG-13	
25	21	14	TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG	
26	23	5	COMPROMISING POSITIONS	Paramount Pictures Paramount Home Video 1928	Susan Sarandon Raul Julia	1985	R	
27	NEW ▶		MY CHAUFFEUR	Crown International Pictures Vestron 5135	Deborah Foreman Sam J. Jones	1985	R	
28	27	16	MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	PG-13	
29	26	6	TRANSYLVANIA 6-5000 ▲	New World Pictures New World Video 8515	Jeff Goldblum Ed Begley Jr.	1985	PG	
30	24	6	RE-ANIMATOR ●	Empire Pictures Vestron 5114	Jeffrey Combs Bruce Abbott	1985	NR	
31	33	28	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	
32	36	2	KRUSH GROOVE	Warner Bros. Inc. Warner Home Video 11529	Sheila E. Run-D.M.C.	1985	R	
33	32	24	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	
34	29	4	THE SWORD IN THE STONE	Walt Disney Home Video 229	Animated	1963	G	
35	28	11	VOLUNTEERS ▲	Thorn/EMI/HBO Video TVA2983	Tom Hanks John Candy	1985	R	
36	34	6	THE BRIDE ●	RCA/Columbia Pictures Home Video 6-20569	Sting Jennifer Beals	1985	PG-13	
37	35	29	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	
38	31	7	BETTER OFF DEAD	Key Video 7083	John Cusack Amanda Wyss	1985	PG	
39	38	10	REAL GENIUS ▲	Tri-Star Pictures RCA/Columbia Home Video 6-20568	Val Kilmer Gabe Jarret	1985	PG	
40	40	33	AMADEUS ▲ ◆	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	

● 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 a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for non-theatrical titles.

West Coast Is Expanding Chain Learns From McDonald's

BY DEBBIE ROSENBLUM

LOS ANGELES "Over 5 million movies rented." Sound familiar?

Admittedly, the slogan is a take-off on McDonald's famed motto. But as long as you're aiming to be one of the nation's leading video chains, why not borrow concepts from the biggest and the best? That's precisely the approach Philadelphia-based West Coast Video has

'One of the keys to success is corporate image'

adopted as it moves into one new market after another.

In less than three years, the operation has grown to 20 company-owned outlets and 38 franchised ones, and the wheels are in motion to step up the pace of expansion. According to president Elliot Stone, another 12 to 15 company-owned stores and at least 60 more franchises will be opened by the end of 1986.

Ambitious plans, to say the least, for a corporate executive who says he entered the video business "because I was so disillusioned with stores [where] I was shopping." Originally, Stone says, he had no in-

tention of franchising, but he opted to do so last summer after receiving numerous unsolicited inquiries.

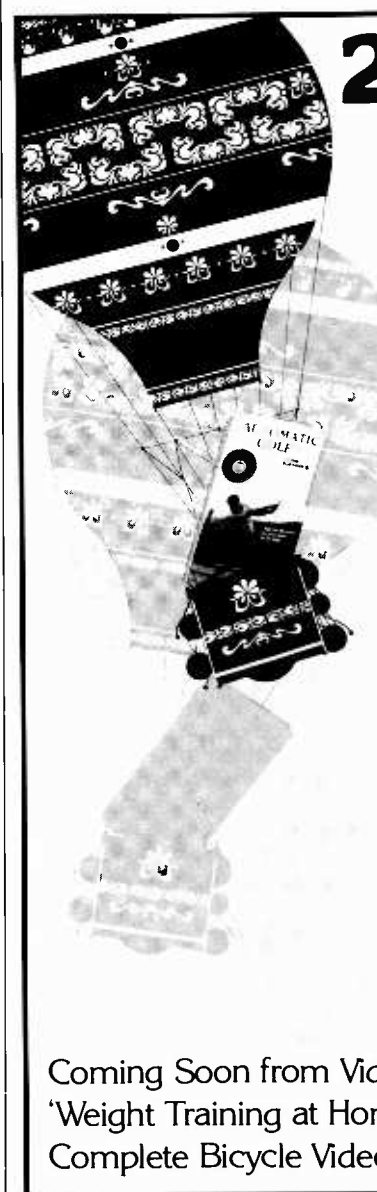
One policy has remained the same, however: From the beginning, West Coast Video has embraced many of the strategies employed by McDonald's. "You want to copy from the best," Stone says. "And Lord knows, it's done a tremendous job. One of the keys to its success is corporate image. That's what we're also trying to achieve."

The operation's name reflects its efforts to establish itself as a leader in the video industry. At first, Stone says, he was going to call his newly formed business Video Outlet. "But it didn't sound large, and it didn't have mass appeal. We finally decided on West Coast since that's where the entertainment industry is based, and in the public's eye, that's where it's all happening."

Recently, West Coast Video added the slogan "Over 5 million movies rented" to its billboard and print advertising. Plans call for signs to go up outside stores as well.

"We felt this was a good way to make people believe we are as big as we are and as reputable as we are," Stone says. The figure will be updated roughly every 10 weeks as "we hit the next million mark."

West Coast Video plans to maintain a balance of company-owned (Continued on next page)



226,000 And Rising!

Congratulations
Bob Mann.
Automatic Golf -
Certified Platinum
**226,000 Units
Sold.** (Records
available for audit to
any authorized
charting
organization.)
Automatic Golf and
Instant Karate
distributed by Video
Reel, 7009
Owensmouth
Avenue, Canoga
Park, CA 91303.

Coming Soon from Video Reel: 'Isometric Stretch', 'Weight Training at Home Simplified' and 'The Complete Bicycle Video'.

**BILLBOARD
SPOTLIGHT**

**GET YOUR
STARS ON TRACK!**

MOVIE, TV & THEATRICAL SOUNDTRACKS

Big and getting bigger!

- ★ **OVERVIEW . . .** status of soundtracks in the record company product mix; importance of soundtracks to the new artist; role of videoclips and home video rights.
- ★ **RECORD COMPANIES . . .** label-by-label survey of current successes, new product, videos.
- ★ **COMING FILMS . . .** breakdown by month of films to be released May-September.
- ★ **THE SOUNDTRACK SPECIALIST . . .** the experts, the dealmakers, the top studios.
- ★ **CHARTS . . .** trends and fortunes of soundtracks on the charts.
- ★ **BROADWAY . . .** recent stage-to-disk successes.
- ★ **CATALOG SALES . . .** status of all-time show and movie scores, promotions for re-releases.
- ★ **CHART . . .** Top 20 Soundtracks of the 80's.

**ISSUE
DATE
JUNE 21**

**AD
DEADLINE
MAY 27**

**CONTACT
Eugene T. Smith
Associate Publisher
(212) 764-7356**

**or any Billboard
Sales Office
worldwide**

ideo retailing



West Coast video is hopeful that consistent store designs and employee uniforms will help the chain become the McDonald's of video franchising.

WEST COAST LEARNS FROM McDONALD'S

(Continued from previous page)

and franchise outlets—just like McDonald's, and unlike other video chains.

"We feel that's vital to our success," says executive vice president Richard Abt. "We started out as video operators, not franchise salespeople. Plus we still live with actually running stores.

"As a result of our past and current experiences, we're able to keep on top of what's going on and ex-

'We're creating an exciting aura'

periment in our own stores with various ideas. Those that work, we pass on to the franchises," he adds.

For example, company-owned stores found they were able to stop taking security deposits from customers and, therefore, increase the number of movie rentals dramatically. "Our research showed that a lot of good customers don't have a bank card or the cash to put down every time they rent," says Abt. "And those who are going to steal from you find a way to beat your system anyway, no matter how good it is."

The operation even has its own version of Hamburger Univ. Called West Coast Video College, it offers two separate curriculums: one for employees, the other for franchisees. Both are five-day training courses encompassing classroom work and hands-on experience, described by Abt as "very intensive."

All company personnel and franchisees go through the college. In addition, each franchisee may send a couple of its employees, who receive the same training as corporate workers. In either case, students spend eight hours diurnally attending classes and four hours nightly at one of the nearby company-owned stores.

"They get behind the counter and wait on customers," Abt says. "They operate the computer. They clean the store. They put stock away. We try to give them as much real-life experience as possible. People learn much quicker when they're actively and passively learning than when they're just looking at books."

To enhance the corporate image, all store employees are required to wear the West Coast Video uniform: a shirt matching the store's red color scheme with the chain's logo imprinted on it.

Name badges are a must as well. Thus, Stone says, customers who need assistance "can easily spot the people who work at West Coast Video and call them by name instead of saying, 'Hey you.' It's just another way of creating an atmosphere of warmth and credibility while setting us apart from other video stores."

Although the floor layouts vary from one store to another, the design is essentially the same throughout the chain. "What we've tried to do is create an aura of excitement and a smooth traffic flow," Stone says.

According to Stone, stores attempt to represent "Hollywood, with plenty of lights, camera, action." Red dominates the interior, highlighted by fluorescent and tracer lights as well as "lots of chrome." All video programs are displayed on shelves lining the walls, giving the store an air of spaciousness. And a one-foot-high border touting the firm's logo lines the top of the walls.

Cross-promoting with other businesses is another way West Coast Video gains exposure. This summer, for instance, the operation will give away cases of Hires root beer to anyone who joins its club; the soda company will distribute coupons for \$1 movie-rental discounts. On a local level, many franchisees run similar programs with area merchants.

"By doing cross-promotions, we hand each other traffic and we turn potential customers into real customers," Abt says. "It works great. Again, this is something McDonald's does."

In site selection, however, West Coast Video decided it would be better to imitate 7-Eleven than the fast-food giant.

"We won't go in a mall," Abt says. "Most people want a fast, in-and-out transaction."

Of course, West Coast Video does have its own unique touches. Perhaps the most noteworthy is MARS (Movie Access Rental System), a computer system developed by the firm. It links all the stores to one another as well as to headquarters.

"The benefits are numerous," Abt says. "A membership card is good at any West Coast Video outlet. A gift certificate can be purchased by a customer at one store, and minutes later the recipient can walk into another store and rent movies free."

RECORD

PLUS PROFITS IN

MERCHANDISING

T-SHIRTS

T-shirts have always been the mainstay of the music merchandising business, and 1986 is no exception to that rule. Shirt sales are rolling into high gear as summer approaches, and are adding substantially to the coffers of retailers, tour merchandisers and musical acts. Many tours, in fact, are substantially financed by the millions of dollars generated by merchandise sales—of which shirts comprise the largest percentage.

"T-shirts are a top seller and that will never change. They are about 70% of our business," says Alvin Ross, president of Virgin Merchandising International Inc. "They are the biggest seller both on tours and in record stores. We also sell a lot of sweatshirts and designer garments, but your basic short-sleeve, crew-neck T-shirt, in white or black, will always be your biggest seller." Ross notes that Virgin sells about 10 T-shirts for every sweatshirt verded.

Founded in December 1985, Virgin is based in Van Nuys and has offices in New York City, Waterloo (near Toronto), London and (about to open) Sydney. Affiliated with the Virgin Record Group, the firm may gross more than \$22 million this year, according to Ross. Ninety percent of that will come from tour merchandising. 1987 could see upwards of \$25 million in business, with the retail percentage rising to 30% by the end of the year.

"Our hottest selling shirts right now are Simple Minds, OMD, the Alarm, Megadeth and Mr. Mister," says Ross. "Based on their shows in Canada, where they broke several house records, we think Mr. Mister is going to be one of the biggest bands this year from a merchandising standpoint. They're selling way beyond our wildest dreams.

"For Simple Minds, we are doing very well with a white, oversize T-shirt that has their album cover on the front. It outsells everything else by 50%," adds Ross. "Fans will often just take to a certain item. We usually know that a week into the tour—what's go-

ing well and what's not going so well. We keep track on computer and know every day exactly what position we're in from the standpoint of goods."

On shirt styles, Ross says, "Three or four years ago there was an enormous business in muscle shirts, but that's gone way done. We get less and less call for them and it's nowhere near the percentage it was a few years ago." Though Ross relies on blacks and whites, he says the color red may be popular in the summer of 1986.

On the retail level, the Record Bar chain has had
(Continued on page PP-2)

BUTTONS

As the American music listening public takes to the streets in 1986, they are more likely to pin slogan buttons to their shirts and blouses and to sport pairs of Wayfarer shades than they are to wear buttons with a rock group's name, as they often did in the boom year of 1984.

"Rock buttons are very quiet," says Joel Weissman, co-owner of Funky Enterprises Inc. On tours, music buttons usually rank second behind T-shirts in merchandise sales, but at the retail level, music button sales trail those of the "slogan" variety, and sunglasses outsell both types combined. Next in music stores come the other "lifestyle" accessories such as jewelry, stickers and "crossover" (non-music-related) items.

The surging category of sunglasses has picked up the slack, while rock button sales stay soft. David McWilliams, sales manager for Nalpac Ltd., attributes the current boom in shades to the influence of Dan Aykroyd, John Belushi, Tom Cruise, and Don Johnson. "They wore Wayfarers and helped bring about a new awareness of sunglasses as a fashion accessory and as a very hot impulse gift item."

Nalpac, an Oak Park, Mich.-based merchandiser, is enjoying the popularity of sunglasses. "They are a
(Continued on page PP-3)

POSTERS

Bigger is better" may be the key phrase for poster sellers in 1986. Though sales were slow in the first quarter for the No. 2 retail merchandise category, business has picked up recently in many outlets because of a new product—the 76-inch tall "Door Posters" put out by Rock Vision and Great Southern.

The line, introduced in March, primarily features heavy metal acts, which also sell well in regular size posters. The Door Posters are competing in the teenage market with the most successful poster subjects of early '86—"Miami Vice's" Don Johnson and the "girl posters" featuring scantily-clad models.

"The Door Posters are designed to fit a door, and we try to pose all of our characters in doorways so that the poster has a novel effect. It looks like the
(Continued on page PP-4)

A Billboard
SPOTLIGHT
A RETAILER'S
GUIDE

RETAILING

The selling of T-shirts, buttons, posters and other accessories in record stores is a significant percentage of the music retail business in 1986. Many national chains report that such merchandise accounts for 5% to 10% of their total sales. Innovations in displaying and marketing—such as Winterland's Rock Express program—could push music merchandise sales even higher.

"Merchandising is very important, both on tours and in the stores," says Ira Sokoloff, president of Great Southern Co. "I think it definitely helps the profit structure of the record store. Often the merchandise will sell even if the albums won't.

"We would like to see more stores carry music merchandise, because those that do have great success with it. They make more profit on the merchandise than they do on the records—it can make the difference of paying the rent.

"The merchandise can pay the fixed cost, carry the nut and then everything they sell in records is a free and clear profit."

Adds Paul Fussell of the Rec-

ord Bar, "It's a wonderfully profitable category. With the price increases on LPs and tapes, it's getting harder to make bucks off them. But with most of the lifestyle items, you get anywhere from 50 to 70 points off them. We pay 30 cents for a button and make 70 cents in profit. And, music merchandise usually takes up very little space in the store, the turns on these items are very good and the dollars per square foot are very high."

Retailers in 1986 have a number of display options: poster racks of different sizes, dump display units devoted to one poster or one series of posters (such as the Door Posters), jewelry display cases (such as Great Southern has designed), T-shirts hanging loose or shrink-wrapped and packaged like 12-inch records. And there is the option of dealing with merchandisers, distributors or reps who make available a number of different items from one source.

Timeliness is a key factor in maximizing merchandise profits: watching music sales, studying the merchandising market, talking to kids and charting sales on computers.

Of course, no matter how fast you are to jump on a new item—such as lyric greeting cards—you often are inexorably delayed by the "licensing lag."

After a hot album by a new group hits the charts, it may take weeks or even months to get the licensing agreements straightened out and merchandise on the market. Nevertheless, cross-merchandising accessories with hit albums has worked wonders for many record chains. In-store specials, ads and attention paid to store displays can all benefit a very high profit-margin category.

With the advent of Compact Discs and video, floor space is becoming tight in many retail outlets. "What we need is to come up with what will turn the most profit for the store in the least square footage," says Colleen Weiss, national sales manager for Winterland Productions.

Rock Express—Winterland's retail arm created two years ago—is one answer to this dilemma. "The concept was to become a full one-stop for retailers," says Weiss. "Before this, they were purchasing a T-shirt here, a button there, a poster somewhere else. We wanted to consolidate all that and to offer all those items from one person.

"So now there's one salesman, one invoice and one ship point, and it makes it a lot easier." Rock Express now sells T-shirts, posters (as of nine months ago), buttons, key-chains, bumper stickers, decals and photographs. A kiosk approach that creates a separate merchandising section is utilized.

"We leave it up to the retailer as to which items they choose to purchase. We're currently testing, in the Bay area, some active in-service rack-jobbing from our own personnel, to take that burden off the store," says Weiss. The program received a boost in exposure in 1985 when CBS Records purchased a 50% interest in Winterland; this resulted in CBS distribution of Rock Express to the record company's retail accounts.

"We're hoping it will make a change and take the burden off the retailer, so they won't have to worry about the accessory merchandise. So it isn't a hassle to them," says Weiss.

Richard Levy, co-owner of Paradise Creations, is optimistic about the merchandising business in 1986 and advises retailers that "selectivity" is the criterion of success. His North Hollywood-based firm is a national rep to chains such as Licorice Pizza, Rainbow, Music-

land, Hastings, Wherehouse, Record Bar, Camelot and many others.

"We'd like to see record stores use more care, be more selective, with their merchandise," says Levy. "We're stressing updating of programs as well as carrying more limited selections.

"You can have great success in this business if you carry the right lines and just the best products within those lines.

"Doing things on a timely basis is very important—monitoring sales, adding and deleting. Chains should not be afraid to test new product. But—to emphasize—be both timely and selective. For example, we're going in with a lot of 30-piece poster racks instead of 50-piece racks, and 12-15 designs of sunglasses instead of

24-30.

"In 1984, this industry was at a peak and at that point everyone just said, 'Let's just get the merchandise in, everything is selling well.' But at the end of '84 it all kind of came to a halt—there was general market saturation and not as much good product available.

"But we had a significant increase in business in March and April, and it's continuing." Levy notes that sunglasses, T-shirts, Door Posters and lighters are all selling especially well. He is very confident for the prospects of the merchandising industry in the coming months.

"Now is the best time for the business since October of 1984 to carry product. 1986 is really picking up," Levy sums up.



Rick Smith, vice president, Virgin Merchandising International.

T-SHIRTS

(Continued from page PP-1)

success with tie-dyed shirts from Great Southern. "We sold wonderful ones for Iron Maiden and Motley Crue," says Paul Fussell, manager of special products for the Durham, N.C.-based chain. "The retail price point was \$19.99 and they really sold. They just flew out the doors."

Heavy metal is Fussell's most popular genre in T-shirt sales. "They sell exceedingly well and right now are about 50% to 60% of sales. Besides Motley Crue and Iron Maiden, other groups doing well include Triumph, Scorpions, Ratt, Quiet Riot, Ozzy Osbourne, and Judas Priest—and the new ZZ Top shirt should be very hot.

"We are also involved with the Rock Express program and are doing well with Pink Floyd and amazingly well with Led

Zeppelin on a continuing basis." At Record Bar, regular T-shirts retail for \$7.99 to \$8.99, tie-dyed shirts from \$15 to \$20, and jerseys from \$9.99 to \$11.99, though the latter have been de-emphasized by Fussell.

"When you get into jerseys, you're getting about a heftier price point, and in most cases you're talking about a duplication of the same style. We're very careful about our buying because in most cases with the T-shirt manufacturers we're dealing with, there are very limited or no returns."

Demographically, Fussell says that most T-shirt buyers are in their teens to mid-20s. "Because shirts are more expensive than other merchandise and because a lot of the shirts—in the four-size configurations of small, medium, large and extra large—would

(Continued on opposite page)

The Source for Imported & Domestic Prints & Posters



If You Want:

- Supply - 95%+ Fill Rate
- Selection - Over 1000 Different Posters
- Service - Reliable & Personal
- Special Rack Program
- Shipping - 48 Hours or Less
- Freight Bonus Coast to Coast
- Guaranteed Sale
- Higher Profits

Poster Selection Includes: Rock & Roll, Movies, Cars, Girls, Personalities, Graphic Art, and much more.

**(800) 227-1666 or
(800) 223-9669 in California**

Select Rock • Box 5551 • Walnut Creek, CA 94596

not fit pre-teens." Adding shirts together with posters, buttons and such, Fussell estimates that "lifestyle-oriented" accessories account for some 6% of total business for the 151-outlet chain.

The hottest T-shirt artist in April for Winterland was Ozzy Osbourne, whose "The Ultimate Sin" LP was camped out in the Billboard top 10. "Our other hot acts are Led Zeppelin, Ratt, Twisted Sister, Dokken, Bruce Springsteen, Kiss, and Dio," says Colleen Weiss, national sales manager for Winterland. "And then after that come Rush, Jimi Hendrix, U-2, Heart, and John Cougar."

Winterland sells its merchandise to retail through the aforementioned Rock Express program. Weiss estimates that CBS Records distributes Rock Express to some 2,500 accounts, while she services another 3,000. Winterland currently represents some 75 artists and prints from 15,000 to 30,000 shirts a day. It is a large buyer from companies such as Signal Knitting Mills, which will sell more than one million shirts in 1986 to the San Francisco-based merchandiser.

"Right now T-shirts are selling well," says Weiss. "We can do anything with them, depending on how much space the store has. We can shrink wrap them around a piece of cardboard so they can fit into a record bin, or we can hang them loose."

"Come fall we'll see an upsurge in fleece, in sweatshirts and also in satin jackets. The latter are a great fall and Christmas item for us, and retail from \$30 to \$40. It's not necessarily an older crowd that buys satin jackets, as kids have the money these days. And if the item is the right item, the price isn't that crucial as long as you don't get up too high."

Winterland relied primarily on garments until its entrance into the poster line last year, and T-shirts are still its top product, as they are for Virgin. As such, they are the heart of a very large industry—Alvin Ross estimates that tour merchandising alone could account for \$150-\$200 million in sales in 1986.

CREDITS: *Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Stories by Chris McGowan, an L.A. based writer; Design, Steve Stewart.*



A rock act that can sell out a 15,000-seat auditorium stands to make (their share of the gross) from \$10,000 to \$25,000 per night in merchandise sales, according to Winterland president Dell Furano. "We have become a major part of an artist's income," says Ross, "and there's no question that we are the difference on whether a band's going to make money or not on tour."

So, music fans should note that it may be the shirts on their backs that make it possible for them to see their favorite bands live, in concert.

BUTTONS

(Continued from page FP-1)

faster growing area than any other product," says McWilliams. "At this time of the year they're as much as 25% of our business. We carry the Star Shades line, which we import and which run from \$3 to \$20. And we carry Ray Bans, which are put out by Bausch & Lomb and can run as high as \$150." The Wayfarer style falls under the Ray Bans line.

Paul Fussell of the Record Bar chain confirms the popu-

larity of sunglasses. "A month ago we introduced a free-standing rack of 72 sunglasses, all of different styles. And we've been getting reports—especially in some of the beach area stores—of selling anywhere from 60% to 100% of that the first weekend we're in. And we're talking about something that we're making 60 to 70 points off."

In the button category, the rock variety is down and the slogan variety is up. Richard Levy, co-owner of Paradise Creations, explains the former, "Rock buttons are soft, and I

think you're dealing with a couple of factors. One is general market saturation, as well as a lack of big groups being out right now. There hasn't been much new button product in the last seven or eight months.

"Many of our accounts have gone out or cut back. In 1984, button sales were unbelievable, and then in '85 they were slow. But slogan buttons have been consistent." North Hollywood-based Paradise Creations is a national merchandising representative.

"Slogan buttons are really (Continued on page PP-4)

Get your piece
of a billion dollar
sunglass market with...



★ Built in demand created by today's record, movie and video stars

★ Nationally advertised brand name

★ Wide selection from traditional to high fashion

NALPAC LTD
"We Are The Competition" ©
8700 Capital / Oak Park, MI 48237
(313) 541-1140 / (800) 521-5946
TLX 756914 NALPAC LTD UD
Call for Free Catalog
One Stop & Distributor
Inquiries Invited

POSTERS

(Continued from page PP-1)

person is coming through the door," says Don Erwin, president of the West Sacramento, Calif.-based Rock Vision. One of the posters, for example, features Motley Crue posing in the doorway of a stage dressing room.

In conjunction with Great Southern Co., Rock Vision had six titles as of April—Motley Crue, W.A.S.P., ZZ Top, Bon Jovi, Iron Maiden and the cartoon character Voltron. The retail price is \$8, as opposed to the typical \$3.50-\$4 tag on regular-size posters.

"The response has been great," says Erwin. "We've had stores calling up and selling out of display units in one week. It's bringing in a lot of

money for the space it's taking up." Rock Vision has designed an attractive display unit that features a four-color poster with a miniature of each title. "The customer can see what the posters look like and then just take one out of the dump unit display." Some of the titles are also carried on tour with the artists.

Erwin also expects Rock Vision to have success with its recently purchased line of 8x10 glossies and postcards, the name of which has been changed from Freezz Frame to Spotlight. "We have a series of artists such as Mr. Mister, Tears For Fears, Megadeth, Motley Crue, Iron Maiden and many others. The glossies retail for \$2 and the postcards are 60 cents." The Spotlight line bows in May.

Girl posters lead the pack at

the moment. "Kelly Emburg, Carol Alt and Paulina Porizkova are very hot," says Joel Weissman, co-owner of Funky Enterprises, a Richmond Hill, N.Y.-based manufacturer. "We are also doing well with Iron Maiden, Motley Crue, W.A.S.P., Metallica, Bon Jovi, and Kiss. But otherwise the rock posters have been soft."

New York City-based Artemis Inc. specializes in music posters and also found early '86 to be a soft time. "Business is slow right now," says Melanie Popkin, vice president of licensing for Artemis. "And 1985 was not a very good year."

Artemis, which sells 70%-80% of its product to record stores, has learned to be selective. "We're putting out fewer posters, but the ones we do put out are stronger sellers," says Popkin. She notes that both Christmas and the "back-to-school" period see high sales. "One reason the back-to-school time is strong is because college kids are going off and they need something new and exciting to put on their dorm room walls."

Artemis provides several different display units to its accounts. "For example, we expect our Sade poster to be hot this year," says Popkin. "And if it looks hot, we might have a separate 48-piece display unit highlighting just that one poster. It's very effective for retailers if they have room for it."

Along with other manufacturers and merchandisers, Popkin bemoans the fickle marketplace. "There isn't necessarily a correlation between record and poster sales. A lot of popular artists on the Billboard charts appeal to an audience that doesn't buy posters. The group also has to have a well-defined image, and the poster has to be something special that the average teenager would want to take home with him and put on his wall."

"I think jazz and country audiences don't buy posters to any great degree because if it's an older appeal the poster doesn't sell," says Dick Harris, general manager for CP Rock. "As a person becomes more mature, he looks for something different to put on his walls."

In 1985, the hottest posters for the Sacramento-based distributor were for the hit TV show "Miami Vice." "And right now the new Don Johnson is doing well, along with the girl posters. Then comes Motley Crue, Iron Maiden, Kiss, Stryper and some other heavy metal groups," he says.

"But generally, rock is terribly soft now. What we need is a hit—as Van Halen and Michael Jackson were a few years ago. Lately the poster business has gone to girls and cars as it waits for something big to come."

An inherent problem in the poster business, Harris observes, is the time lag between

hit album and poster release. "It takes so long. A new LP comes out and the group is hot, and then it takes weeks and weeks and weeks to get all the rights and so forth straightened out so they can come out with a product. And, frankly, a group doesn't have a very long shelf life, usually. If you look through the list of people we were selling a year ago, you practically won't find any of them today—except for somebody like Iron Maiden."

Business should pick up for music posters as popular acts hit the road in what looks to be a heavy summer of touring. Door Posters are already significantly boosting sales in many retail outlets. The category as a whole could benefit by increased retail emphasis.

"I think music stores should pay more attention to posters," says Weissman. "In many stores the markup on records is low because you have to discount to survive. But posters are an item where the stores can make a decent profit. But a lot of them just treat them as something that's there and don't pay much attention to them. If they did, they could probably increase their poster sales by 60% to 70%."

"The stores that do watch their posters, have a buyer that keeps up with them and keep their display looking nice—they have excellent sales. Posters are a profit-plus item, an extra sale."

A Billboard Focus

TALK TO **ARTEMIS**

DISTRIBUTOR PROGRAM

Finally your customers can have the largest selection of posters available today. Artemis is now accepting dealer inquiries — increase your volume and visibility with our full size, fully licensed posters.

For details call
1-800-292-2902
or 212-206-7007

BUTTONS

(Continued from page PP-3)

the thing we're doing well with now," says John Reid, accessory and contemporary gift item buyer for Western Merchandisers. The Amarillo, Texas-based firm owns the Hastings Books, Records and Videos chain, which has 120 outlets. "We carry a wide variety of comic relief slogans, like 'Life is a beach.' Rock'n'roll buttons are just not happening now."

For Great Southern Co., enamel pins are faring better than buttons. "We're also getting into jewelry, and we're having a jewelry display case especially made for store counters, so it's self-contained, doesn't take up much space, and is easily accessible," says Ira Sokoloff, president for the Macon, Georgia-based distributor. Iron Maiden, Motley Crue, W.A.S.P. and INXS are among current "bejewelled" groups.

Other additions to the accessories field include lyric greeting cards and crossover items such as lighters, comedy mugs, gag gift items and even telephones. Statement bumper

stickers and license plate frames continue to sell well. Says Nalpac's McWilliams, "We're constantly on the lookout for new items to put into record stores."

There is another side of the merchandising business: the selling of custom items for advertising or promotional purposes. The Merchandising Guild of Los Angeles specializes in this area, with roughly 40% of their business involving work for the music industry.

"We are called in for special items and everything is custom," says Lynn Schneider, owner of the Merchandising Guild. "We did 6,000 embroidered caps when John Fogerty's 'Centerfield' came out—to give to distribution, promotion and radio people across the nation."

"For 'Eat It,' we did 3,000 chocolate records for the Scotti Brothers. We did coffee mugs for the Springsteen crew, tour jackets for Dolly Parton and a number of things for Lucas and Spielberg. Anything anyone can think up, we can do."

On the retail level, whether

buttons stay behind sunglasses, slip behind crossover accessories or manage to regain past glory depends on a number of factors, including market saturation and whether a Madonna or a Michael Jackson is out on tour or No. 1 on the charts. But both Winterland and Virgin believe that buttons—like rock'n'roll—will never die.

"Buttons have not been real successful in the last year," says Alvin Ross of Virgin Merchandising International Inc. "Though we have been doing well with our square OMD and Simple Minds buttons and other enamel pins. But you will always sell buttons—they're a big part of your business. It's your least expensive item, \$1 or \$2, that's all."

Concludes Colleen Weiss of Winterland, "We've watched buttons go in cycles for 10 years now, it's cyclical. They are still a good industry—there's no two ways about it. There will always be buttons, and there will always be kids to buy them. It's a nice cheap product, and it's a great P-O-P, right at the cash register while you're waiting in line."

POSTERS
LARGEST SELECTION
FAST, RELIABLE SERVICE
98+% FILL
DISPLAY RACKS

PLUS Buttons, Keychains,
Bumper Stickers, Tapestries, Headbands
Bandanas and MORE!

For Complimentary Catalog
Call Toll Free
1-800 544-0900
In Michigan (313) 674-4691

NATIONAL TRENDS
2260 Scott Lake Road • Pontiac, Michigan 48054

ATTENTION MUSIC RETAILERS

THE Billboard BOOK of NUMBER ONE HITS IS HERE!



From "Rock Around the Clock" to "We Are the World," celebrate 30 years of the best pop music with the *only* book to give the inside story behind every song to reach the Number One spot on the *Billboard* "Hot 100" music charts since 1955

Now in its second printing—the first comprehensive history of 30 years of rock and roll, a concise reference source to over 600 songs that made it to the top of the charts!

You also get fascinating behind-the-scenes stories about the songs and the performers, gossip galor, and enough trivia to satisfy everyone in pursuit of it. And—over 500 vintage photos, many never before available.

640 pages 7 x 9 1/4. Almost 600 photographs.

"Definitely a hit. It's not only a great reference work, it's fun to read."
DICK CLARK

Every entry gives chart facts, label and record number, songwriter and producer—plus a listing of the Top Five songs for the same week.

If you're a fan of rock and roll, you can't afford to be without this exciting one-of-a-kind collection.

CALL NOW TO ORDER YOUR PREPACK OF 6 BOOKS AT A 40% DISCOUNT.

1-(800)-223-7524 (out of state)
Or
(212) 764-7388 (Locally)

or write
Billboard Publications, Inc.
1515 Broadway
New York, N.Y. 10036
Attn: Jeff Serrette
Direct Marketing Dept.

SERVICES/SUPPLIES/ EQUIPMENT

AUDIO AND VIDEO AIRCHECKS!

Current issue #73 features KIIS/Rick Dees, Z100/Z Morning Zoo, KKKO/Gary Owens, DC101/GreaseMan, KFMB/Mark Larson, KZPP/Bruce Kelly, Milwaukee CHRs WKTI & WZLJ, Cleveland CHR WRCC & Seattle's KNBC, 90-min. cassette, \$5.50. Special Issue #5-78 features SAN DIEGO AM DRIVE! CHR KS103, AORs KGB, 91X & XHITZ, A/Cs B100, KFMB, & KYYX, KFMB, KWLTV & KLZZ, Urban XHRM & Oldies XETRA, 90-min. cassette, \$5.50. Special Issue #5-79 features HOUSTON AM DRIVE! CHRs KKQB & KRBE-FM, AORs KL0L & KSRR, A/Cs KFMB & KLTR, Urban KMJQ, Country KIKK & Oldies KRBE, 90-min. cassette, \$5.50. Classic Issue #C-66 features KYA/Tom Campbell-1969, Chicago's WYNN/Ed Meyer-1963, WLS/Bob Sirott-1977, KCBO/Brian White-Gene Knight-1976, KGBS/Jimmy Rabbit-1975, KRLA/Bob Dayton-1967, KHJ/Beau Weaver-1976, Cassette, \$10.50. VIDEO #6 features the RADIO EVENT OF 1986, the KFRC 20TH ANNIVERSARY REUNION, with all-time greats Dr. Don Rose, Chuck Buell, Beau Weaver, Bill Lee, Mike Phillips, Bobby Ocean & more! 2 incredible hours on VHS or BETA, \$39.95. VIDEO #5 features B100/B Morning Zoo, KFI/Sieve LaBeau, KS103/Dave Otto, KMG/Robert W. Morgan, KIIS/Larry Morgan-Paul Freeman-Benny Martinez, 2 full hours, on VHS or BETA, \$39.95. CALIFORNIA AIRCHECK - Dept. BB - BOX 4408 - SAN DIEGO, CA 92104 - (619) 460-6104

★ **DISCO & STATE LIGHTING/AUDIO** ★
★ Mirror Balls, Pin Spots, Rain Lights, Chasers, Portable DJ Gear, Club Lighting, etc. ★
★ WHOLESALE PRICING AVAILABLE ★
★ **Farralane Enterprises, Inc.** ★
★ **166 Central Ave.** ★
★ **Farmingdale, N.Y. 11735** ★
★ **(516) 752-9824** ★

FOR THE WIDEST SELECTION OF RECORDING TAPE AND ACCESSORIES...

Call Toll Free
1-800-523-2472
(In PA: 1-800-468-2533)

Dealers Only
Call for Free Catalog and Monthly Specials

America's Leading Distributor of Recording Tape and Accessories

L. ROSENTHAL
DEPT. A - 1001 LOUIS DRIVE - HARRISBURG, PA 17111-2751-41-4950

Diskmakers

RECORD PRESSING CASSETTE DUPLICATION RECORD JACKETS

Now Complete Package Prices
CALL TOLL FREE 1-800-468-9353

153 W. 46th St. New York, N.Y. 10036
212-302-4140

★ **DANCE FLOOR LIGHTING** ★
★ **QUALITY PRODUCTS PRICED LOW** ★
★ Controllers, pinbeams, color sticks, mirror balls, rope lights, beacons, novas, strobes, foggers, rotators, and other similar products! ★
★ Let us help you! ★
★ **THE MUSIC SERVICE** ★
★ 327 S. Miller Rd. • Akron, OH 44313 ★
★ **(216) 867-1575** ★

BUSINESS OPPORTUNITIES

TWO FULL LINE MUSIC STORES IN S.E. KENTUCKY - 1 SHOPPING CENTER LOCATION AND 1 DOWNTOWN LOCATION - ASKING \$400,000.

Ask for Al
call
(606) 439-2494

RADIO TV JOBS

10,000 radio jobs a year for men and women are listed in the American Radio Job Market weekly paper. Up to 300 openings every week! Disk jockeys, Newspeople and Program Directors, Engineers, Salespeople. Small, medium and major markets all formats. Many jobs require little or no experience! One week computer list \$6.00. Special Bonus, six weeks \$15.95—you save \$20!

AMERICAN RADIO JOB MARKET
1553 North Eastern
Las Vegas, Nevada 89101

PUBLIC COMPANY AVAILABLE

Seeks merger with existing privately held company in entertainment industry (no start ups). Must have major profit and growth potential. We offer stock control, substantial capitol and Experienced Successful corporate development assistance to a quality company with enormous upside potential. Only serious principals with excellent business history and credentials need reply. Details to: Public Company, 18653 Ventura Blvd., #569, Tarzana, CA 91356

SCHOOLS & INSTRUCTIONS

Music business careers!

Prepare for the marketing, management or technical career you want. Top pro training in studio concert and video production, artist representation/management, retail/wholesale, promotion/marketing publishing, much more. Employment assistance and financial aid available. Free brochure/career guide: write or call toll-free: **800-554-3344**

THE MUSIC BUSINESS INSTITUTE
Dept. B, 3376 Peachtree Rd., Atlanta, GA 30326

IN TEXAS: Multi-track Recording Engineer Recording Classes. (214) 438-8248. Mailing address: Recording Class, Exchange Park, Box 45744-B, Dallas, Texas 75245

HELP WANTED

EXPORT

We are one of the largest exporters of records & tapes. We need an experienced person to develop and maintain new business. We are expanding and the opportunity is excellent. Please reply in confidence to:

Gene Fink

(718) 786-7667

BILLBOARD ADVERTISING SALES:

If you have significant experience in record promotion and/or radio programming with knowledge of major label promotion activities and are an aggressive, sales-oriented self-starter.

Call Gene Smith
(212) 764-7514

SALESMAN: EXPERIENCED DRAW/Commission. American Music Service. Call: Mr. Scott (516) 938-0211.

BILLBOARD BUYER'S GUIDE AD SALES - NEW YORK:

Part-time or full-time beginning June permanent or temporary. Sales experience and knowledge of record/video industries required.

Call Norm Berkowitz
(212) 764-7330
or
John Babcock Jr.
(212) 764-7748.

POSITIONS WANTED

RECORDMAN-EXPERIENCED 15 YEARS in latin market, seeking position. Ready to travel. Contact: Mr. Guzman (305) 722-3432, 6193B Pinetree Lane, Tamarac, FL.

INVESTORS WANTED

MAGNIFICENTLY ENGINEERED AND EQUIPPED RECORDING STUDIO PRESENTLY BEING INCORPORATED, SEEKING INVESTOR WITH \$10,000. to \$25,000.

Call:
(818) 363-0636

TALENT

OPPORTUNITY FOR 6 OR 7 member high energy flashy dance groups for Fall '86 and Winter '87 engagements in hotel lounges in Albany and Syracuse, NY, Providence, RI, Lowell, MA, Trumbull, CT and Philadelphia, PA. Basic requirements include keyboards, guitar, bass and drums with lead or back-up vocals plus 2 or 3 "front" lead singers/dancers. Must be self-contained including 3-way P.A., 24K lighting and reliable vehicles. Material should be Top 40 hits with 1 set by international artists. All locations are 6 nights per week, 5 hrs. (5 sets) per night. Remuneration offered includes \$2,400 per week wages, \$900 per week travel and expense allowances, and gratis accommodations 7 nights per week. All replies including song list, bio, personnel, photo and references to: Limelighters, Inc., 50 Music Square West, Suite 804, Nashville, TN 37203.

NEW YORK VARIETY SHOW ON CABLE TV

Booking Acts Now!
Excellent Exposure
Can Send Tape To:
STAR SEARCH - SMALL FEE
Call: Ron at
(212) 220-3594 or 893-7742

GOING ON TOUR?

New York bassist seeks upcoming band. Have professional attitude and tour endurance with strong hard rock image.

Brian Connolly
c/o V-Rock Productions
314 W. 53rd St.
New York, NY 10019
(212) 484 2588/24 hrs.

ATTENTION POP ARTISTS SHANE PRODUCTIONS

SEEKING NEW TALENTS (solo, duo or group), with original concept and/or songs. Send material (demo tapes, VHS, photos) to:

Shane Productions
8530 Wilshire Blvd.
Suite #309
Beverly Hills CA 90211

Asociacion de Charros Lienzo Libertad, 14850 S. Post Oak, Houston, Tx 77085, needs large mariachi group to accompany rodeo action and artists. Traditional costumes necessary. \$250 ea/wk, Sunday incl., and lodging. Send resumes.

Please return copy of ad to:
P.O. Box 30172
Houston, Texas 77249

SONGWRITERS

WORDS SET TO MUSIC; reasonable rates; M. Baldwin, 207 S. Wabash, #301, Chicago IL 60604.

MAKE MONEY SONGWRITING
Many people make a fortune from songwriting and you can too! Free information tells you how. Cut out this ad and mail to:
Demo Masters
1850 Union Street, #434D
San Francisco, CA 94123
(415) 381-8185

YOUR TUNES CAN WORK FOR YOU!

Receive your high quality demo for only \$75 per song. Marketing Assistance available for strong songs.
Call or Write for brochure

Easton One Productions
P O Box 30682
Bethesda, Md. 20814
(301) 493-6440 BMI affiliated.

REAL ESTATE/FOR SALE/LEASE

9000 SUNSET BOULEVARD

- Prime music industry location
- Floor to ceiling windows-impressive views
- 24 hr. Security
- 500 to 6000 sq. ft. suites available

Exclusive leasing agent - Los Angeles Realty Services - Lark Christensen/Sandra Wruck

(213) 274-6855

WANTED TO BUY

GOLD & PLATINUM RECORD AWARDS FOR PRIVATE COLLECTION

Record collection and Rock & Roll memorabilia and promotional items. Write:
DOUGLAS LEFTWICH
6915 Colbath Ave
Van Nuys, CA. 91405
(805) 252-1525 (days) or (818) 909-7712 (eve)

RECORD IMPORTS LTD.

181 High Street
London NW10 England

Telephone - 01 965 2213/14
Telex no - 8954029

CONTACT US IF YOU HAVE OVERSTOCKS OF DELETIONS/CUT OUTS. TURN YOUR STOCK INTO CASH. WE ARE ALSO INTERESTED IN NEW INDEPENDENT PRODUCTS SOUL/DISCO
CONTACT: Marion Allen.

NOVELTIES/MERCHANDISE

POSTERS
Rock Posters
ZAP ENTERPRISES
1251-3 Irolo St.
Los Angeles, Calif. 90006
(213) 732-3781
DEALERS ONLY

OBSCENE PROFITS SUNGLASSES

S/D Wayfarer 14.00 dz
Terminator 16.00 dz
Cords 1.00 dz
Posters/Buttons

ORION DISTRIBUTING
(216) 881-1500

COUPON

Billboard CLASSIFIED ACTION MART

To order an ad ... check the type of ad you want ...

- Regular classified (ads without borders): \$2.35 per word, per insertion. Minimum ad order, \$47.00.
- Display classified (all ads with borders): \$77.00 per column per inch, per insertion; 4 insertions \$71.00 per; 12 insertions \$66.00 per; 26 insertions \$63.00 per; 52 insertions \$51.00 per. Price discounts are based on insertions in consecutive issues.

Count 8 words for our Box Number and address. Add \$6 for handling. Only regular mail forwarded—tapes not acceptable.

Check the heading you want ...

- For Sale Help Wanted Positions Wanted Tapes
- Business Opportunities Investors Wanted
- Real Estate/For Sale/Lease Songwriters Talent
- Accessories Golden Oldies Novelties/Merchandise
- Services/Supplies/Equipment Wanted To Buy
- Comedy Material Computer Schools & Instructions
- Video Miscellaneous

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, N.Y., N.Y. 10036.

Cancellations must be in writing and mailed to the Classified Dept.

15% agency commission applicable only on ads of 2" or more running 2 consecutive weeks.

Need to get your ad in fast? Call Jeff Serrette ... In NY State phone 212/764-7388 ... Outside N.Y. State phone toll free

Your Name _____
 Company _____
 Address _____
 City _____ State _____ Zip _____
 Telephone _____
 Please fill in the information below if you wish to charge the cost of your classified advertising.
 American Express Diners Club Visa Master Charge
 Credit Card # _____ Exp. Date: _____
 Bank # _____
 Your signature _____

800/223-7524.

FOR SALE

WHOLESALE TO STORES
 WE SPECIALIZE IN 12" PRODUCT
 Full line of Gospel LP's & Cassettes
 All current LP's, cassettes, CD's and 45's
 Independent and major companies.
 LOWEST PRICES! SAME DAY UPS!
 NO CATALOG REQUEST - PLEASE CALL
 Glo Mdse. Corp.
 43-02 34th Ave., L.I.C., NY 11101
 N.Y.S. Residents (718) 706-0515
 Out of NYS call toll free 1 (800) 628-3010

CUT OUTS & OVER STOCKS
 LP's Tapes, 45's and imports Looking for the unusual? We have it at lowest prices. All requests for list ust be written on your company letterhead Dealers Only
 Performance
 P.O. Box 156
 New Brunswick NJ 08901
 (201) 545-3004 Telex: 5106008316

GET FREE CATALOG—Buy many retail products Gets free new record and book by a black Marvin Stephens. Write to Lyons Veterans Hospital, Lyons, NJ 07939, Ward 58B West.

While Other People are raising their prices we are slashing ours Major Label LP's as low as 50¢ Your choice of the most extensive listings available
 For free catalog call (609) 890-6000 or write
 Scorpio Music Inc
 Post Office Box A
 Trenton NJ 08691-0020

ROCK & SOUL ELECTRONICS
 470 7th Ave. (bet. 35th & 36th Str.)
 New York, N.Y. 10018
WE HAVE THE LOWEST PRICES IN TOWN
 LP's 12 inch \$4.99
 also \$2.99
 LARGEST SELECTION OF IMPORT 12 INCH RECORDS SPECIAL PRICES ON TAPES
 TDK 90 \$1.09
 TDK SA90 1.79
 Maxell IIS 2.49
 FAMOUS BRANDS T-120 \$2.99
 SONY T-120, PANASONIC, JVC, KODAK, MEMOREX T-120's ALL FOR ONLY \$4.49 EACH

ELECTRO SOUND SEMI-AUTOMATIC cassette loader \$2800 - Pentagon 1100 high speed cassette duplicator - duplicate 1000 - eight hour shift \$3500. (615) 824-2820.

CUT OUTS & IMPORTS
 LP's cassettes, 8 tracks and 45's Rock Country R & B and Gospel Write for free catalog Trade only
MARNEL DIST.
 P.O. Box 953
 Piscataway, NJ 08854

FOR SALE

THE COMPLETE BLACK MUSIC DISTRIBUTOR
ECHO RECORDS INC.
 REGGAE AFRICAN CALYPSO SOUL DANCE FUNK BLUES EUROPEAN WEST INDIAN IMPORTS OVER 2 000 TITLES IN STOCK
 CALL OR WRITE JEFFREY COLLINS FOR MORE DETAILS
 ECHO HOUSE 281 DEAN STREET SOUTH ENGLEWOOD NEW JERSEY 07631
 TEL 201 568 0949 TOLL FREE 1 800 USA ECHO

MTV'S ROCK & ROLL TO GO
 Along with 1,000's of other cassette and LP titles. Dealers only. Write or call for free catalog.
Record-Wide Distributors, Inc.
 P.O. # 8100
 Fenton, MO 63026
 (314) 343-7100

WE EXPORT TO ALL COUNTRIES
 12" / LP'S / CD'S
BEST STOCK—BEST SERVICE—BEST INFORMATION
 We specialize in 12" Dance Records all small and major labels
TRY US!!
EXPORT-O-DISC
 855(E) Conklin Street
 Farmingdale, N.Y. 11735 USA
 Tele # (516) 694-4545
 Telex: 6852522
 Telex: 4758254
 Fax # (516) 694-4594

ALL DISC TRADING
 The one stop for all your CD needs
ATTENTION RETAILERS
 • Personalized Service
 • Thousands of Titles in Stock
 • CD Accessories
 • Competitive Pricing
 • Same or Next Day Shipment
 • Volume Discounts Available
1-800-255-3472
 in Connecticut Call 1 452-0203
 41 Monroe Tpke. Trumbull CT 06611

DISTRIBUTOR WHOLESALE ONLY
 We are 12" records, blank audio, blank video, video games, movies, accessories, hardware, CD's, albums, tapes...
 Stratford Dist., Inc.
 86 Denton Ave.
 Garden City Park NY 11040
 (718) 343-6920, (516) 877-1430
 (800) 645-6558, Telex 6852201

FOR SALE

BUDGET & MIDLIN CASSETTES
 Catering to flea market vendors and independent record stores only. No cut-outs. \$50 minimum. Write or call for free catalog.
The Tape Box, Inc.
 2801 West Reynolds St.
 Plant City, FL 33566
 (813) 754 3896

CASSETTE SHELL MOLDS
 2 - 12 cavity sonic cover cassette
 2 - 12 cavity bass cassette
 1 - 12 cavity screw cover cassette
 1 - 8 cavity sonic cover cassette
 1 - 8 cavity bass cassette
 1 - 4 cavity cassette box
 1 - 32 cavity keyhole hub
 1 - 64 cavity guide roller mold
 Gima automatic audio cassette assembly machine plus misc. components for cassette assembly.
\$375,000 for all!
 Box 7668
 Billboard Magazine
 1515 Broadway
 New York, NY 10036

GOLDEN OLDIES
 Original out-of-print albums and singles. All types of music. We specialize in records from the 50's, 60's, and 70's. Largest selection. Write for free catalog
 HAVEMEYER PARK RECORDS
 P.O. BOX 32B
 OLD GREENWICH, CT 06870
 Satisfaction guaranteed

VIDEO
 SAVE \$\$ BUYING used VHS tapes - Top 40 as well as catalog titles. Call for prices! 1 (800) 833-3264 or (803) 292-2072.

IDEAL FOR DUPLICATION RENTAL & RETAIL
VHS and BETA
 Video Cassette Boxes
 Cardboard Slip Boxes
 and Mailer Boxes
 Also, compact disc boxes, floppy disc boxes, reel-to-reel boxes, 12" long pillar-proof audio cassette boxes
 In Stock—Instant Shipment
 Custom Beautiful Printing
 Low Prices—Free Samples
PAK-WIK CORPORATION
 128 Tivoli St., Albany, NY 12207
 (518) 465-4556 Collect

VIDEO

SELLING USED VHS MOVIES
 Examples, Gremlins, Ghostbusters, Ladyhawk, Porky's Revenge ... \$27 each. Tomboy, Amadeus, Stich, Falcon and Snowman ... \$24 each. Many others in limited quantities. Call:
Matinee Movie Club
 (618) 277 4661 Today!

WHOLESALE NEW AND USED PRC
 Deal direct with
 Video West
 (416) 498-7074 Ext. 12

TAPES
PROFESSIONAL QUALITY AUDIO AND VIDEO CASSETTES
 Lowest Prices in nation—Audio cassettes, video cassettes, Universal video library cases. For more information:
Darke Cassettes
 715 Peralta St.
 Oakland, CA 94607
 (415) 465 0181 or (415) 465 1246

CASSETTE TAPE SECURITY DEVICES
 DESIGNED FOR RETAIL OUTLETS
 EASY TO USE INEXPENSIVE
 REUSEABLE & DISPOSABLE

5 SELECTIVE MODELS
-FOR SAMPLES AND PRICES- CONTACT
C & D SPECIAL PRODUCTS
 309 SE QUOYA DRIVE
 HOPKINSVILLE KY 42240
502/885-8088

BULK BLANK LOADED audio cassettes direct from manufacturer. Highest quality, lowest prices, custom lengths, fast service. American Magnetics, P.O. Box 862, Harrisburg, PA 17108 (717) 652-8000

BLANK AUDIO & VIDEO CASSETTES
 21ST ANNIVERSARY
 LOWEST PRICES IN TOWN
 • Audio Cassettes • Video Cassettes
 • Mastering Tapes • 8 Tracks
 Don't Delay—Call Today! For More Information
Andol Audio Products, Inc.
 42 12 14th Ave., Brooklyn, NY 11219
 Call Toll Free—(800) 221-6578
 N.Y. Res.
 (718) 435-7322

MISCELLANEOUS
 GOVERNMENT JOBS \$16,040 - \$59,230/yr Now Hiring Call 805-687-6000 Ext R-1304 for current federal list

MISCELLANEOUS

MAN OF MANY VOICES NEEDED
 Creative person to write and produce radio commercials \$25,000 per year and up. Send demo tapes/resume to
TSI
 5900 Dewey Street Hollywood FL 33021
 Send Attn. Mr. T.

DON'T MISS BILLBOARD'S CES SHOW ISSUE
JUNE 7 (ISSUE DATE)
MAY 26 (DEADLINE DATE)
 The Consumer Electronics Show (CES) this Spring will be one of the biggest shows to date. There will be bonus distribution to all attendees at CES (June 1-4, Chicago) as well as to over 5,000 major hardware dealers throughout the country.
 Be represented with a classified ad in Americas #1 music and home entertainment publication.
CALL TODAY! DON'T DELAY!
1-800-223-7524 (Out of State)
212-764-7388 (Locally)
 or write
BILLBOARD CLASSIFIED
 1515 Broadway
 New York, N.Y. 10036
ATTN: Jeff Serrette

TOLL FREE CLASSIFIED ADS HOT LINE!
CALL NOW
TO PLACE YOUR AD!
800-223-7524
 (212) 764-7388 in N.Y. State)



Private Visions. Peter Baumann, president of Private Music, recently taped an interview for the VH-1 new age music show "New Visions." Baumann, formerly with Tangerine Dream, has just produced two more videos for the label: "Memories of Vienna," from Eddie Jobson's album "Theme Of Secrets," and "Dragon Dance," from Lucia Hwong's "House Of Sleeping Beauties."

Europe's Telecasters Discuss Blahs Panel Recommends Diversified Formats

BY STEVEN DUPLER

MONTREUX Videoclip-based television channels and shows must begin developing complementary music and "lifestyle" programming—as well as fresh ways of presenting clips—if they are to maintain and build their audience base.

That was the consensus of a panel of broadcasters titled "Is There Life On TV?," which debated the merits and viability of videoclip and countdown shows, as well as alternative music TV formats, at the International Music & Media conference here, May 7-10.

Speaking were Doug Adamson, associate producer of Britain's Music Box network; Lex Harding, program director of Holland's Veronica Broadcasting Organization; Mal-

colm Gerrie, director of youth programming for London-based Tyne Tees TV and producer of "The Tube"; and Hans Kruger, a producer and music publisher with Germany's Pluto Musik. Moderating was Billboard's home entertainment editor, Jim McCullaugh.

One of the more creative shows in the European TV music arena, "The Tube" bases its weekly programming on live, in-studio performances by several artists, rather than relying on back-to-back clips. Producer Gerrie claims the program "provides an alternative to 'Top Of The Pops' and other teenage pop programs."

"Live performance creates a completely different feeling than the viewer gets watching a clip-dominated program," said Gerrie. "We've brought back the elements of danger and risk—there's an understanding that anything might happen. The audience and the performers never know whether a performance will be spectacular or only mediocre."

Another advantage Gerrie claimed for the show's live multiartist format is that the programming is "completely original, and thus can't be obtained on laser disk or videotape. "This gives the audience far more incentive to tune in," he said.

Although the show does employ some videoclips in its programming mix, it attempts to use them in unique ways. One especially original example Gerrie cited involved the most recent video for Columbia artist George Michael, "A Different Corner."

"We arranged first for a telephone interview by [host] Paula Yates with George, who was in L.A. at the time," Gerrie explained. "We then aired the new clip, but prefaced it with an insert containing the interview and some original footage

of Paula."

The result was an amusing, albeit irreverent, sequence in which Yates is seen waiting for a phone call that doesn't come, while Wham!'s "Careless Whisper" plays in the background.

Finally, while a lingerie-clad Yates lolls on a bed, the call arrives. The viewer expects a romantic, intimate conversation, but gets instead Yates' brisk, businesslike interview with Michael, who is obviously unaware of the comic scenario in which his words are appearing.

Did the artist and the label have prior approval of the sarcastic video creation by "The Tube"? No, admitted Gerrie, because "we were afraid he might not do it." CBS was told that something unusual would be done with the clip—which was given exclusively to the show—but the label was given no details.

While such a creative exercise was probably appreciated by its viewers, the panel agreed that most labels, videomakers, and artists would not see the humor in having their product adulterated without consent. Gerrie agreed, but maintained the risk is worth taking "if it offers more value to the audience."

Other panelists concurred that clips could and should be presented in a more creative way than usual, but offered no suggestions. Lex Harding pointed out that a contract Veronica was about to sign with most labels specified that no alteration or re-editing of videos would be allowed.

The other shows and channels represented on the panel were not nearly so adventurous as "The Tube." Music Box, which is seen via satellite in 11 countries 18 hours per day (see separate story on Music Box's new schedule), sees itself as not simply a clip showcase, but "a good radio station with pictures, in-

(Continued on next page)

Video Track

NEW YORK

KURTIS BLOW'S video for "America" is up for four VPA Monitor Awards. The clip, which represents the first in-house production by PolyGram MusicVideo U.S., was nominated in the following music categories: best achievement (David Brownstein, Claude Borenzweig, Len Eband, producers), best director (Borenzweig), best editor (Borenzweig with Glenn Lazaro of National Video Center), and best director of photography (John Kraus). Winners of the awards will be announced June 9 at Lincoln Center's State Theater in New York. PolyGram recently completed its second in-house production, for "Ace Of My Heart" by

Barbara Mitchell.

Of note: The new video for "School's Out" by Krokus (mentioned in last week's Video Track) was produced by Green Park Entertainment and Front Row Films. The piece supports the group's Arista album "Change Of Address."

LOS ANGELES

KENNY LOGGINS' clip for "Danger Zone," the first single from the "Top Gun" soundtrack, just premiered on MTV. Filmed on location in Los Angeles, the video features performance footage intercut with segments from the Paramount film. Tony Scott directed; Kay Millet and Joni Sighvatsson produced for N. Lee Lacy. The soundtrack is be-

ing released by Columbia Records. Other projects recently completed by the production company include clips for Rubber Rodeo's "Souvenir," Wild Blue's "Fire With Fire," Cherelle's "Artificial Heart," John Cafferty & the Beaver Brown Band's "Voice Of America's Sons," and Book Of Love's "You Make Me Feel So Good."

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.

Industry Panelists Deny That Clips Are 'Killing Music'

BY JIM McCULLAUGH

MONTREUX Despite recent criticism of videoclips as both an art form and a marketing tool, the medium will survive "special effects and irrelevant visuals," provided the relatively new format is allowed to mature and develop without the pressure of unrealistic industry expectations.

This was the collective opinion of a May 8 panel at the International Music & Media Conference (IM&MC) here called "Are Clips Killing Music?" The panel also acknowledged that the makers and marketers of clips are still learning how best to approach their tasks.

"Our industry," said producer/consultant Michael Von Winterfeldt, "has a tendency to take new marketing tools and overexpose them. Clips are not killing music, anyone, or anything. But videoclips may be wrongly marketed.

"Video music does risk fading,"

he continued, "but we must learn to eliminate the risks. Maybe every artist doesn't need a clip. Perhaps we should improve and increase the long form and limit use of the short form. But let's not praise or condemn clips until we hear what the kids have to say."

John Martin, director of music programming for Canada's Much-Music Network, cited a recent interview with Warner Bros. Records creative marketing director Jeff Ayeroff (Billboard, May 10) in which he maintained that "to say that video doesn't work for us is foolish, because it can and does."

Martin also said that Journey's refusal to do any videos for its new album may be one of the biggest music industry publicity stunts in recent years.

Geoff Kempin, managing director of Picture Music International U.K., the video production arm of EMI Records, contended that clips are analogous to film soundtracks, "which are hardly killing movies." Unfortunately, he added, some art-

ists are unable to make the transition to video, much as certain movie actors couldn't adapt to "talkies" in the late '20s and early '30s.

But music video can make money, he maintained, and should be viewed as solid exposure for selling records despite the risk of some "visual fatigue" burnout from overplaying the product.

Kempin said he'd like to see the industry move toward bringing more productions in-house as a cost-saving measure, while still utilizing outside directorial talent.

He also cited the importance of longer lead time and earlier artist involvement in the making of clips. He pointed to Kate Bush and Queen as artists who had made those moves. Bush, he noted, now directs her own projects, as do such other artists as David Byrne and Thomas Dolby.

Kempin also encouraged television stations to partner with record labels for co-productions, "or else leave themselves open to the home videocassette market in the

future."

G. Evan Todd, a film director with Munich-based Creative Image Entertainment, also advocated a longer "incubation" period for artists and video makers. He likened the director's role to that of the record producer, in that he should act as a conduit to help an artist's ideas coalesce, and not develop concepts without artist input.

Reducing production costs is essential, Kempin said. If costs can be brought down, he suggested, then clips—and even long-form video "concept albums"—can be made more quickly, thus eliminating the time lag between the music and the video.

During a question-and-answer session, panelists were asked why sex and violence still play a major role in many clips. Martin maintained that the use of those elements is far less prevalent in clips than it was a few years ago.

Kempin attributed the reliance on sex and violence to a "bankruptcy of ideas," while Von Winterfeldt

said it's not always possible to leave such elements out. Sometimes, he said, their inclusion in a clip is artistically relevant.

Responding to a question about the "ephemeral nature" of music clips, Kempin said he disagreed with that notion. "Our catalog sales don't show it," he said. PMI has been steadily releasing clip compilations and long-form videos for the consumer market, and recently lowered its prices. Kempin said that consumers are "buying thousands of" copies of titles by David Bowie, Duran Duran, and other artists.

Asked about the possible negative impact on creativity of special effects technology, Martin agreed that many effects become the "fashion of the moment" and are overused. But he also noted that "the kids watching these things respond well to the technological aspects. They're so sophisticated now, they can tell you whether or not they enjoyed the third edit on the new Duran Duran clip."



Hanging Out With The Boys. Video directors Kevin Godley and Lol Creme pause at the editing desk while wrapping the clip for Manhattan Records artist Rob Jungklas' "Boystown," from his debut album, "Closer To The Flame." The clip was lensed at five New York City locations and includes 7,400 edits, each of which is a different frame. Pictured from left are Jungklas, Creme, Manhattan senior vice president of marketing and administration Steven Reed, and Godley.

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.

AZTEC TWO-STEP

Living In America
Living In America/Reflex Records
Jodi Perkins/Perkins Productions
Pierce Rafferty

BIG AUDIO DYNAMITE

E=MC²
This Is Big Audio Dynamite/Columbia
Alexandra Johnson/Vivid Productions
Don Letts & Luc Roeg

BOOK OF LOVE

You Make Me Feel So Good
Book Of Love/Sire
Ross & Levine/N. Lee Lacy Associates
Ken Ross & Richard Levine

JOHN CAFFERTY & THE BEAVER BROWN BAND

Voice Of America's Sons
Cobra (Soundtrack)/Epic

Kem Dempster & Beth Broday/N. Lee Lacy Associates
Dominic Sena

PAULI CARMAN

Dial My Number
Dial My Number/Columbia
Jon Small/Picture Vision Inc.
Peter Israelson

JOE COCKER

You Can Leave Your Hat On
Cocker/Capitol
Joe Bilella/Music Graphics
Tony Mitchell

SIMON F.

Baby Doll Love
Gun/Chrysalis
J.J. Martin
J.J. Martin

GIRLS NEXT DOOR

Slow Boat To China
MTM Music Group
Mary Matthews & Alan Bernard/Studio Productions & MTM
Coke Sams with Jim May

HOOTERS

Where Do The Children Go
Nervous Night/Columbia
Karen Bellone/Bel One Productions
John Jopson

TOM HULCE

Echo Park
Echo Park Soundtrack
Kris Mathur/Pendulum Productions
Robert Dornhelm

KROKUS

School's Out
Change Of Address/Arista
Jackie Adams/Front Row Films
Maurice Phillips

METROS

After The Passion's Gone
MTM Music Group
Mary Matthews & Alan Bernard/
Studio Productions Inc. & MTM
Coke Sams

GRAHAM NASH

Innocent Eyes
Innocent Eyes/Atlantic
Kris Mathur/Pendulum Productions
Bob Radler

RATTLERS

I Won't Be Your Victim
Rattled/Jem Records
John Sanborn
John Sanborn

DIANA ROSS

Experience
Eaten Alive/RCA
Kris Mathur & Diana Ross/Pendulum Productions
Marcelo Epstein & Kenny Ortega

RUBBER RODEO

Souvenir
Heartbreak Highway/Mercury
Joni Sighvatsson & Beth Broday/N. Lee Lacy Associates
David Hogan

EUROPEAN MUSIC VID BROADCASTERS DISCUSS BLAHS

(Continued from previous page)

forming as well as entertaining," according to Adamson.

He admitted that Music Box owes "a nod to MTV" for its programming style, but insisted the channel is determined "not to get as set in our ways as MTV."

"We have to acknowledge an audience that includes all of Europe, not just the U.K.," he said. "That means making sure programming is not slanted too strongly toward any one country's audience."

Included in Music Box's mix are such youth-oriented lifestyle and feature programs as "Between The Lines," a news show; specials on politics and fashion; film reviews and movie news; home video reviews; and behind-the-scenes looks at video shoots.

Both Music Box and "The Tube"

are advertiser-supported. Such is not the case with Veronica's programs, which, though diverse, are set largely in traditional molds.

Until the early '80s, Veronica was involved in organizing, and presenting on-air, more than 100 major rock concerts. This has been scaled down to one concert per year. Veronica also produces a weekly pop program based on a clip countdown.

Harding staunchly defended the countdown format, calling it "the best way out. The audience is much more interested in seeing videos of hit songs by top artists than anything else," he said.

Gerrie disagreed, noting that the charter of "The Tube" calls for the encouragement of new acts. "By allowing virtually unknown bands access to our studio facilities, we offer

them a chance to be seen on national TV with great production values. That's unlike MTV and other shows, which give heaviest exposure by far to clips by the top bands."

Pluto Musik's Kruger offered an example of a somewhat nontraditional music video program from Germany—"Ronnie's Pop Show," which since 1981 has been presided over by a chimpanzee. Other Pluto programs include the "Formula One" clip show and the Austrian "Musik Scene," a news and documentary program.

Music Box has a strong base in Germany, with more than 700,000 subscribers. According to Kruger, though, the British channel "still has some way to go" before it will have the Pan-European audience it seeks.



PROGRAMMING

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

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST
AC/DC	WHO MADE WHO Atlantic	BREAKOUT
KIP ADOTTA	LIFE IN THE SLAW LANE Capitol	LIGHT
JIMMY BARNES	I'D DIE TO BE WITH YOU TONIGHT Geffen	LIGHT
KATE BUSH	BIG SKY EMI	LIGHT
ELO	SO SERIOUS CBS	POWER
FIXX	SECRET SEPARATION MCA	POWER
GIUFFRIA	I MUST BE DREAMING MCA	LIGHT
KROKUS	SCHOOL'S OUT Arista	BREAKOUT
IAN MESSENGER	RIDE OUT THE STORM Warner Bros.	NEW
PRINCE	MOUNTAINS Warner Bros.	POWER
RUBBER RODEO	SOUVENIR PolyGram	LIGHT
BRIAN SETZER	BOULEVARD OF BROKEN DREAMS EMI	BREAKOUT
WHITE WOLF	SHE RCA	NEW
POWER ROTATION		
BELINDA CARLISLE	MAD ABOUT YOU IRS	3
JOE COCKER	YOU CAN LEAVE YOUR HAT ON Capitol	2
PETER GABRIEL	SLEDGEHAMMER Geffen	2
GOLDEN EARRING	QUIET EYES Capitol	2
GTR	WHEN THE HEART RULES Arista	5
HEART	NOTHING AT ALL Capitol	4
THE HOOTERS	WHERE DO THE CHILDREN GO Columbia	3
KENNY LOGGINS	DANGER ZONE Columbia	2
GEORGE MICHAEL	A DIFFERENT CORNER Columbia	2
MOODY BLUES	YOUR WILDEST DREAMS PolyGram	4
PET SHOP BOYS	OPPORTUNITIES EMI	4
LOU REED	NO MONEY DOWN RCA	5
ANDY TAYLOR	TAKE IT EASY Atlantic	2
.38 SPECIAL	LIKE NO OTHER NIGHT A&M	2
HEAVY ROTATION		
DENNIS D'YOUNG	CALL ME A&M	10
FABULOUS THUNDERBIRDS	TUFF ENUFF CBS Associated	15
JANET JACKSON	WHAT HAVE YOU DONE FOR ME LATELY A&M	8
PATTI LABELLE/MICHAEL McDONALD	ON MY OWN MCA	8
*JULIAN LENNON	STICK AROUND Atlantic	7
LEVEL 42	SOMETHING ABOUT YOU Mercury	14
*MADONNA	LIVE TO TELL Warner Bros.	8
*JOHN COUGAR MELLENCAMP	RAIN ON THE SCARECROW Riva/PolyGram	5
*MIKE + THE MECHANICS	ALL I NEED IS A MIRACLE Atlantic	9
*MR. MISTER	IS IT LOVE RCA	7
THE OUTFIELD	YOUR LOVE Columbia	13
*BOB SEGER & THE SILVER BULLET BAND	AMERICAN STORM Capitol	5
*SIMPLE MINDS	ALL THE THINGS SHE SAID A&M	7
*STARSHIP	TOMORROW DOESN'T MATTER TONIGHT RCA	9
VOICES OF AMERICA	HANDS ACROSS AMERICA EMI	4
*ZZ TOP	ROUGH BOY Warner Bros.	10
ACTIVE ROTATION		
JEAN BEAUVOIR	FEEL THE HEAT Columbia	2
BOURGEOIS TAGG	MUTUAL SURRENDER Island	8
BOYS DON'T CRY	I WANNA BE A COWBOY Profile	6
CULTURE CLUB	MOVE AWAY Epic	3
EL DEBARGE	WHO'S JOHNNY Motown	8
*FALCO	VIENNA CALLING A&M	7
INXS	LISTEN LIKE THIEVES Atlantic	4
JEAN-MICHEL JARRE	RENDEZ-VOUS IV PolyGram	6
HOWARD JONES	NO ONE IS TO BLAME Elektra	7
MIAMI SOUND MACHINE	BAD BOY Epic	5
MODELS	OUT OF MIND, OUT OF SIGHT Geffen	14
GRAHAM NASH	INNOCENT EYES Atlantic	6
NU SHOOZ	I CAN'T WAIT Atlantic	4
BILLY OCEAN	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) Arista	3
*TEARS FOR FEARS	MOTHERS TALK PolyGram	6
BONNIE TYLER	IF YOU WERE A WOMAN Columbia	5
UNFORGIVEN	I HEAR THE CALL Elektra	2
MEDIUM ROTATION		
DEVICE	HANGIN' ON A HEART ATTACK Chrysalis	3
*DREAM ACADEMY	LOVE PARADE Warner Bros.	8
CHARLIE SEXTON	IMPRESSED MCA	9
SIMPLY RED	HOLDING BACK THE YEARS Elektra	14
ROBERT TEPPER	DON'T WALK AWAY Scotti Bros.	6
BREAKOUT ROTATION		
ABC	VANITY KILLS PolyGram	2
LAURIE ANDERSON	LANGUAGE IS A VIRUS Warner Bros.	6
THE CALL	EVERYWHERE I GO Elektra	4
FINE YOUNG CANNIBALS	SUSPICIOUS MINDS IRS	3
THE FIRM	TEAR DOWN THE WALLS Atlantic	2
ICEHOUSE	NO PROMISES Chrysalis	4
ROB JUNGKLAS	BOYSTOWN Manhattan	4
MACHINATIONS	NO SAY IN IT Epic	3
MARILYN MARTIN	MOVE CLOSER Atlantic	4
PSYCHEDELIC FURS	PRETTY IN PINK A&M	4
SHARKS	ONLY TIME WILL TELL Elektra	5
LIGHT ROTATION		
ART OF NOISE	PETER GUNN THEME Chrysalis	5
BLOW MONKEYS	DIGGING YOUR SCENE RCA	6
BODEANS	FADEAWAY Warner Bros.	5
CACTUS WORLD NEWS	YEARS LATER MCA	4
THE CULT	REVOLUTION Warner Bros.	3
PETER FRAMPTON	ALL EYES ON YOU Atlantic	5
HUSKER DU	DON'T WANT TO KNOW IF YOU'RE LONELY Warner Bros.	2
KING	ALONE WITHOUT YOU Epic	6
LORDS OF THE NEW CHURCH	RUSSIAN ROULETTE IRS	2
ONE TO ONE	ANGEL IN MY POCKET Warner Bros.	3
ROARING BOYS	HOUSE OF STONE Columbia	6
SAD CAFE	HEART Atlantic	3
FEARGAL SHARKEY	YOU LITTLE THIEF A&M	2
STYLE COUNCIL	HAVE YOU EVER EMI	2
WILD BLUE	FIRE WITH FIRE Chrysalis	4
DANNY WILDE	ISN'T IT ENOUGH Island	3
NEW		
AMERICAN GIRLS	AMERICAN GIRL IRS	2
EPIDEMICS	NEVER TAKE NO FOR AN ANSWER Elektra	4
MARTINI RANCH	HOW CAN THE LABORING MAN FIND TIME FOR SELF-CULTURE Warner Bros.	2
JANE SIBERRY	ONE MORE COLOR Open Air/Windham	2
SIGUE SIGUE SPUTNIK	LOVE MISSILE F1-11 Manhattan	3

* 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.



Thanks to the following for making our first year so incredible:

A&M Records
ABC Radio Networks/
Supergroups
Advertising To
Women, Inc.
Anheuser-Busch/
Michelob Beer
Arista Records
Atlantic Records

Jeff Beck
Pat Benatar
Bon Jovi
Jimmy Buffett
Capitol Records
Chrysalis Records
Eric Clapton
George Clinton

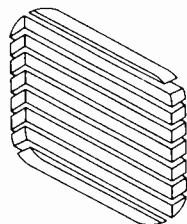
Phil Collins
Columbia Pictures
Columbia Records
John Eddie
Elektra/Asylum/
Nonesuch Records
EMI America
Records
Epic Records

Peter Frampton
Glenn Frey
Genesis
GTR
Grandmaster Flash
Daryl Hall &
John Oates
Home Box Office
Patti LaBelle

Kenny Loggins
MCA Records
MGM
MTV Networks
Manhattan Transfer
Marilyn Martin
Mike & The
Mechanics
Alison Moyet

Ray Parker, Jr.
Picture Music
International
Platinum Blonde
PolyGram Records
Bob Seger
Michael Sembello
The Sharks

Showtime
Suicidal Tendencies
38 Special
Joe Lynn Turner
Frankie Valli
Vestron
VideoArts Japan, Inc.
Virgin Records
Warner Bros. Records

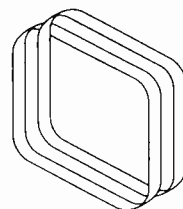


Split Screen, Inc.

Paul Flattery, Bob Hart, Jim Yukich

A music video, commercial, concert and
special event production company.

(818) 980-2810



Screen Link, Inc.

Chip Rachlin, Gale Sparrow

A marketing, distribution, talent coordination
and corporate sponsorship company.

(212) 333-7740

Includes the #1 hits.
 "You Give Good Love"
 "Saving All My Love For You"
 "How Will I Know" Plus the current smash
 "The Greatest Love Of All"



**WHITNEY HOUSTON
 THE #1 VIDEO HITS**
 Music's hottest new star delivers the
 video-cassette companion to her
\$14.95* 5 million-selling debut LP.
DOLBY STEREO Digitally Mastered

GREAT LOOKING MUSIC FOR SUMMER!

MUSICVISION™

COLLECT THE BEST

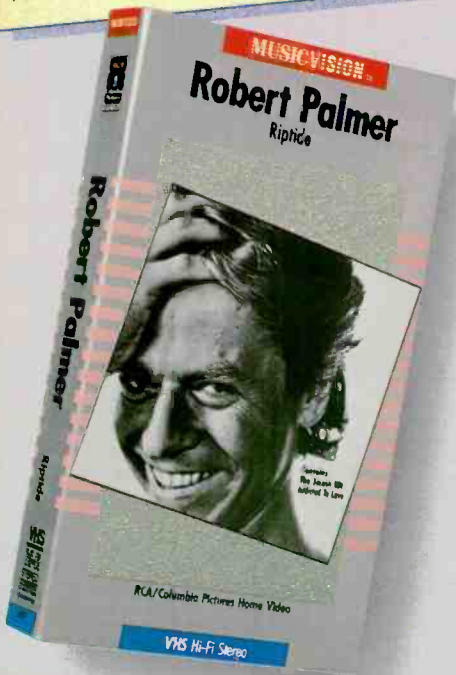


**DARYL HALL & JOHN OATES®
 THE LIBERTY CONCERT**

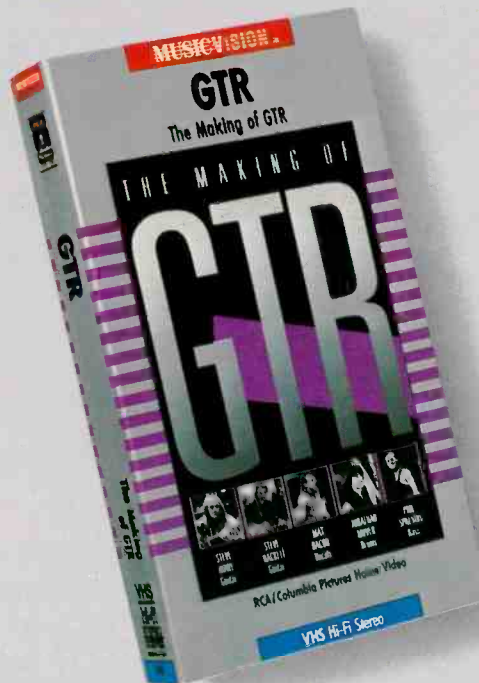
A spectacular Fourth of July event featuring
 the best-selling duo in pop music.

\$29.95* Also available from Daryl Hall & John Oates:
 Rock 'n Soul Live—\$29.95* 7 Big Ones—\$19.95*
 Live At The Apollo—\$19.95*
DOLBY STEREO

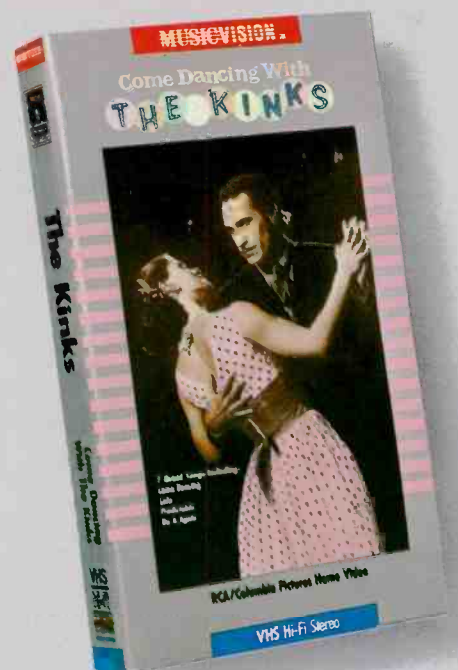
Contains the hot hit.
 "Addicted To Love"



**ROBERT PALMER
 RIPTIDE**
 His visual presence and musical style are
 instantly recognizable. A collection of
 brilliant recent videos.
\$14.95*
DOLBY SYSTEM



**GTR
 THE MAKING OF GTR**
 Two world-class guitarists—Steve Howe (Yes,
 Asia) and Steve Hackett (Genesis)—create
 one of 1986's most powerful new groups.
\$19.95*
DOLBY STEREO



**KINKS
 COME DANCING WITH THE KINKS**
 Greatest hits on video by one of the world's
 best loved rock bands, including "You Really
 Got Me," "Lola," "Come Dancing" and 5 more.
 Also Available: Ray Davies—Return To Waterloo—\$29.95
\$19.95*
DOLBY STEREO
 Digitally mastered

AVAILABLE ON VIDEOCASSETTE IN JUNE.
ORDER NOW. CALL YOUR DISTRIBUTOR TODAY.

VHS **Beta**
 hi-fi hi-fi

© Artwork & Design 1986 RCA/Columbia Pictures Home Video. All Rights Reserved.
 RCA/Columbia Pictures Home Video, 2901 W. Alameda Ave., Burbank, CA 91505. POP Hotline 1-800-RCA/CPHV.
 *Suggested retail price. Prices may vary in Canada.

...newslines...

A WESTERN THEME is being used by MGM/UA Home Video to help push its June release schedule. The company is releasing three classic westerns, two of them in double-cassette sets. Due out are "The Big Country" and "How The West Was Won," both at \$89.95, and "Ride The High Country," at \$59.95. MGM/UA is also using a "First Love Series" for some of its films, with "Forever Young," "Sharma And Beyond," and "Those Glory, Glory Days" all retailing for \$59.95.

A \$30 "VALUE CERTIFICATE" is available to dealers from Trans World Entertainment. Anyone who buys six titles from the company's May release package can send in a coupon for a \$30 credit toward the cost of his order. The coupon will also make the sender eligible for TWE's May drawing, the winner of which will get his entire order for the month free. At least two of the titles have to be priced at \$59.95; the rest can cost less. Among the titles due out for the month are the \$59.95 "No Time To Die" and "Ninja: The Protector," and the \$39.95 "Champ Against Champ." Closing date for the contest is June 30; the drawing will be held on July 18, and prizes will be given on July 28. Retailers can ask their distributors for information or write TWE at 6430 Sunset Blvd., Suite 505, Hollywood, Calif. 90028.

NEW WORLD VIDEO has purchased the LCA label in a move to widen the scope of the program categories it sells. First release out from LCA will be the "Streetwise," an acclaimed documentary that focuses on runaway children living in the streets of Seattle, which will retail for \$59.95. A share of LCA's take will go to the National Fund For Runaway Children. In addition, New World will include the National Runaway Toll-Free Hotline and the address of the National Fund For Runaway children on all of the point-of-purchase material it distributes.

TWO OPERAS. "Gloriana" and "Idomeno," are due out from Thorn EMI/HBO Video Classic Performances in July. "Gloriana," which will list for \$39.95, is performed by the English National Opera, while the \$49.95 "Idomeno" is performed by the Glyndebourne Festival Opera.

AN OSCAR-WINNING ANIMATOR has a release about the Statue of Liberty due from Karl/Lorimar Home Video in June. "My Friend Liberty" has a street date of June 25 and a list price of \$14.95. The program features animated clay sculptures by Jimmy Picker, who won the 1984 Academy Award for best animated short subject. All the footage from Picker's Oscar-winning "Sundae In New York" will be included in the program.

ANOTHER WRESTLING LEAGUE is getting exposure on home video. Jim Crockett Promotions is offering World Championship Wrestling's "The Crockett Cup," which will be sold via an 800 number, as was the company's "The Starcade 85" video, which it says was a strong seller. "The Crockett Cup" will be released in late May.

TWO VERSIONS OF Pete Townshend's 1985 concert in Brixton, England, are being released by Atlantic Records. One runs for 29 minutes and lists for \$19.95; the other runs for 86 minutes and lists for \$29.98. The programs include tunes from Townshend's years with the Who and from his solo career. The shorter piece is titled "Pete Townshend's Deep End Mini Concert: From The Brixton, England, Concert," while the longer one is "Pete Townshend's Deep End: The Brixton, England Concert."

THE INSTITUTE FOR GRAPHIC COMMUNICATION has scheduled its second annual Video Publishing Conference for May 28-30 at the Stouffer Bedford Glen Hotel in Bedford, Mass. Cost of the conference is \$875. Topics to be discussed will include the potential for advertiser involvement in video publishing; "narrowcasting" in home video; how publishers, authors, and producers work together; and pricing and distribution. Speakers will include Nicholas Santrizos of Thorn EMI/HBO Video, Jeffrey Nemerovski of CBS Broadcast International, and C.B. Wismar of Kartes Video Communications.

CAJUN COOKING gets its own videocassette from the New Orleans School of Cooking and Louisiana General Store. The company has just released "The New Orleans School of Cooking Workout Program—An Exercise in Creole and Cajun Cooking." The video gives viewers pointers on about 10 recipes, including barbecued shrimp and Jambalaya. Instruction on blackening redfish and on seasoning cast iron pans is also included. Creole cook Joe Cahn does the teaching. The cassette can be obtained for \$39.95 from Creative Video Productions of Baton Rouge, La., (504) 383-7443, or from the New Orleans School of Cooking.

"HOW TO BUY A USED CAR" is a new title from the Los Angeles-based Hollywood USA Video. The program deals with such topics as spotting mechanical defects, finding value, test driving, financing, and "sleepers." List price is \$24.95.

TONY SEIDEMAN

Study Sees Rise In Special-Interest Market Marketing Called Key To Nontheatrical Boom

BY TONY SEIDEMAN

NEW YORK Distribution and marketing are the most crucial factors in the success of a special-interest videocassette, according to a study done by the Stamford, Conn.-based Cambridge Associates.

The study projects a growing marketplace receptivity to nontheatrical product, with special-interest titles doing more than a quarter of the industry's total business, video stores taking up less than half, and direct mail rocketing from 3% to 12% of total sales by 1987.

Even so, says Dick Kelly, head of Cambridge Associates, "It is important to realize you have to spend a lot of money to promote and market these things."

According to Kelly, "Simply going to a wholesaler and distributor without a fairly large hunk of money to market and advertise a program is probably not going to work." Sophisticated marketing

and distribution techniques are essential for almost any program going into today's crowded market, he says.

According to Kelly's figures, unit sales last year totaled 51 million pieces, worth \$1.75 billion at wholesale. This year, he says, sales will total 75 million pieces, worth \$2.2 billion; next year, he projects sales of 95 million units, worth \$2.25 billion. He presented the study at the New York International Home Video Market on April 17.

VCR growth will also be substantial, according to Kelly, with the total number of VCR households rising to 36.2 million with a 41% penetration by the end of this year, and 45.2 million with a 51% penetration by the end of next year.

Special-interest programming, including children's titles, will make up a significant share of this marketplace, Kelly says. Last year, according to his company's figures, 9.5 million units of special-

interest programming were sold, with a total value of \$280 million at wholesale. The figures for this year are 20 million and \$400 million; for next year, 36 million and \$600 million. According to those figures, special-interest programming will represent 27% of the total market in 1987.

In terms of where and how the product will be sold, Kelly sees direct mail playing an increasingly important role. In 1985, he says, 97% of the industry's business was done through retail outlets; by next year, that figure will drop to 88%.

A further caveat comes via the suggested retail price of the programs, which Kelly predicts will drop from \$29.50 in '85 to \$15 in '87.

As dramatic as direct mail's rise will be the decline of video specialty outlets, according to the study. Video specialty outlets did 88% of the industry's business in 1985; by '87, Kelly says, that figure should

(Continued on page 64)

FOR WEEK ENDING MAY 24, 1986

Billboard.

©Copyright 1986, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP MUSIC VIDEOCASSETTES

				Compiled from a national sample of retail store sales reports.			Year of Release	Type	Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers				
1	1	13	JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	C	29.95	
2	2	25	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	C	29.98	
3	5	19	LIVE AFTER DEATH ●	Picture Music Intl. Sony Video Software 96W50114	Iron Maiden	1985	C	29.95	
4	4	29	NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98	
5	6	13	PORTRAIT OF AN ALBUM ●	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	D	39.95	
6	3	25	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95	
7	20	3	THIS IS VIDEO CLASH	CBS Music Video Ent. CBS-Fox Video 7098	The Clash	1986	SF	19.98	
8	15	5	SO EXCITED	RCA Video Prod. Inc. MusicVision 6-20609	The Pointer Sisters	1986	SF	19.95	
9	8	27	THE BEATLES LIVE-READY STEADY GO! ●	Picture Music Intl. Sony Video Software 97W00192	The Beatles	1985	SF	16.95	
10	7	7	ALABAMA'S GREATEST VIDEO HITS ●	RCA Video Prod. Inc. MusicVision 6-20575	Alabama	1986	SF	19.95	
11	10	5	PUTTING IT TOGETHER-THE MAKING OF THE BROADWAY ALBUM	CBS Music Video Ent. CBS-Fox Video 7101	Barbra Streisand	1986	D	29.98	
12	12	7	LOOK TO THE RAINBOW	PAZ Inc./E.J. Stewart Inc. USA Home Video 312847	Patti LaBelle	1986	C	29.95	
13	9	55	WHAM! THE VIDEO ▲	CBS Music Video Ent. CBS-Fox Video 3048	Wham!	1985	SF	19.98	
14	14	19	WHITE CITY	Atlantic Records Inc. Vestron Music Video 1025	Pete Townshend	1985	D	29.95	
15	NEW ▶		LIVE BY THE BAY	MCA Records, Inc. MCA Dist. Corp. 80332	Jimmy Buffett	1985	C	29.95	
16	18	17	SCENES FROM THE BIG CHAIR	Polygram Music Video MusicVision 6-20534	Tears For Fears	1985	LF	29.95	
17	NEW ▶		GRACE UNDER PRESSURE TOUR	Polygram Records Inc. MusicVision 6-20607	Rush	1984	C	29.95	
18	19	9	PACK UP THE PLANTATION LIVE	Tom Petty Inc. MCA Dist. Corp. 80328	Tom Petty And The Heartbreakers	1986	C	29.95	
19	11	51	ANIMALIZE LIVE UNCENSORED ●	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	29.95	
20	16	7	STATE OF GRACE	Island Records Inc. MusicVision 6-20500	Grace Jones	1986	LF	29.95	

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

TOP VIDEOCASSETTES SALES

Before you watch Dick Clark's ABC-TV Special on May 28th "America Picks the Number One Hits" get your copy of the book that inspired it THE BILLBOARD BOOK OF NUMBER ONE HITS by Fred Bronson At bookstores everywhere, only \$4.95

We make air dates.

You know that sinking feeling you get when the commercial's got to air tomorrow and the client's still making changes?

Well, fear no more.

Western Airlines Cargo is here to save the day. And your job. Because you see Western's same day package service was made with clients like yours in mind.

And as you know, clients are always conscious of the bottom line, so we are too. There's only a small additional charge for special services like pick up and delivery.

Which is nice to know when the final hour is upon you.

So call Western in the

Continental U.S. at 1-800-638-7387, in Maryland (301) 269-6654, or in Alaska and Hawaii 1-800-368-2390, the next time you want to make a date.



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	1	29	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	2	43	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
3	4	11	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	79.98
4	3	5	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	79.95
5	6	21	CASABLANCA	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
6	5	210	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
7	20	2	COCOON	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13	79.98
8	11	28	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
9	8	6	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R	79.98
10	9	4	THE KING AND I ▲◆	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	NR	29.98
11	12	29	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
12	7	42	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
13	10	16	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	79.95
14	13	40	PATTON ▲◆	CBS-Fox Video 1005	George C. Scott Karl Malden	1970	NR	29.98
15	39	111	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
16	23	5	KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R	79.95
17	22	25	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
18	14	17	THE BLUES BROTHERS ▲◆	Universal City Studios MCA Dist. Corp. 77000	Dan Aykroyd John Belushi	1980	R	24.95
19	RE-ENTRY		AFRICAN QUEEN ▲◆	CBS-Fox Video 2025	Humphrey Bogart Katherine Hepburn	1951	NR	29.98
20	27	30	THE BIG CHILL ▲◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	24.95
21	29	8	WEST SIDE STORY ▲◆	CBS-Fox Video 4519	Natalie Wood Richard Beymer	1961	NR	29.98
22	15	62	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
23	16	2	SOUTH PACIFIC	CBS-Fox Video 7045	Mitzi Gaynor Rossano Brazzi	1958	NR	29.98
24	18	28	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
25	30	20	PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
26	21	25	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
27	NEW ▶		SWEET DREAMS	Thorn/EMI/HBO Video TVA3666	Jessica Lange Ed Harris	1985	PG-13	79.95
28	28	77	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
29	NEW ▶		MY CHAUFFEUR	Crown International Pictures Vestron 5135	Deborah Foreman Sam J. Jones	1985	R	79.95
30	24	7	YEAR OF THE DRAGON	MGM/UA Home Video 800713	Mickey Rourke John Lone	1985	R	79.95
31	40	10	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG	79.95
32	NEW ▶		AGNES OF GOD	RCA/Columbia Pictures Home Video 6-20563	Jane Fonda Anne Bancroft	1985	PG-13	79.95
33	34	112	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
34	36	13	JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	NR	29.95
35	37	26	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
36	17	6	THE GOONIES ▲	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG	79.95
37	31	2	KRUSH GROOVE	Warner Bros. Inc. Warner Home Video 11529	Sheila E. Run-D.M.C.	1985	R	79.95
38	19	2	AMERICAN FLYERS	Warner Bros. Inc. Warner Home Video 11520	Kevin Costner Rae Dawn Chong	1985	PG-13	79.95
39	26	17	PRIZZI'S HONOR ▲◆	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	79.95
40	25	6	FRIGHT NIGHT ▲	RCA/Columbia Pictures Home Video 6-20562	Chris Sarandon Roddy McDowall	1985	R	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 a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for non-theatrical titles.

Whitney Houston

The #1 Video Hits

MUSICVISION™

COLLECT THE BEST

1986
GRAMMY
AWARD
WINNER

BEST FEMALE POP
VOCAL PERFORMANCE

FOR

"Saving All My
Love For You"

Includes the hits:

You Give Good Love
Saving All My Love For You
How Will I Know

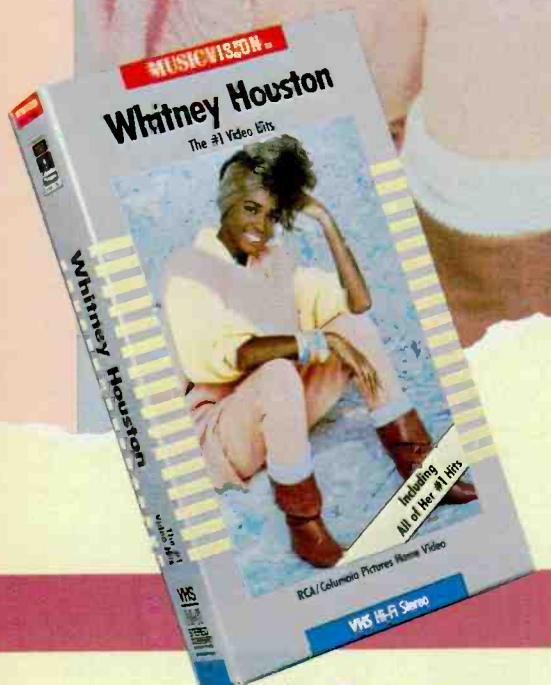
And her smash hit:

The Greatest Love Of All

THIS YEAR'S HOTTEST ARTIST LOOKS AS GREAT AS SHE SOUNDS

She's the brightest new success story in music today. Her #1 LP has sold more than 5 million copies worldwide. Her singles have all topped the charts. This is her first videocassette. It's a collection of concept videos featuring the acclaimed hits "You Give Good Love," "Saving All My Love For You," "How Will I Know" and the smash hit "The Greatest Love Of All."

See the brilliance and talent of Whitney Houston in action.



Available On Videocassette In June

Order Now—Call Your Distributor Today!

\$14⁹⁵*

*Suggested retail price. Prices may vary in Canada.

Beta VHS
hi-fi hi-fi
STEREO STEREO
MONO-COMPATIBLE MONO-COMPATIBLE
ON LINEAR TRACKS
MONO-COMPATIBLE

Digitally Mastered

© 1986 Arista Records, Inc. © Artwork & Design 1986 RCA/Columbia Pictures Home Video. All rights reserved. RCA/Columbia Pictures Home Video, 2901 W. Alameda Ave., Burbank, CA 91505 POP Hotline 1-800-RCA/CPHV.



A STORY SO HOT,
A NETWORK
PUT IT ON
ICE!

Marilyn



SAY GOODBYE TO THE PRESIDENT

Everyone's still asking questions about Marilyn Monroe. Now comes an explosive, controversial BBC report that finally suggests some answers and caused a sensation at a major American network!

Investigative reporters spent 3 years sifting through the conflict, confusion and possible cover-up surrounding her death. Their finding in this critically-acclaimed documentary offers startling new testimony from some of those closest to her.

The 25-year-old puzzle of power, passion and politics is finally being pieced together. A story your customers will clamor to see. Order deadline; June 2, 1986



Catalog #6971

KEY VIDEO™

© 1986 CBS/FOX Company. Key Video is a trademark of the CBS/FOX Company. All rights reserved. Copyright © BBC MCMLXXXVI. All Rights Reserved.

MARKET STUDY

(Continued from page 61)

be down to 49%. At the same time, Kelly predicts, mass merchandisers' share of the business will grow from 3% to 19%. Bookstores' share will jump from 3% to 7%, while the combined sales of convenience, record, and drug stores will rise from 5% to 13%, the study says.

As VCR penetration increases, Kelly notes, so does the breadth of the audience, and thus the number of potential retail outlets available. According to the Cambridge study, there are currently 22,000 video specialty outlets, doing \$3.7 billion in business a year; 4,500 record outlets, doing \$2.3 billion; 9,800 book outlets, doing \$3.9 billion; 10,800 mass merchants, doing \$120 billion; 8,000 toy/hobby stores that do \$4.1 billion; 48,000 drug stores, doing \$42 billion; 19,800 radio/TV outlets, doing \$11.2 billion; and 4,200 camera/photographic outlets, doing \$2.1 billion.

Making a profit from a prerecorded cassette gets more difficult as the price goes down, according to Cambridge's breakdown. For a \$39.95 tape, the retailer will get 28% of the dollar and the wholesaler 10%, while about 12% will go for a royalty, 3% for co-op funds, 23% for distribution and marketing, and 24% to contribute to profits and overhead.

The picture for the producer worsens dramatically when the price of the cassette drops to \$19.95. Then the retailer, wholesaler, royalty, and co-op percentages remain the same or about the same, while distribution and marketing rises to 40% of the total cost, and contribution to profit and overhead drops to just 8%.

Based on these percentages, Cambridge has calculated the number of units needed to reach break-even for cassettes at various price points. A \$39.95 program with a production budget of \$100,000 needs to sell 6,250 units to break even; at a \$19.95 list, it needs to sell 16,700; at a \$14.95 list it must sell 25,000.

Categories showing strength include such "yuppie"-targeted programs as Esquire Video's wine-tasting tape, fitness programming, and tapes targeted at specific sports. Cooking tapes are also doing well, Kelly says, and exercise programs seem to have special strength. "Almost every exercise tape ever released has probably sold a minimum of 10,000," he says.

The best thing to do, Kelly says, is to shoot for the "higher demographic." VCR penetration has reached as high as 50% at some income levels, he notes, and programs aimed at these audiences have a far better chance of making money.

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." AT BOOKSTORES NOW.

Fast Forward

BY FRANK LOVECE

A bi-weekly survey of technical developments in the hardware and software sides of the home video industry.

FILM MAY SOMEDAY be replaced as the picture-taking medium of choice, although it's clear that electronic still-picture technology won't be dislodging it anytime soon. Yet while electronic still-picture cameras haven't swept in on the coattails of VCRs and camcorders, one by-product has a promising near-term future: video "hard-copy" printers.

The idea of electronic still-picture cameras made headlines in late 1981 when Sony announced, and showed prototypes of, a seminal model it called the "Mavica" (for "magnetic video camera"). The Mavica contained a CCD (charge-coupled device) image chip, similar to those in conventional tubeless video cameras. The CCD transferred images onto a "Mavipak" floppy disk inside the camera. The interchangeable disk, which could store up to 50 still pictures, could then be inserted into a viewer component for TV playback, or a video printer for "hard copies"—that is, prints. Sony also designed a modem for sending recorded images via telephone.

The Mavica was to have gone on sale sometime in 1982, and would have retailed for approximately \$1,000 with a choice of one of three lenses. The price for erasable, reusable Mavipack disks was going to be about \$3 each.

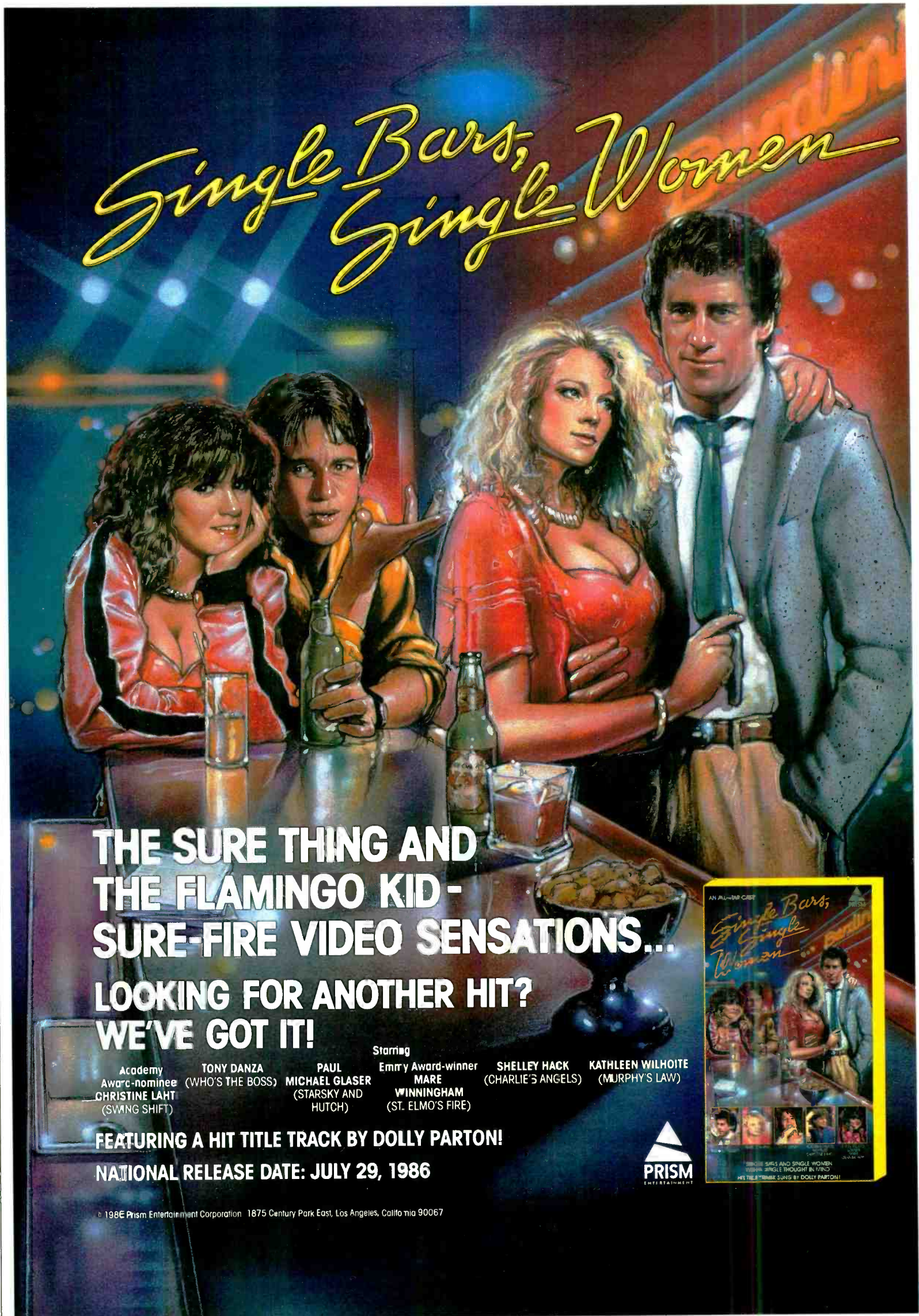
Sony did not go through with marketing the Mavica (though the printer later turned up as the \$15,000 industrial Mavigraph). Neither Hitachi, Toshiba, nor any of the other companies involved in electronic still-picture research marketed a version, either.

The initial difficulties arose with the camera itself—usually about the size of a typical single-lens reflex (SLR) 35mm film camera—and also with the video mini-disk, which was generally about two inches square and weighed a quarter of an ounce. In an amount of space that still daunts video camcorder designers, the circuitry and the mechanisms for both imaging and video recording (albeit of a single frame) had to be squeezed together.

A second problem was the maze of support products needed to make electronic still pictures practicable. Hitachi's planned system, for instance, included the somewhat comically named "video floppy recorder" that could serve as the interface between video hardware, including the electronic still camera, and a TV set or a monitor. The "video floppy recorder" could also have provided random access to images "filed" on the floppy disk. Other hardware included a "playback adapter," designed solely for TV playback of a disk, and a hard-copy printer.

That last item is the only existing vestige of the Mavica and its laboratory descendants, and only Mitsubishi's \$390 model P50U hard-copy, black-and-white video printer is priced anywhere near the consumer realm. (Introduced in late 1983 as a

(Continued on next page)



Single Bars, Single Women

THE SURE THING AND THE FLAMINGO KID - SURE-FIRE VIDEO SENSATIONS... LOOKING FOR ANOTHER HIT? WE'VE GOT IT!

Academy Award-nominee **CHRISTINE LAHTI** (SWING SHIFT)

TONY DANZA (WHO'S THE BOSS)

PAUL MICHAEL GLASER (STARSKY AND HUTCH)

Emmy Award-winner **MARE WINNINGHAM** (ST. ELMO'S FIRE)

SHELLEY HACK (CHARLIE'S ANGELS)


KATHLEEN WILHOITE (MURPHY'S LAW)

FEATURING A HIT TITLE TRACK BY DOLLY PARTON!

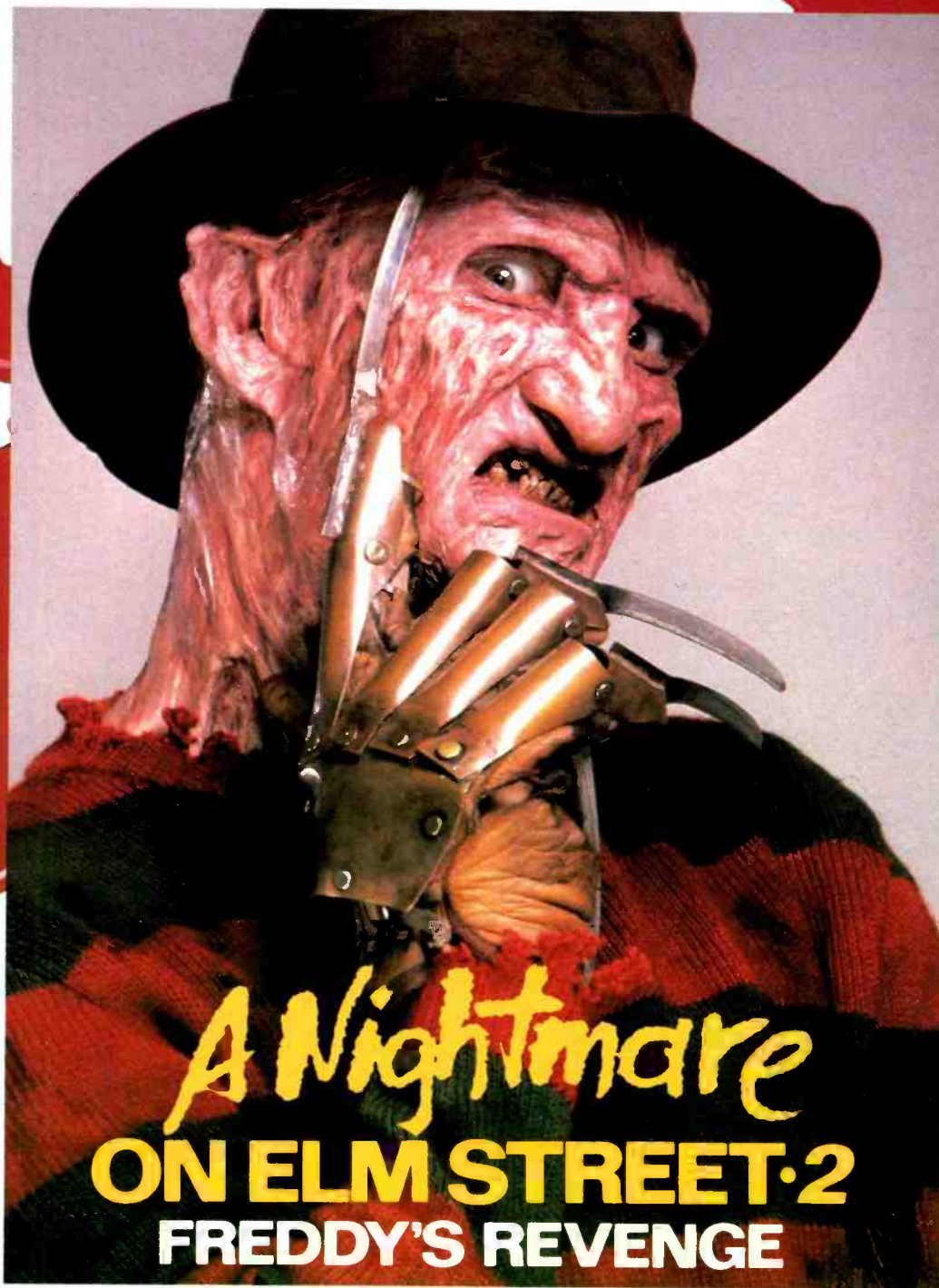
NATIONAL RELEASE DATE: JULY 29, 1986

© 1986 Prism Entertainment Corporation 1875 Century Park East, Los Angeles, California 90067

PRISM ENTERTAINMENT



He was good to you once. Now he's back.



**A Nightmare
ON ELM STREET 2
FREDDY'S REVENGE**

Frightening Freddy Krueger made "Nightmare on Elm Street" a blockbuster, both in the theatre and on the video charts.

The monstrous killer is back by popular demand, in "Nightmare on Elm Street, Part 2".

Every night in Jesse's dreams, Freddy's lethal claw leaves a bloody trail of terror and grisly murder. When Jesse awakens, he has blood on his hands. And the brutal murders are real. Where does nightmare end, and reality begin?

Once again, Freddy will have your customers screaming for more. Order by May 29.

On videocassette in June

Also available on laser videodisc.



MEDIA HOME ENTERTAINMENT, INC.
A Heron International Company
Los Angeles, California

**Study Shows
TV Penetration**

NEW YORK Almost all households in the U.S.—85.9 million in all, 98% of the total—have television. That statistic comes from A.C. Nielsen's 31st annual "Report On Television," which is aimed at broadcast rather than home video executives.

Among the report's other findings are the following:

- 93% of all TV households own color sets, and 57% have two or more TVs.

- The majority of VCR recording is done during prime time (45%) and the daytime (25%).

- Half of all recording is done while the TV set is off.

- Network affiliates' programs dominate the recordings, taking up 72% of total time used.

- Sunday evening is the biggest recording night (22%), and Saturday has the most playback (20%). The latter figure includes rented programs.

- Some 76% of all the people in U.S. TV households are adults; the 2-17 age group takes up 24%. Nielsen didn't say what share the one-year-olds hold.

- The biggest TV users are households with pay TV; with more than three people; with income in the \$15,000-\$19,999 range; and with a nonadult makeup.

- Feature films are a powerful TV draw, even with the increasing power of the video rental market. According to Nielsen, situation comedies are the largest audience puller, drawing an average of 29 million people, followed by movies, bringing in 26.85 million.

FAST FORWARD

(Continued from preceding page)

quasi-consumer model, the P50U, as well as the higher-resolution P60U [\$1,000] and the high-resolution, bigger-picture P70U [\$1,300], are sold mainly through industrial-video outlets.) Kodak was planning to introduce a \$700 color video printer to the consumer market this year, but plans for the company's Video System 7000 were apparently scuttled in the wake of its recent loss to Polaroid in an instant-picture patent suit.

Though hard-copy video printers are generally used for commercial and medical graphics, they can be pressed into home-video service. By interfacing a video printer between a video camera and a VCR, or a VCR and a TV set, a consumer can obtain hard-copy prints of, for example, moments from a video home movie. When and if teletext and videotext make significant inroads in the U.S.—as they have already in Europe—hard-copy prints of TV graphics could become a viable consumer business.

Yet even if all the technical and commercial bugs could be squashed, electronic still-video should be no threat to film in the foreseeable future. Film images are continuous; video images are made up of hundreds of scanning lines.

Ethnic Documentary Specialty House Gains Major New Foothold

BY JIM BESSMAN

NEW YORK Flower Films specializes in producing and distributing movies on obscure American ethnic cultures and musical styles. Now the company is slowly gaining a foothold in the home video marketplace.

Virtually all of the El Cerrito, Calif.-based company's library is made up of Les Blank's acclaimed documentaries. Much of it is high-priced for the genre. Flower's 90-minute programs sell for \$59.95. Yet 115 retail outlets in 27 states are now carrying movies from the company's 21-title catalog, and the Tower chain has already placed Flower product on its "mandatory" list.

All this has been achieved by a firm that has no advertising budget and relies primarily on word-of-mouth.

Transferred to video four years ago, the Flower Films catalog consists of the documentaries Blank has been making since 1967 and distributing since 1971. These include examinations of Cajun music and culture, Tex-Mex border music, pol-

ka music and dance, the Texas bluesmen Lightin' Hopkins and Mance Lipscomb, zydeco king Clifton Chenier, German film director Werner Herzog, Appalachian fiddler Tommy Jarrell, and Dizzy Gillespie.

According to Susan Kell, Flower's distribution manager, the titles were originally priced at \$200.

"We were new in the business and had no one to go to for advice and, at that price, of course nobody bought them," says Kell. "As we became more familiar with the market we learned how to duplicate them at lower cost and bring down the price slowly. It's still higher than average, but it's quality product."

Kell says Flower broke free from its mom-and-pop retail base when Tower Video picked up its titles two months ago. "We were in some record stores, but now we're working on getting into Warehouse," she says.

At Tower Video's Sacramento headquarters, director of marketing Joe Medwick says that the chain is "one million percent" behind the Flower line. "Tower carries a deep

catalog in that area—blues, Cajun, folk, ethnic," says Medwick.

While he admits that Flower's price point "inhibits sell-through," he notes the company has greatly improved its packaging, and that merchandising the line is "so simple, all you have to do is play it and talk about it—if the consumer is a fan and finds out that you have it, they'll buy everything."

According to Kell, each Flower title has sold an average of 200 copies, with the two biggest sellers being "Burden Of Dreams," a 1982 documentary of the making of Her-

zog's "Fitzcarraldo," which has sold 275 copies, and "In Heaven There Is No Beer?," a 1984 look at Polish-American polka and dance, which has sold 350. While Kell says that Flower cannot afford to advertise and instead relies on word-of-mouth, a "tiny" ad in the Polish newspaper Post Eagle has brought forth a "steady" response.

Flower has five more titles in production. They are: "Zveli: Medicine For The Heart," about Serbian-Americans; a Chris Strachwitz-inspired "definitive" followup to the 1981 Cajun music documentary,

"Spend It All," based on Ann Savoy's recently published Cajun music tome; a Cajun food film; a documentary on Tommy Jarrell's sister Julie Jarrell; and a look at the mythology of gap-toothed women. Kell adds that Strachwitz also hopes for a followup look at Clifton Chenier, and a film about Afro-Cuban drummer Francisco Aguabella is also being considered.

Panelists Examine Marketplace Clip Sales Need A Boost

BY ETHLIE ANN VARE

LOS ANGELES Music video must be treated as product, rather than programming, if the industry is to flourish. That was the consensus of the music video panel at the recent Music Business Symposium here.

But with music video holding less

'Prices go down when sales go up'

than a 5% share of the prerecorded sale and rental market, the question of how to accelerate home sales ended up dominating the discussion.

"Clip shows have to become a way to whet the appetite of the music video buyer," said Bob Emmer of MGM/UA Home Video, the panel's moderator. "We have to convince people to buy what they don't get for free: long versions, R-rated versions, even X-rated versions."

Panelists pointed to a number of success stories in the use of broadcast media to promote the sale of music-oriented home video product. Celia Hirschman of the Los Angeles-based video marketing firm Visibility cited Atlantic's long-form video of Pete Townshend's "White City" album, for which individual song clips were released as promotional tools.

Michelle Peacock, video promotion director for Capitol Records, discussed the success of Duran Duran's "Arena." She noted that the company achieved strong sell-through for the title by releasing five three-minute clips to select video programs and combining that with contests and other promotions.

Roberta Perry of ET Video, which supplies software and hardware to clubs and lounges, predicted a good

market for new age music on video. The demand for the product is strong, she said, and its exposure in broadcast and club outlets is minimal, leaving a lot of room for consumer demand to develop.

One reason the music market may be soft, Peacock said, is that "we haven't scratched the surface of video promotion of home sale video." She stressed the importance of generating excitement in order to break through the barrier sometimes presented by videos that are not music-oriented. Good promotions, she said, are among the best ways to create that energy.

Current stumbling blocks cited by panelists included the high unit cost of music video and the low quality of much prerecorded product. "Retail prices will go down when sales go up," said Peacock.

When an agitated consumer in the audience complained strongly about the poor quality of prerecorded music videocassettes, moderator Emmer noted that this, too, is part of the low volume/high cost cycle. "Cost pressure is forcing manufacturers to use high-speed duping and low-quality tape," he said. "It costs \$7.50 a unit now just for duplication and packaging."

Still, better quality may be the key to increased home sales, according to Hirschman, who drew an analogy to the sales of audiocassettes.

People used to tape records at home "in part because the quality of [prerecorded] cassettes was so poor," she said. "The labels finally did something about quality control, and cassette sales skyrocketed. We have to see a similar direction in this industry if we hope to win the retail market."



Yabba-Dabba-Deal. Tom Devlin, vice president of Worldvision Home Video, and Joe Cayre, chairman of Kids Klassics, shake hands to celebrate the signing of a deal under which 20 Worldvision titles will go to Kids to retail for less than \$10. The programs will be from the Hanna-Barbera and Ruby Spears libraries, and yes, the Flintstones will be included.

TV Ad Producer Sets Up Tape Division EUE Will Work With Chestnut Communications

NEW YORK EUE Screen Gems, the largest producer of television commercials in the U.S., has created a home video division.

The company will concentrate on sponsored cassettes, says Al Kestenbaum, president of Chestnut Communications, the company EUE will be working with to produce and market its product. EUE chairman and owner George Cooney will be working directly on the project.

"We've just started this up, and we have several products at various stages of development," Kestenbaum says. The company is looking to do between six and eight productions in 1986, with budgets running anywhere from \$50,000-\$250,000 for how-tos and somewhat higher for entertainment titles.

The company's advertising connections will be of special value to the venture, Kestenbaum claims, adding that EUE does "hundreds" of commercials a year for the advertising industry and that he has directed hundreds of commercials for EUE in the course of his career.

EUE has 25 directors on staff, Kestenbaum says.

The six-year-old Chestnut Communications has worked with such companies as Nabisco, Richardson Dix, Sterling Drugs, Iroquois

'We are really serious about it'

Brands, and Coleman Inc. EUE has worked with virtually every major advertising company in the business. "We'll give a certain legitimacy to the whole area," Kestenbaum claims.

Potential sponsors have been scared away from home video by the low production values of much of the product, Kestenbaum says. The new EUE venture will help change that, he says.

"We're really serious about it. We wouldn't have put our names and reputations out there if we didn't think that there's big potential and that we're going to make a big suc-

cess of it," he says of the venture.

Kestenbaum sees the product being distributed in four ways:

- Through "normal," i.e. traditional, video specialty channels.
- Via direct-response marketing.
- Direct to the consumer via advertising in general and segmented publications.
- As premiums by sponsoring advertising agencies.

One distribution area EUE will be looking at especially closely is the book business, Kestenbaum says. He believes that in five years or less the two industries will have merged, or will be close to it. "Wherever books are sold home videos will be sold," he predicts.

He does not believe the costs of video production will slow down the growth of the business and says that, with the average cost of a 30-second television commercial now at \$120,000, "a one-hour video for the same amount doesn't seem expensive at all."

TONY SEIDEMAN

U.K. Tape Manufacturers Offer New Anti-Levy Ammunition

BY NICK ROBERTSHAW

LONDON The Tape Manufacturers' Group, representing U.K. blank tape interests, is mounting a rear-guard campaign against government plans for a 10% audio software levy. The trade group is basing its case on a new survey of blank tape use in Britain.

According to the TMG-commissioned survey, 51% of all blank-tape recording time is devoted to copying consumers' own records or other material, and a further 18% to recording from public broadcast media.

In both cases, the TMG says, fees for copyright use will already have been paid—so that the imposition of a new levy would require about 70% of tape buyers to pay twice for a single piece of music.

"Copyright holders would be laughing all the way to the bank," says TMG chairman Christopher Hobbs. "The survey found that the majority of people tape albums either to preserve an LP's pristine condition or to allow them to play music in their car or on a personal

stereo."

Support for this view comes from the survey's finding that heavy buyers of blank tape, defined as those who buy three or more tapes per month, also buy more prerecorded

'The proposal is ill-conceived'

material than light buyers (one per month). On average, heavy buyers purchase 1.38 LPs, 1.59 singles, and 0.87 prerecorded cassettes monthly, while light buyers purchase only 0.46 LPs, 0.35 singles, and 0.4 prerecorded cassettes over the same period, according to the study.

"The copyright owners," Hobbs says, "claim that people tape to avoid buying records, but the survey says that this is not so. Basically, our opposition centers on one simple but crucial point: The government proposal is bad legislation, unfair, and ill-conceived. Our view is that the law should make home taping legal without a levy, as part of the principle of fair use accepted in

other European countries.

"The levy scheme as proposed would be an administrative nightmare bound in expensive red tape perforated by legal loopholes."

The TMG also draws attention to the problems experienced in West Germany since the introduction of a blank tape levy there last July, in addition to the hardware levy in force since 1965. According to Manfred Ritter, chairman of the European Tape Industry Council, complete registration of all imports has proven impossible, since only the value, weight, and quantity, but not the playing times of such tapes, are noted.

Nor is there any guarantee that levy-free exports ever actually leave the country. As a result, a "grey" market has developed, and in the first six months of the levy members of the West German Tape Manufacturers' Group, representing only 75% of the market, have found themselves paying nearly 90% of the levy.

Discussions with the German ministries of finance, economics, and justice have proved fruitless, and the local TMG now plans to lob-

by for abolition of the levy when it is reviewed in 1988. And, Ritter adds, the possibility of legal action on national or European Economic Community grounds has not been excluded.

'Tape levies may breach EEC law'

The British TMG takes a similar view. Says Hobbs: "A law enforcing tape levies could be in breach of EEC law. By forcing one industry to make payments to another in ways other than as payment for goods or services, the government would be intervening in a 'free' market.

"This would distort competition and affect trade between member states. Under the present proposals, tapes levied in one country could be liable for further levy payment when imported into Britain. This price hike could restrict tape trade between EEC member companies and therefore be illegal."

Already, Hobbs notes, French tape manufacturers are involved in a test

case attempting to prove that tape levies constitute an illegal "state aid."

But IFPI associate director general Gillian Davies maintains that both arguments are flawed. The "state aid" contention, she says, overlooks the fact that any levy would be a royalty going directly to those copyright owners whose work is copied, and not a state-imposed tax used for the state's own purposes. Nor, she says, can a levy be construed as discrimination against the blank tape industry, since the consumer will foot the bill.

On the possibility of exported blank tapes being subject to a twice-over levy payment, IFPI notes that in West Germany and France the royalty is payable only on tapes offered for sale in the domestic market. Double payment, she says, would only arise in the unlikely event of a tape being put on sale in one market, withdrawn, and then re-packaged for export.

Unsurprising Survey Results Japanese Youth Into Audio, Video

TOKYO The average young adult in Japan spends more than \$40 a month on records and prerecorded tapes and spends eight hours a week listening to music or watching video.

Those are among the findings contained in a new survey conducted by Akai Electronic. The research, involving some 400 men and women in their 20s, was carried out in Akihabara, a Tokyo district that houses several audio/video discount stores.

Some 91% of those surveyed had television sets, while 72.3% had radio/cassette recorders, 58.6% had VCRs, 21.5% had compact disk

players, and 6.7% had videodisk players. A total of 95% had three or more units of audio/video hardware.

Asked about likely future investments in audio/video equipment, 90% agreed on satellite broadcast receivers, DAT (digital audiotape recorders), and stereo sound television sets.

And the great majority agreed that there would be a sales decline in monaural television sets, analog record players, and "karaoke" sing-along machines.

The \$40 spent represented an average 18.6% of respondents' monthly spending money.

8mm Video Grows In Japan 200 Titles Now On The Market

TOKYO More than 200 8mm videocassette releases from 28 countries are now available in Japan, with music-video titles accounting for almost half the total, according to the most recent figures. By year's end, the overall number of releases is expected to top 300.

Of those already in the shops, 45 come from the CBS/Sony group, which includes Sony Corp., CBS/Sony, Epic/Sony, and Sony Videosoftware International. Seven other record companies have a total of 38 releases on the market, including 13 from Toshiba-EMI and 11 from Pony. Among motion picture companies, RCA/Columbia has 10, Nikkatsu Video 16, Toei Video five, and Herald Pony one.

The 96 music videocassettes include 46 featuring international artists, 25 featuring Japanese acts, and 12 "karaoke" sing-along tapes. According to Hiroaki Ishikawa, Sony

Videosoftware International's director of development and business affairs, 30 record stores and 100 electrical appliance stores in Japan now stock 8mm software.

By the end of 1986, he adds, 100 record outlets and 200 electrical stores will carry 8mm product. An 8mm promotion campaign, running through the fall, will place special demonstration racks in record outlets, with 8mm players in operation to showcase the quality and availability of product in the new format. Full-color catalogs showing the full range of titles will also be made available.

David Bowie, Eric Clapton, Julian Lennon, Lee Ritenour, Paul Simon, Daryl Hall & John Oates, Michael Jackson, Wham!, Bette Midler, Linda Ronstadt, and Elton John are among the Western artists listed.

'Suggestive' Hong Kong Hit Spurs Controversy

BY HANS EBERT

HONG KONG Politicians, teachers, and parents here have slammed as indecent pop singer Anita Mui's "Bad Girls," one of the most popular songs of recent months.

The single, banned by Radio Television Hong Kong and Commercial Radio, has been widely criticized for its lyrics, which translate roughly as "He presses his body against me and kisses me on the brow, his breath near my ears has made me hot, making me forget where my rationality is."

Esther Ho, of the Society of Television Awareness Training, says,

"We are truly saddened to see such sensationalistic lyrics in our music world. They are harmful to the mental well-being of not only youngsters but also immature adults."

She further complained that the effect of such songs is even greater when accompanied by a suggestive videoclip.

Healthy Poon, head of the Amateur Lyric Writers Assn. of Hong Kong, says that creative freedom is vital. But at the same time, he says, record producers and lyricists should consider carefully what they create and the enormous influence exerted by exposure on radio and television.

Anita Mui insists, however, that "despite criticism from society, I'll keep singing this kind of song, or any type, as long it has a new style or represents some advance or breakthrough in the music world. My single is really conservative when compared with some Western songs.

"People in Hong Kong readily accept English-language songs with lyrics about sex or generally open-minded concepts. Why can't we accept Chinese songs the same way?"

Local record companies are following the controversy with interest.

Says one executive: "Obviously, there are pros and cons to this case. On the one hand, banning the song stifles creativity and maybe says something about the future of freedom of speech in this territory. On the other hand, all this opposition to the song goes a long way in showing the authorities in mainland China that we, as an industry, are taking a tougher stance on the contents of pop songs. That's of paramount importance if we ever wish to have our locally produced records sold on the Mainland."

Island France Moves To RCA

PARIS After more than two decades with Phonogram, Island Records has switched its French distribution to RCA/Ariola.

RCA/Ariola already handles Island product in West Germany, Benelux, and Spain. In addition, the company has been seeking additional labels to distribute, whereas PolyGram had Chrysalis, A&M, Baby Records, and ECM.

PolyGram's international service, headed by Jean-Paul Commin, played a major role in the French success of such Island acts as Grace Jones, Robert Palmer, Bob Marley, and Marianne Faithfull in the early '80s. The company has also recently achieved good results with the London-based West German band Propaganda, whose single "Machinery" is silver in France, while its Trevor Horn-produced album "Secret Wish" has sold around 100,000 units to date in this market.

INTERNATIONAL EDITOR

PETER JONES, Billboard, 71 Beak St., London W1R 3LF. 01-439 9411.

INTERNATIONAL CORRESPONDENTS

Austria—MANFRED SCHREIBER, 1180 Wien, XVII, Kreuzgasse 27. 0222 48-28-82.
Australia—GLENN BAKER, P.O. Box 261, Baukham Hills, 2153 New South Wales.
Belgium—MARC MAES, Kapelstraat 41, 2040 Antwerpen. 03-5688082.
Canada—KIRK LaPOINTE, 7 Glen Ames Ave., Toronto, Ontario M4E 1M3. 416-364-0321.
Czechoslovakia—DR. LUBOMIR DOURZKA, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08.
Denmark—KNUD ORSTED, 22 Tjoernevej, DK-3070 Snekersten. 02-22-26-72.
Finland—KARI HELOPALTIO, SF-01860 Perttula 27-18-36.
France—DERRY HALL, 8 Rue de l'Eure, 75014 Paris. 1-543-4879.
Greece—JOHN CARR, Kaisarias 26-28, Athens 610.
Holland—WILLEM HOOS, Bilderdijkstraan 28, Hilversum. 035-43137.
Hong Kong—HANS EBERT, TNS, 17/F, Wah Kwong Bldg., 48-62 Hennessey Rd., Tel: (5) 276021.
Hungary—PAUL GYONGY, Orloutca 3/b, 1026 Budapest 11. Tel: 167-456.
Ireland—KEN STEWART, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72.
Israel—BENNY DUDKEVITCH, P.O. Box 7750, 92 428 Jerusalem.
Italy—VITTORIO CASTELLI, Via Vigoni 7, 20122 Milan. 02-545-5126.
Japan—SHIG FUJITA, Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku Tokyo 150. 03 4984641.
Kenya—RON ANDREWS, P.O. Box 41152, Nairobi. 24725.
Philippines—CES RODRIGUEZ, 11 Tomas Benitez, Quezon City 3008.
Poland—ROMAN WASCCHKO, Magiera 9m 37, 01-873 Warszawa. 34-36-04.
Portugal—FERNANDO TENENTE, R Sta Helena 122 R/c, Oporto.
Romania—OCTAVIAN URULESCU, Str. Radu de la La Afumati nr. 57-B Sector 2, Bucharest O.P. 9. 13-46-10. 16-20-80.
Singapore—ANITA EVANS, 164 Mount Pleasant Rd., 1129. 2560551.
South Africa—JOHN MILLER, 305 Buckingham Ct., Leyds St., Joubert Park, Johannesburg. 2000.
Sweden—MAGNUS JANSON, Tavastgatan 43, 11724 Stockholm. 8-585-085.
Switzerland—PIERRE HAESLER, Hasenweld 8, CH-4600 Olten, 062-215909.
U.S.S.R.—VADIM D. YURCHENKOV, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268. 225-35-88.
West Germany—WOLFGANG SPAHR (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428.
JIM SAMPSON (News Editor), Grillparzerstr. 46, 8000 Munich 80. 89-473368. Tlx: 5216622.
Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana 23-522.

PROCAN Revenues Rise

TORONTO The Performing Rights Organization of Canada (PROCAN) last year posted a modest 3.7% increase in revenues, to a total of \$22.1 million.

PROCAN president Jan Matejcek, pointing to stepped-up licensing activities as a major source of the marginal increase, says the small overall improvement "reflects the reductions in tariff areas arising from decisions by the Copyright Appeal Board last year."

Specifically, the PROCAN chief singled out the TV broadcaster fee, which was frozen at the 1984

level by the board, and a reduction in the pop concert tariff.

PROCAN currently represents some 19,000 Canadian composers, lyricists, and music publishers, an all-time high. Revenue from foreign sources for performance of Canadian music abroad totalled \$1.8 million in 1985.

ROCAN has also announced that Toronto music publisher Frank Davies, formerly head of ATV Music in Canada, will join the board, as will Montreal composer John Rea. Publisher Tony Tobias is retiring from the board.

Government Unveils Its Assistance Plan \$25 Million Earmarked For Records, Video, Radio

BY KIRK LAPOINTE

MONTREAL The federal government has outlined a five-year, \$25 million assistance program for the Canadian recording industry, which it hopes will stimulate the production of domestic recordings, videos, and syndicated radio programs.

Heavily targeted in the scheme is the ailing French-language recording business, based in Quebec, which will receive a disproportionate amount of funding—40% of the total.

Communications Minister Marcel Masse announced the program May

9 at a midday news conference. He conceded that the Canadian recording industry, which directly employs between 11,000 and 15,000 people, has been largely neglected over the years by the government.

While many details of the program have yet to be ironed out, what is known is that the \$25 million will be administered by the Communications Dept. in Montreal for such areas as production, promotion, and management upgrading.

Over five years, \$16 million will go toward the production of Canadian sound recordings, including a guaranteed \$2 million for concert recordings and \$1 million for syndicated radio programming featuring music. Some \$2.5 million is being earmarked for video production; \$4 million for marketing support in such areas as tour costs, trade fair attendance, and foreign promotion; and \$2.5 million for managerial and planning funds.

The package is not all that is in store for the business, either. Marla Waltman, an official in the Communications Dept. in Ottawa who oversees matters concerning the recording sector, says several other programs are in the works or under examination. These include a financing program for the establishment of businesses.

Masse's announcement of the program made it clear that only the

experienced need apply for funds. He said preference will be given to record companies, music publishers, managers, and others with a track record in the business.

He said the French-language industry was given such large support because it has the greatest need. He cited figures showing that the decline in French-language recordings in recent years has been dramatic.

Overall, Masse indicated that the state of the independent Canadian record sector suggests an "urgent need for new initiatives." He pointed to the immense domination of the business by foreign-owned firms: The major multinationals account for more than 89% of the revenues of the record retail business here.

But Masse said independent labels are the lifeblood of the business. About 70% of the recordings made in Canada are the product of small, domestically owned firms.

The government move was initially announced in the February budget, but it took a few months to flesh out the program. Even more time appears to be needed to set the guidelines, so it may be several months before the Canadian music business begins to benefit from the government's largesse.

April Is Precious-Metal Month

CRIA Certification: Album Sales Fly High

TORONTO Topping the list of April's certifications by the Canadian Recording Industry Assn. (CRIA) are diamond-selling albums by two established artists, Phil Collins and Dire Straits. But equally significant might be the first triple platinum children's album, by Raffi, and a solid return to best-selling form by domestic veterans Rush.

CRIA's April list certifies 28 recordings. Collins' "No Jacket Required" and Dire Straits' "Brothers In Arms" joined the elite club of albums to surpass 10-times platinum in Canada, with sales of one million units. It is the first time in recent memory that two albums eclipsed the million mark in the same month.

Not to be overlooked were quadruple-platinum awards for "Whitney Houston" and for "Scarecrow" by John Cougar Mellencamp, both of which may have the legs at retail to move past the half-million level eventually.

Chugging along nicely is Mr. Mister's "Welcome to the Real World," which CRIA certified as triple-platinum in April. But the other two triple-platinum albums are significant domestic stories for the Canadian business. Rush's "Moving Pictures" is the band's best-selling effort in some time, while Raffi's "Singable Songs for the Very Young" is the first-ever 300,000-seller in the children's category.

The only other multi-platinum seller in April was Sade's "Diamond

Life," which rocketed through the platinum barrier and appears headed for upper sales echelons.

The domestic business, which had been in the doldrums, saw the emergence in April of a bona fide stellar newcomer. Glass Tiger, currently riding high with a No. 1 single in Canada, "Don't Forget Me When I'm Gone," scored gold and platinum in the month for its Jim Vallance-produced album, "The Thin Red Line." Only a few months ago, Glass Tiger was a relatively unknown band from Newmarket, Ontario, with a mediocre-selling first album out under a different name. The band is now the biggest domestic breakthrough of 1986. CRIA also certified their hit single gold during April.

But platinum, even double platinum, is old hat to Honeymoon Suite, another Canadian band which scored big in April. Its second effort, "The Big Prize," surpassed gold and platinum too, and appears headed for bigger things. (CRIA says it qualified for platinum way back in February, so this is not going to be the last certification the band will get.) The two other platinum certifications also came from relative newcomers: The Cult's "Love" and "Falco 3."

Other gold albums included three more from Canada: Anne Murray's latest, "Something to Talk About," Martine St. Clair's "Ce Soir L'Amour Est Dans Tes Yeux," and another children's album, "Mainly Mother Goose," by Sharon, Lois, and Bram.

Billboard compiles an unofficial monthly list of certifications, according to distributing companies and a year-to-date tally.

The monthly totals for April: Capitol-EMI, 7; PolyGram, 5; A&M, CBS, and WEA, 4; RCA, 3; Distributions Select, 1.

The year-to-date tally: CBS, 29; Capitol-EMI, 17; RCA, 15; PolyGram, 11; A&M, 9; WEA, 6; MCA, 5; Distributions Select, 3.

Maple Briefs

COMPACT DISK hardware prices have failed to come down below the \$350-\$370 level in Canada. Now, however, the **Radio Shack** chain has broken the \$300 barrier (by five cents). The move may finally force other prices down.

POOR BRYAN ADAMS. People just won't stop speculating about his love life. A few months ago, a Hollywood columnist suggested he and **Tina Turner** were an item. Now, following his recent performance at Expo 86 before **Prince Charles** and **Princess Diana**, the British press is gossiping that Ad-

ams has a crush on Lady Di, and had in fact written "Diana" for his "Reckless" album as a sort of love song to her. Manager **Bruce Allen**, ever so diplomatically, issued a stern denial of the rumor.

WHERE HAS Quality Records gone? Only a few weeks ago, it was trumpeting its movement into TV marketing. But did it have to fold up shop to make the move? Operations manager **Ned Talmey** sent a letter April 18 to programmers canceling radio service, and nary a word has been heard from the company since.

EASTERN • EXPOSURE

PLAY
THE
PACIFIC

CONCERT PROMOTION IN KOREA AND TAIWAN

Inter-Pacific



Entertainment Group

FOR FURTHER INFORMATION CONTACT JANICE REED

1880 CENTURY PARK EAST SUITE 301
LOS ANGELES, CA 90067 USA
(213) 277-3211

TELEX 640-288-0789
FAX 213-277-0512

FOR FURTHER INFORMATION CONTACT JIMMY CHA

KYUNG WOON BLDG., 7th FLOOR
#70, KYUNG WOON-DONG
CHONGRO-KU, SEOUL, KOREA

739-5111-2
739-8111-2
TELEX K26975-SKKIM

HITS of the WORLD

© Copyright 1986, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN (Courtesy Music Week) As of 5/12/86

This Week	Last Week	SINGLES
1	11	THE CHICKEN SONG SPITTING IMAGE VIRGIN
2	4	ON MY OWN PATTI LABELLE & MICHAEL McDONALD MCA
3	3	LESSONS IN LOVE LEVEL 42 POLYDOR
4	1	ROCK ME AMADEUS FALCO A&M
5	2	LIVE TO TELL MADONNA SIRE
6	5	WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M
7	15	SLEDGEHAMMER PETER GABRIEL VIRGIN
8	10	GREATEST LOVE OF ALL WHITNEY HOUSTON ARISTA
9	8	I HEARD IT THROUGH THE GRAPEVINE MARVIN GAYE MOTOWN
10	7	CAN'T WAIT ANOTHER MINUTE FIVE STAR TENT
11	37	SNOOKER LOOPY MATCHROOM MOB WITH CHAS & DAVE ROCKNEY/TOWERBELL
12	6	A DIFFERENT CORNER GEORGE MICHAEL EPIC
13	22	WHY CAN'T THIS BE LOVE VAN HALEN WARNER
14	27	THERE'LL BE SAD SONGS TO MAKE YOU CRY BILLY OCEAN JIVE/ZOMBA
15	9	A KIND OF MAGIC QUEEN EMI
16	18	ALL AND ALL JOYCE SIMS LONDON
17	40	SPIRIT IN THE SKY DOCTOR AND THE MEDICS IRS/MCA
18	13	YOU AND ME TONIGHT AURRA 10 RECORDS
19	16	I'LL KEEP ON LOVING YOU PRINCESS SUPREME
20	35	ROCK LOBSTER B-52'S ISLAND
21	8	LOOK AWAY BIG COUNTRY MERCURY
22	23	BOYS DON'T CRY CURE FICTION
23	34	TENDER LOVE FORCE M.D.'S TOMMY BOY
24	17	SECRET LOVERS ATLANTIC STARR A&M
25	NEW	ROLLIN' HOME STATUS QUO VERTIGO
26	26	YOUR LATEST TRICK DIRE STRAITS VERTIGO
27	12	JUST SAY NO GRANGE HILL CAST BBC
28	19	THE FINEST SOS BAND TABU
29	38	ROUGH BOY ZZ TOP WARNER
30	20	ALL THE THINGS SHE SAID SIMPLE MINDS VIRGIN
31	21	LIVING DOLL CLIFF RICHARDS & THE YOUNG ONES FEATURING HANK MARVIN WEA
32	25	WONDERFUL WORLD SAM COOKE RCA
33	24	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE
34	NEW	ADDICTED TO LOVE ROBERT PALMER ISLAND
35	NEW	SET ME FREE JAKI GRAHAM EMI
36	NEW	IF SHE KNEW WHAT SHE WANTS BANGLES CBS
37	39	THE BIG SKY KATE BUSH EMI
38	29	STARS HEAR 'N AID VERTIGO
39	NEW	SINFUL PETE WYLIE MDM
40	32	DRIVING AWAY FROM HOME (JIM'S TUNE) IT'S IMMATERIAL SIREN
ALBUMS		
1	1	BRYAN FERRY/ROXY MUSIC STREET LIFE 20 GREAT HITS EG
2	NEW	BILLY OCEAN LOVE ZONE JIVE
3	3	WHITNEY HOUSTON ARISTA
4	2	DIRE STRAITS BROTHERS IN ARMS VERTIGO
5	8	EARTH, WIND & FIRE THE COLLECTION K TEL
6	5	SHALAMAR THE GREATEST HITS STYLUS
7	4	VARIOUS HITS 4 CBS/WEA/RCA
8	NEW	STYLE COUNCIL HOME AND ABROAD POLYDOR
9	7	SIMPLE MINDS ONCE UPON A TIME VIRGIN
10	9	LEVEL 42 WORLD MACHINE POLYDOR
11	6	A-HA HUNTING HIGH AND LOW WARNER
12	10	ORIGINAL SOUNDTRACK COMIC RELIEF: UTTERLY UTTERLY LIVE WEA
13	12	SAM COOKE THE MAN AND HIS MUSIC RCA
14	13	PHIL COLLINS NO JACKET REQUIRED VIRGIN
15	NEW	SOS BAND SANDS OF TIME TABU
16	11	VARIOUS HEART TO HEART K TEL
17	NEW	PRINCESS SUPREME
18	14	PET SHOP BOYS PLEASE PARLOPHONE
19	17	SUZANNE VEGA A&M
20	15	JEAN-MICHEL JARRE RENDEZVOUS POLYDOR
21	NEW	ORIGINAL CAST DAVE CLARK'S TIME EMI
22	20	VAN HALEN 5150 WARNER
23	19	FIVE STAR LUXURY OF LIFE TENT
24	NEW	BONNIE TYLER SECRET DREAMS AND FORBIDDEN FIRE CBS
25	26	QUEEN QUEEN'S GREATEST HITS EMI
26	16	CHRIS REA ON THE BEACH MAGNET
27	NEW	VARIOUS LET'S HEAR IT FROM THE GIRLS STYLUS
28	29	KATE BUSH HOUNDS OF LOVE EMI
29	21	MR. MISTER WELCOME TO THE REAL WORLD RCA
30	23	PRINCE AND THE REVOLUTION PARADE WARNER
31	28	EURHYTHMICS BE YOURSELF TONIGHT RCA
32	18	BRONSKI BEAT TRUTHDARE DOUBLEDARE FORBIDDEN FRUIT
33	27	BLOW MONKEYS ANIMAL MAGIC RCA
34	40	GO WEST CHRYSALIS
35	22	VARIOUS HITS FOR LOVERS EPIC
36	NEW	TALKING HEADS LITTLE CREATURES EMI
37	NEW	TALK TALK THE COLOUR OF SPRING EMI
38	33	ORIGINAL SOUNDTRACK ABSOLUTE BEGINNERS VIRGIN
39	25	MADONNA LIKE A VIRGIN SIRE
40	39	DIRE STRAITS ALCHEMY VERTIGO

CANADA (Courtesy The Record) As of 5/8/86

SINGLES		
1	1	DON'T FORGET ME GLASS TIGER CAPITOL
2	3	HARLEM SHUFFLE ROLLING STONES COLUMBIA/CBS
3	2	NIKITA ELTON JOHN WEA
4	13	CAPTAIN OF HER HEART DOUBLE POLYGRAM
5	4	LET'S GO ALL THE WAY SLY FOX CAPITOL
6	6	SOMETHING ABOUT YOU LEVEL 42 POLYGRAM
7	5	KISS PRINCE PAISLEY PARK/WEA
8	12	WEST END GIRLS PET SHOP BOYS CAPITOL
9	9	WHY CAN'T THIS BE LOVE VAN HALEN WARNER BROS./WEA
10	10	A GOOD HEART IS HARD TO FIND FEARGAL SHARKEY VIRGIN/A&M
11	11	MANIC MONDAY BANGLES COLUMBIA/CBS
12	7	ADDICTED TO LOVE ROBERT PALMER ISLAND/MCA
13	19	BAD BOY MIAMI SOUND MACHINE CBS
14	14	MOVE AWAY CULTURE CLUB VIRGIN/A&M
15	15	THE POWER OF LOVE JENNIFER RUSH CBS
16	17	LIVE TO TELL MADONNA WEA
17	18	WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M
18	8	JOHN COUGAR MELLENCAMP R.O.C.K. IN THE USA RIVA/POLYGRAM
19	NEW	IF YOU LEAVE OMD VIRGIN/A&M
20	20	JOHNNY COME HOME FINE YOUNG CANNIBALS IRS/MCA
ALBUMS		
1	2	WHITNEY HOUSTON ARISTA/RCA
2	1	VAN HALEN 5150 WARNER BROS./WEA
3	3	ROLLING STONES DIRTY WORK COLUMBIA/CBS
4	4	GLASS TIGER THE THIN RED LINE CAPITOL
5	5	MR. MISTER BROKEN WINGS RCA/ARIOLA
6	8	HEART NEVER CAPITOL
7	7	ROBERT PALMER RIPTIDE ISLAND/MCA
8	6	BOB SEGER & THE SILVER BULLET BAND LIKE A ROCK CAPITOL
9	9	PET SHOP BOYS PLEASE CAPITOL
10	10	PRINCE & THE REVOLUTION PARADE PAISLEY PARK/WEA
11	11	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
12	14	PRETTY IN PINK SOUNDTRACK A&M
13	13	JOHN COUGAR MELLENCAMP SCARECROW RIVA/POLYGRAM
14	16	JULIAN LENNON THE SECRET VALUE OF DAYDREAMING ATLANTIC/WEA
15	15	JENNIFER RUSH CBS
16	NEW	BANGLES DIFFERENT LIGHT COLUMBIA/CBS
17	12	THE CULT LOVE VERTIGO/POLYGRAM
18	18	HONEYMOON SUITE THE BIG PRIZE WARNER BROS./WEA
19	19	SADE PROMISE PORTRAIT/CBS
20	17	FALCO FALCO 3 A&M

WEST GERMANY (Courtesy Der Musikmarkt) As of 5/5/86

SINGLES		
1	2	MIDNIGHT LADY CHRIS MORMAN HANSA/ARIOLA
1	2	GEIL BRUCE & BONGO RUSH/ARIOLA
3	4	IRRESISTIBLE STEPUEHANIE TELDEC
4	3	MANIC MONDAY BANGLES CBS
5	NEW	ENGINEER ANIMOTION CASABLANCA/PHONGRAM
6	5	KISS PRINCE & THE REVOLUTION PAISLEY PARK
7	6	LOVE MISSILE F1 11 SIGUE SIGUE SPUTNIK PARLOPHONE/EMI
8	9	A KIND OF MAGIC QUEEN EMI
9	10	TAUSENDMAL DU MUENDHENER FREIHEIT CBS
10	7	A LOVE BIZARRE SHEILA E PAISLEY PARK
11	18	A DIFFERENT CORNER GEORGE MICHAEL EPIC/CBS
12	13	DANCE WITH ME ALPHAVILLE WEA
13	8	ABSOLUTE BEGINNERS DAVID BOWIE VIRGIN/ARIOLA
14	NEW	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/TELDEC
15	15	TRAIN OF THOUGHT A-HA WARNER/WEA
16	NEW	MAERCHENPRINZ ESRT E ALLGEMEINE VERUNSICHERUNG EMI
17	14	THE PROMISE YOU MADE COCK ROBIN CBS
18	NEW	PETER GUNN ART OF NOISE & DUANE EDDY CHRYSALIS/ARIOLA
19	11	SILENT RUNNING MIKE AND THE MECHANICS WEA
20	NEW	STRANGERS BY NIGHT CC CATCH HANSA/ARIOLA
ALBUMS		
1	1	HERBERT GROENEMEYER SPRUENGE EMI
2	2	ROLLING STONES DIRTY WORK ROLLING STONES/CBS
3	5	WHITNEY HOUSTON ARISTA/ARIOLA
4	4	JOE COCKER COCKER EMI
5	3	DEPECHE MODE BLACK CELEBRATION MUTE/INTERCORD
6	6	PRINCE & THE REVOLUTION PARADE PAISLEY PARK/WEA
7	8	JENNIFER RUSH MOVIN' CBS
8	9	MUENCHENER FREIHEIT VON ANFANG AN CBS
9	7	AALGLATT/M BAP AHL MAENNER MUSICANT/EMI
10	12	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM/PMV
11	10	MATT BIANCO WEA
12	NEW	CHRIS REA ON THE BEACH MAGNET DG/PMV
13	13	WALTER SCHOLZ TRAUMMELODIEN INTERCORD
14	11	TALK TALK THE COLOUR OF SPRING EMI
15	18	SIMPLY RED PICTURE BOOK ELEKTRA/WEA
16	15	SOUNDTRACK ROCKY IV SCOTTI BROS/BELLAPHON
17	16	COCK ROBIN CBS
18	17	JULIANE WERDING SEHNSUCHT IST UNHEILBAR MAMBO/WEA
19	14	PETER MAFFAY STATIONEN K TEL
20	20	JEAN MICHAEL JARRE RENDEZ VOUS POLYDOR/DG PMV

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 5/17/86

SINGLES		
1	2	A DIFFERENT CORNER GEORGE MICHAEL CBS
2	6	WONDERFUL WORLD SAM COOKE RCA
3	3	LIVE TO TELL MADONNA WEA
4	1	LIVING DOLL CLIFF RICHARD AND THE YOUNG ONES WEA
5	4	A KIND OF MAGIC QUEEN EMI/BOVEMA
6	NEW	ROCK ME AMADEUS FALCO POLYDOR
7	10	DICTATOR CENTREFOLD CNR
8	5	KISS PRINCE & THE REVOLUTION WEA
9	8	REACH GERARD JOLING WEA
10	NEW	BAD BOY MIAMI SOUND MACHINE CBS
11	7	A LOVE BIZARRE SHEILA E WEA
12	9	DON'T YOU WANT MY LOVE NICOLE CBS
13	17	IEDEREN DOET 'T ROBERT LONG EMI/BOVEMA
14	16	QUIET EYES GOLDEN EARRING CNR
15	12	JUST BUGGIN' WHISTLE CNR
16	19	ALL THE THINGS SHE SAID SIMPLE MINDS VIRGIN
17	NEW	THERE'LL BE SAD SONGS BILLY OCEAN CNR
18	NEW	YOUR LOVE THE OUTFIELD CBS
19	14	ABSOLUTE BEGINNERS DAVID BOWIE VIRGIN
20	15	GEIL BRUCE AND BONGO DURECO

AUSTRALIA (Courtesy Kent Music Report) As of 5/19/86

SINGLES		
1	1	LIVING DOLL CLIFF RICHARD & THE YOUNG ONES WEA
2	2	CHAIN REACTION DIANA ROSS CAPITOL/EMI
3	3	KISS PRINCE AND THE REVOLUTION WARNER/WEA
4	6	A DIFFERENT CORNER GEORGE MICHAEL EPIC/CBS
5	5	MANIC MONDAY BANGLES LIBERATION/EMI
6	4	WHEN THE GOING GETS TOUGH BILLY OCEAN LIBERATION/EMI
7	12	ADDICTED TO LOVE ROBERT PALMER ISLAND/FESTIVAL
8	17	LIVE TO TELL MADONNA SIRE/WEA
9	7	WEST END GIRLS THE PET SHOP BOYS PARLOPHONE/EMI
10	10	MOVE AWAY CULTURE CLUB VIRGIN/EMI
11	9	HOW WILL I KNOW WHITNEY HOUSTON ARISTA/RCA
12	8	ELOUISE THE DAMNED MCA/WEA
13	20	WHY CAN'T THIS BE LOVE VAN HALEN WARNER/WEA
14	15	BABY, YOU'RE SO STRANGE ICEHOUSE REGULAR/FESTIVAL
15	16	NO ONE IS TO BLAME HOWARD JONES WEA
16	18	GREAT WALL BOOM CRASH OPERA WEA
17	11	RUSSIANS STING A&M/FESTIVAL
18	NEW	BEAT'S SO LONELY CHARLIE SEXTON MCA/WEA
19	NEW	ROCK ME AMADEUS FALCO A&M/FESTIVAL
20	14	CONCRETE AND CLAY MARTIN PLAZA CBS
ALBUMS		
1	1	VARIOUS 1986 WAY TO GO FESTIVAL
2	4	MENTAL AS ANYTHING GREATEST HITS VOLUME 1 REGULAR/CBS
3	3	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
4	2	STING DREAM OF THE BLUE TURTLES A&M/FESTIVAL
5	5	WHITNEY HOUSTON ARISTA/RCA
6	7	JIMMY BARNES FOR THE WORKING CLASS MAN MUSHROOM/FESTIVAL
7	6	VARIOUS ALL THE HITS WEA
8	NEW	BARBRA STREISAND THE BROADWAY ALBUM CBS
9	8	PARADE PRINCE & THE REVOLUTION WARNER/WEA
10	9	FINE YOUNG CANNIBALS LONDON/POLYGRAM
11	10	ICEHOUSE MEASURE FOR MEASURE REGULAR/FESTIVAL
12	12	HUNTERS & COLLECTORS HUMAN FRAILTY WHITE LABEL/FESTIVAL
13	17	SADE PROMISE EPIC/CBS
14	14	STEVIE NICKS ROCK A LITTLE PARLOPHONE/EMI
15	16	JOHN DENVER CHANGES STARCALL/RCA
16	15	VAN HALEN 5150 WARNER/WEA
17	11	ROLLING STONES DIRTY WORK CBS
18	13	VARIOUS TELEVISION'S GREATEST HITS LIBERATION/EMI
19	NEW	JOHN COUGAR MELLENCAMP SCARECROW MERCURY/POLYGRAM
20	NEW	INXS LISTEN LIKE THIEVES WEA

JAPAN (Courtesy Music Labo) As of 5/19/86

SINGLES		
1	NEW	NATSU WO MATENAI SAYURI KOKUSHO CBS/SONY/APRIL M
2	1	ZO-SAN NO SCANTY ONYANKO CLUB USHIROYUBI SASARE GUMI CANYON/FUJI/PACIFIC/ASAHI TSU
3	2	SOSOTTE MINAKO HONDA TOSHIBA/EMI/NICHION/BOND
4	6	BAN BAN BAN KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC
5	4	RASBERRY DREAM REVEKKA CBS/SONY/SHINKO M/NTV M
6	3	100 DANJO KOSAI KYOKO KOIZUMI VICTOR/BURNING
7	10	CHOTTO YA SOTTO JA CANT' GET LOVE AYUMI NAKAMURA HUMMING BIRD
8	9	KIMI WA 1000 1986 OMEGA TRIBE VAP/NTV M/VANMUDA M
9	5	TEENAGE WALK MISATO WATANABE EPIC/SONY/SANDA M/NICHION
10	7	KANASHIMI YO KONNICHAWA YUKI SAITO CANYON/TOHO/FUJI/PACIFIC
11	8	OTTO CHIKAN ONYANKO CLUB CANYON/FUJI/PACIFIC
12	12	GENKI NA BROUKUN HAAT CCB POLYDOR/HIYOSHI/JCM
13	11	KOI NO ROPU O HODOKANI DE ERI NITTA CANYON/FUJI/PACIFIC/BOND
14	15	SEASON IN THE SUN THE TUBE CBS/SONY/WHITE M
15	13	SEBANGO NO NAI EISU LAFU LADY PORIDORU/TOHO/FUJI/PACIFIC/LIGHT SONG
16	17	I'LL BE BACK AGAIN SUKA WA TAKESHI HIROKI VICTOR/NTV M
17	NEW	GARASUGOSHI NI KIETA NATSU MASAYUKI SUZUKI EPIC/SONY-FUJI PACIFIC/UNCLE F
18	14	SHI-GATSU RESSHA MIYUKI SUGIURA WARNER/PIONEER/HORI MUSIC
19	18	FURAMINGO IN PARADISE YOKO OGINOME VICTOR/HIYOSHI/JCM
20	16	DEKAMERON DENSETSU SHONENAI WARNER/JANIZU
ALBUMS		
1	2	TATSURO YAMASHITA POCKET MUSIC MOON
2	1	ERI NITTA ERI CANYON
3	3	AKINA NAKAMORI REST PLEASE
4	4	VAN HALEN 5150 WARNER
5	6	YOKO MINAMINO TJERAATO CBS/SONY
6	7	CHAGE ASUKA TURNING POINT CANYON
7	8	CHECKERS FLOWER PONY/CANYON
8	5	PRINCE & THE REVOLUTION PARADE WARNER
9	9	AYUMI NAKAMURA FAIR CHILD HUMMING BIRD
10	11	TSUYOSHI NAGABUCHI LOVE SONGS FUN HOUSE
11	10	JUNICHI INAGAKI REALISTIC FUN HOUSE
12	13	RYUICHI SAKAMOTO MIRAIHA YAROU MIDY
13	18	CULTURE CLUB LUXURY TO HEARTACHE TOSHIBA/EMI
14	NEW	SHIBUGAKI TAI 5TH ANNIVERSARY CBS/SONY
15	17	YOKO OGINOME RAZUBERI NO KAZE VICTOR
16	20	SEIKIMATSU THE END OF THE CENTURY CBS/SONY
17	12	WHITNEY HOUSTON PHONOGRAM
18	16	YUKI SAITO GLASS NO KODOU CANYON
19	NEW	CHINARU MATSUYAMA ANATA GA BOKU WO SAGASUTOKI NEWS
20	15	TONNERUZU JIGAJISAN VICTOR

ITALY (Courtesy Germano Ruscitto) As of 5/8/86

ALBUMS		
1	1	LUCIO BATTISTI DON GIOVANNI RCA
2	2	SOUNDTRACK 9 AND 1/2 WEEK EMI
3	4	JOE COCKER EMI
4	NEW	RENATO ZERO SOGGETTI SMARRITI RCA
5	3	STING DREAM OF THE BLUE TURTLES A&M/CBS
6	8	COCK ROBIN CBS
7	7	SOUND TRACK ROCKY IV CBS
8	6	LUCIO DALLA BUGIE RCA
9	5	NINO D'ANGELO CANTAUTORE DURIUM
10	10	ROLLING STONES DIRTY WORK CBS
11	12	TALK TALK THE COLOUR OF SPRING EMI
12	9	SADE PROMISE CBS
13	18	DEPECHE MODE BLACK CELEBRATION RICORDI
14	14	MANGO ODISSEA FONIT CETRA/RICORDI
15	17	MINA & ORNELLA VANONI MINA, ORNELLA CGDMM
16	NEW	RED CANZIAN 10 E RED CGDMM
17	NEW	PRINCE WEA
18	11	DOUBLE BLUE POLYGRAM
19	20	CULTURE CLUB FROM LUXURY TO HEARTACHE VIRGIN/EMI
20	19	SOUNDTRACK ABSOLUTE BEGINNERS VIRGIN/EMI



Soon To Be A Movie. One of the highlights of the NAIRD awards dinner was the debut performance of the "Nerdtones" as a tribute to event organizer Sonny Richman. Standing are, from left, Bob Patton Associates' Bob Patton, Landmark Distributors' Gus Drakas, Tommy Boy Records' Monica Lynch, JFL Distributors' Jerry Suarez, The Raleigh Group's Raleigh Pinsky, Billboard's Kim Freeman, and RAS Records' Cyndi Abrams and Gary Himmelfarb. Seated are California Record Distributors' Jo and George Hocutt. (Photos: Ronnie Henderson/Bagg Records.)



Winding Down. NAIRD chairman Jerry Richman of Richman Bros. and his wife Sony, organizer of the conference, reflect on the five-day event.



Proud Moment. NAIRD chairman Jerry Richman, right, presents Billboard's John Sippel with a special plaque for his dedication to the organization and to independent labels.



Say Cheese! Tommy Boy Records president Monica Lynch and RAS Records' Gary Himmelfarb ham it up in the true indie spirit.

THE SCENE AT NAIRD:

Top Indie Executives Meet In Chicago, May 1-4



Sippel Supporters. Pondering a point made in John Sippel's acceptance speech at the awards dinner are, from left, Lee-Myles Associates' Bob Miller, Tommy Boy Records' Tom Silverman, Silo/Alcazar's Joan Pelton, and Rounder Records' Duncan Browne.



Indie Pow-Wow. Taking advantage of the NAIRD hospitality suite are, from left, Richman Bros. Records' Howard Rosenthal, an unidentified NAIRD guest, Rounder Records' Duncan Browne, and Alligator Records' Bruce Iglauer.



Here's To Eddie. Celestial Harmonies' Paul Marotta shares some gossip with Billboard's Grace Whitney-Kolins.

German Co. Bows Budget Indexing System Device Is For Use With Half-Inch-Tape VCRs

NEW YORK A new German-developed digital video indexing system is the first low-cost technology that allows a user to locate any single frame on a standard home VCR for editing or random-access purposes.

The system, called Single-Frame Retrieval and Access Program In Digital (RAPID), is initially being offered for professional and semi-pro use, though its developers say that the technology will also be marketed to consumers as a high-end feature utilizing a remote-control keypad.

According to RAPID's developer, GSE Electronic Systems of Mainz, Germany, editing of standard half-inch consumer videotape is an extremely inaccurate proposition because locating a single frame is not possible.

In order to edit half-inch tape professionally, the usual practice is to transfer to 3/4-inch U-matic tape, edit, and then dub back to half-inch. This is done because 3/4-inch tape

has room for SMPTE time code, which Beta and VHS half-inch tapes do not.

The RAPID system claims to add compatible digital time code to the VCR's control track, which is used to synchronize head drum rotation. The code is transmitted on narrow band in pulse phase code in blocks of 50 bits; each contains all the data necessary for determining exact locations on the tape, including hour, minute, second, and frame. Other information may also be encoded, such as a tape number or user code. Indexing numbers may be added or removed for rapid access to any frame.

The system may be added to any VCR, says GSE. The modification cost is now about \$200 in Germany, but the manufacturer says it is developing a single chip to handle RAPID's functions; it would add only about \$1.50 to the manufacturing cost of the VCR. The first product incorporating the system will be

a digital editor, which will be marketed in Europe at a cost of about \$2,000.

According to GSE president Georg Huehne, the system can be used to edit hi-fi stereo videotapes without causing any audio glitches. While RAPID's abilities don't compare to systems such as the HHB Computer Logging Unit and Editor (which costs roughly \$8,000 and is intended strictly for professional digital audio editing with the Sony PCM-F1 and 501ES systems), Huehne says it is possible to insert time code on the helical stereo audio track used in hi-fi VCR machines without any modification. The system is also compatible with computers, says Huehne, for "sophisticated editing and programming."

The system is being introduced in the U.S. by Larry Finley, founder of the International Tape/Disc Assn., now an audio consultant.

STEVEN DUPLER



A Sweet Experience. Total Experience artist ET (Eddie Towns) was recently at the label's Hollywood studio to check up on producer Rusty Garner and engineer Paul Sabu, who were remixing his latest single, "Candy." Pictured from left are Sabu, ET, and Garner.

Sound Investment

A bi-weekly column spotlighting equipment-related news in the audio and video production, post-production and duplication industries.

IT'S NO SECRET: Secret Society Records of New York has completed construction of Studio B, which is geared for industrial audio/video, advertising, and audio post work. The new room is equipped for digital mastering to the Sony PCM-1610 format, and features the Yamaha TX-816 synth rack; an Emulator II;

Studer A80 24- and two-track recorders; an Ensoniq Mirage; various items of Yamaha equipment, including the REV-7 digital reverb; and a variety of digital drum units.

ANOTHER MASTER-PIECE: Master Sound Astoria, based within the Kaufman Astoria Film Studios, is expanding with a second recording stage, A2, which is capable of 48-track digital/analog recording. Like A1, the new studio was designed by co-owner Ben Rizzi and Charlie Bilello, an accredited

LEDE (Live End-Dead End) designer. Rizzi says A2 is scheduled to go on-line in four months. It will be equipped to handle a variety of sessions, with special provisions for electronic music composition and overdubbing.

GOODNIGHT SAYS HELLO to Neve: Dallas-based Goodnight Audio has installed a Neve 8128 recording console, making it the first facility in the Dallas area to offer the highly regarded NECAM 96 computer automation system.

OPENING THE GATE: A new 16-track recording studio and rehearsal facility, Gate 5, has opened in Sausalito, Calif. The facility's owners hope it will become a "support system" to the major 24-track houses located in that city, primarily Studio D and The Plant. Gate 5 is equipped with a Ramsa board, an Otari MX-70 recorder, and a wide selection of microphones and outboard gear. Edited by STEVEN DUPLER

Equipment Demonstrations Planned S.F. Fair To Debut In June

NEW YORK The San Francisco Music Fair, a three-day event featuring pro audio equipment exhibitions, seminars, live performances, and demonstrations of new audio and video gear, makes its debut June 27-29.

A joint project of the San Francisco chapter of the National Academy of Recording Arts & Sciences, executive producer David Schwartz, and co-producer Events West, the fair will be held at the concourse at Showplace Square.

Although the event is intended to appeal to both music profession-

als and consumers, a special industry-only day is scheduled for Friday, June 27. Professional or student credentials will be required for admission. Admission prices on other days are \$4.75 for adults, \$2.75 for children.

The producers say that they expect about 15,000 people to attend the event. Exhibitors displaying their wares within the 60,000 square feet of display space will include pro audio dealers, musical-instrument manufacturers, record stores, labels, and publishers.

LOS ANGELES

THREE MCA PROJECTS are in the works this month at Encore Studios. Steve Dorff is producing Dream Team, with Taavi Mote and Jim Deneen III at the controls. Also, Louil Silas Jr. and Chuck Gentry are producing Georgio. And Joyce Irby is producing Guest for the label, with Steve Hodge and Bill Jenkins engineering.

Slash act Los Lobos was in at Sunset Sound with producer T-Bone Burnett, tracking and overdubbing a new album. Larry Hirsch engineered, assisted by David Glover.

At Monterey Studio in Glendale, Motown artist Chico DeBarge recently recorded vocals for his upcoming album. Skip Drinkwater and Nick Munday produced; Larry Hinds engineered, with Bruce Chianese and Greg Scott assisting. Also there, Grammy winner Ernie Watts has been in recording tracks for his upcoming Qwest/Warner Bros. release, with producer Don Grusin and engineer Geoff Gilette at the board and Scott assisting.

Among the recent projects at Soundcastle Studio Center: Producer Dennis Lambert and engineer Jeremy Smith have been working on the new Natalie Cole album for the Modern label; Lambert

also produced Sheena Easton for a movie soundtrack, with Brian Malouf at the board.

NEW YORK

IRS ACT Beat Rodeo wrapped its second album for the label, "In The Heart Of The Beat," at RPM Studios with producer Scott Litt.

At Quadrasonic Sound, David Sanborn recently mixed his new Warner Bros. album with engineer Mike Hutchinson. Also there, the production duo of John Morales and Sergio Munzibai has been working on a Virgin U.K. 12-inch by Scarlett & Black called "You Don't Know." M&M also worked on four tracks for Motown act Impact. Morales is currently in Australia, working on a new act for WEA International.

Stephen Galfas and Stoney Browder are co-producing Doctor Buzzard's New Savannah Band at Sound Ideas. Engineering are studio staffers Mario Rodriguez and Bridget Daly.

At Big Apple Studios, Butch E. Ford & the Dilemmas have completed their single, "Radio," slated for summer release.

All material for the Audio Track column should be sent to Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036.

Masters at Work
Resolution, masters of audiophile duplication, now brings you the Revox B-215 and a cassette of superior quality.

Lowest prices
 Custom printing
 Real-time
 Dolby HX Pro
 Extensive quality control
 Fast turn-around

RESOLUTION
VIDEO AUDIO AND FILM

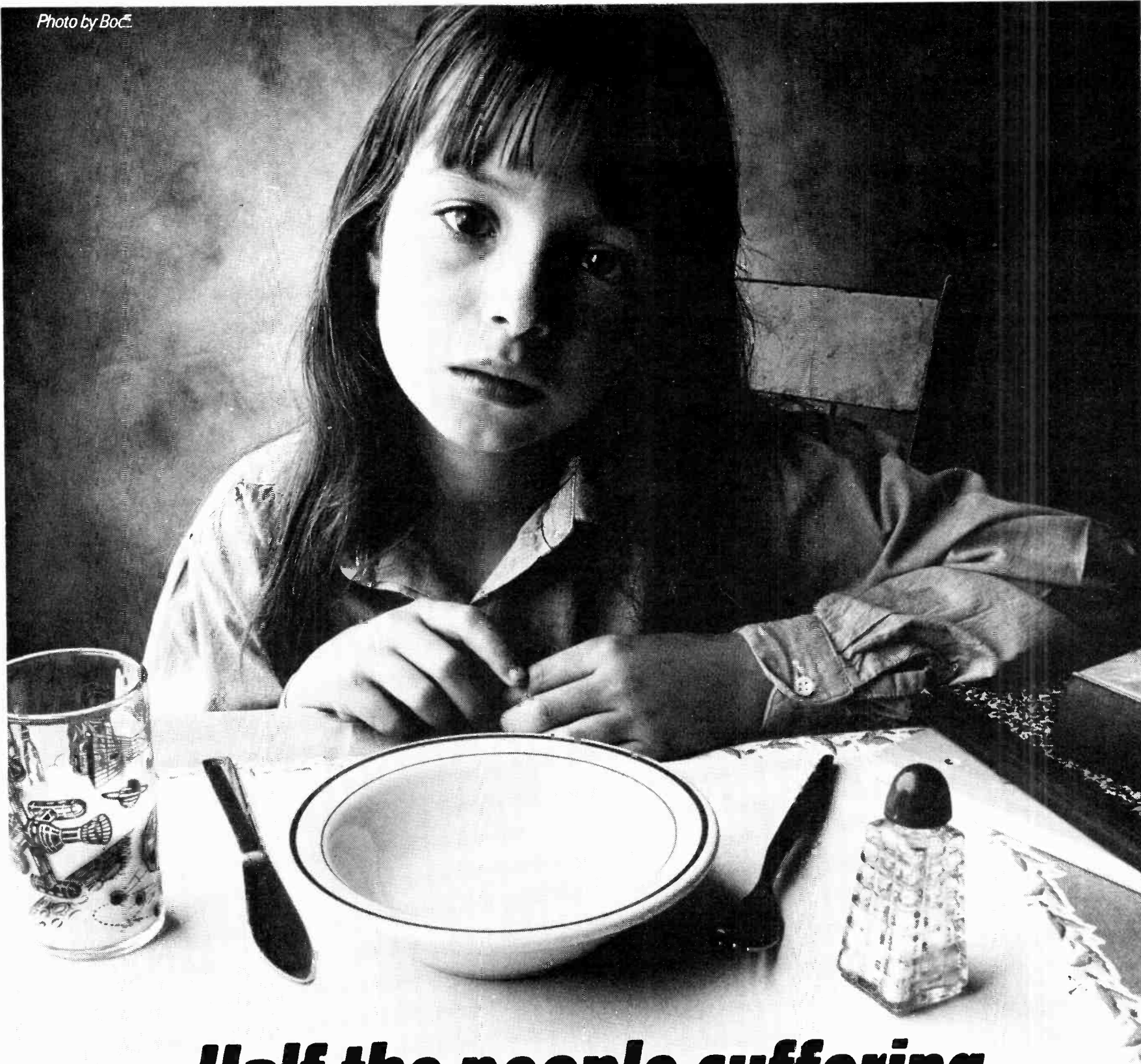
Chace Mill
One Mill Street
Burlington, Vermont
05401-1514
1-800-862-8900

CASSETTE DUPLICATION
RECORD PRESSING
MASTERING · PLATING
COLOR SEPARATIONS
PRINTING · TYPESETTING

QCA
CUSTOM PRESSING

2832 SPRINGROVE AVENUE
CINCINNATI, OHIO 45225
(513) 681-8400

Photo by BoC



Half the people suffering from unemployment aren't old enough to work.

You may be out of work, but your kids don't have to be out of food. You could qualify for Food Stamps. Just call this number today. We'll send a free brochure that helps let you know if you qualify. It has all the information you need to apply for Food Stamps in your area.

You don't have to be on public assistance. You can even have a job and still be eligible to get them.

50% of those benefiting from Food Stamps are children. So please call. We don't want anyone in the American family to be hungry.

FOOD STAMPS

MEALTIMES DON'T HAVE TO BE TOUGH TIMES.

1-800-453-4000

The Committee for Food and Shelter

**Ad
Council**

SUNDAY MAY 25th
HIS FIRST SPECIAL IN 9 YEARS!

Neil Diamond

HELLO AGAIN

Special Guest Stars

CAROL BURNETT
STEVIE WONDER



8 PM



A CBS PRESENTATION

Video Franchisors Prepare For Shakeout

New Strategies Adopted As Boom Period Ends

This story prepared by *Geoff Mayfield and Fred Goodman.*

NEW YORK With video store expansion leveling off, the high-flying boom days for video franchisors are giving way to tougher times. With virtually all players predicting a coming shakeout among existing franchisors, new revenue and growth strategies are being adopted to keep the wolf from the door.

A slowdown in the growth of new franchisees affects franchisors in two key ways: by bringing about a drop in initial franchise fees and in the distribution profits made from stocking a new outlet with catalog. Smaller franchisors who have relied on a steady flow of quick cash from initial fees could experience serious trouble if they have not gotten large enough to rely on royalties for the bulk of their income. Additionally, supplying existing franchisees with new titles can't generate the amount of revenue that franchisors have enjoyed from the catalog stocking that came with widespread openings.

Most franchisors readily admit that market growth is slowing. Byron Boothe, who recently sold his 191-store Poppingo Video to the 670-store National Video (Billboard, May 10), says the franchisors' sell-

ing spree is over.

"I don't think you'll see franchisors—with the exception of maybe one or two—grow," says Boothe. "There will be fewer and fewer full-service franchisors who can afford to offer their stores the kind of support they'll need to survive."

Dan Potter, CEO of Video Up-

'We've priced out some potential investors'

date, a St. Paul-based franchisor with more than 100 stores, also sees a decline. He says rising startup costs are reducing the number of new individual investors.

"When we first got started," says Potter, "you could start a store with a \$30,000, \$40,000, or \$50,000 investment. You could mortgage your house and get into it. Now you need a minimum of \$100,000 to open. We've priced out some potential investors."

With most royalty fees from a franchisee's sales hovering around 5% or less, it would take a very large web of stores for a franchisor to make it on the basis of ongoing royalties. Some say the "magic

number" is as high as 800 stores or more. But smaller franchisors say they can hang in by maintaining a high level of capital.

All franchisors, large and small, agree that new tactics are required. Among those receiving attention are growth through mergers, bulk acquisitions, and conversions; trimming overhead and consolidating personnel; new product lines; international expansions; a higher royalty rate; and public offerings.

The purchase of Poppingo by National is the largest acquisition to date, and National Video president Ron Berger says it's only "an example of part of the strategy we will follow." He says that he remains committed to a plan to bring the total number of acquired stores to 200 this year.

Pulling in existing independent operators and small groups also appeals to smaller franchisors. Ron Bryant, vice president of franchising for Detroit's Discount Video, says his company has developed a conversion program that gets existing dealers into Discount's web for only \$5,000 down. Bryant says Discount will increase its income from franchising fees by 60% during the first year because of conversions, while continuing to open new sites at its present rate of approximately 20 a year.

Trimming overhead is also a high priority for some franchisors. Bill Mapes, the newly installed chief operating officer of the Salt Lake City-based Adventureland Video, says the 630-store chain recently consolidated its home office staff. Video Update's Potter claims the "magic number" that made Video Update a profitable company was 75 stores, but he admits the chain had to trim overhead along the way. "We slimmed down the operation," he says, "and we no longer have the startup costs that we first had."

National Video's Berger says that one key to survival is expanding product lines. "We live on our royalty income," he says, "and the principal way in which we try to increase our revenue is by increasing revenue at our stores."

Among the new lines introduced into National Video outlets in the last 12 months have been Newman's Popcorn—on which Berger claims sales of five million packages—as well as other theater-related refreshments, including candy and Coca-Cola, plus T-shirts and posters. "We're constantly encouraging our stores to carry new lines and sell-through software," he says.

Another area in which franchisors are becoming more aggressive is opening stores abroad. Video Update's Potter says his firm recently signed a joint venture with a Malaysian company to open 100 stores there over the next year. Video Update was also the sole video franchisor on a recent U.S. Dept. of Commerce trade mission to London, Munich, Paris, and Amsterdam to explore the feasibility of establishing "master franchises."

Potter says Video Update's willingness to explore the market beyond the U.S. and Canada is "another

(Continued on page 88)

...newslines...

CANNED FACTS: Operating income for American Can's specialty retailing division, which now includes more than 500 Musicland stores, outperformed the company's packaging division last year. Specialty retailing went over the \$100 million mark in 1985, based on revenues of \$1,156 million; packaging posted operating income of \$74.2 million on revenues of \$1,677 million. Although it has surpassed the company's original core business, specialty retailing is a long way behind American Can's newest sector, financial services, which generated more than half of the company's operating profits in only its fourth year of existence. Aside from Musicland, the specialty retailing division includes direct-mail retailer Fingerhut and Dunham's Athleisure Corp.

COOK WITHOUT GAS: Dallas-based Cook Data Services, which began life as a petroleum and real estate services firm, has moved into the videocassette rental business and shed its original core operations. The company recently opened its first Blockbuster video store in Dallas and signed leases for five more area sites, and says it intends to operate approximately 20 Texas video superstores. Additionally, the firm wants to license its superstore concept nationally. The redirection of the firm will be cemented on May 28, when the company's shareholders vote on a proposed name change from Cook Data to Blockbuster Entertainment Corp.

HE WANTS HIS MTV? Viacom International Inc., which last year purchased MTV, may itself be the target of a takeover. The possible suitor is investor Carl Icahn, who reportedly increased his stake in the broadcast and entertainment firm to 15% on May 9. Icahn is said to have bought a block of 1.5 million Viacom shares from Chicago's JMB Realty Corp.

FINANCIALLY SPEAKING

New View Of Broadcasting

Lenders Turn Ear To Radio

BY JIM BLACKBURN

DURING THE PAST few years, radio stations have been bought and sold at a greater pace than ever before. Clearly, outside investors are more willing to finance radio-station purchases, but where is the money coming from and why this change in attitude?

The decline in interest rates has had the single most significant impact on lending for station purchases, as it has on virtually all borrowing. Many station purchases are attractive when the interest rate is



BLACKBURN

10%, but almost nothing looks possible at 20%. That said, we also need to examine how financial institutions, including banks, venture capital groups, insurance companies, and equity groups, have changed their attitude toward the broadcast industry.

Before the mid-'70s, the extent of lending to the broadcast industry was limited to banks in money centers—such as New York, Los Angeles, and Chicago—that were dealing almost exclusively with blue-chip broadcasters. But beginning about 10 years ago and escalating during the last three or four years, smaller banks and other financial institutions began responding to the management-intensive nature of broadcasting,

seeking ways to identify and evaluate new broadcast borrowers.

Unlike smokestack industries, which have identifiable hard assets, broadcasting has always been a cash-flow lending—rather than balance sheet—proposition. The apparent collateral value of a radio station is difficult to assess because a station's collateral—its license—is intangible and impossible to place a lien on. Only the money-center banks were knowledgeable enough about the industry to make clear assessments. Another factor keeping banks away is that cash flow for broadcasting properties has been less predictable than it is for other established industries.

While these new lenders were becoming more sophisticated in evaluating radio properties, the broadcast industry itself was becoming a more professionally managed business. Subsequently, the effect that a management-intensive owner can have in a station turnaround has become all the more apparent.

Today, many institutions look less and less to hard assets in evaluating loans to broadcasters. They lend aggressively based on an analysis of potential profit in a given market and the manager's track record. These lenders have really done their homework, learning to recognize the competitiveness of local markets and the viability of a station's current programming and to evaluate an

(Continued on page 88)

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF

PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 5/6	Close 5/12	Change
NEW YORK STOCK EXCHANGE				
John Blair & Co.	1301.7	26%	26 1/4	-3/8
CBS Inc.	1239.7	134 1/4	135 1/4	+1
Cannon Group	986	38 3/4	37 3/4	-1 3/8
Capital Cities Communications	766.7	223	229	+6
Coca-Cola	3788.9	111	109	-2
Walt Disney	4227.4	46	46 3/4	+3/8
Eastman Kodak	9861.1	57 3/4	56 1/2	-7/8
General Electric	9558.2	78 1/2	76 1/2	-2 3/8
Gulf & Western	2405.1	54 3/4	57 3/4	+2 3/4
Handelman	135.4	35 3/4	34 3/4	-1/2
MCA Inc.	2144.5	50%	50 3/4	-1/8
Orion Pictures Corp.	3960.9	13	14 3/4	+1 3/8
Sony Corp.	557.2	22 3/4	21 1/2	-1 1/4
Taft Broadcasting	389.8	96 1/2	96 3/4	+1/8
Viacom	9402.5	65 3/4	68	+2 1/4
Vestron	954.7	11 1/4	11 1/2	+1/4
Warner Communications Inc.	2040.2	47	47 1/4	+3/8
Westinghouse	3943.1	55	54 3/4	-3/8

AMERICAN STOCK EXCHANGE

Company	Sale/ 1000's	Open	Close	Change
Lorimar/Telepictures	4113.6	25%	25 3/4	-1/2
New World Pictures	557.2	20	21 1/4	+1 1/4
Price Communications	208.5	11 1/4	11 3/4	-1/8
Turner Broadcasting System	179.8	26 3/4	24 1/4	-2 3/4
Unitel Video	22.4	9 1/4	8 1/4	-3/8
Wherehouse Entertainment	106.9	24 1/4	24 1/4

May 12

Company	Open	Close	Change
OVER THE COUNTER			
Crazy Eddie	28 3/4	29 1/4	+1/2
Hal Roach Studios	14 3/4	15	+1/4
Josephson Inc.	11 1/2	11 3/4	-1/8
LIN Broadcasting	43 3/4	44	+3/8
Lieberman Enterprises	21	21
Malrite Communications Group	15	14 1/2	-1/2
Prism Entertainment Corp.	10 1/2	10 1/4	-1/4
Recoton Corporation	11 1/2	13 3/4	+1 3/8
Reeves Communications	13 3/4	14	+3/8
Satellite Music Network, Inc.	8 1/4	7 1/2	-3/8
Scripps Howard Broadcasting	56	56 1/2	-1/2
Sound Warehouse	24 3/4	24 3/4
Specs Music	9 1/2	8 3/4	-3/4
Tri-Star Pictures Inc. Communications	15 1/2	14 1/4	-1 3/8
United Artists	34 1/2	34 1/4	-1/4
Westwood One	26 3/4	28	+1 1/4

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 and other releases of special interest

PICKS New releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in their respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to: Sam Sutherland, Billboard 9107 Wilshire Blvd.

Beverly Hills, Calif. 90210 or Fred Goodman, Billboard 1515 Broadway New York, N.Y. 10036

Country albums should be sent to: Ed Morris, Billboard 14 Music Circle East Nashville, Tenn. 37203

POP

PICKS

WILD BLUE

No More Jinx
PRODUCERS: Gary Stevenson, Chas Sandford, Michael Frondelli & Wild Blue
Chrysalis BFF 41510

Fine quintet with a roughly hewn sound behind the solid vocals of Renee Varo has to be considered a comer. Superior production and radio-ready compositions make this debut a strong bet. Best tracks: "Only You" and "Fire With Fire."

JOHN EDDIE

PRODUCER: Bill Drescher
Columbia BFC 40181

Jersey Shore rocker, who writes paeans to girls and alienation, sounds strikingly like the area's number one Boss, and the similarities are cemented by the presence of E Street band members Max Weinberg and Nils Lofgren. Whether Eddie will stand or fall on his own merits remains to be seen, but debut includes a few promising tracks, especially "Just Some Guy" and "Jungle Boy."

GOLDEN EARRING

The Hole
PRODUCER: Shell Schellekens
21/Atco 90514

Veteran Dutch quartet has made few concessions to present pop trends, save for a slight updating of their studio sound. At core, Golden Earring still plays a purely distilled form of rock'n'roll, and they evince the kind of ability to shift moods that only experience brings.

THE CURE

Standing On A Beach: The Singles
PRODUCERS: Various
Elektra 60477

Retrospective can't really be dubbed a greatest-hits collection as band has yet to establish itself firmly here on radio. But package is a fine introduction to the band, including the spotlighted "Let's Go To Bed."

COUNTRY

PICKS

JIM GLASER

Everybody Knows I'm Yours
PRODUCER: Don Tolle
MCA/Noble Vision MCA-5723

The ever-sensitive Glaser offers up a grand variety of emotions and insights here, his intense vocals bridging the occasional weak lyric. This is easy listening in the best sense of the term.

POP

RECOMMENDED

SOUTHSIDE JOHNNY & THE JUKES

At Least We Got Shoes
PRODUCERS: John Rollo & John Lyon
Atlantic 81654

Departure of band's guitarist and arranger Billy Rush hasn't helped, but the band's signature horn sound is still intact. Absence of superior originals finds the band working best when covering older fare, such as "Walk Away Renee" and "I Only Want To Be With You."

GIUFFRIA

Silk + Steel
PRODUCERS: Gregg Giuffria, David Glen Eisley, Pat Glasser
MCA/Camel MCA-5742

Title of quintet's second set aptly sums up its AOR-oriented mix of hard rock and melodic pop accents.

LIMITED WARRANTY

PRODUCER: Brian Tench
Atco 60513

Pop/rock with an '80s electronic edge and mainstream vocals from a Twin Cities quintet; melodic originals, lively arrangements could find radio converts.

WHITE WOLF

Endangered Species
PRODUCER: Shell Schellekens
RCA AFL1-9555

Hard rock quintet teams with Dutch producer for polished second album; material, production are targeted to AOR.

CLAIRE HAMILL

Voices
PRODUCER: Claire Hamill
Coda NAGE 8 (Jem)

Evocative vocal orchestrations by this former folk/pop stylist make this a noteworthy new age contender; a strong addition to the Landscape series.

THE UNFORGIVEN

PRODUCER: John Boylan
Elektra 60461

Despite their wild-west garb and lyrical references to frontier legends, Unforgiven proves the most mainstream among the spate of pseudo-country rock bands coming out of L.A. Most notable tracks: "I Hear The Call" and "The Gauntlet."

VARIOUS ARTISTS

Live At The Continental Club
PRODUCER: Vince McGarry
Profile PRO-1214

Raucous showcase recording captures many of Austin, Texas's finest bands, including the Tailgators, Joe King Carrasco, the Leroi Brothers, and Tex Thomas and the Danglin' Wranglers. If you like 'em recorded live to two-track, grab a Lone Star longneck and give this one a spin.

MIMI FARINA

Solo
PRODUCER: John Nagy
Philo/Rounder 1102

Card-carrying folkie still performs with all the freshness associated with her earliest recordings. Album's title

is misleading, in that Farina receives strong support from a fine band.

ROGER WHITTAKER

The Genius Of Love
PRODUCER: Bruce Welch
RCA AFL1-5803

British singer stakes out his familiar area between balladry, country, and mainstream. Arrangements, choice of material, and performance are all up to Whittaker's usual fine standards.

KIP ADDOTTA

Life In The Slow Lane
PRODUCER: Kim Bullard
Rhino RNLP 70826

Comic's prior AOR penetration prompts this set of routines set to pop/rock arrangements; centerpiece is title track, a stupefying string of vegetable puns that makes Weird Al seem like Noel Coward.

BLACK

RECOMMENDED

THE MAIN ATTRACTION

All The Way
PRODUCER: Wayne Douglas Jr.
RCA NFL1-8066

First single, "Reconsider," is already prompting speculation that this five-piece pop/funk outfit can update Memphis' r&b currency; album keeps pace with solid material, production.

JOHNNY KEMP

PRODUCERS: Various
Columbia BFC 40192

Strong debut for this vocalist, with Kashif "directing" a rotating crew of producers; lithe vocals are matched to stylish settings with pop crossover potential.

COUNTRY

RECOMMENDED

CRASH CRADDOCK

PRODUCER: Jimmy Johnson
Dot MCA-39054

Craddock makes a most welcome return to the majors here with a collection that embraces rockabilly and ballads. Included is his heartfelt 1976 No. 1 hit, "Broken Down In Tiny Pieces," and standard selections from Carl Perkins, Lionel Richie, and Kris Kristofferson.

VARIOUS ARTISTS

Country Memories
PRODUCER: Billy Strange
Dot MCA-39059

Compilation of standards by Carl Perkins, Jeanne Pruett, Helen Cornelius, George Hamilton IV, and Jan Howard, sifted from their recently released Dot albums.

VARIOUS ARTISTS

Country Radio Classics, Volume One
PRODUCER: Billy Strange
Dot MCA-39060

Primarily an anthology of covers of late '70s and early '80s hits, sung here by Jan Howard, Jeanne Pruett, George Hamilton IV, Helen Cornelius, and Carl Perkins, all excerpted from their Dot albums.

VARIOUS ARTISTS

Country Radio Classics, Volume Two
PRODUCERS: Various
Dot MCA-39061

Some of these hits are covers; others are by the acts that made them hits. Cuts by Margo Smith, Dave & Sugar, Tompall Glaser, Porter Wagoner, and Crash Craddock, all from previously released Dot albums.

VARIOUS ARTISTS

Sixty Years Of The Grand Ole Opry
PRODUCER: Country Music Foundation

RCA CPL2-9507

This two-record set is a treasure that reaches back into the infancy of country music to illustrate lovingly its growth into complex maturity. More than 40 acts are represented, among them Uncle Dave Macon, Bradley Kincaid, the Delmore Brothers, Lester Flatt, Don Gibson, and Willie Nelson.

DENNIS ROBBINS

The First Of Me
PRODUCER: Eddie Kilroy, Dennis Robbins
MCA MCA-5720

Robbins draws on some heavyweight material from both the rock and country idioms for this uniformly strong launch project. But the prevailing feel is mature, no-holds-barred country.

THE VEGA BROTHERS

PRODUCERS: Jimmy Bowen, Chip Hardy
MCA MCA-5686

Exquisite, Everlys-quality vocal harmonies make this album a standout. The Vegas provide much of their own material, but they also reach out to such lyrical luminaries as Neil Diamond and Rick and Janis Carnes.

JAZZ/FUSION

RECOMMENDED

EDDIE HARRIS & ELLIS MARSALIS

Homecoming
PRODUCER: David Torkanowsky
Spindletop/Rounder STP-105

Saxophonist Harris has made a lot of bland records, but this isn't one of them. Matched with New Orleans pianist/famous father Ellis Marsalis, Harris plays with a conviction and depth that many of his other recordings have lacked.

ART TATUM

20th-Century Piano Genius
REISSUE PRODUCER: Richard Seidel
EmArcy/PolyGram 826-129-1

Double-record set of live performance at a private party was released in part on the 20th Century label, and is offered here in its entirety for the first time.

RONNIE MONTROSE

Territory
PRODUCER: Ronnie Montrose
Passport Jazz PJ 88009

Pop/rock guitarist flexes his muscular style in this rock-slanted fusion set; approach won't charm mainstream jazz fans, but may find some crossover play.

CLARE FISCHER & HIS LATIN JAZZ SEXTET

2 + 2 Plus
PRODUCER: Albert Marx

Keyboardist/composer mixes his present ensemble with his vocal protégés, 2 + 2, for vocally colored crossover fare retaining a lilting Latin undertow.

HELEN MERRILL/DICK KATZ

A Shade Of Difference
PRODUCERS: Dick Katz, Orrin Keepnews
Landmark LLP-1308

Reissue of 1968 set from vocalist Merrill gets a lovingly crafted framework from pianist Katz, plus Thad Jones, Hubert Laws, Jim Hall, Ron Carter, Elvin Jones, Gary Bartz, and Richard Davis.

THE KAZU MATSUI PROJECT

Is That The Way To Your Heart
PRODUCER: Kazu Matsui
Passport Jazz PJ 88011

R&b and pop accents abound on this crossover set, featuring a rotating cast of vocalists, including Gregory Walker, Phillip Ingram, and Norman Dozier; material, production should prompt black and AC interest.

TERJE RYPDAL

Chaser
PRODUCER: Manfred Eicher

ECM 827 256 (PolyGram Special Imports)

Guitarist's wide-ranging, abstracted approach to electric guitar continues with this trio set, which again brings rock-influenced dynamics and timbres to avant garde material.

GOSPEL

RECOMMENDED

REVEREND MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS

There Is Hope
PRODUCER: Bubba Smith & Rev. Milton Brunson
Rejoice 7-01-500528

This is one of the best recordings of a live gospel concert ever. Brunson and his choir have been captured with all their energy and excitement, while some studio overdubs have allowed the quality to stay crisp and sharp. It's packed with an intensity that only a black gospel concert can give.

CLASSICAL

RECOMMENDED

MOZART: PIANO CONCERTOS, NOS. 18 & 19

Malcolm Bilson, English Baroque Soloists, Gardiner
Archive 415 111 (DG)

Of the several cycles of the concertos, complete or in process, Bilson's (this is his fourth album) promises to anchor a position at or near the top. Unlike some other original-instrument efforts, his soar, unfettered by pretense or phony erudition.

PRESENTING APRILE MILLO: VERDI ARIAS

Millo, London Philharmonic, Patané
Angel CDC-7 47396

There's lots of buzz about this young soprano, whose operatic career is off to an explosive start. In her debut album she undertakes an imposing group of dramatic arias. If not a triumph in every detail, it nevertheless reinforces her bid for stardom and will further fuel interest by the cognoscente.

MOZART: SERENADE IN D, KV.100;

CASSATIONS, KV. 99 & 63
Orchestre de Chambre, Paillard
Erato ECD 88101

Attractive works from Mozart's early teens, played with charm and tonal beauty. Easy listening at its most rewarding.

ELEGIES

Kim Kashkashian, Robert Levin
ECM 1316 (Warner)

An absorbing and off-beat package of gentle and contemplative pieces by Britten, Vaughan Williams Carter, Glazunov, Liszt, and Kodaly. Only the final piece, by Vieuxtemps, calls for overt virtuosic display. Violist Kashkashian handles all with aplomb.

LISZT: DANTE SYMPHONY

Rotterdam Philharmonic, Conlon
Erato ECD 88162

Surely one of the more attractive entries in the current flood of releases marking the centenary of the composer's death. Conlon proves a master manipulator of the sharp contrasts that tease interest in this dramatic work. Excellent sound.

NEW YORK CITY OPERA

Candide
Producer: Elizabeth Ostrow
New World NW 340/341

This is, remarkably, the third cast album of a failed 1956 musical that produced a cult album, a second based on a hit revival (with added lyrics by Stephen Sondheim) in 1973. Now, in a robust, brilliant-sounding New York City Opera version first presented in 1982, "Candide" enters the digital era.

janet jackson

HAVE YOU HEARD

JANET'S

BIG

NASTY

SINGLE ?

nasty

"NASTY" AM-2830. THE NEW SINGLE FROM JANET JACKSON'S ALBUM CONTROL SP-5106

PRODUCED BY JIMMY JAM AND TERRY LEWIS FOR FLYTE TYME PRODUCTIONS, INC.

EXECUTIVE PRODUCER: JOHN MCCLAIN

© 1986 A&M RECORDS, INC. ALL RIGHTS RESERVED.



Radio

Your singles ad **HERE** sells Radio... and Retailers

Plus...1,840 rack jobbers and distributors, and 1,400 talent buyers and promoters.

WHERE ELSE CAN ONE AD GIVE YOU SO MUCH COVERAGE?

Billboard

contact your Billboard salesperson

NEW YORK
Norm Berkowitz
Grace Whitney-Kolins
1515 Broadway
New York, NY 10036
(212) 764-7330

NASHVILLE
John McCartney
14 Music Circle E.
Nashville, TN 37203
(615) 748-8145

LOS ANGELES
Christine Matuchek
9107 Wilshire Blvd.
Beverly Hills, CA 90210
(213) 859-4969

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

CONGRATULATIONS TO THE two new stations in Billboard's Power Playlists (see page 22). WAVA-FM in Washington (PD **Mark St. John**) and KRBE-FM in Houston (PD **Paul Christy**) moved over the 500,000 mark in weekly cume according to the winter Arbitron ratings to join the other 18 gold stations and five platinum stations (1 million-plus weekly cume) whose weekly playlists are featured. Other revisions were made in the top 40 radio panel, with weighting adjusted for several stations in the markets surveyed by Arbitron. The next full radio panel revision will take place after the spring ratings book.

THE TOP THREE singles this week are strongly surging in both sales and airplay points, but even so, they are separated by large margins. **Madonna's** "Live To Tell" (Sire) needs to gain at both retail and radio—despite airplay on all 228 pop reporting stations—to catch **Whitney Houston's** "Greatest Love of All" (Arista). **Patti LaBelle & Michael McDonald's** "On My Own" (MCA) still has a long way to go in radio points to catch those two, but it's already No. 2 in sales.

GEORGE MICHAEL is the Hot Mover/Sales for the second week in a row, as "A Different Corner" (Columbia) moves to No. 21, fueled by top five reports from Pittsburgh, Orlando, Miami, Houston, and Portland, Ore. A tight race for Hot Shot Debut has "Dreams" by **Van Halen** (Warner Bros.) nudging out **Bob Seger's** "Like A Rock" (Capitol).

SPOTLIGHT ON HOT NEW RELEASES: **Simply Red** (Elektra) moves up seven notches to No. 25, helped by top five reports from six stations, including No. 1 at KSEL in Lubbock. **Psychedelic Furs** (A&M) loses its bullet at No. 42, despite reaching the top 10 in Los Angeles and moving into the top 10 at B-94 in Pittsburgh. **Peter Gabriel** (Geffen) moves up an amazing 25 places to No. 51—biggest mover on the chart—on the strength of 30 new radio adds and unusually early top 30 sales reports. **Janet Jackson** (A&M) jumps 21 places, to No. 53 nationally. She's already top 10 in Los Angeles and Sacramento and No. 12 at WAPE in Jacksonville, where PD **Mark Driscoll** says he added "Nasty" from club activity. **E.G. Daily** (A&M) is at No. 70 without a bullet, but it's a top 20 hit at radio stations in Miami; Raleigh; Charleston, S.C.; El Paso; Fresno; San Francisco; and Buffalo—unusual for a record in the lower half of the chart. The remake of "Peter Gunn" by the **Art Of Noise**, featuring **Duane Eddy** (China), exploded this week at KMEL in San Francisco, going from No. 24 to No. 9. PD **Steve Rivers** says it's a 12-24 callout record, although it is coming on with 25-34 males.

THERE ARE THREE bulleted records on independent labels for the first time in years. **Boys Don't Cry** (Profile) is at No. 28 nationally and is already top five on 14 reporting stations. **Magazine 60** (Baja) jumps to No. 61, with No. 1 reports coming from three stations in Texas. Joining it is Dutch group **Mai Tai** (Critique), which debuts at No. 90.

FOR WEEK ENDING MAY 24, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

228 REPORTERS

	NEW ADDS	TOTAL ON
VAN HALEN DREAMS WARNER BROS.	88	89
BOB SEGER & THE SILVER BULLET BAND LIKE A ROCK CAPITOL	82	85
PRINCE & THE REVOLUTION MOUNTAINS PAISLEY PARK	74	80
THE ROLLING STONES ONE HIT (TO THE BODY) ROLLING STONES	42	101
THE FIXX SECRET SEPARATION MCA	41	41

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

202 REPORTERS

	NUMBER REPORTING
GTR WHEN THE HEART RULES THE MIND ARISTA	33
38 SPECIAL LIKE NO OTHER NIGHT A&M	33
PETER GABRIEL SLEDGEHAMMER GEFFEN	31
KENNY LOGGINS DANGER ZONE COLUMBIA	31
FALCO VIENNA CALLING A&M	28

© Copyright 1986 by Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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
1	2	GREATEST LOVE OF ALL	WHITNEY HOUSTON	1
2	4	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	3
3	8	LIVE TO TELL	MADONNA	2
4	7	BAD BOY	MIAMI SOUND MACHINE	8
5	1	WEST END GIRLS	PET SHOP BOYS	4
6	3	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	6
7	10	IF YOU LEAVE	ORCHESTRAL MANOEUVRES IN THE DARK	5
8	13	SOMETHING ABOUT YOU	LEVEL 42	12
9	11	I CAN'T WAIT	NU SHOOZ	9
10	12	TAKE ME HOME	PHIL COLLINS	7
11	16	BE GOOD TO YOURSELF	JOURNEY	13
12	15	ALL I NEED IS A MIRACLE	MIKE & THE MECHANICS	10
13	6	YOUR LOVE	THE OUTFIELD	15
14	5	ADDICTED TO LOVE	ROBERT PALMER	17
15	21	CRUSH ON YOU	THE JETS	18
16	17	MOVE AWAY	CULTURE CLUB	16
17	9	WHY CAN'T THIS BE LOVE	VAN HALEN	11
18	23	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	19
19	20	IS IT LOVE	MR. MISTER	14
20	22	NEVER AS GOOD AS THE FIRST TIME	SADE	23
21	25	NOTHIN' AT ALL	HEART	20
22	28	A DIFFERENT CORNER	GEORGE MICHAEL	21
23	14	KISS	PRINCE & THE REVOLUTION	30
24	30	NO ONE IS TO BLAME	HOWARD JONES	22
25	26	ROUGH BOY	ZZ TOP	24
26	---	MOTHERS TALK	TEARS FOR FEARS	27
27	---	HOLDING BACK THE YEARS	SIMPLY RED	25
28	29	TOMORROW DOESN'T MATTER TONIGHT	STARSHIP	26
29	18	HARLEM SHUFFLE	THE ROLLING STONES	34
30	---	I WANNA BE A COWBOY	BOYS DON'T CRY	28

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	GREATEST LOVE OF ALL	WHITNEY HOUSTON	1
2	5	LIVE TO TELL	MADONNA	2
3	4	TAKE ME HOME	PHIL COLLINS	7
4	6	IF YOU LEAVE	ORCHESTRAL MANOEUVRES IN THE DARK	5
5	2	WHY CAN'T THIS BE LOVE	VAN HALEN	11
6	3	WEST END GIRLS	PET SHOP BOYS	4
7	10	ALL I NEED IS A MIRACLE	MIKE & THE MECHANICS	10
8	8	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	6
9	12	I CAN'T WAIT	NU SHOOZ	9
10	15	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	3
11	13	IS IT LOVE	MR. MISTER	14
12	14	SOMETHING ABOUT YOU	LEVEL 42	12
13	7	YOUR LOVE	THE OUTFIELD	15
14	16	BE GOOD TO YOURSELF	JOURNEY	13
15	9	BAD BOY	MIAMI SOUND MACHINE	8
16	18	MOVE AWAY	CULTURE CLUB	16
17	11	ADDICTED TO LOVE	ROBERT PALMER	17
18	23	NO ONE IS TO BLAME	HOWARD JONES	22
19	21	A DIFFERENT CORNER	GEORGE MICHAEL	21
20	22	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	19
21	26	CRUSH ON YOU	THE JETS	18
22	17	ROUGH BOY	ZZ TOP	24
23	25	NOTHIN' AT ALL	HEART	20
24	30	I WANNA BE A COWBOY	BOYS DON'T CRY	28
25	27	TOMORROW DOESN'T MATTER TONIGHT	STARSHIP	26
26	---	HOLDING BACK THE YEARS	SIMPLY RED	25
27	29	ALL THE THINGS SHE SAID	SIMPLE MINDS	29
28	28	MOTHERS TALK	TEARS FOR FEARS	27
29	---	VIENNA CALLING	FALCO	33
30	---	WHO'S JOHNNY ('SHORT CIRCUIT' THEME)	EL DEBARGE	32

HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
A&M (12)	13
A&M/Virgin (1)	
WARNER BROS. (5)	13
Geffen (2)	
Paisley Park (2)	
Qwest (1)	
Reprise (1)	
Sire (1)	
Warner Bros./Tommy Boy (1)	
ATLANTIC (7)	11
Island (2)	
Atco (1)	
Modern (1)	
COLUMBIA (9)	11
Rolling Stones (2)	
CAPITOL	7
EPIC (1)	7
Tabu (2)	
CBS Associated (1)	
Portrait (1)	
Scotti Bros. (1)	
Virgin/Epic (1)	
POLYGRAM	7
Mercury (2)	
Polydor (2)	
Riva (2)	
Casablanca (1)	
MCA (4)	6
Camel/MCA (1)	
I.R.S. (1)	
ARISTA (4)	5
Jive (1)	
EMI-AMERICA (4)	5
Manhattan (1)	
RCA (4)	5
Grunt (1)	
ELEKTRA	3
CHRYSALIS (1)	2
China (1)	
MOTOWN (1)	2
Gordy (1)	
CRITIQUE	1
PROFILE	1
TSR	1
Baja (1)	

© Copyright 1986, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	Publisher - Licensing Org.	Sheet Music Dist.
99 ABSOLUTE BEGINNERS (Jones, ASCAP) HL		
17 ADDICTED TO LOVE (Bungalow, ASCAP/Ackee, ASCAP) WBM		
10 ALL I NEED IS A MIRACLE (Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Chappell, ASCAP) CHA/HL		
29 ALL THE THINGS SHE SAID (Colgems-EMI, ASCAP) WBM		
36 AMERICAN STORM (Gear, ASCAP) WBM		
8 BAD BOY (Foreign Imported, BMI) CPP		
13 BE GOOD TO YOURSELF (Street Talk, ASCAP/Rock Dog, ASCAP/Frisco Kid, ASCAP) WBM		
92 CALL ME (Grand Illusion, ASCAP/Almo, ASCAP) CPP/ALM		
66 CHAIN REACTION (Gibb Brothers, BMI/Unichappell, BMI) CHA/HL		
18 CRUSH ON YOU (Almo, ASCAP/Crimasco, ASCAP/Irving, BMI) CPP/ALM		
49 DANGER ZONE (Famous, ASCAP)		
21 A DIFFERENT CORNER (Chappell, ASCAP/Morrison Leahy, ASCAP) HL		
54 DIGGING YOUR SCENE (Blue Network, ASCAP)		
93 DIVIDED HEARTS (Moonwindow, ASCAP/Kathy Kurasch, ASCAP/Donna Weiss, BMI/Andiamo, ASCAP)		
61 DON QUICHOTTE (RKM, ASCAP)		
97 DON'T WALK AWAY (Flowering Stone, ASCAP/Heavy Breather, ASCAP)		
55 DREAMS (Yessup, ASCAP)		
65 FEEL IT AGAIN (Screen Gems-EMI, BMI/Auto Tunes, BMI) WBM		
90 FEMALE INTUITION (Intersong, ASCAP/Solid Smash, ASCAP)		
71 THE FINEST (Flyte Tyme, ASCAP/Avant Garde, ASCAP)		
76 FIRE WITH FIRE (Fallwater, ASCAP)		
1 GREATEST LOVE OF ALL (Golden Torch, ASCAP/Gold Horizon, BMI) CPP		
95 HANDS ACROSS AMERICA (Hannah Heartie, ASCAP/Southern, ASCAP/Julann, ASCAP) CPP		
34 HARLEM SHUFFLE (Rocknocker, ASCAP/John Bettis, ASCAP/WB, ASCAP/Irving, BMI/Calypto Toonz, PROC) WBM/ALM		
64 HAS ANYONE EVER WRITTEN ANYTHING FOR YOU (Welsh Witch, BMI/Pogologo, ASCAP)		
83 HEADED FOR THE FUTURE (Stonebridge, ASCAP)		
59 THE HEAT OF HEAT (Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM		
25 HOLDING BACK THE YEARS (April, ASCAP) CPP/ABP		
9 I CAN'T WAIT (Poolside, BMI)		
100 I DO WHAT I DO... (THEME FOR 9 1/2 WEEKS) (Music Design, ASCAP/Tritec, BMI/Famous, ASCAP) CPP/HL		
63 I MUST BE DREAMING (Sanpan, ASCAP)		
88 I THINK IT'S LOVE (Black Stallion, ASCAP/See This House, ASCAP/Blackbull, ASCAP/Jobete, ASCAP) CPP		
28 I WANNA BE A COWBOY (Proloons, ASCAP/Terrace, ASCAP)		
86 I WANT YOU (Big Wad, ASCAP/Famous, ASCAP/Vogue, BMI/Welk, BMI)		
50 IF SHE KNEW WHAT SHE WANTS (Funzalo, BMI/Juters, BMI)		
5 IF YOU LEAVE (Virgin, ASCAP/Famous, ASCAP/WB, ASCAP) CPP/WBM		
57 IF YOUR HEART ISN'T IN IT (Almo, ASCAP/Redhead, ASCAP/Hamish Stuart, ASCAP/Joe's Songs, ASCAP) CPP/ALM		
87 INNOCENT EYES (April, ASCAP) CPP/ABP		
14 IS IT LOVE (Warner-Tamerlane, BMI/Entente, BMI/Poppy-Due, BMI) WBM		
98 IS THAT IT? (Screen Gems-EMI, BMI/Megasongs, BMI) WBM		
30 KISS (Controversy, ASCAP)		
68 LEAD A DOUBLE LIFE (Handsome Two, BMI/Dean Of Music, BMI/Great Theatre Of Oklahoma, ASCAP/Almo, ASCAP/Mel-Dave, ASCAP/Duke Reno, ASCAP) CPP/ABP		
46 LET'S GO ALL THE WAY (Lifo, BMI)		
56 LIKE A ROCK (Gear, ASCAP)		
37 LIKE NO OTHER NIGHT		
(Phileto, BMI/Keith Diamond, BMI/Willesden, BMI/Harrindur, BMI) CPP		
48 RIGHT BETWEEN THE EYES (Sluggo Songs, BMI/Man-Ken, BMI) HL		
96 R.O.C.K. IN THE U.S.A. (A SALUTE TO 60'S ROCK) (Riva, ASCAP)		
45 ROCK ME AMADEUS (Nada, ASCAP/Almo, ASCAP/Manuskript) CPP/ALM		
24 ROUGH BOY (Hamstein, BMI) WBM		
74 SATURDAY LOVE (Flyte Tyme, ASCAP/Avant Garde, ASCAP)		
70 SAY IT, SAY IT (Baby Tanzi, BMI/Black Lion, ASCAP/House Of Fun, BMI)		
78 SECRET LOVERS (Almo, ASCAP/Jodaway, ASCAP) CPP/ALM		
77 SECRET SEPERATION (Colgems-EMI, ASCAP/'Rats' Said The Tyrant, ASCAP)		
51 SLEDGEHAMMER (Clotfene, BMI/Hidden Pun, BMI) WBM		
75 SO FAR AWAY (Chariscourt, BMI/Almo, ASCAP) CPP/ALM		
12 SOMETHING ABOUT YOU (Chappell, ASCAP/Island, BMI) CHA/HL		
44 STICK AROUND (Charisma, ASCAP/Pun, ASCAP) WBM		
7 TAKE ME HOME (Phil Collins, ASCAP/Pun, ASCAP/WB, ASCAP) WBM		
73 TENDER LOVE (Flyte Tyme, ASCAP)		
19 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) (Zomba, ASCAP) HL		
89 THESE DREAMS (Little Mole, ASCAP/Intersong, ASCAP/Zomba, ASCAP) CPP/CHA/HL		
26 TOMORROW DOESN'T MATTER TONIGHT (Trademark, ASCAP) HL		
35 TUFF ENUFF (Fab Brd, BMI/Bug, BMI) CPP		
80 UNDER THE INFLUENCE (MCA, ASCAP/Music Corp. Of America, BMI/It's A Gonna Rain, BMI/Warner Bros., ASCAP/Ertelajay Musique, ASCAP) HL/MCA		
91 VANITY KILLS (Neutron, BMI/10, BMI/Nymph, BMI)		
33 VIENNA CALLING (Nada, ASCAP/Almo, ASCAP/Manuskript, GEMA) CPP/ALM		
79 WE DON'T HAVE TO TAKE OUR CLOTHES OFF		

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	Aprill Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
EP	Bradley	MCA	MCA
Ch-A	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.



You Never Know Who's Watching. PolyGram's top brass congratulate blues artist Robert Cray on his signing with the company following his recent performance at Carnegie Hall. Cray is currently in the studio recording his forthcoming Mercury debut album. Pictured backstage are, from left, senior vice president of a&r Dick Wingate, director of a&r Peter Lubin, Cray, president and chief executive officer Dick Asher, and senior vice president of business affairs Ted Green.

Lifelines

BIRTHS

Boy, David John, to **Mitchell and Debra Karduna**, April 11 in New York. He is Midwest talent representative at Talent Consultants International Ltd. and agent for Alisha, Otis Day & the Knights, and Bo Diddley.

Girl, Leslie Elaine, to **Dave and Linda Schuder**, April 19 in Nashville. He is general manager of United Talent.

Girl, Ashley Kirin, to **Bob and Pam Feterl**, April 25 in Los Angeles. He is manager of Tower Records in West Covina, Calif.

DEATHS

Edward Spiegel, 65, May 3 in Pennsylvania. Known professionally as

Eddie Shaw, he led the Eddie Shaw Orchestra for 40 years, playing big band/ballroom music at nightclubs, hotels, and other venues in the Philadelphia and New Jersey areas. He is survived by his wife, Freyda, three sons, two sisters, and three grandchildren.

Ralph Garone, 46, of cancer May 5 in Roosevelt Island, N.Y. Garone was director of sales for WHN/WAPP New York, following his promotion from general sales manager of WAPP. Included in his advertising sales career were stints at New York outlets WPIX, WYNY, and WNBC. Garone also sang with the Bob Knight Four, known for their 1961 hit "Good Good-Bye." He is survived by his wife, Susan, and a daughter.

New Companies

Frenzied Entertainment Inc., a production, publishing, and marketing company, formed by Richard J. Eldi. First release is "Reaching Out To Help America" by Terrance. P.O. Box 8212, Cherry Hill, N.J. 08002; (609) 546-7057.

The Cornelius Companies, an independent song plugging service currently seeking catalogs and copyrights to represent, formed by Ron Cornelius. Company also offers demo services and session arrangement services. 706 18th Ave. So., Nash., Tenn. 37203; (613) 242-5222.

The Williams File, a resource of contacts in the music industry, formed by Albert Williams. Information, including names, addresses, phone numbers, and background information, is updated daily and verified before release. 356 No. Orlando Ave., W. Hollywood, Calif. 90048.

Formula 1 Music Productions, specializing in dance music productions, formed by Jon St. James.

First signings include Stacy Q with SSQ. 641 S. Palm St., Suite D, La Habra, Calif. 90631; (213) 691-2710.

Hideaway Records, formed by Tom Griffith. Company is a full-service label with an open-door policy toward new artists and material. First release is the 12" single "Summer In The City" by Julie Farbolin. 175 5th Ave., Rm. 1101, New York, N.Y. 10010; (212) 691-7770.

Inter-Pacific Entertainment Group (IPEG), formed by Thomas B. Watson. Company will handle concert promotion in Korea and Taiwan. 1990 Century Pk. E., Suite 301, Century City, Calif. 90067; (213) 277-3211.

International Packaging Corp., formed by Philip M. Clemens. Company will manufacture "jewel boxes" for the compact disk and the CD-ROM markets as well as other specialty packaging. 5601 Industrial Rd., Ft. Wayne, Ind. 46825; (219) 484-9000.

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MAY

May 17-18, **Cameo's Music Technology Expo**, Hollywood Roosevelt Hotel, Los Angeles. (213) 822-5774.

May 22, **Platinum Factory Workshop: Legal and Business Advice Counseling**, Brooklyn, N.Y. (718) 636-1401.

JUNE

June 1-4, **Summer Consumer Electronics Show**, Chicago. (202) 457-8700.

June 5, **Barry Mayo Roast sponsored by the New York Chapter of the Black Music Assn.**, Marriott Marquis, New York. (212) 873-7668.

June 6-8, **Music Expo '86**, Los Angeles Convention Center. (213) 539-7034.

June 6-7, **Spring Music Fest**, Sheraton Music City Hotel, Nashville. (615) 256-6553.

June 9-15, **Fan Fair**, Tennessee State Fairgrounds, Nashville. (615) 889-7503.

June 18, **BMI TV/Film Dinner**, Beverly Wilshire Hotel, Los Angeles. (212) 586-2000.

June 20-21, **Texas Music Assn. Convention**, Hyatt Hotel, Fort Worth. (512) 447-2744.

June 25-27, **Assn. of Professional Recording Studios (APRS)**, Olympia II, Kensington, London. (STD 0923)772907.

June 27-29, **First San Francisco Music Fair, presented by the San Francisco Chapter of the National Academy of Recording Arts & Sciences**, The Concourse at Showplace Square, San Francisco. (415) 383-9378.

JULY

July 13-16, **New Music Seminar**, Marriott Marquis, New York. (212) 722-2115.

July 20-26, **National Assn. of Broadcasters (NAB) Radio Management Seminar**, Univ. of Notre Dame, South Bend, Ind. (202) 429-5420.

AUGUST

Aug. 24-28, **Video Software Dealers Assn. (VSDA) Convention**, Bally's/MGM Hotel, Las Vegas. (609) 424-7117.

VSDA BOARD ELECTION PROVOKES CONFUSION

(Continued from page 6)

meeting.

Board member Jack Messer, owner of Cincinnati's Video Store chain, says, "I don't recall our going into a lot of detail [in the guidelines]." Messer, who served as secretary last year, says he can sympathize with George—who, despite the flurry of hopefuls for election, has so far received sufficient letters to support just two independent nominees. "The secretary doesn't know about all these candidates until the last minute."

The five official candidates are incumbent director and past president

Frank Barnako, head of The Video Place, a 10-unit chain in the Washington suburb of Herndon, Va.; Brad Burnside, owner of Video Adventure in the Chicago suburb of Evanston and director of Chicago's VSDA chapter; incumbent director Arthur Morowitz, head of the 15-unit New York-based Video Shack, the 10-branch Metro Distribution, and several video labels; Steve Savage of New Video in New York, president of the New York Metro chapter; and Robert Smith of the three-unit Color Shop in Mobile, director of the Mobile chapter.

...newslines...

APPLICATIONS FOR PARTICIPATION in the BMI-Lehman Engel Musical Theater Workshop can now be obtained through Allan Becker, director, at BMI's headquarters at 320 W. 57th St., New York, N.Y. 10019, (212) 586-2000. Deadline is Aug. 1. Composers and lyricists will be attending classes given by Skip Kennon (first year), Richard Engquist (second year), and Maury Yeston (advanced). The Workshop is celebrating its 25th anniversary.

THE 60TH ANNUAL membership meeting of the National Music Publishers' Assn. will be held June 23 at the Beverly Hilton Hotel in Los Angeles. A closed business session will start at 3 p.m., followed by an open meeting starting at 3:30 p.m.

DO THE DOO-WOP: "The Doo-Wop Sing-Along Songbook" by John Javna (St. Martin's Press, \$5.95) arrives May 30. The reader is instructed in the "sh'boom" technique for such classics as "He's So Fine," "Why Do Fools Fall In Love," "Come Go With Me," and others. As for author Javna, he's already got two volumes of "The TV Theme Song Sing-Along Songbook," also published by St. Martin's Press, on the market.

GETTING ON WITH IT: Two music-industry firms have moved to new offices in New York. Bourne Music is now at 5 W. 37th St., (212) 679-3700. Veteran publicist Peter Levinson is now at 250 W. 57th St., (212) 247-1212.

EXECUTIVE TURNTABLE

(Continued from page 4)

tion Co. in Nashville. He was director of purchasing.

Charles Lesko becomes branch credit manager and operations manager for WEA's Cleveland branch. He was with MCA Records.

HOME VIDEO. Vestron Video in Stamford, Conn., appoints **Al Reuben** senior vice president of marketing and distribution. He joins from Reference Publishing Group.

Mary Beth Jewell is named to the newly created post of executive assistant to Heron Communications president and CEO Stephen Diener in New York. She was assistant to the president of CBS/Fox Home Video's international division.

PUBLISHING. **Lorie Harbough** is named manager of creative services for MCA Music in Los Angeles. She was talent acquisition consultant for the company.

Matthew Van Ryn becomes manager of business affairs administration for CBS Songs in New York. He was with Manhattan Cable Television.

PRO AUDIO/VIDEO. The magnetic tape division of Agfa-Gevaert in Teterboro, N.J., names **Stephen Leader** technical video specialist. He was with the New York PBS station, WNET.

RELATED FIELDS. **Katherine Hogan** is promoted to vice president, counsel/entertainment in the law department of Viacom International, New York. She was counsel/entertainment.

Vestron Pictures appoints **Alan Grabelsky** director of production in Stamford, Conn. He was with Joe Smith's Unison Productions.

The Phoenix Group International in Hollywood names **Jim Hughes** president. He had previously handled publicity for Aretha Franklin and Narada Michael Walden.

Diane Wagner joins Management Plus in Nashville as national promotion manager. She was director of regional promotions at Record Row Promotions.

ACTIONMART

For fast action, use
ACTIONMART
the Billboard
Classified.
Call Jeff Serette toll
free at (800) 223-
7524 (NY residents
dial 764-7388).

MTV'S GARLAND SPEAKS OUT ON CLIPS, RATINGS

Following his IM&MC keynote address in Montreux, MTV's Les Garland granted Billboard's music video editor, Steven Dupler, a rare exclusive interview. Excerpts from that candid conversation are presented here.

**IM&MC:
REPORT FROM
MONTREUX**

On the problem of "video burnout" and artist overexposure:

We should be constantly concerned with video burnout and overexposure. We're at a time now when you can be overexposed by all of the media—not just MTV, or one radio station, or one magazine. But all of those things combined might lead to overexposure of an artist.

One big problem is that video music has been made too readily available to too many TV outlets, and that's dangerous. There are too many outlets, and I believe that record companies are seriously looking at that right now. It's about time—they should have done it two years ago. Videos are pieces of visual art that represent a lot of creativity, and you don't just throw them out there like phonograph records and let anyone play them, regardless of the environment in which they'll be seen. That's damaging to the product.

Overexposure on TV is a much greater problem than on radio. I'm not so sure it's such a bad idea for a record company to only make two or three clips from an album, instead of five or six.



LES GARLAND

On whether videoclips are still exciting to the MTV audience:

I'm not so sure that videoclips are not as popular as they used to be. I do think that the newness of video isn't there anymore, of course. But that just makes the challenge that much greater for people who make videos to keep them innovative and on the edge, and to continue to find things technically that haven't been done before.

On the A.C. Nielsen ratings:

We're in an interesting situation with the ratings. MTV was never conceived of, nor programmed for, the ratings game. When you reach a certain penetration in terms of the number of households you have, you are automatically put on the

Nielsen box, whether you want it or not. Our ratings are done by only 500 electronic boxes installed in certain homes. That's our sample base.

Our problem with Nielsen stems from the fact that, in order to maintain credibility with the number that it issues, Nielsen "freshens" the homes in the sample on an annual basis by a certain percentage. In other words, the various demographic groups that make up the sample are switched out every year, at a rate of 10%.

Last September, we noticed a major wobble had appeared in our numbers. We had carved out a nice little business with a 1 to 1.1 rating—we'd been very consistent. Now, we never sold those ratings to the advertisers—it wasn't necessary. We were selling the environment of MTV.

The reason for this wobble, our research department discovered, was what we deemed to be a major discrepancy in our sample base. We discovered that something like 25% of the 15- to 24-year-old males had been yanked out of our sample. Now, that's our audience. We took a direct hit, and the percentage our ratings dropped and the number of 15- to 24-year-old males they pulled were almost identical.

Still, after the investigation, and Nielsen's releasing of their numbers [an 0.6 rating for MTV] in the NCAR [National Cable Advertising Research] report, we've never been happier from an advertising standpoint. The advertising community was aware of the discrepancy in the sample, and by the time the num-

bers came out, it was a dead issue.

However, now our ratings are up many percentage points, even though Nielsen has pulled out another 6% of that 15- to 24-year-old male group. I'm saying to myself, MTV is more popular today than

'MTV is more popular today than ever, and I will defend that all day long'

ever, and I will defend that all day long. Our projections say we're growing at a rate of 18,000 new homes per day for 1986, and our ratings today are much better than that 0.6 that Nielsen printed.

On MTV's changing format:

It's interesting. As we've really done nothing more than simply evolve, there are those who have confused that with, "Oh, they're taking dramatic steps and changing their programming." That's not true. As we've grown, we have more money available to us to do things we originally wanted to, but couldn't afford.

It cost us over half a million dollars to go to Daytona and do the Spring Break broadcast live. Things like that are not a sign of us struggling to "save this dying MTV." It's just us doing what we would have four years ago if we had the money.

We're now beginning to do more of these live events. We're going to do the Liberty concert and Amnesty International at Giants Stadium, as well as a major live Fourth of July program. Then we'll do a month long live television celebration for our fifth birthday. We'll take MTV live all across the country for 30 days.

We're also looking at all sorts of outside programming, both episodic and not. The popularity of "The Young Ones" has just increased and increased, and we had great response when we ran the "Monkees" episodes.

On the decision of supergroups such as Journey not to make promotional clips to support their new product:

As enormous as that record might be today—let's assume it's selling at a rate of 75,000 copies per week without a video—with the video, in a good rotation, which it certainly would have on MTV, it might be selling at a rate of 125,000 copies a week. You have to look at the actual raw numbers of sales, and what a video might mean to the band in terms of sales. I'd have to also consider the potential backlash from my Journey fans.

If I were afraid of the look of my band, or of how they might be portrayed in a video—wearing crowns on their heads, as Steve Perry did in one of his clips—if those were my concerns, I would consider making a very creative video, without the band in it.

Music Video Awards Gala Brings Conference To Close

MONTREUX A capacity crowd of 3,000 gathered here May 10 for the star-studded music video awards gala that marked the closing of the first International Music & Media Conference (IM&MC).

The show was carried live by the BBC and the U.K.-based Music Box network, and was

taped for later presentation on MTV in the U.S. and MuchMusic in Canada. Other international networks scheduled to carry the program include VideoMusic Italy, DR Denmark, and Greek Television, with other broadcasts pending.

Here is a complete list of IM&MC award winners for short-form videos:

- Best videoclip: a-ha, "Take On Me."

- Best male performance: Phil Collins, "Billy, Don't Lose My Number."

- Best female performance: Kate Bush, "Cloudbusting."

- Best group performance: Eurythmics, "Would I Lie To You."

- Best direction: Steven Johnson and David Byrne for Talking Heads' "Road To Nowhere."

- Best photography: Pascal Le Becque for Tom Waits' "Downtown Train."

- Best effects: Tom and Stephen Quay for animation in Peter Gabriel's "Sledgehammer."

- Best set design: Ron Cobb for ZZ Top's "Rough Boy."

- Best story line: Matt Forrest for

Art Of Noise with Duane Eddy's "Peter Gunn."

Here are the winners for long-form videos:

- Best long-form: Godley & Creme's "History Mix."

- Best performance: Tina Turner in "Private Dancer."

- Best direction: David Mallet for

Tina Turner's "Private Dancer."

- Best effects: Godley & Creme for "History Mix."

- Best story line: Russell Mulcahy and Duran Duran for "Arena."

- Best documentary: Patrick Montgomery and Pamela Page for "British Rock: The First Wave."

A special international jury of 10

teenagers also chose Billy Ocean's "When The Going Gets Tough" for the Children Of The World Pop Video Award.

Presenters at the awards show included MTV VJ Nina Blackwood, Mike Smith and Trish Roberts of the BBC, and Music Box's Mike Hollingsworth.

Artists who performed during the evening included Billy Ocean, Animation, Frankie Goes To Hollywood, Double, Belouis Some, Chris Rea, the Blow Monkeys, Cock Robin, Sam Harris, and Marilyn Martin.

STEVEN DUPLER

VIDCLIP FUTURE LOOKS BRIGHT TO GARLAND

(Continued from page 1)

more IM&MC coverage, see pages 23 and 57).

While admitting that video "may not be the answer for every artist," Garland staunchly defended videoclips as both a viable entertainment form and a tool for breaking new acts. He cited INXS, the Pet Shop Boys, the Hooters, and Mr. Mister as examples of the power of video outlets generally, and MTV specifically, in building artist recognition.

Garland also responded to criticisms of music video which have been leveled recently by various labels and artists' managers.

"Some people have been critical of this kind of visual presentation, as if music were meant to be heard and not seen," he said. "But it's only since the invention of the phonograph in the last 100 years that it's even been possible to hear music without seeing it.

"The great classical composers all created popular music for the eye as well as the ear. It was called opera, and today it's considered the most sophisticated form of classical

music. Music videos have given us back the theatricality inherent in all music. The operas of yesterday are the music videos of today," he concluded.

Referring to the impact of video hardware technology on the consumer music-video marketplace, Garland called home entertainment

centers the current "status symbol of the American youth culture," and said that one of every 10 videocassettes purchased today is a music-video program.

"Of the top 50 home videotapes last year, one-third were music tapes," he said. "As more and more people own the technology to play

JUNE DATES SET FOR AMNESTY INTL TOUR SERIES

(Continued from page 3)

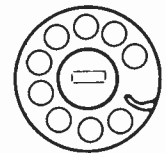
Hosts of the New Jersey show include Mia Farrow, AnjelicaHuston, Madonna, Sean Penn, and Meryl Streep.

There will also be special messages aired during the finale from several celebrities, including Marissa Berenson, Stockard Channing, Glenn Close, Elvis Costello, Richard Dreyfuss, Mike Farrell, Bob Geldof, Margaux Hemingway, Carly Simon, Richard Pryor, John Huston, Paul Simon, Robin Williams, and Marlo Thomas.

Here is a complete tour schedule: June 4, the Cow Palace, San Francisco; June 6, the Forum, Los Angeles; June 8, McNichols Arena, Denver; June 11, the Omni, Atlanta; June 13, Rosemont Horizon, Chicago; and June 15, Giants Stadium, East Rutherford, N.J.

TOUCH That DIAL!

Get fast results with ACTION-MART, the Billboard Classified.



Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!

TOP POP ALBUMS

©Copyright 1986, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	2	61	WHITNEY HOUSTON ^{▲5} ARISTA AL8-8212 (8.98) (CD) 9 weeks at No. One	WHITNEY HOUSTON
2	2	1	7	VAN HALEN WARNER BROS. 25394 (8.98)	5150
3	4	6	6	BOB SEGER & THE SILVER BULLET BAND CAPITOL PT 12398 (8.98)	LIKE A ROCK
4	3	3	6	PRINCE & THE REVOLUTION PAISLEY PARK 25395/WARNER BROS. (9.98)	PARADE
5	5	5	13	SOUNDTRACK ● A&M SP-5113 (9.98) (CD)	PRETTY IN PINK
6	9	23	3	JOURNEY COLUMBIA OC 39936 (CD)	RAISED ON RADIO
7	7	11	12	JANET JACKSON ● A&M SP-5106 (8.98) (CD)	CONTROL
8	6	4	7	THE ROLLING STONES COLUMBIA OC 40250 (CD)	DIRTY WORK
9	12	12	6	PET SHOP BOYS EMI-AMERICA PW 17193 (8.98)	PLEASE
10	8	9	27	ROBERT PALMER ● ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
11	10	10	25	THE OUTFIELD ● COLUMBIA BFC 40027 (CD)	PLAY DEEP
12	11	7	46	HEART ^{▲3} CAPITOL ST-12410 (9.98) (CD)	HEART
13	13	8	13	FALCO ● A&M SP-5105 (8.98) (CD)	FALCO 3
14	NEW			PATTI LABELLE MCA 5737 (8.98)	WINNER IN YOU
15	16	18	37	JOHN COUGAR MELLENCAMP ^{▲3} RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
16	15	15	51	DIRE STRAITS ^{▲4} WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
17	14	13	23	SADE ^{▲2} PORTRAIT FR 40263/EPIC (CD)	PROMISE
18	20	17	64	PHIL COLLINS ^{▲4} ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
19	19	16	17	BANGLES ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
20	18	19	7	JUDAS PRIEST COLUMBIA OC 40158 (CD)	TURBO
21	24	25	11	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED BFZ 40304/EPIC	TUFF ENUFF
22	21	20	39	MR. MISTER [▲] RCA AFL1-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
23	23	24	27	MIAMI SOUND MACHINE ● EPIC BFE 40131	PRIMITIVE LOVE
24	17	14	15	OZZY OSBOURNE [▲] CBS ASSOCIATED FZ 40026/EPIC	THE ULTIMATE SIN
25	22	22	28	ZZ TOP ^{▲2} WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
26	26	28	27	MIKE & THE MECHANICS ATLANTIC 81287 (8.98) (CD)	MIKE & THE MECHANICS
27	48	—	2	BILLY OCEAN JIVE JLB-8409/ARISTA (8.98)	LOVE ZONE
28	28	34	13	ALABAMA [▲] RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
29	39	—	2	THE MOODY BLUES POLYDOR 829179-1/POLYGRAM (9.98)	THE OTHER SIDE OF LIFE
30	30	26	34	STARSHIP [▲] GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
31	32	35	10	LEVEL 42 POLYDOR 827 487-1/POLYGRAM (8.98) (CD)	WORLD MACHINE
32	25	21	30	INXS ● ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
33	34	43	8	THE JETS MCA 5667 (8.98)	THE JETS
34	36	37	6	JOE JACKSON A&M SP-6021 (9.98) (CD)	BIG WORLD
35	35	36	5	CULTURE CLUB VIRGIN/EPIC OE 40345/EPIC	FROM LUXURY TO HEARTACHE
36	27	30	53	THE HOOTERS [▲] COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
37	55	—	2	38 SPECIAL A&M SP-5115 (8.98)	STRENGTH IN NUMBERS
38	33	27	54	ATLANTIC STARR ● A&M SP-5019 (8.98) (CD)	AS THE BAND TURNS
39	40	41	29	SIMPLE MINDS ● A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
40	29	29	9	METALLICA ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
41	41	47	24	STEVIE NICKS [▲] MODERN 90479/ATLANTIC (9.98) (CD)	ROCK A LITTLE
42	47	56	6	SIMPLY RED ELEKTRA 60452 (8.98)	PICTURE BOOK
43	37	32	7	JULIAN LENNON ATLANTIC 81640 (9.98) (CD)	THE SECRET VALUE OF DAYDREAMING
44	31	31	13	SLY FOX CAPITOL ST-12367 (8.98)	LET'S GO ALL THE WAY
45	74	—	2	GTR ARISTA AL8-8400 (8.98)	GTR
46	38	33	10	JACKSON BROWNE ASYLUM 60457/ELEKTRA (8.98) (CD)	LIVES IN THE BALANCE
47	43	40	61	TEARS FOR FEARS ^{▲4} MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
48	53	65	4	HOWARD JONES ELEKTRA 60466 (8.98)	ACTION REPLAY
49	50	50	18	FINE YOUNG CANNIBALS I.R.S. 5683/MCA (8.98)	FINE YOUNG CANNIBALS
50	42	39	27	BARBRA STREISAND ^{▲3} COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
51	52	53	9	STEPHANIE MILLS MCA 5669 (8.98)	STEPHANIE MILLS
52	54	54	7	JOE COCKER CAPITOL ST-12394 (8.98)	COCKER
53	63	77	4	JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-1/POLYGRAM (9.98) (CD)	RENDEZ-VOUS
54	45	42	32	STEVIE WONDER ^{▲2} TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
55	46	38	26	CHARLIE SEXTON MCA 5629 (8.98) (CD)	PICTURES FOR PLEASURE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	51	46	10	JERMAINE JACKSON ARISTA AL8-8277 (8.98) (CD)	PRECIOUS MOMENTS
57	57	60	6	KEEL MCA 5727 (8.98)	THE FINAL FRONTIER
58	60	69	4	KROKUS ARISTA AL8-8402 (8.98)	CHANGE OF ADDRESS
59	56	48	101	BRUCE SPRINGSTEEN ^{▲10} COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
60	58	45	10	BRIAN SETZER EMI-AMERICA ST-17178 (8.98)	THE KNIFE FEELS LIKE JUSTICE
61	44	44	25	NEW EDITION ● MCA 5679 (8.98) (CD)	ALL FOR LOVE
62	101	—	2	WHODINI JIVE JLB-8407/ARISTA (8.98)	BACK IN BLACK
63	65	72	4	THE ART OF NOISE CHRYSALIS BFV41528	IN VISIBLE SILENCE
64	49	49	7	KATRINA AND THE WAVES CAPITOL ST-12478 (8.98)	KATRINA AND THE... WAVES
65	67	61	11	HONEYMOON SUITE WARNER BROS. 25293 (8.98) (CD)	THE BIG PRIZE
66	NEW			THE S.O.S. BAND TABU FZ 40279/EPIC	SANDS OF TIME
67	59	52	17	CHERRELLE TABU BFZ 40094/EPIC	HIGH PRIORITY
68	NEW			NEIL DIAMOND COLUMBIA OC 40368 (CD)	HEADED FOR THE FUTURE
69	70	70	29	THE ALARM I.R.S./MCA 5666/MCA (8.98) (CD)	STRENGTH
70	64	55	20	L.L. COOL J ● COLUMBIA BFC 42039 (CD)	RADIO
71	68	57	37	LOVERBOY [▲] COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
72	72	76	28	THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
73	77	80	6	ANITA BAKER ELEKTRA 60444 (8.98)	RAPTURE
74	81	81	36	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
75	78	89	6	COLONEL ABRAMS MCA 5682 (8.98)	COLONEL ABRAMS
76	66	66	10	VANITY MOTOWN 6167 ML (8.98)	SKIN ON SKIN
77	69	64	34	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
78	75	71	66	SADE [▲] PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
79	87	78	29	THE DREAM ACADEMY WARNER BROS. 25265 (8.98) (CD)	THE DREAM ACADEMY
80	62	62	7	SOUNDTRACK EMI-AMERICA SV-17182 (9.98)	ABSOLUTE BEGINNERS
81	93	94	44	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
82	85	85	12	THE CALL ELEKTRA 60440 (8.98)	RECONCILED
83	86	90	6	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
84	84	63	10	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 40173 (CD)	KING OF AMERICA
85	88	109	3	SOUNDTRACK WARNER BROS. 25399 (9.98)	CROSSROADS
86	76	67	16	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
87	80	59	9	SOUNDTRACK CAPITOL SV 12470 (9.98)	9 1/2 WEEKS
88	71	58	10	TALK TALK EMI-AMERICA ST-17179 (8.98) (CD)	THE COLOUR OF SPRING
89	NEW			LOU REED RCA AFL1-7190 (8.98) (CD)	MISTRIAL
90	90	93	5	DEPECHE MODE SIRE 25429/WARNER BROS. (8.98)	BLACK CELEBRATION
91	83	75	47	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
92	73	68	14	THE FIRM ATLANTIC 81628 (9.98) (CD)	MEAN BUSINESS
93	94	97	22	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
94	92	79	53	FREDDIE JACKSON [▲] CAPITOL ST-12404 (8.98) (CD)	ROCK ME TONIGHT
95	98	100	5	AEROSMITH COLUMBIA FC 40329 (CD)	CLASSICS LIVE
96	79	73	14	FORCE M.D.'S WARNER BROS./TOMMY BOY TNLP 1010/WARNER BROS. (8.98)	CHILLIN'
97	100	88	15	ANNE MURRAY CAPITOL ST-12466 (9.98)	SOMETHING TO TALK ABOUT
98	NEW			THE FAT BOYS SUTRA SUS 1017 (8.98)	BIG & BEAUTIFUL
99	102	98	23	DOKKEN ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
100	99	83	34	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
101	104	112	5	WAX RCA AFL1-9546 (8.98)	MAGNETIC HEAVEN
102	105	105	9	VARIOUS ARTISTS WINDHAM HILL WH-1048/A&M (9.98) (CD)	WINDHAM HILL RECORDS SAMPLER '86
103	95	86	47	TALKING HEADS [▲] SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
104	118	123	34	THE CURE ELEKTRA 60435 (8.98) (CD)	THE HEAD ON THE DOOR
105	61	51	17	SOUNDTRACK MCA 6158 (9.98) (CD)	OUT OF AFRICA
106	106	108	5	BONNIE TYLER COLUMBIA OC 40312 (CD)	SECRET DREAMS & FORBIDDEN FIRE
107	121	160	4	THE MONKEES ARISTA ALB6-8313 (6.98)	THE MONKEES' GREATEST HITS
108	125	132	53	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
109	110	99	27	THE CARS [▲] ELEKTRA 60464 (9.98) (CD)	GREATEST HITS
110	114	106	8	UFO CHRYSALIS BFV 41518	MISDEMEANOR

○ 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.

Making Headlines

Midnight Star



Elektra/Solar

Headlines. Just released.



© 1986 Solar Records. Manufactured & Distributed by Elektra/Asylum Records. A Division of Warner Communications Inc. •

ARTISTS' MANAGERS TURN TO INDIE PROMOTION

(Continued from page 1)

cuss any specific moves he's made, saying he does not "want other managers to know what my strategy is."

But he does not discount the value of indies. "In some respects, I think this is a very healthy situation because it gives the energy back to entrepreneurs, as opposed to creating a monopolistic situation in which the priorities of the major labels had an overwhelming influence on the promotion of records."

Eric Kronfeld, who manages Lou Reed, says he will hire indies "on the highest level" to promote Reed's new RCA release. "I'm going to work with [Buffalo-based top 40 promoter] Jerry Myers," he says. "I think he's spectacular."

Neither Myers nor any other leading top 40 promoter contacted would comment.

Ed DeJoy, the Fixx's U.S. manager, also says he's going to hire indies. "We're going to put them on and we'll pay them ourselves," says DeJoy, adding that MCA, the Fixx's label, would offer no input on his decision.

"They can't get involved at this time," he says of MCA. And although he lauds the label's promo-

tion staff, DeJoy says he wants to get the band's new single, "Secret Separation," off to "a quick start"; he says he assumes the label is "happy for the help."

DeJoy says he will work with "three or four people who are really good in their markets," adding that Myers and Boston-based Jerry

'We're going to put them on and pay them ourselves'

Brenner "do a very good job."

Other managers whose artists have new releases in the marketplace say they are inundated with offers from a wide array of promotional firms.

"I've been getting solicited through the mail in a big way by independent companies I've never even heard of," says Don Rose, manager of PolyGram recording group Rubber Rodeo. "Hardly a day goes by without an offer from someone who says they were in radio promotion and are now in independent marketing services." Rose

says services touted include radio and retail promotion and tracking.

"They're out there hitting on us these days," says Tom Harens, manager of Minneapolis band Limited Warranty, whose Atco debut album shipped last week, prompting calls from both album and top 40 promoters. "I've been interviewing independent promoters over the last month and have gotten bids from them—a lot of calls in the last week have come from nationwide indie promoters. They're obviously beating the bushes these days. I'm looking at hiring them myself if that looks like a good thing to do."

Harens says he has discussed the situation with Atco, which, as part of Warner Communications Inc., has suspended all use of independent promotion. "Their first reaction is, 'Have you got the money?'" he says. "And my answer is no, but that I'm hoping to get it someplace." Harens says he may be forced to use advance money from a publishing deal. "It's not that we've only got one shot and then it's all over, but this is our time."

While new acts may not have the money to put on indies, one manager, who insisted on anonymity, sug-

gested that labels aren't totally out of the picture for funding independent promotion. "Where necessary, record companies are finding ways of giving additional tour support," he says. "You cut your corners and make your bets as best you can."

Although payola allegations have focused on top 40 promotion, pro-

'I've been getting solicited in a big way by indies'

motors in other areas say they are feeling the competitive squeeze as well.

Nick Salerno, a Miami-based promoter who concentrates on black radio, says he has "lost some work because guys have undercut me." Salerno says he has not been soliciting work, but that he is "working a lot of indies and negotiating with a couple of bigger record companies." He adds that area stations remain receptive to independent promoters, but want letters from the record companies saying who is working for them.

ALL-NIGHT POP TV PROGRAMMING COMES TO U.K.

(Continued from page 1)

closedown hours, from midnight to 6:15 a.m., seven days a week.

The British record industry, currently engaged in efforts to secure videoclip payments from national broadcasters, will monitor the experiment with great interest. Music Box has accepted the principle of clip payments since its inception.

Richard Branson's Virgin group

recently acquired a 60% interest in Music Box. An additional 20% is held by Yorkshire TV.

According to Branson, other independent TV stations, including London-based Thames TV, are close to agreements on similar trials. He predicts the service will be available nationwide within months.

If successful, the project could

open the way to regular nighttime TV broadcasting in the U.K., which is as yet unknown here.

Stations wishing to carry Music Box will need clearance from the Independent Broadcasting Authority (IBA), the regulatory body that authorized the experiment.

Opposition to the plan has been expressed by several groups, including the National Union of Teachers. "At a time when educational psychologists are worried about the effects of ordinary evening television on young people," the teachers' group states, "we would be concerned about an unfettered six hours of non-stop pop music."

When it reviews the results of the three-month trial, the IBA will have

to take such views into account, as will the television companies.

Says one station executive: "We don't want to send children bleary-

'We must consider the parents who don't want their roofs blasted off'

eyed to school because they have been up all night listening to pop, and we also have to consider the parents of young children who may not want their roofs blasted off with pop music all night."

The move, which follows 18

months of negotiation and is described by Branson as "one of the most exciting things that has ever happened to British television," was prompted at least in part by the failure of cable TV here to build up any significant audience. Delivered free to cable head-ends and SMATV systems across Europe, the advertising-supported Music Box service is seen in four million homes in 11 countries, but reaches fewer than 100,000 households in Britain.

The new project could therefore not only transform Music Box's U.K. viewing figures, but also have important financial implications for the channel—since, unlike its European distributors, the U.K. broadcast companies will be paying for programs supplied.

Paul Yeskel, whose New Jersey firm, Pro-Motion, specializes in working dance records, says he misses the majors' business but is receiving substantially more accounts from managers and production companies. Among the artists whose managers have hired him are Jean-Michel Jarre, Anthony & the Camp, and Al Jarreau.

Paul Yeskel, whose New Jersey firm, Pro-Motion, specializes in working dance records, says he misses the majors' business but is receiving substantially more accounts from managers and production companies. Among the artists whose managers have hired him are Jean-Michel Jarre, Anthony & the Camp, and Al Jarreau.

SENATE BILL MAY DROP TAPE ROYALTY PLAN

(Continued from page 1)

drops the provision, "it would more than cut the whole annual royalty pool in half."

Gortikov says that some members of the Copyright Subcommittee "have mixed sentiment as to what royalty should apply," and that "it would be hard to comment until we see all aspects" of the amended proposal. "Whether they leave the door open to reinstate the blank tape section, for example—I can't say right now."

There are indications, however, that subcommittee staffers approached the recording industry coalition with the deletion plan, and that the coalition approved the move, hoping to get a foot in the door.

However, at least on the record, the consumer electronics industry's position is that the move doesn't change much. "A small drop of poison is no compromise," says Gary Shapiro, vice president of government and legal affairs for the Electronics Industries Assn./Consumer Electronics Group (EIA/CEG). "It's not a good bill; we hope it never sees the light of day."

"It's wrong to even call it a compromise. We're not convinced."

Progress has been slow on the bill, despite two hearings and private talks initiated by Mathias. Throughout the seven months—and, in fact, ever since a prototype for the bill (which included video and rental sections) was introduced

four years ago—the consumer electronics industry has been unwilling to accept any compromise on the issue. The lobbying battle has escalated to the point that opponents have sworn to spend millions to defeat the measure.

This year, the recording industry has tried several approaches to rock the somewhat stagnant bill off center—including an alternative plan to place an antiduping device in machines and in prerecorded records and tape, and an extensive royalty-sharing plan to counter criticism that the royalties would only benefit the major labels and their superstar artists.

Gortikov says he hopes the subcommittee's "package" will also include some elements of the antiduping plan. But he adds that he will "have to look at all the aspects" of the bill as the markup date approaches.

Ed Murphy, president of the National Music Publishers' Assn., a key member of the music industry coalition lobbying for the home taping bill, suggests that compromise may be the order of the day. "While the matter is being discussed and debated," he says, "the tremendous losses incurred by the music industry go on." The Songwriters Guild of America, another strong advocate for passage of the bill, could not be reached for comment at presstime.

VIDEO DEALERS, DISTRIBUTORS CALL FOR POST-RELEASE SUPPORT

(Continued from page 3)

and not promoting it once it's in position," Gallagher adds. "The main thrust should be co-op."

There is too much emphasis on getting product into stores and not enough on getting it off the shelves, according to Gallagher. "You have to create the demand," he says.

Creating demand through use of co-op funds is not always effective, says one wholesaler. "The manufacturers unfortunately are offering a lot of distributors advertising dollars to do what they want to do with it, and many of them are putting it in their pocket because of price wars."

"We're taking away those advertising dollars from the marketplace, not letting consumers know key product is available. It's hurting that product."

"What the studios have to do is advertise more in general-circulation publications," says Alan Kaplan, president of Applause Video. Manufacturer advertising, Kaplan maintains, "should be in the People magazines of the world and

the USA Today's of the world, where they get a general audience."

Whether the majority of a program's marketing dollars are spent before release or after "depends upon whether it's a sell-through item or an item that primarily goes into the rental market," says Len White, president of U.S. operations for CBS/Fox Video, one of several firms that retailers say are reluctant to part with advertising funds.

White and other manufacturers say that, in the case of a rental-priced program, the goal is to boost consumers' awareness that a title is coming out. For a sale-priced program, the aim is to set up an ongoing campaign that promotes sell-through.

For "Return Of The Jedi," a \$79.95-list, rental-oriented title, "Most of our advertising if not all of it took place before the product went into the stores," White says.

"It depends on what you want to accomplish with the advertising," says Eric Doctorow of Paramount Home Video. "There's concept and

marketing of the push-pull approach: pushing the product into the channel and pulling it through with advertising. To a large extent in the rental market, the push-pull process is not nearly as strong as it is in a sell-through title."

"With the penetration levels being what they are, we want to make certain we prioritize every dollar," says Thorn EMI/HBO's Santrizos. Right now, consumer advertising is not efficient enough to justify the cost of running extensive post-release ad campaigns, he says. "When the time comes, we'll probably do more of it than anybody else."

That time has already come, says distributor Stan Meyers, vice president at Sound Video Unlimited. "There's no question about it; on titles like 'Rambo,' there should be some advertising to let people know a program is out on the marketplace," Meyers says. "It's real important. Without it the retailers lose a lot of the traffic."

BMI MOST-PERFORMED SONG AWARDS

(Continued from page 3)

achievement were presented. In addition, Daryl Hall was seen accepting his award for song of the year at a presentation taped in advance in London.

The evening's most touching moment came when the late songwriter Linda Creed received a posthumous award for "Hold Me." The approximately 300 dinners gave a standing ovation to Creed, who died last month of cancer at the age of 37. She also co-wrote the current Whitney Houston smash, "The Greatest Love Of All."

BMI president Ed Cramer and executive vice president/CEO Frances Preston co-hosted the event.

Following is the complete list of BMI's most-performed song winners for 1985.

"After All," David Foster, Al Jarreau, Jay Graydon, Aljarreau Music, Foster Frees Music, Garden Rake Music.

"All I Need" (second award), David Pack, Art Street Music.

"Along Comes A Woman," Mark Goldenberg, Fleedledele Music, Music Corp. of America.

"Breakdance," Bunny Hull, Brass Heart Music.

"California Girls" (second award), Brian Wilson, Irving Music.

"Cherish," Robert Bell, Ronald Bell, James Bonnefond, George Brown, Claydes Eugene Smith, James Taylor, Curtis Williams, Delightful Music.

"Crazy For You," Jon Lind, Deertrack Music, Warner-Tamerlane Publishing Corp.

"Dance Hall Days," Jack Hues (PRS), Warner-Tamerlane Publishing Corp.

"Don't Call It Love," Dean Pitchford, Tom Snow, Pzazz Music, Snow Music.

"Don't You (Forget About Me)," Steve Schiff, Music Corp. of America.

"Everybody Wants To Rule The World," Roland Orzabal (PRS), Ian Stanley (PRS), Nymph Music.

"Everytime You Go Away," Daryl Hall, Hot Cha Music, Unichappell Music.

"Forever," David Foster, Foster Frees Music.

"Freeway Of Love," Jeffrey E. Cohen, Polo Grounds Music.

"Fresh," Robert Bell, Ronald Bell, James Bonnefond, George Brown, Sandy Linzer, Claydes Eugene Smith, James Taylor, Curtis Williams, Delightful Music.

"Getcha Back," Mike Love, Ter-

ry Melcher, Daywin Music.

"(It's Hard To) Go Down Easy," Jay Bolotin, Irving Music.

"Heaven," Bryan Adams (PROC), Jim Vallance (PROC), Irving Music.

"High On You," Frankie Sullivan, Rude Music.

"Hold Me," Linda Creed, Decead Music Publishing Co., Music Corp. of America.

"I Don't Know Why You Don't Want Me," Rosanne Cash, Atlantic Music Corp., Chelcatt Music.

"I Don't Think I'm Ready For You," Milton Brown, Steve Dorff, Snuff Garrett, Burt Reynolds, Happy Trails Music, Music Corp. of America.

"I Wanna Hear It From Your Lips," Eric Carmen, Dean Pitchford, Eric Carmen Music, Pitchford Music, Safespace Music, Warner-Tamerlane Publishing Corp.

"If You Love Somebody Set Them Free," Sting (PRS), Reggatta Music.

"Just As I Am," Robert Eric Hegel, Richard Allen Wagner, Don Kirshner, Blackwood Music Publishing, Mystery Man, Rightsong Music.

"Keeping The Faith," Billy Joel, Joelsongs.

"Legs," Frank Beard, Billy Gibbons, Dusty Hill, Hamstein Music Co.

"Lost In The Fifties Tonight (In The Still Of The Night)," Fredericke L. Parris, Lee Corp.

"Loverboy," Keith Diamond, Keith Diamond Music, Willesden Music.

"The Lucky One," Bruce Roberts, Roliram Lorimar Music.

"Material Girl," Peter Brown, Robert Rans, Minong Publishing.

"Method Of Modern Love," Jana Allen, Daryl Hall, Fust Buzza Music, Hot Cha Music Co., Unichappell Music.

"Misled," Robert Bell, Ronald Bell, James Bonnefond, George Brown, Claydes Eugene Smith, James Taylor, Curtis Williams, Delightful Music.

"Mystery Lady," Keith Diamond, Keith Diamond Music, Willesden Music.

"Neutron Dance," Allee Willis, Off Backstreet Music, Streamline Moderne Music.

"Nightshift," Frannie Golde, Dennis Lambert, Franne Golde Music, Rightsong Music, Tuneworks Music Co.

"On The Dark Side," John Caf-

ferty, Aurora Film Partners Music, John Cafferty Music.

"Out Of Touch" (second award), Daryl Hall, John Oates, Hot Cha Music Co., Unichappell Music.

"Real Love," David Malloy, Randy McCormick, DebDave Music.

"Run To You," Bryan Adams (PROC), Jim Vallance (PROC), Irving Music.

"Sea Of Love" (third award), Philip Baptiste, George Khoury, Fort Knox Music, Tek Publishing, Trio Music Co.

"The Search Is Over," Frankie Sullivan, Rude Music.

"She Bop," Gary Corbett, Cyndi Lauper, Stephen Broughton Lunt, NOYB Music, Perfect Punch Music, Rella Music Corp.

"Shout," Roland Orzabal (PRS), Ian Stanley (PRS), Nymph Music.

"St. Elmo's Fire (Man In Motion)," David Foster, Foster Frees Music, Gold Horizon Music Corp.

"State Of Shock," Randy Lee Hansen, Michael Jackson, Mijac Music.

"Suddenly," Keith Diamond, Keith Diamond Music, Willesden Music.

"Tell Me I'm Not Dreaming," Bruce Sudano, Sudano Songs.

"There Goes My Baby" (second award), Benjamin Nelson, Lover Patterson, George Treadwell, Jerry Lieber, Mike Stoller, Jot Corp., Unichappell Music.

"Things Can Only Get Better," Howard Jones (PRS), Warner-Tamerlane Publishing Corp.

"Time Don't Run Out On Me," Gerald Goffin, Screen Gems-EMI Music.

"Turn Around," Carole Bayer Sager, Carole Bayer Sager Music.

"A View To A Kill," John Barry, Simon Le Bon (PRS), Nick Rhodes (PRS), Andy Taylor (PRS), John Taylor (PRS), Roger Taylor (PRS), Blackwood Music, United Lion Music.

"Walking On Sunshine," Kimberley Rew (PRS), Screen Gems-EMI Music.

"The Warrior," Nick Gilder (PROC), Red Admiral Music.

"We Are The World," Michael Jackson, Mijac Music.

"We Belong," Eric Lowen, Dan Navarro, Screen Gems-EMI Music.

"We Don't Need Another Hero," Graham Lyle (PRS), Irving Music.

"What She Wants," Kerry Chater, Renee Armand, Padre Hotel Music, Vogue Music.

"Who's Holding Donna Now," David Foster, Jay Graydon, Foster Frees Music, Garden Rake Music.

"You Send Me" (second award), Sam Cooke, ABKCO Music.

"You're Only Human" (second award), Billy Joel, Joelsongs.

"You're The Inspiration," David Foster, Foster Frees Music.

MUSIC SALES BOOSTS CLASSICAL

(Continued from page 4)

and Arnold Schoenberg.

G. Schirmer also acts as an agent for many works by Leonard Bernstein, including "West Side Story." But in a breach-of-contract legal action here, Bernstein is seeking to absorb rights to the material into his own companies.

G. Schirmer serves as the U.S. representative for a number of prestigious foreign publishing catalogs, including G. Ricordi, Editions Salabert, Sikorski, and VAAP/USSR. The company also markets classical print product through the Schirmer Library of Musical Classics.

Wise says the way in which Schirmer would be administrated within Music Sales is yet to be determined. Schirmer has 75 U.S. employees, while Music Sales' staff in the U.S. numbers 35.

According to a press statement, the Schirmer acquisition was completed over the weekend of May 2.

Music Sales Corp. was established by Wise's family 50 years ago in the U.S. Two years ago, Wise

bought out his family's interest in the operation. He started the U.K. operation in 1970. Music Sales' involvement in classical music started on a modest scale with the previous acquisition of a small company, Ashdown.

In addition to its U.S. and U.K. operations, Music Sales has offices,

distribution, and warehousing facilities in Europe and Australia.

The famed, privately owned G. Schirmer retail outlet on Fifth Avenue in New York is not involved in the buyout, although it is licensed by its namesake to use that name.

LENDERS TURN EAR TO RADIO

(Continued from page 75)

outlet's existing technical facilities. These are variables they simply did not understand before.

During the past five years, bankers began turning up at radio seminars, greatly increasing their portfolios by lending to the best of the new broadcast companies, including small group operators with some track record as well as first-time buyers with significant management experience. The result has been a new atmosphere of ready financing for a wider range of broadcasters.

The conventional debt lending of banks is only one of the avenues now open to broadcasters seeking to borrow money. Equity investment groups have also made funds available, taking an equity position in broadcast operations rather than security, and there are also mezzanine, or second-tier, lenders who may or may not get equity in return for loans.

This current money market has helped some broadcast companies grow very rapidly, and even Park Communications, which has very little debt, used a bond issue to retire its bank financing in the purchase of New York's WPAT. Many companies with a tradition of conservative management are

now employing this type of financing.

Jim Blackburn is president of Blackburn & Co. Inc., a full-service media brokerage firm specializing in appraising and negotiating the sale of all communications media.

VIDEO FRANCHISORS PREPARE FOR SHAKEOUT

(Continued from page 75)

er thing that makes us attractive to the institutional investor or a public offering." Both of those routes are being investigated by existing franchisors.

Potter says it's just a matter of time before franchisors see institutional investors playing an increasing role in the business. "No huge corporations have gotten into it yet," he says, "but the home video market has been predicted to be a \$20 billion business by 1995. If that happens, big money's going to want to move into it. They've had a wait-and-see attitude and will either come in and buy [franchise operations] outright or look at buying an equity portion."


Adventureland is "putting together a program right now to bring an equity investment into the company," says Mapes. That revenue will be used to build a distribution center to service the chain's Eastern stores, to move into new

markets, and to fund "special ventures."

The company no longer rules out a public offering. A year ago, Adventureland president and CEO Martin Ehman shunned the idea of a public offering, but Mapes says that attitude has changed.

"It's an alternative that's being very actively considered right now," he says. "It's something we might be looking at in the next 12 to 18 months."

National's Berger says that he has considered going public, but that the size of his company means he would only make the move to facilitate further acquisitions, rather than as a way to stay in the game. "We don't have a cash need," he says, but he adds that if National had been a public company at the time of the Poppingo deal, he "could have given up considerably less stock" to make the acquisition.



WE SELL ELVIS

Now the world's largest range of Elvis souvenirs is available direct from Memphis. Elvis Yours is the world's most famous supplier of Elvis product and we have now opened an office in Memphis run by Elvis Presley's first cousin Billy Smith.

Excellent Elvis products, excellent designs and low, low prices

We sell Elvis Presley sunglasses, posters, jigsaws, buttons, patches, scarves, belt buckles, magazines, Elvis stamps, Elvis First Day Covers (for 50th Anniversary), frame prints, mirrors, clocks, pennants, bumper stickers, window stickers, ashtrays, sweatbands, headbands, guitar badges, pillows, photographs, flags, plates, ashtrays, books, socks, stationery, jewelry, key rings, postcards and YES even Elvis Presley candy (unique because everywhere you bite it you see Elvis' name) and oh we forgot... Elvis calendars, playing cards, ties, t-shirts, jackets, art prints, notepads, earnings and ALL THE LINES WE DESIGNED FOR ELVIS WE CAN PRODUCE FOR ANY STAR FOR CONCERTS, PROMOTIONS, MAIL ORDER.

great lines, great profit margins and Elvis always sells.

Write or phone for catalogue to:
Billy Smith
Elvisly Yours Inc.
 P.O. Box 161414
 Memphis, Tenn. 38186
 tel. 901-346-2001

or better still send \$20 for wholesale sample pack. We also stock an extensive range of Beatles souvenirs in Memphis. Special designs or merchandise on other stars contact our London office: **Elvisly Yours, P.O. Box 315 London NW 10 England tel. 011 441-739-2001** ask for **Sid Shaw**

Elvisly Yours is a registered trademark

CDS ARE A GROWING TARGET OF SHOPLIFTERS

(Continued from page 1)

becomes attractive to the professional thief."

Nonetheless, Bernstein says, CD shrinkage has not yet become a significant problem for Musicland. He also says he's certain that theft will decrease as stepped-up production of the format causes prices to drop and supply to increase.

Pauline Pettit, director of operations for the 62-store Record World chain, says her company has been "hit by professionals a couple of times" and that worries over CD theft have prompted her company to test 3M's article-surveillance system in one of its stores.

"We always deal with security problems—that's just part of the business. But it was the theft of CDs more than anything else that led us to test a security system," says Pettit.

Tower Records already uses article-surveillance systems in its 35 stores, and for that reason senior vice president Stan Goman says in-store theft of CDs has not posed problems any greater than those encountered with other configurations. But his company was stung by internal theft. He blames CD shrinkage on unscrupulous stores that are willing to buy stolen product.

"We had a situation where people in our warehouse were stealing them; they were getting \$4 apiece for them selling to another retailer. The owner of the company was aware of where the product was coming from.

"The pros get involved when you have these little record stores that are willing to buy stolen product. If you can stop the stores where they're turning them, then you'll stop the problem."

Two Chicago-area chains, 10-store Flip Side Records and nine-store Rose Records, and Connecticut's two-store Music World say that amateur theft of CDs has risen since labels began replacing the old plastic blister pack with cardboard packaging.

While the new package offers improved graphics, it is more susceptible to a thief's razor blade. Once the small jewel box is removed from the package, it is easy to sneak out of the store. Even stores with surveillance systems fall prey to such theft because security targets are placed on the long box rather than the jewel box.

"The other day we found 15 empty boxes in one store, so it's a pretty big problem," says Flip Side president Carl Rosenbaum.

In response to retailer complaints, CBS has improved the cardboard package by placing a sealed end at the bottom of the box, where the disk rests, rather than a tucked end. A National Assn. of Recording Merchandisers survey shows that WEA and Capitol both have sealing equipment on order; MCA is also investigating a conversion to sealed ends.

Rosenbaum says theft is not happening with the sealed-end box. He is irritated that labels have not moved quicker to implement that package instead of the tucked end. Rosenbaum, a member of the NARM/Video Software Dealers Assn. security committee, says that the degree of CD theft gives merit to the concept of having a universal surveillance target placed on product at the point of manufacture (Billboard, Feb. 15). He says that the security target could be placed on or within the jewel box.

Ronna Hoffberg, marketing director for Rose Records, says her chain has also sustained heavy CD losses; to combat theft, she'd be "willing to pay the extra pennies to amortize the cost of placing security targets on the merchandise at the point of manufacture."

But packaging changes might not be the ultimate solution. Tower's Goman says that thieves equipped with razors or knives are emptying both blister packs and cardboard boxes. Record World's Pettit and Musicland's Bernstein point out that professional thieves want the whole package anyway, to enhance the value of the goods.

Says Bernstein: "The pros don't usually mess with razor blades. They go for bulk."

Harold Guilfoil, buyer for Wax-Work's 36 Disc Jockey stores, says there hasn't been a problem with cardboard packaging, but acknowledges an increase in CD shrinkage. "There may be more theft than there was a year ago, but we feel like it's a more valuable item this year."

He also says that, because the price of players has fallen so quickly and the price of disks is either holding steady or increasing, some new CD consumers may be in over their heads when it comes to building their library. "The player is cheap enough so that the income level of the CD customer may not be there. Some of them may not be able to afford buying music at \$15 or \$16 a pop."

Guilfoil is also concerned about the effect of price increases. "Prices for CDs have increased recently as much as 5%. Some customers may balk at that, and then we just might see an increase in theft."



For Sentimental Reasons. Veteran music publisher Lou Levy, second left, is greeted by well-wishers at a reception in ASCAP's New York offices honoring his 75th birthday. With Levy are, from left, new ASCAP president Morton Gould, outgoing ASCAP president Hal David, and ASCAP managing director Gloria Messinger. Billboard's Irv Lichtman looks on.

Jem Bows New Label

NEW YORK Jem Records is expanding its roster of imprints with a new electronic music label.

The Audion Recording Company, under the a&r direction of electronic composer/performer Larry Fast, is described by Jem president Marty Scott as "the first label dedicated to the electronic end of the new age spectrum. We don't even call it new age," he adds. "Next age" is more accurate."

The label, which debuts the week of June 12 with a seven-song sampler, will offer an initial batch of summer releases by Emerald Web, Barry Cleveland, Don Slepian, Neil Nappé, Gary Hughes, Roger Powell, and Synergy. List price for the label is \$9.98, with the sampler offered at a limited introductory list price of \$6.98.

Initial CD releases are scheduled for August. All LPs will be audiophile pressings with a uniform packaging look, while all cassettes will be released on chrome tape.

Scott says the role of Fast—known for his work with his own group Synergy, as well as with

pop artists like Peter Gabriel and Daryl Hall & John Oates—is crucial to the label's identity.

"The key to Audion, as with any label, is the artists," he says. "Yet all the releases on the label are a reflection of Larry Fast and his reputation as an electronic composer and performer. We've gotten tapes and letters already from people who want to be on the label. There's been tremendous word-of-mouth because of him."

Initial releases will be backed by consumer and trade advertising, and with extensive distribution of the sampler for in-store play. "Store exposure is very important for this kind of music," says Scott.

Scott pledges the emphasis will be on providing freedom for electronic artists. "We truly believe that everyone else getting into new age music is looking for an artist who can sell two million albums. We've set up Audion to allow artists to be creative without performing up to the commercial standards of rock artists."

FRED GOODMAN

BACKER BACKS JAZZ

(Continued from page 6)

mental styles and newer artists with material that can cross over, noting that he'll have access to RCA's pop promotion and sales force for such projects.

In keeping with that view, he suggests RCA will avoid chasing high-profile, established fusion acts. He sees a "cyclical" pattern in sales suggesting some major crossover draws may be on the downswing, making it more prudent to find worthy new and developing acts.

That same cycle, however, is accompanied by the trade's economic

upswing, which he cites as a plus in permitting majors to once more develop more specialized idioms such as jazz. New age music's acceptance, he says, has "some positive ramifications . . . for jazz as well."

New age also carries hazards, though. "From an a&r point of view, our choice of artists will have to be based on a high level of musicianship, as opposed to the more spiritual concepts that shape some performers and labels," Backer says. He also agrees that the "new age" tag, once intended to highlight

those meditative aspects of the field, has become increasingly vague—but that retail acceptance has effectively legitimized the field.

Backer expects to record much of the division's new material digitally, and he further notes a probable price spread tilted toward higher lists, to permit premium pressing and packaging. Compact disks will be a major priority, too.

The release pattern will begin this fall with four or five albums in each of the three areas.

PolyGram Tops U.K. LP Market Survey

LONDON PolyGram has taken first place in U.K. album market shares for the period January-March 1986 in the quarterly survey conducted by U.K. chart organization Gallup. The three PolyGram companies, Phonogram, Polydor, and London—counted together for the first time—achieved a 17.7% share, ahead of CBS (14.5%), WEA (12.2%), and EMI (10.9%).

Results for RCA and Ariola/Arista were also combined for the first time, giving RCA/Arista fifth place, with 10.1%. Virgin scored 7.4%, Island 3.4%, and Chrysalis and A&M 3% each. Four other companies, MCA, K-tel, Telstar, and Stylus, achieved better than 1%.

The market-share results are

based on a weekly sample of full-price album sales in 250 U.K. chart return shops. In Gallup's year-end results for 1985, CBS was the leading album company, with 16%, taking first place for the fourth consecutive year. WEA had 13.1%, EMI 11.7%, and Virgin 8.6%.

Of the PolyGram companies, Phonogram took 6.9%, Polydor 5.4%, and London 2.3%. Had the figures been combined last year, PolyGram would have emerged in second place, with a 14.6% share.

In Gallup's breakdown of album market shares by individual labels for the first quarter of 1986, CBS took 6.2%, Vertigo 5.8%, Virgin 5.5%, EMI 4.2%, Warner Bros. 4%, Epic 3.8%, Polydor 3.7%, RCA 3.5%,

and Island 3%. Chrysalis had 2.9%, A&M 2.8%, Arista 2.6%, and Sire 2%.

Analysis of singles performance during the same period puts EMI in first place, with a 13.8% share, ahead of CBS, with 13.1%; WEA, with 12.8%; and RCA/Arista, with 11.5%. PolyGram took fifth place, with 10.7%, followed by Virgin (7.5%), Zomba (5.3%), Chrysalis (3.9%), and A&M (3.1%).

The breakdown by individual singles labels produced a different picture, with Virgin in first place (5.9%), ahead of Jive (5.3%), Capitol (also 5.3%), RCA (5%), Parlophone (4.8%), CBS (4.5%), WEA (3.9%), Warner Bros. (3.7%), Arista (3.3%), A&M (3.1%), and Epic (3.1%).

Tee Vee Toons Label Hopes For Reruns On Album Chart

BY IRV LICHMAN

NEW YORK Of course, there will be a second volume of "Television's Greatest Hits." But Tee Vee Toons label president Steve Gottlieb says he's got a lot of surprises up his sleeve, too.

Gottlieb, whose two-album collection of 65 TV themes has been one of the few independent-label success

'We're poised for explosive growth'

stories on the album chart in recent years, says he's working on some 60 projects, six of which should be released sometime this year.

Some are spinoffs of the TV concept. Others are representative of the label's initial foray into prerecorded video—most likely children's video. The others are projects he'd like to keep to himself for the time being.

One of Gottlieb's current plans is to distribute a foreign mainstream label. He also hopes to establish a rock music base by signing acts that have been dropped by labels unimpressed with sales of several hundred thousand or so albums. A lure, he adds, will be to create a new division of the label in which such artists would participate in overall profits.

The TV theme album—said by Gottlieb to have sold some 300,000 copies domestically and to be doing well in foreign markets under licensee deals since its release last June—was a product of private financing of some \$250,000. A graduate of Harvard Law School, Gottlieb anticipates further financing to bring in between \$3 million and \$4 million in new equity.

"We're poised for explosive growth," he says. "We'll transform a sort of ad hoc staff into a very professional one." The expansion of his

staff—from a current five to some 16, including a controller—is not likely to mean a shift in Gottlieb's policy of selling the TV theme album or its descendants direct to retailers and relying mainly on cable advertising for mail-order business.

Gottlieb says he's convinced he can do a better selling job this way, with better control of inventory and accounts receivable. It's possible, he says, because of the evolution into a more concentrated retail environment, and also because of heavy computerization at the label, which provides for further centralized controls.

He says that he's been wooed by major branch setups, but he doesn't see the need to take that route. He says that his label has not encountered any serious collection problems, and claims less than a 1% return on the theme album.

Meanwhile, the trade can expect Volume 2 of "Television's Greatest Hits"—also a double set with a list of \$16.98—in July. Compact disks of both volumes are due in August. Gottlieb notes that the CDs will be single releases with all the music, but without the narration by Don Pardo.

Gottlieb has exploited the TV theme idea on the dance floor, too, with a charting 12-incher of the "Jetsons" theme with some 30 themes in medley form on the flip side.

The success of the dance single, in Gottlieb's view, proves that the TV theme concept attracts demographics beyond the "yuppie" crowd. With heavy exposure of old TV shows—especially via cable—"the kids know this music," he says.

In October, a spinoff arrives with the single album, "Television Themes Top 30," a compilation of Volumes 1 and 2.

In aiming high, Gottlieb cites an example of where the possibilities lie: "The Virgin label started with 'Tubular Bells.'"

INSIDE TRACK

FRONT LINE BOTTOM LINE: Last week's purchase of **Front Line Management, Full Moon Records, and Facility Merchandising Inc.** by **MCA Inc.** brought **MCA Records & Music Group** chief **Irv Azoff** a parcel of **MCA** stock valued at \$15.67 million, with **MCA's** total payout for the three firms estimated at \$24.7 million, based on last Monday's closing price of \$50.75 for **MCA** stock. Those figures surfaced in a **Los Angeles Times** report on **MCA's** latest high-ticket acquisition of 50% of Toronto-based **Cineplex Odeon Corp.**, the motion picture exhibition chain. Both deals parenthetically highlight the easing of federal guidelines that earlier forced **MCA** out of talent management, and other movie studios out of theater ownership.

BREAKING UP IS HARD TO DO, at least for the **Thorn EMI/HBO** domestic home video partnership, rumored to be in disarray in the wake of the **Cannon Group's** acquisition of troubled **Thorn EMI Screen Entertainment**. Despite **Cannon** president **Yoram Globus'** reported claim that the joint venture has been dissolved, an **HBO** source says that company is "astonished" by news of the dissolution. "There have been no formal contacts between **HBO** and **Cannon**, nor have there been discussions with our attorneys," says the spokesman. "As far as **HBO** is concerned, the partnership is still in existence." The agreement is said to require a 12-month continuation of operations in the event of a split, barring a mutually agreed waiver of that provision. As for the longterm survival of the pairing, **HBO** is declining comment. . . **Herb Fischer** has vacated his post as head of **Key Video**, the **CBS/Fox Video** subsidiary, and is negotiating to buy **Video Software Dealer** magazine, where he would become co-publisher. **Fischer**, founder of **Key Video**, once owned the **Major Video Concepts** distributorship. With his departure, **CBS/Fox** is shuttering **Key Video's** La Jolla, Calif., offices, and shifting command of the line to **Vince Larento**, vice president and general manager of **Playhouse Video**, another **CBS/Fox** line.

ARE ASCAP'S TAPE MONITORS specialists or merely office workers? That question is now being mullied by the **National Labor Relations Board** in New York, where hearings slated to run through May 28 will attempt to clarify the job definition for some 60 employees who help track performances of songs cleared by the performing rights association. The **NLRB** scrutiny stems from longstanding attempts by those staffers to gain union representation through the **Communications Workers of America (AFL-CIO)**, which charges that **ASCAP** has redefined the monitors' services to include them in the same pool as clerical workers, making them ineligible for union membership. **ASCAP** contends

that the most "democratic" approach is a vote by the "entire work force" of the organization, although it adds that it will abide by the **NLRB's** findings, expected about two weeks after close of the hearings. Neither **ASCAP** nor **BMI** has unionized employees.

THIS, BUD, IS FOR YOU: **Buddy Robbins**, the veteran music publisher and board member of the **Songwriters Hall of Fame**, was told to make it to the **Friar's Club** last Wednesday at 5:30 p.m., no questions asked. Why? Well, **Bud's** moving to Palm Springs, and his many buddies wanted to wish him well. **Sammy Cahn**, the president of the **Songwriters Hall of Fame**, supplied his expected parody of a standard in tribute to **Robbins**. Incredibly, **Cahn** couldn't find an appropriate number from his own vast catalog, so he was forced to pick an outside candidate. The song? "My Buddy," what else? . . . "Drop your ballads in the box" was the instruction given promo reps visiting New York's **WPLJ** last Wednesday (14), where program director **Larry Berger** installed a black box for disposal of slow-tempo tunes, of which **Berger** says "PLJ has grown incredibly tired. . . **Los Angeles' KFI-AM** is gearing up for a new morning drive format in the wake of the sudden May 9 signoff of **Lohman & Barkley**. **Roger Barkley** confirmed last week that he and **Al Lohman** have dismantled their partnership after 24 years on the L.A. airwaves, the last 18 at the **Cox AC** outlet.

WORD IS OUT that **FCC Chairman Mark Fowler** has decided to stay on for at least part of another term. **Fowler's** decision isn't official, but it's already reported that the **White House** applauds the move. . . **Gary Messenger** is planning a major expansion for the **North American Video** chain, with stores sized at 5,000 square feet or larger slated for **North Carolina** markets including **Charlotte, Greensboro, Fayetteville, and Wilmington**, along with a unit in **Charleston, S.C.** **Messenger's** stores will augment video product with compact disks, too.

NEW YORK'S Top Flight Management, owned by **Gary Deluca**, has filed suit in Manhattan against singer **Jocelyn Brown**, as well as her label and current management, seeking more than \$2 million. The suit alleges that **Brown** violated a previous management deal that guaranteed **Deluca** and his company 20% of all her gross earnings. . . **S&S Public Relations**, the Chicago-area firm whose clients include **National Video** and the **International Franchise Assn.**, plans a late-summer opening for an office in **Los Angeles**, aiming for a client base in the movie, home video, and music industries.

Edited by SAM SUTHERLAND and IRV LICHMAN

CBS And RCA Sue Distributor Parallel Imports Spark Litigation

NEW YORK Parallel import recordings are again at the root of legal actions taken by U.S. labels against distributors.

CBS and **RCA/Ariola** filed suit May 9 in U.S. district court in Miami against **Casino Records Distribution**, charging willful copyright infringement for the importation, distribution, and selling of unauthorized Hispanic product. And in **Albany, N.Y.**, **One Way Records** avoided litigation from several labels by surrendering infringing product.

The Miami trial is another in a series of actions involving the sale of Hispanic product (**Billboard**, May 17).

On Jan. 22, the **Recording Industry Assn. of America (RIAA)** sent a cease and desist order to **Casino**, calling for the distributor to stop dealing in unauthorized imports. Named in the suit are titles

by **Julio Iglesias, Jose Luis Rodriguez, Emmanuel, and Jose Jose**.

The labels are asking for statutory damages of up to \$50,000 per count of copyright infringement. The suit also asks for preliminary injunctive relief against **Casino** and the impounding of infringing product—in addition to recovery of court and legal costs.

Resolution of the **Albany** case stemmed from a cease and desist order sent by the **RIAA** on Sept. 26, 1985, to **David Schlang** of **One Way Records**, concerning the distribution of parallel import LPs. Copyrights to those titles are owned by **CBS, Capitol, Elektra/Asylum/Nonesuch, MCA, RCA, Warner Bros., and PolyGram**.

Schlang agreed to the cease and desist order, surrendering 260 copies of infringing product to avoid litigation. **GEOFF MAYFIELD**

Five Plead Guilty In Counterfeit Case

NEW YORK The recording industry has gained ground in two separate court cases involving unauthorized product.

In U.S. District Court in **Muskogee, Okla.**, five people pleaded guilty on May 7 to charges of copyright infringement, trafficking in counterfeit labels, and conspiracy.

The trial stemmed from a January raid staged by **FBI** special agents at **Action Printing** in **Norman, Okla.**, at which equipment and materials used to produce labels for audiocassettes were seized.

Steve Lindsay, owner and operator of **Action Printing**, pleaded guilty to one count of conspiracy and one count of trafficking. He was sentenced to four years probation. **Herbert Sims**, charged with distributing the illicit labels for utilization in a multi-state ring, pleaded guilty to one count each of conspiracy, copyright infringement, and trafficking of counterfeit labels, and will be sentenced within 60 days.

Also charged with distribution of the counterfeit labels were **Henry Wright**; his wife, **Wandell Wright**; and their son, **Larry Wright**. **Henry Wright** received the stiffest sen-

tence: six months in jail for one count of conspiracy, and five years probation for one count each of copyright infringement and trafficking in counterfeit labels.

Wandell Wright was sentenced to three years probation for one count of infringement. **Larry Wright** was sentenced to five years probation for one count each of infringement and trafficking.

The five were indicted by a grand jury on Feb. 20, 1986.

Rich Gig To Appear In All Configurations

LOS ANGELES In what may be an industry first, a new concert recording is being released on all three audio configurations and four different audio/visual formats.

Audio/video producer **Gary Reber** projects virtually simultaneous release for the albums and long-form video programs featuring the **Buddy Rich Big Band**.

To allow closely timed releases, he lined up deals with **Mobile Fidelity Records, Sony Video** and **Pioneer Artists** in advance.

Under **Reber's** deal with **Herb Belkin** of **Mobile Fidelity**, the **Peta-**

In a second case, a four-count indictment was handed down April 30 in U.S. District Court in **Pensacola, Fla.**, against **William M. Parker** for trafficking in counterfeit labels.

Parker operates **Trader Bill's**, a general merchandise store in **Fort Walton Beach**, where in February 1985 **FBI** special agents seized some 823 allegedly counterfeit audiocassettes. If convicted, **Parker** faces a maximum of five years in jail and a \$250,000 fine. **GEOFF MAYFIELD**

luma, Calif.-based label is slated to release a two-cassette or three-LP set of "Mr. Drums" for \$16.99 and \$21.99, respectively, and the dual CD package for \$21.99.

The session, recorded and videotaped at **One Pass Inc.** in **San Francisco**, is available on **Sony** videocassette in **VHS Hi-Fi, Beta Hi-Fi**, and 8mm, with digital sound, the result of a deal engineered with **Sony's John O'Donnell**.

The **Pioneer Artists** deal, made with **Ron Rich**, yields a single laser videodisk with digital sound at \$24.95 list. **JOHN SIPPEL**

**ONLY THE BEST
MADE IT.**

TOP GUN

ORIGINAL MOTION  PICTURE SOUNDTRACK

KENNY LOGGINS

LOVERBOY

CHEAP TRICK

BERLIN

HAROLD FALTERMEYER

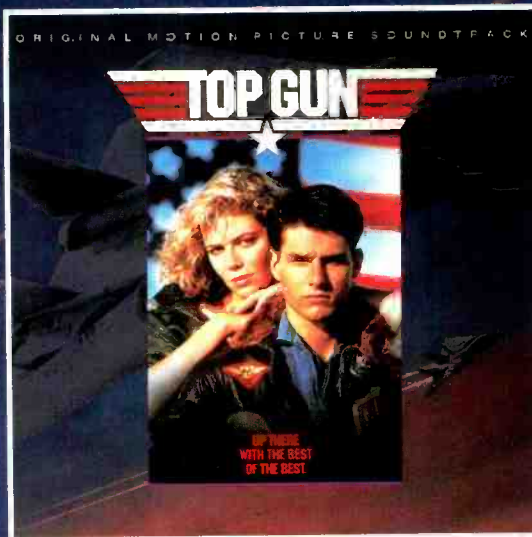
& STEVE STEVENS

MIAMI SOUND MACHINE

TEENA MARIE

MARIETTA

LARRY GREENE



SC 40323

**"TOP GUN" THE ALBUM LOADED WITH ALL NEW HITS.
FEATURING THE NEW KENNY LOGGINS SINGLE, "DANGER ZONE,"
COMING SOON, THE BERLIN SINGLE, "TAKE MY BREATH AWAY (LOVE THEME FROM 'TOP GUN')"
SHOOTING FOR THE VERY TOP. ON COLUMBIA RECORDS, CASSETTES AND COMPACT DISCS.**

Berlin appears courtesy of Geffen Records (U.S. and Canada only).
Harold Faltermeyer appears courtesy of MCA Records, Inc.
Steve Stevens appears courtesy of Warner Bros. Records Inc.
Larry Greene appears courtesy of Camel Records/MCA Records, Inc.

SEE THE
PARAMOUNT MOTION PICTURE OPEN NOW NATIONWIDE!

Front Cover Photograph & Artwork Title:
© 1986 Paramount Pictures Corp.
All Rights Reserved.
"Columbia,"  are trademarks of CBS Inc. © 1986 CBS Inc.





SO

