

Billboard

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VOLUME 98 NO. 18

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

May 3, 1986/\$3.50 (U.S.)

Z-100, Back In The Book, Is Winter ARB Winner

BY KIM FREEMAN

NEW YORK WHTZ New York (Z-100) is back in the winter book and back on top in the New York market.

The Malrite outlet returned to Gotham's No. 1 spot with a 6.1 share in the winter Arbitron ratings book. It had been dethroned in the fall book by top 40 competitor WPLJ.

The victory was icing on the cake for Z-100, which last week learned that its winter numbers would appear in "below the line" status (Billboard, April 26).

The drama of Z-100's story in the winter book is matched only by that of KPWR Los Angeles, Emmis' four-month-old urban/top 40 hybrid, which drew a remarkable 4.4

share in its first Arbitron quarterly.

KPWR's debut numbers may go down alongside Z-100 in radio history chapters detailing successfully filled market niches. The success of "Power 106" comes close to Z-100's 6.2 share in the fall '83 book. The

(Continued on page 76)

Supreme Court Decision On Obscenity RULES EASED ON PORN RAIDS

BY BILL HOLLAND

WASHINGTON The U.S. Supreme Court's decision Tuesday (22) that a state may legally seize allegedly obscene videos following the issuance of a "probable cause" warrant will

have "a chilling effect" on the nation's video stores, says the top lawyer for the Video Software Dealers Assn.

Charles Ruttenberg, counsel for VSDA, warns that the six-to-three decision, which overturns a ruling

by the New York Court of Appeals, could point the way to seizure of R-rated films.

In effect, the ruling means judges can issue a warrant based solely on the observations of local law-enforcement personnel. Ruttenberg says he is concerned about basing warrants on the conclusions of "unsophisticated investigators."

Erie County (N.Y.) District Attorney Richard Aracara calls the ruling "an important victory for law enforcement." He says that the decision "puts to rest once and for all whether or not the First Amendment requires a magistrate to view a film personally."

The ruling sends the case in question, New York vs. P.J. Video, back (Continued on page 77)

Settlement In Vidclip Exclusivity Suit

BY STEVEN DUPLER

NEW YORK An out-of-court settlement has been reached in the first of two antitrust actions brought against MTV Networks Inc. and its label exclusivity deals for videoclips.

Under the settlement, reached in

January but only now confirmed by the parties involved, MTV agreed to pay what it terms a "nominal fee" to Los Angeles-based Discovery Music Network. According to a spokesman for Joel Bennett, Discovery's attorney, MTV's settlement payment "basically covered all Discovery's legal fees."

Discovery filed suit in September, 1984, claiming MTV's exclusivity pacts with many major record labels were in violation of the Sherman and Clayton federal antitrust statutes. Discovery, originally intended as a national 24-hour cable music channel aimed at the 25-49 demo (Continued on page 71)

Accord Reached In Parallel Imports Case

BY GEOFF MAYFIELD

NEW YORK Retailer Tower Records and importer Caroline Records must purge their inventories of parallel import recordings, following the settlement Wednesday (23) of a suit filed by CBS, Chrysalis, RCA/Ariola International, Sire, and the WEA labels (Billboard, March 22).

Offending titles were to be removed from Tower and Caroline within three days of the settlement announcement. The suit was filed March 10 in federal court here.

The defendants were also permanently enjoined from importing ei- (Continued on page 77)

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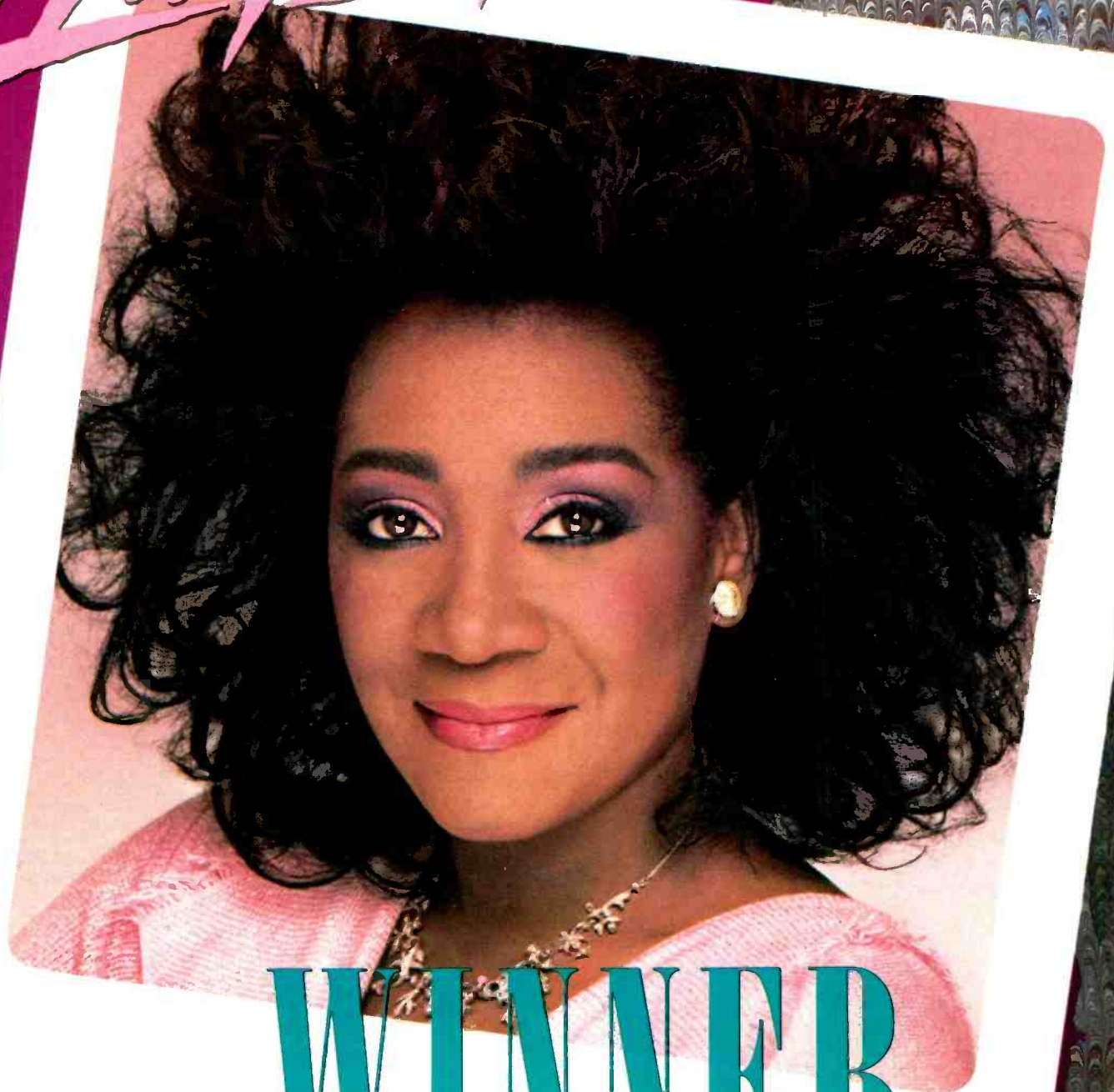
MTV To Carry Live Coverage Of IM&MC Show

MONTREUX MTV will broadcast live coverage of the special showcase for new international talent to be presented here by Billboard and Music & Media in conjunction with the Montreux Golden Rose Festival. The telecast will be beamed throughout the U.S. on Saturday, May 10, at 3 p.m. Eastern time.

MTV will be present in force at Montreux and will carry artist inter- (Continued on page 77)



Patti LaBelle



WINNER
IN YOU

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FEATURING THE HIT DUET WITH
MICHAEL McDONALD "ON MY OWN"

MANAGEMENT: GALLIN MOREY ASSOCIATES

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May Hot Album Releases

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

ARTIST	TITLE	LABEL	DATE	PRODUCER
AC/DC	WHO MADE WHO (SOUNDTRACK/\$9.98)	ATLANTIC	MID-MAY	VARIOUS
PHILIP BAILEY	INSIDE OUT	COLUMBIA	MAY 5	NILE RODGERS
JOHNNY CASH/WAYLON JENNINGS	HEROES	COLUMBIA	MAY 19	CHIPS MOMAN
EL DEBARGE	EL DEBARGE	MOTOWN	MAY 6	VARIOUS
NEIL DIAMOND	NEIL DIAMOND	COLUMBIA	MAY 5	VARIOUS
THE FIXX	WALKABOUT	MCA	MAY 19	RUPERT HINE
MIDNIGHT STAR	HEADLINES	SOLAR	MID-MAY	REGGIE CALLOWAY
JEFFREY OSBORNE	EMOTIONAL	A&M	MAY 26	VARIOUS
LIONEL RICHIE	SAY YOU, SAY ME	MOTOWN	ASAP	LIONEL RICHIE, JAMES ANTHONY CARMICHAEL
RUN-D.M.C.	RAISING HELL	PROFILE	MAY 19	RUSSELL SIMMONS, RICK RUBIN
GEORGE STRAIT	NUMBER SEVEN	MCA	MAY 19	GEORGE STRAIT, JIMMY BOWEN
VARIOUS	HEARN'AID (HUNGER BENEFIT)	POLYGRAM	MID-MAY	VARIOUS
VARIOUS	LIVE! FOR LIFE (AMC CANCER BENEFIT)	IRS	MAY 5	VARIOUS
VARIOUS	BAND OF THE HAND (SOUNDTRACK)	MCA	MAY 19	VARIOUS
VARIOUS	TOP GUN (SOUNDTRACK)	COLUMBIA	MAY 19	VARIOUS

Cosby Comedy Album Due

Chart-toppers' Releases Bow In May

BY PAUL GREIN

LOS ANGELES Lionel Richie's long-awaited third album, "Say You, Say Me," is finally due for release in May, along with new albums by such gold-level acts as AC/DC, Neil Diamond, Philip Bailey, and the Fixx.

Another of the month's most promising albums is by an act who hasn't released an album in years: Bill Cosby, the star of the top-rated show on television. Cosby's "Those Of You With Or Without Children, You'll Understand" is due May 26 on Geffen Records, which had a hit comedy album three years ago by

Joan Rivers. Another hot comic with an album due in May is Howie Mandel, whose "Fits Like A Glove" is due May 19 on Warner Bros.

Several solo debut albums by lead singers of past or present groups are slated for release in May. El DeBarge of DeBarge is due May 6 with a self-titled album on Motown; Belinda Carlisle, formerly of the Go-Go's, is due May 19 with "Belinda" on IRS; William Lee Goldman of the Oak Ridge Boys is due that same date with a self-titled MCA album; and Pauli Carman, the former lead singer of Champaign, is also due on that date with "Dial My Number" on Columbia.

The May release schedule also includes several hot soundtracks. MCA plans a May 19 release for "Band Of The Hand," the new film by "Miami Vice" creator Michael Mann. The soundtrack features Andy Summers and a Bob Dylan/Tom Petty & the Heartbreakers collaboration, among others. Columbia plans a May 19 release for "Top Gun," the new film by Don Simpson and Jerry Bruckheimer, whose credits include "Flashdance" and "Beverly Hills Cop." The album features Loverboy, Kenny Loggins, and the Miami Sound Machine, among others. And Atlantic slates a mid-May (Continued on page 76)

Acquisition Of Calif. Chain Near Completion Musicland, Record Bar Ink \$13-Million Deal

BY EARL PAIGE

LOS ANGELES A definitive agreement has been reached in the protracted negotiations to bring 60 Record Bar/Licorice Pizza retail units into the Musicland fold.

The transition is likely to be completed during the second quarter of this year, subject to approval of the board of directors of American Can Co., Musicland's parent, and customary closing requirements.

The purchase price is reported to be \$13 million for the assets, inventory and leases of the 60 stores, comprising 36 Licorice Pizza outlets in Southern California, and 24 Record Bar units in Western states.

While cautioning that the acquisition is not final and many decisions involved have yet to be made, Jack Eugster, Musicland chairman, says Licorice Pizza will continue to operate under its own name. Musicland operates as independent retail store entities 60 Sam Goody and 25 Discount Record units.

The Record Bar units, as with nine bought last November from the 25-year-old chain headquartered

in Durham, N.C., are expected to operate under the Musicland logo.

Eugster and several key executives met with Licorice Pizza management and store managers here April 21. Record Bar acquired Licorice Pizza in January 1985, for an undisclosed sum. The chain is head-

ed by Ruth Sims, senior vice president and general manager, who originally joined Licorice founder Jim Greenwood as a consultant.

The acquisition brings Musicland, the nation's largest software entertainment retail chain, to 512 stores.

Eugster Sees Sell-Through Posture For Pizza Retail Giant Gains Rental Punch

BY JIM McCULLAUGH

LOS ANGELES Musicland, the world's largest home entertainment software chain, is poised to become an even larger figure in the home video market with its pending acquisition of 34 Southern California-based Licorice Pizza outlets (see accompanying story).

All Licorice Pizza units have full-line video rental departments and compete aggressively for home video dollars with local rivals Music Plus Video and the

Wherehouse chain.

Musicland president Jack Eugster indicates that he will inject more of a "sell-through" posture into Licorice.

Meanwhile, the 26 Record Bar outlets which will become Musicland sites through another pending acquisition, reflect more of Musicland's sell-through video position changing.

Home video product has been for sale in Musicland's 435 stores since last summer; and the chain (Continued on page 76)

Summer Helms CBS Records Intl. Sees Bright Fiscal & Aesthetic Vistas

BY IRV LICHTMAN

NEW YORK Bob Summer brings strong international music ties to his new post as president of CBS Records International.

The appointment of the former RCA Records chief was officially announced last week by Walter Yetnikoff, president of the CBS Records Group (Billboard, April 19). Summer replaces Allen Davis, who will act as a consultant for the unit. Davis, who held his post since October 1979, has taken early retirement under CBS Inc. terms announced last year for certain executives.

Summer is highly optimistic about the aesthetics of the global music scene, declaring that "surprisingly, in a world environment where there is a tendency to turn inward, recent experiences with music indicate that it is traveling with greater ease than at any other time."

Regarding the international scene, in economic terms, Summer says, "For CBS, the largest record company in the world, the [cheaper] dollar at its current level is an important favorable factor in an outlook for profits."

Summer points to three "principal assets available" to him at CBS Records International itself. These are, he says, "the structure developed by far-seeing executives over the years; the great roster strength of the domestic company; and the

apparent ability of the company to deal swiftly with changes in the local environment."

As for Davis' continuing role at the company, Summer says, "I couldn't be more delighted. He's delivered this company in a condition I can only envy."

CBS Records International, Summer declares, will also benefit from

the Compact Disc surge. "It is my personal view that the issue of CDs isn't what [configurations] they replace, but the expectation that they will bring a new body of consumers into the marketplace."

On the matter of unauthorized recordings, Summer, a staunch and vocal advocate of strong global
(Continued on page 71)



Surprise Visit. Tina Turner and Billy Squier, second right, meet with EMI Music's top brass during their recent conference in Scotland. More than 90 delegates from EMI's 35 operating companies worldwide attended the weeklong event. With the artists are, from left, Capitol Records president Don Zimmermann, EMI Music Worldwide chairman Bhaskar Menon, EMI Records U.K. managing director Peter Jamieson, and EMI Music Europe & International president and chief operating officer Ken East

Jones Adds Entertainment Interests QUINCY EXPANDS HIS QWEST

LOS ANGELES Quincy Jones is branching into motion pictures, television, and home video with the formation of Qwest Entertainment Co., unveiled last week as a new umbrella organization for the veteran composer/producer's expanding entertainment interests.

The new firm names Don Wilson as president and Madeline Randolph as executive vice president, with Jones serving as chairman. To Jones' existing firms—which include the Warner-distributed Qwest Records, the Qwest Music publishing arm, and Quincy Jones Productions—Qwest Entertainment will add two new divisions, Qwest Films and Television and Qwest Home Video.

Jones' expansion follows his successful first venture in film

production, "The Color Purple," which he co-produced with Steven Spielberg. As a composer, however, Jones' ties to the motion picture community span two decades; he has a number of movie and network TV scores to his credit.

Qwest's feature film slate and home video schedule actually predate the formal unveiling of the new umbrella structure. Qwest Home Video was created for the release of "Portrait Of An Album," the home video companion to Frank Sinatra's Qwest label album, "L.A. Is My Lady," featuring Jones and his orchestra. The video arm is planning a second long-form video program to accompany Jones' next studio album, expected early next year.

(Continued on page 71)

Label Will Maintain Alternative Retail & Radio Bonds Capitol Is Solution For Enigma Distribution

BY SAM SUTHERLAND

LOS ANGELES Capitol Records has concluded a new production and distribution pact with Enigma Records here bringing the indie rock label into Capitol's growing central services sales channel.

Under the agreement, confirmed by Capitol president Don Zimmermann and Enigma chairman Wesley Hein (Billboard, April 26), Capitol

will now distribute all Enigma product and will additionally pick up selected label acts for release on Capitol itself.

The basic distribution pact covers North America, although joint productions of Enigma acts for Capitol release will be available for international release and marketing through EMI Music affiliates.

An earlier deal linked Enigma to the EMI America unit, but Zimmer-

mann notes that this tie was a "different sort of relationship; EMI-America could find artists and place them on Enigma, and vice versa."

Both Zimmermann and Hein suggest the Capitol alliance is at once more flexible while preserving Enigma's autonomy. "We're not looking to sign artists and put them on Enigma," says the Capitol chief.

"We feel that they take a different approach to finding and developing artists, one that's more street level in nature, and we want to respect that."

Hein agrees, saying Enigma will continue to market and promote new and developing acts using its bonds to alternative retail and radio markets, before seeking more active, joint promotional support on projects.

The Enigma co-founder also cites Capitol's recent expansion to outside distribution clients as influencing the decision. "If you look at what they've added, it's clear that they've really been looking carefully at the market and adding labels strategically."

Hein mentions the Sparrow label family and Rhino Records distribution deals as examples of Capitol's success in finding compatible lines. "I feel we'll fit in well," he adds.

The deal, which commences with Enigma's album release scheduled for May 16, isn't a pressing and distribution pact, although Enigma is now manufacturing both tape and disk product through Capitol.

"We've been using Capitol's XDR
(Continued on page 71)

Financial Section Debuts

NEW YORK Billboard debuts a new Financial section this week on page 62. Edited by Fred Goodman, the section is part of a continuing overall expansion of Billboard's editorial coverage to better serve our readers.

Anchored by in-depth features on the interaction between the home entertainment industry and the financial community, the new section is designed to offer ongoing analysis of new developments in the business practices and financial structure of companies in all areas covered by Billboard, including records, video, talent, radio, retailing, and manufacturing.

Weekly features include "Financially Speaking," a special column written by home entertainment experts from the financial, legal, personal management, and

business communities.

This week's debut column is written by noted Wall Street analyst Lee S. Isgur, first vice president of research for PaineWebber, updating the conclusions drawn in his widely read "Third Wave," a 1985 study of home entertainment stocks. Isgur assesses the effects of emerging technologies on the future performance of publicly held music and video hardware and software companies on both the retail and manufacturing sides.

Beginning next week, the section will also feature "Market Action," the industry's first weekly summary chart of stock market activities for 40 leading home entertainment companies.

"Financial Newslines," a bulletin board of news briefs and upcoming events, rounds out the section.

Executive Turntable

RECORD COMPANIES. CBS/Records Group appoints Robert Summer president of CBS Records International Division in New York. He joins from a career of nearly 30 years with RCA Records, most recently as president of its Red Seal label (separate story, this page).

WEA International in New York promotes James Caradine to executive vice president. He was senior vice president of operations. Also, Anne Mansbridge is upped from business affairs manager to director of business and legal affairs.

United Artists Records appoints Bob Greenberg senior vice president and general manager in Beverly Hills, Calif. He was previously a partner at



SUMMER



CARADINE



WEBBER



WILSON

Mirage Records.

Joel Webber is named vice president of a&r and artist development at Island Records in New York. He was president of Uproar Records and its artist management division.

Don Wilson is appointed president of the newly formed Qwest Entertainment Co., which encompasses Qwest Records and Qwest Music Group in Los Angeles. He was director of business affairs for Quincy Jones Production. Madeline Randolph joins him as executive vice president. She served



QUARTARARO



BISCEGLIA



HOCK



BONK

in a variety of executive positions at Qwest (separate story, this page).

As part of a major restructuring and expansion of its promotion department, Arista Records names Phil Quartararo vice president of singles promotion and promotes Rick Bisceglia to senior director of singles promotion in New York. Quartararo was vice president of national promotion for Island. Bisceglia was director of singles promotion. The label also appoints the following: Geoffrey Schulman as West Coast promotion director; Tony Gates, Midwest AOR promotion director; Peter Schwartz, West Coast regional promotion director; and Johnny Powell, regional promotion director for the Washington D.C. area.

Randy Hock is promoted to the newly created post of national director of album promotion and marketing for MCA Records in New York. He was East Coast director of that area.

Atlantic Records appoints John Snyder to the newly created post of director of jazz production in New York. He joins from a broad background in the recording and marketing of jazz music. Also, the label names Julie Bearden administrative assistant to senior vice president Melvyn Lewinter.

A&M Records promotes Amy Stanton to video producer in Hollywood, Calif. She was associate producer of creative services for the label.

(Continued on page 77)

MIAMI SOUND MACHINE
PRIMITIVE LOVE



HOT GOLD!

MIAMI SOUND MACHINE

The album, "Primitive Love,"TM just went gold! Hot on the heels of the dance sensation, "Conga,"TM the second smash Top 40 single (and video), "Bad Boy,"TM is burning up the charts!

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Libyan Crisis Hampers Tour Plans

Major Acts Cancel European Dates

BY STEVE GETT

NEW YORK At least three major U.S. acts—Prince, Starship and the Manhattan Transfer—are forgoing European tour plans because of the apparently heightened terrorist threat following the U.S. bombing of Libya.

The first act to officially pull out of scheduled European engagements was the Manhattan Transfer. Group spokesman Alan Eichler said last week that 21 concerts set to take place from July 1 to July 31 in major cities such as Rome, Montreux, and Vienna have been cancelled due to "the current world situation." The group reportedly will play U.S. concerts instead.

Rumors that Starship had cancelled a proposed June tour of Europe were confirmed Wednesday (23) by the band's U.K. agent, Richard Hermitage, of the London-based Fair Warning agency.

Says Hermitage: "The bottom line is that they felt the crisis with Libya would make it unsafe for the band to appear in Europe, because effectively they could become a terrorist target."

"They expressed a concern about this some time ago, as the Libyan situation grew worse. Within hours of the [U.S.] bombing, the tour was cancelled. They were coming over to do three festivals in Germany, two very large dates in Italy, one in Paris, and a number in England. They were basically just hitting major markets."

Prince had not actually finalized his European dates when it was announced that he will not be performing there for the time being. A brief statement issued by Steve Fagnoli, of Prince's Cavallo, Ruffalo & Fagnoli management team, in Los Angeles, Tuesday (22) said: "We were exploring the possibility of touring Europe, possibly in the summer. Since the Libyan crisis, we are not exploring that possibility."

Top British promoter Alec Leslie says that he was holding July dates for Prince at indoor venues, when negotiations were curtailed following last month's U.S. attack of Libya. At the time, Prince was in Nice, France, shooting new videos, and winding up his second motion picture, "Under The Cherry Moon," which is scheduled for July 2 release.

"I think I'd have been about two or three weeks away from actually getting a telex confirmation," says Leslie. "I can understand people proceeding with a little caution."

Leslie adds, "It wasn't a case of cancelling the tour, it was more like, 'Let's postpone it for the moment.' It wasn't like raging paranoia."

While there are no signs that other major acts have cancelled upcoming European tours as yet, top managers say that traveling abroad is definitely a matter of concern.

Wynton Marsalis' personal manager, Ed Arrendell, says that there is a possibility that the artist may skip his planned two-week July tour that includes stops in Paris, Montreux, Nice, London, and Milan.

"We're discussing it right now," says Arrendell. "We haven't reached a final decision, although we're obviously giving it serious thought."



RCA Funks Up. Members of Memphis-based funk band Main Attraction gather with RCA executives in New York to ink an exclusive worldwide recording contract. Their debut album, "All The Way," is scheduled for release this month. Seated are, from left, RCA/Ariola International president Elliot Goldman; group members Tony Black, Eric Shotwell, and Roosevelt Nickleberry; marketing vice president Mike Omarsky; group member Archie Love; contemporary music product manager Sparkle Kemp; and band member Jerry Askew. Standing are black music promotion director Basil Marshall; a&r black music director Tony Wells; a&r vice president Greg Geller; and group producer Wayne Douglas.

AMEN Broadcasts Will Air By Satellite

Gospel Net To Premiere

BY EDWARD MORRIS

NASHVILLE A gospel music network, satellite-beamed and supported by advertisers, will debut May 15. The Reno-based American Music Entertainment Network, AMEN, is a subsidiary of the Vancouver-based American Music Networks Inc.

To be carried on Satcom IV and eventually broadcast throughout Mexico and South and Central America, AMEN programming will run daily from 6 p.m. to 2 a.m. EST. Network officials say they expect to air around-the-clock within three months.

Al Gannaway, AMEN's board chairman, describes the new network as "100% Christian and gospel," but he says it is nondenominational and will have no preaching or fund-raising segments. According to Gannaway, AMEN has already netted pledges of more than \$21 million in advertising. Commercials will air every 10 or 12 minutes.

Although AMEN will use Christian music videos, Gannaway says

most of the programming will consist of material shot specifically for the network. He says he has already taped performances by more than 150 acts in Nashville's Music Village.

Much of the advertising income will be in the form of goods traded to the network in return for air time, according to Carl Graves, president of World Trade International and an AMEN board member.

Bill Airy, AMEN president and head of Airy Advertising in Phoenix, will concentrate on conventional ad accounts. Airy's agency has long specialized in Christian media.

AMEN officials estimate the American viewing audience will be around eight million households at the outset. Subsequent tie-ins with major cable systems could boost that audience to between 28 million and 30 million within a year, they say.

In addition to music videos and original programming, AMEN will carry historic gospel music performances from the Grand Ole Opry.

Harold Arlen Dead At 81

NEW YORK Harold Arlen, one of pop's masters of melody, with dozens of standards to his credit, died here Wednesday (23) at the age of 81.

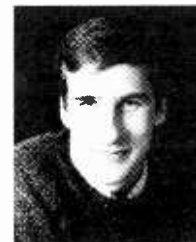
Arlen, the son of a Buffalo, N.Y., cantor, was a consistently noteworthy contributor to the Broadway musical theater—including material for the legendary Harlem Cotton Club shows of the early '30s—and Hollywood films, most notably "The Wizard Of Oz," which included the Academy Award-winning "Over The Rainbow."

With such skilled collaborators as lyricists Ted Koehler, E.Y. Har-

burg, Johnny Mercer, Ira Gershwin, and Truman Capote, he produced other standards like "Get Happy," his first hit; "Stormy Weather"; "Between The Devil And The Deep Blue Sea"; "I've Got The World On A String"; "Blues In The Night"; "That Old Black Magic"; "Come Rain Or Come Shine"; "The Man That Got Away"; and "A Sleepin' Bee."

A onetime band leader and singer, Arlen recorded many of his songs for RCA, Capitol, and—in an album appearance with Barbra Streisand—CBS. IRV LICHMAN

CHART BEAT



by Paul Grein

ROBERT PALMER this week lands his first No. 1 pop single, "Addicted To Love," and his first top 10 pop album, "Riptide." The breakthroughs come nearly 11 years after Palmer first cracked the Top Pop Album chart with "Sneakin' Sally Through The Alley."

"Addicted To Love" is the first No. 1 pop hit for producer Bernard Edwards since he and Nile Rodgers teamed for three chart-toppers in the late '70s and early '80s: Chic's "Le Freak" and "Good Times" and Diana Ross' "Upside Down." Since then, Rodgers has scored two solo No. 1 hits: David Bowie's "Let's Dance" and Madonna's "Like A Virgin."

Edwards' career resurgence began last year when he produced back-to-back top 10 hits by Power Station, which featured Palmer.

WHITNEY HOUSTON's "The Greatest Love Of All" leaps to No. 7 on this week's Hot 100, becoming the fourth top 10 single from her smash Arista debut album. It's only the second time a debut album has spawned four top 10 hits. Cyndi Lauper's "She's So Unusual" was the first, in 1984. And it's only the third time an album by a female artist has generated four top 10 hits. "She's So Unusual" was the first, and Madonna's "Like A Virgin" was the second.

All four hits from the Lauper and Madonna albums went on to hit the top five, a feat that Houston is almost certain to match.

The Compact Disc version of Houston's album has been able to accomplish what Barbra Streisand and Sade failed to do: knock Dire Straits' "Brothers In Arms" out of the No. 1 spot on Bill-

board's Top Pop CDs chart. The Dire Straits CD was No. 1 for 31 straight weeks, ever since taking the top spot away from Phil Collins' "No Jacket Required" last September. Only one other title has topped the CD chart since it was introduced last June: Bruce Springsteen's "Born In The U.S.A."

Palmer has No. 1 45 and top 10 LP

FAST FACTS: George Michael's "A Different Corner" holds at No. 1 for the second week in the U.K. It's Michael's second solo No. 1 in Britain, following "Careless Whisper," which was billed as being by Wham! featuring George Michael in its U.S. release. Three other Wham! singles have topped the U.K. chart: "Wake Me Up Before You Go Go," "Freedom," and "I'm Your Man." In its second week on the Hot 100, "A Different Corner" jumps to No. 44.

Diana Ross' "Chain Reaction," which hit No. 1 in the U.K. in March, this week re-enters the Hot 100 at No. 88. That's seven notches higher than it peaked when first released in the U.S. last December.

Stephanie Mills finally lands her first No. 1 black single this week with "I Have Learned To Respect The Power Of Love." The breakthrough comes after seven years of stardom that have brought Mills three gold albums, a gold single, and a Grammy. Mills' previous highest-charting black single was "Sweet Sensation," which peaked at No. 3 in 1980.

The Monkees' "Greatest Hits" re-enters this week's Top Pop Al-

bums chart at No. 180, nearly 10 years after peaking at No. 58. The album is on Arista, which is also preparing a double-album 20th-anniversary salute to the Monkees for May release. It's hard to conceive now how red-hot the Monkees were at their peak. The group's first four albums all hit No. 1. In fact, between them, their first two albums were No. 1 for 31 consecutive weeks, from November 1966 to June 1967. Among the top acts who were held to No. 2 peaks during this blitz: Herb Alpert & the Tijuana Brass, the Rolling Stones, the Mamas & Papas, and Aretha Franklin.

A year ago this week, USA for Africa's "We Are The World" was winding up a monthlong stay at No. 1 on the Hot 100. This week, Voices Of America's "Hands Across America" loses its bullet in its second week at No. 69. Unless it regains its momentum quickly, the record won't do much to boost the Hands Across America event, set for May 25.

WE GET LETTERS: Stephen H. Maxwell of Princeton, N.J., points out that the Bangles are only the fourth group with a female drummer to crack the top 10 of the Hot 100. The group, featuring drummer Debbi Peterson, follows the Honeycombs (Honey Lantree), the Go-Go's (Gina Schock), and the Thompson Twins (Alannah Currie). Maxwell adds that he's not counting duos like the Carpenters or soloists like Sheila E.

Not to be outdone on the Bangle beat, Vassilis Batis of Athens points out that "Manic Monday" is one of the five biggest hits in the rock era with a day of the week in its title. The others: the Mamas & Papas' "Monday, Monday," the Rolling Stones' "Ruby Tuesday," and the Bay City Rollers' "Saturday Night," all of which reached No. 1, and the Carpenters' "Rainy Days And Mondays," which logged two weeks at No. 2.

Putting it all together then, "Manic Monday" and "Rainy Days And Mondays" are the only two records in chart history to feature a day of the week in their title and feature a female drummer and peak at No. 2. Got all that?

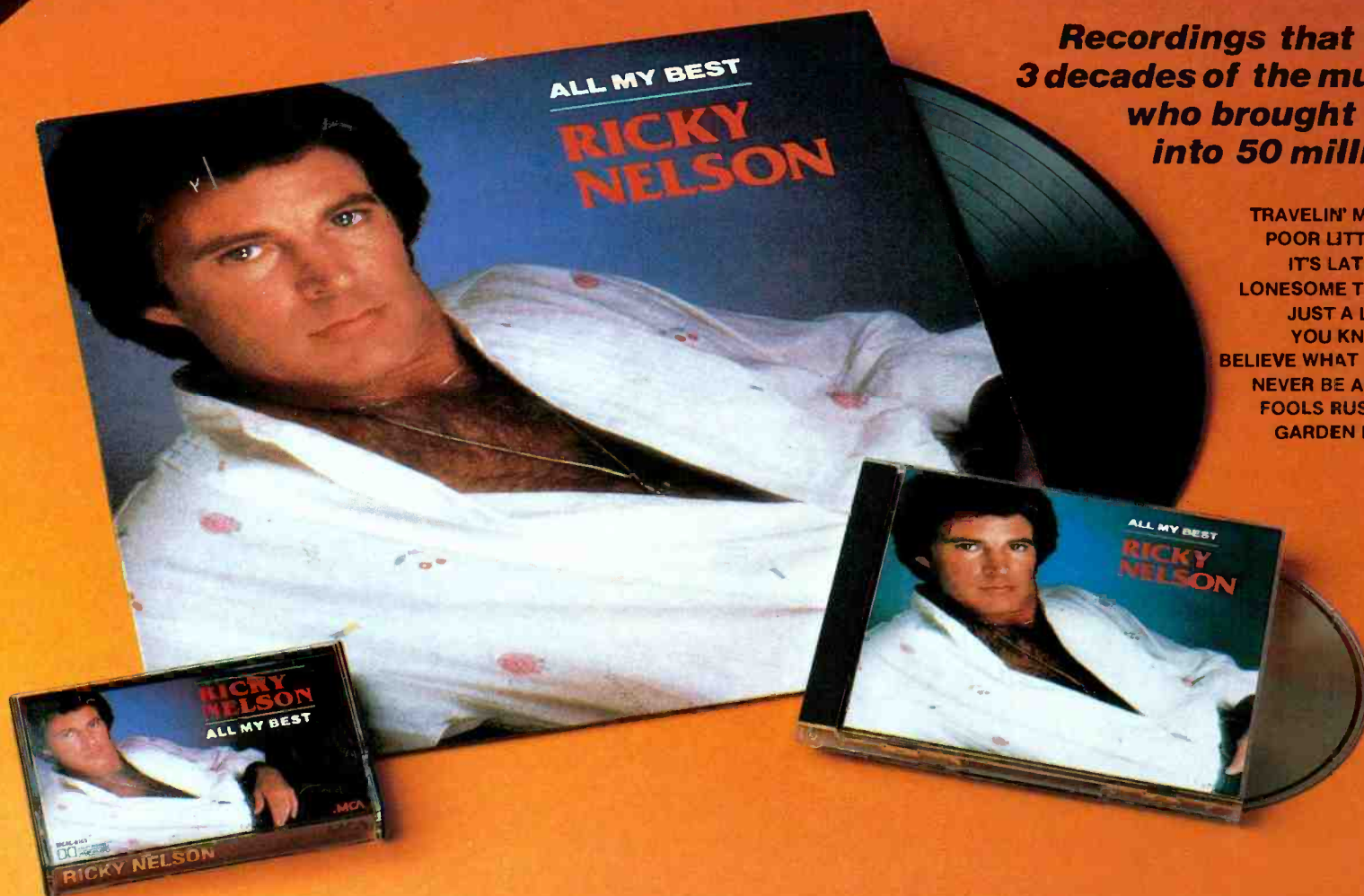
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RICKY NELSON

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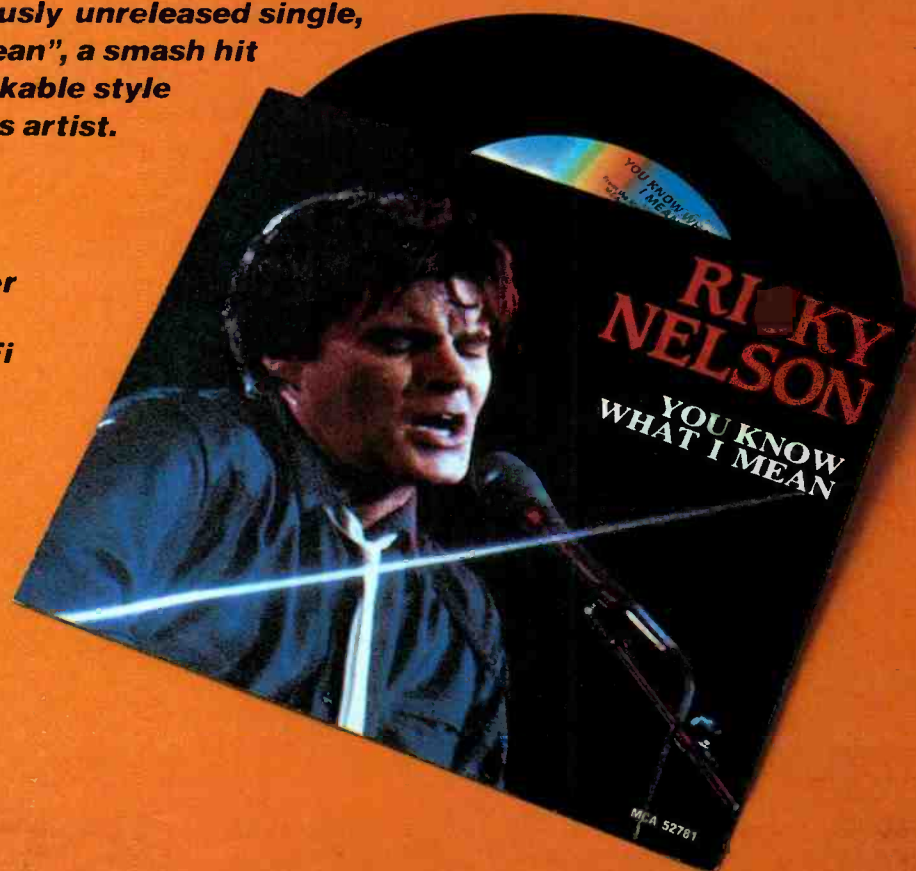
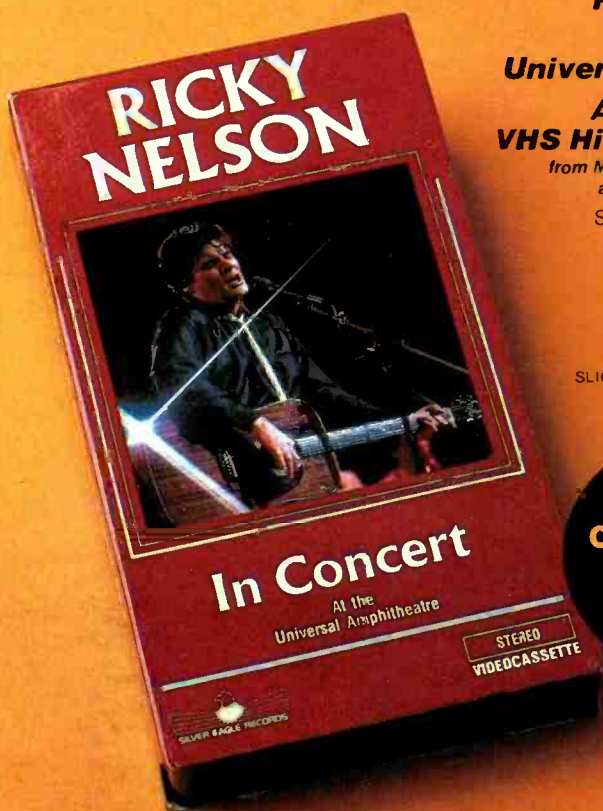
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BMI

brings you good news from Gospel Music Week



Mayor Tom Bradley of Los Angeles was Keynote Speaker for Gospel Music '86 and Willie Nelson was the Host for Gospel Music '86 Songwriters Showcase. On hand at the showcase (l. to r.) **Joe Moscheo**, V.P. (BMI); **Mayor Tom Bradley**; **Willie Nelson**; and **Bob Montgomery** of Tree International, Dove Award winning publisher.



The Hemphills received a Dove Award for Gospel Music Album of the Year-Traditional for their album "Excited." Pictured (l. to r.) **Joe Hemphill, Jr.**; **LeBreeska Hemphill**; **Trent Hemphill**; **Candy Hemphill** and **Joel Hemphill**.



Frances Preston, Broadcast Music, Inc. (BMI) Executive Vice President and Chief Operating Officer congratulates Dove Award Winners, **Sandi Patti** and **Lamelle Harris**. Patti received the Dove for Female Vocalist and Harris received Doves for Male Artist and Inspirational Album Of The Year, "I've Just Seen Jesus."



Broadcast Music, Inc. (BMI) hosted a luncheon for the registrants of Gospel Music Week. Frances Preston (BMI) Executive Vice President and Chief Operating Officer presented Commendation of Excellence Awards to Joel Hemphill and Sallie Martin. Ms. Martin is known as "The Mother Of Black Gospel Music" and influenced the careers of many entertainers. Those attending the luncheon were treated to performances by

Cynthia Clawson, Nathan Di Gesare and Doug Oldham. Shown (l. to r.) standing, **Doug Oldham**; **Cynthia Clawson**; **Joel Hemphill**; **Roger Sovine**, V.P. (BMI); **Frances Preston**; **Bobby Jones**; **Greg Cooper**; **Jesse Dixon**, **Joe Moscheo**, V.P. (BMI). Seated (l. to r.) **Nathan Di Gesare** and **Sallie Martin**.



Glen Campbell, Dove Award Winner-Secular Artist, for his album "No More Night."



Dino won a Dove Award for Gospel Music Album Of The Year-Instrumental Artist for his recording, "Regal Reign." Nathan Di Gesare received the Dove as producer of the album. Pictured (l. to r.) **Nathan Di Gesare** and **Dino**.



Celebrating after the Dove Awards. Pictured (l. to r.) **Joe Moscheo**, V.P. (BMI), **Lamelle Harris**, Male Vocalist Of The Year; **Frances Preston**, Executive Vice President and Chief Operating Officer, (BMI);

Thurlow Spurr, President Gospel Music Association; **Greg Nelson**, Dove Award Winner as Producer of Lamelle Harris' album "I've Just Seen Jesus"; and **Don Butler**, Executive Director of Gospel Music Association.



Wherever there's music, there's BMI.

The Blanket License Performs Best DRAINING TV INCOME AT THE SOURCE

BY MICHAEL STEWART

I find it irresponsible for Thomas Valentino to suggest that broadcasters are supporting "source licensing" bills H.R. 3521 and S.1980 to help writers and publishers. His recent Commentary (April 12) reminds me of George Orwell's "1984," where the plain meaning of words is turned upside down.

For example, Mr. Valentino suggests that a Congressional substitution of only *one* allowable method of music performance licensing for the four now available, is a form of "deregulation." In fact, it would be just the opposite.

Further, he argues that "many" writers and publishers are in favor of the proposed legislation. Yet virtually every professional voice in the business—the men and women who make their living writing and publishing music for television—has been raised against these bills.

Mr. Valentino's own voice is deservedly lonely. Not only have U.S. professionals as a virtual body gone to Congress to speak against this legislation, but concern has been expressed worldwide. This is so because the blanket license system has been uniformly adopted everywhere in the world where performance rights in music are recognized and protected.

Interestingly enough, it is not only the music copyright community which fully embraced this system. The register of copyrights, the American Intellectual Property Assn., and the U.S. Dept. of Commerce, are among those who have come out strongly *against* these bills, and *for* the blanket license system.

Moreover, broadcasters themselves, speaking through Edward O. Fritts, president of the National Assn. of Broadcasters, have praised blanket licensing as a model worth emulating in situations outside of local TV, specifically in the area of cable. They see the blanket license

as a key to deregulation.

There are a number of other mystifying statements made by Mr. Valentino. For example, he says the average composer and publisher receive very little from ASCAP and BMI; and that the music used, which he defines as "background," "production" and "incidental" music, is difficult to account for accurately. Most of this music does not show up on statements, he charges.



'Source licensing would surely limit entry for new and untried writers'

Michael Stewart is president of CBS Songs.

One wonders what he is talking about. The "average" composer and publisher involved with the great bulk of music created for TV that ultimately finds its way into syndication most certainly do see the results of their labor reflected in the quarterly statements from ASCAP and BMI. Since virtually all of this material is identified by cue sheets, there is no problem of attribution.

It should also be borne in mind that a good deal of what is performed on local TV is not "background" or "incidental" music at all, but "feature" music—individual songs. And virtually all publishers, unlike Mr. Valentino, are not free contractually to make deals with producers or individual stations without first securing permission from the writers or their estates.

Getting such permission would create a logistical nightmare and lead to many missed opportunities for both writers and publishers, a situation not encountered under the

blanket license.

Mr. Valentino apparently views the source licensing bills as an *open sesame* that would allow a publisher to cut his own deal. But it ignores reality to believe that he could add any fee and expect program producers to pay it without objection. At best, it is naive to suggest that the composer would have the upper hand in negotiating with production companies.

tion because it helps keep production costs down. The successful show establishes the value of the music where it can best be established—in the marketplace.

There is no evidence to suggest that in Mr. Valentino's brave new world "name" composers would continue to command a premium for their work. The fact is that no one composing for TV gets much of an up-front premium. What they all get is the opportunity to reap the rewards of success.

Even if we assume that source licensing would allow some special rewards for star composers, it would surely limit entry for new and untried writers. If additional up-front costs are to be incurred for performance rights, who will want to gamble on the new composer?

What the stations really want is a free ride on the syndicated programming that contains substantial amounts of music. It is an illusion to believe that source licensing would herald a rosy future for the small, independent music producer, publisher, and composer because local stations would then be encouraged to job out musical production at the local level.

It is quite clear that the stations could have whatever licensing they want right now. Indeed, they do have the licensing they want, because it is the blanket license they have sought through years of hard bargaining, with fees agreed to by them as being reasonable.

Mr. Valentino errs when he says that the local TV stations have not asked for the protection given them by the blanket license against inadvertent copyright infringement. Not only have they asked for it, the fact is that they have insisted upon it.

Mr. Valentino is clearly speaking for himself and not for the music industry. I suspect he would better serve the music community not by speaking out for the broadcasters, but by joining with his colleagues in opposing passage of the bills.

LOGIC DEREGULATED

Thomas Valentino's case for "deregulation" of TV music (Commentary, April 12) presents a distorted view of the facts. The claim that there are many publishers, authors, and composers pushing for passage of the legislation is completely unsubstantiated.

Mr. Valentino suggests that he would rather tack his own performance fee on top of the synchronization fee. Now that's a lot of nonsense. Why doesn't he simply increase his synchronization fee to obtain the desired results?

If the figure of the performance fees were to be established by the "market," as he suggests, there is little doubt that broadcasters would reduce it to dust. There are many more wealthy broadcasters than wealthy composers. As broadcasters often suggest, starving composers are a dime a dozen, often begging for a steady job to write music

for TV.

I have seen no evidence that deregulation in other industries has actually resulted in higher profits for the producers or suppliers. If anything, lower profits and bankruptcies due to cut-throat competition are more probable.

Deregulation has certainly resulted in lower costs for consumers. But in this case the real consumer is the TV viewer, who already pays nothing at all.

Mark Altman
Gen. Manager, Morning Music
Nashville/Toronto

SANE SPENDING

I must admit I wasn't shocked to see the article titled "Vidclip Output Faces Trim" (Billboard, April 19).

As one of the early producer/directors of music videos, I have always advocated the sane spending of dollars. At industry panels I have warned that record companies will

wake up one day and realize that too many nonrecoupable dollars were being spent.

My hat is off to record companies that have begun to sell their videos to the home market and have actually begun to show a profit.

Steve Kahn
Panavideo
New York

A UNIVERSAL LANGUAGE

Why must there be English versions of foreign songs? In Germany, for example, teenagers buy English records and sing English lyrics. The music is accepted and respected.

Why can't we respect a recording group for its music, be it in German, Japanese, Italian, Spanish, or any language?

Maura Liegeot
Kensington, Conn.

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NAB Convention Draws Record Turnout Marketing Takes Precedence Over On-Air Content

BY KIM FREEMAN

NEW YORK The 64th annual National Assn. of Broadcasters (NAB) convention, held recently in Dallas, drew its largest attendance to date: roughly 40,000 registrants from the television, radio, and cable industries. As in past years, the radio contingent consisted mostly of brokers, hopeful buyers, engineers, consultants, owners, and GMs.

One of the best-attended panels was the NAB-commissioned "MegaRates: Getting Top Dollar For Your Spots," a study and presentation conducted by The Research Group of Seattle. The study is available through the NAB.

Panels related to programming focused on tapping into the community, and marketing and/or positioning tactics usually took precedence over on-air content. These topics were addressed in two followup panels on the NAB-commissioned "Radio: In Search Of Excellence" study (Billboard, April 26).

The subjects were also addressed in a lively session called "Shaking Up Your Market," during which several programmers discussed their stations' rise from the bottom of a ratings pile to the top.

During this session, New York-based consultant Rick Sklar differentiated between the "quickie" turnaround, in which a new station or format filled a "genuine hole," and the "slow turners," in which a station "chips away" at a market

leader by letting the audience do the programming through extensive, constant research.

The radio veteran was adamant in denouncing the value of television and most outdoor advertising in promoting a new station or format. "I believe it is so egotistical to think that somebody would see an ad [on TV] and go to the radio and tune in," Sklar said.

Sklar noted, however, that TV, billboards, busboards, and other outdoor media can be very effective as listener reinforcements, or as reminders of what station listeners listen to, especially during ratings sweeps.

WVOR Rochester, N.Y.'s Bud Wertheimer explained that the take-over process at his station was a slow one due to license complications, giving him plenty of time to plan a positioning strategy. In addition to studying his competition, Wertheimer said he looked closely at the marketing strategies employed by local institutions.

Bart Walsh of WKYS Washington explained that the NBC outlet switched to an urban contemporary format in 1979, during disco's rapid decline in popularity. At the time, Walsh pointed out, there were no top 40/urban hybrids in D.C., a market with a 75% black population and an "incredibly stable economy" thanks to government jobs.

At present, Walsh said, the only outdoor advertising WKYS does is on busboards on bus routes in areas

populated by the station's core ethnic audience. "The best advertising is word of mouth," he added.

Bob Zimmerman of WRSC State College, Pa., told of creating a fictitious "Z-Country" with one of his stations as the hub of a county where people from one town looked down their nose at neighboring townsmen. "Now," he said, "advertisers request tags like 'We have 20 locations in Z-Country.'"

Charlie Jones of WIS Columbia, S.C., described a clever method of recycling listeners for his morning show: "We bought a bunch of old-time radio shows and plugged them with TV spots after evening news programs." In the spots, WIS invited viewers to relive memories or discover the old days via the station's late-night programs. The hook, said Jones, was that listeners wouldn't retune their dials afterwards, and would awake to WIS's morning program.

In other convention highlights, both NAB president Eddie Fritts and FCC chairman Mark Fowler spoke about continued government deregulation that they said would allow broadcasters full freedom under the First Amendment. And Supreme Court Chief Justice Warren Burger made a convention-closing address in which he asked for support of next year's celebration of the Constitution's bicentennial.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

BLACK/URBAN

"We project ourselves as the 'people's radio station,'" explains KMJQ Houston program director **Ron Atkins**. Fortunately for the top-rated outlet, Atkins is a very people-oriented programmer, who makes night club visits usually four times a week. (It's a nasty chore, but *somebody's* got to do it). Following a tip from Terri Avery, his friend at KKDA Dallas, Atkins took special note of club-fid "Rumors" (Jay) by the Timex Social Club. "It's got a real infectious, funk beat to it with a sex appeal that adds drive," Atkins says. The song takes a shot at several stars, including Michael Jackson, with lyrics like: "Have you heard about Michael/Do you think he's gay/If he wasn't/He wouldn't dance that way." Says Atkins, "It's almost a gimmick record, but the music is strong enough" to make it last longer than a typical gimmick track. Speaking of Jacksons, Atkins waxes eloquent on the subject of Michael's sister Janet. As her single "What Have You Done For Me Lately" (A&M) starts getting across-the-board exposure in Houston, Atkins is five deep into her album of the same name. "The album is going crazy down here," he says. "It puts you in mind of the mass appeal [status] of 'Thriller.' She'll get the same kind of play on the turntables." The cuts that have taken Atkins deep into the album include "Nasty," "Funny How Time Flies," and "When I Think Of You." Back to the club starters, Atkins says there is great teen draw in "Pee Wee's Dance" (Vintertainment) by Joe Ski Love. Meanwhile, KMJQ's adults can't get enough of Anita Baker's album, and response has been strongest on "Sweet Love" and "Mystery" (Elektra), he adds.

KIM FREEMAN

WINTER '86 ARBITRON RATINGS

Following are 12 plus, average quarter hour share, metro survey area. Monday-Sunday, 6 a.m. to midnight.

Call	Format	Fall '85	Winter '86	Call	Format	Fall '85	Winter '86	Call	Format	Fall '85	Winter '86
NEW YORK											
WHTZ	contemporary	5.5	6.1	KROQ	AOR	3.9	4.3	WJJD	nostalgia	3.2	3.1
WRKS	urban	5.5	5.6	KOST	AC	3.4	4.1	WXRT	AOR	2.6	2.8
WPLJ	contemporary	6.0	5.5	KIQQ	AC	2.5	3.9	WLS-AM	contemporary	4.1	2.7
WOR	talk	5.2	5.2	KRTH-FM	AC	3.3	3.7	WUSN	country	3.3	2.7
WINS	news	4.5	4.7	KLOS	AOR	4.8	3.3	WMAQ	country	2.6	2.5
WBLS	urban	4.7	4.0	KFWB	news	3.9	3.3	WAIT	nostalgia	2.2	2.3
WLTW	AC	4.5	3.8	KNX	news	3.0	3.3	WYZZ	contemporary	2.0	2.2
WNEW-FM	AOR	4.1	3.7	KMET	AOR	2.5	3.2	WCKG	AOR	1.9	2.2
WCBS-AM	news	3.6	3.7	KMPC	nostalgia	3.4	2.9	WFYR	AC	3.1	2.0
WPAT-FM	easy listening	3.4	3.5	KTNQ	Spanish	2.0	2.2	WFMT	classical	1.5	1.7
WRFM	easy listening	3.1	3.5	KJLH	urban	2.3	2.0	WVON	urban	1.6	1.5
WCBS-FM	oldies	2.8	3.4	KZLA	country	2.6	1.9	WJOL	Spanish	1.9	1.3
WNEW-AM	nostalgia	3.0	2.9	KRLA	oldies	2.0	1.7	WMET	AC	1.6	1.2
WABC	talk	2.6	2.8	KBZT	AC	2.0	1.6	WIND	Spanish	3.2	1.0
WXRK	AOR	2.1	2.8	KFI	AC	1.6	1.6	SAN DIEGO			
WHN	country	2.2	2.2	KKHR	contemporary	2.4	1.6	KJQY	easy listening	9.4	9.7
WNBC	AC	2.6	2.0	KLVE	Spanish	1.6	1.5	KSDO-AM	news/talk	6.1	6.6
WYNY	AC	2.0	1.9	KKGO	jazz	1.6	1.4	KGB	AOR	7.8	5.9
WADO	Spanish	1.9	1.8	KLAC	country	1.5	1.4	KFMB-FM	AC	7.6	5.9
WPIX	AC	2.3	1.7	KUTE	Quiet Storm	1.2	1.4	XHRM	urban	4.5	5.7
WSKQ	Spanish	1.8	1.7	KDAY	urban	2.2	1.3	XTRA-FM	AOR	4.5	5.5
WAPP	contemporary	1.7	1.6	KWKW	Spanish	1.3	1.3	KPQP	nostalgia	4.9	5.1
WQXR-AM-FM	classical	1.7	1.6	KSKQ	Spanish	1.3	1.2	KFMB-AM	AC	6.4	4.8
WNCN	classical	1.2	1.3	KFAC-FM	classical	1.6	1.1	KSDO-FM	contemporary	4.8	4.3
WKDM	Spanish	1.1	1.3	KNOB	AC	.8	1.0	KIFM	AC	3.0	3.7
WPAT-AM	easy listening	1.0	1.3	CHICAGO				KCBQ-FM	country	3.0	3.7
WWRL	Inspirational	1.0	1.2	WGN	variety/talk	8.0	9.7	KWLT	AC	2.1	3.7
WMCA	talk	1.0	1.0	WGCI-FM	urban	5.3	6.4	KSON-FM	country	4.5	3.3
WHLI	MOR	—	1.0	WBBM-AM	news	4.5	6.1	KLZZ-FM	AC	3.5	3.0
LOS ANGELES											
KIIS-AM-FM	contemporary	8.8	7.8	WLOO	easy listening	5.2	5.8	KYXY	AC	2.6	3.1
KABC	talk	6.0	6.1	WBMX-FM	urban	6.4	5.6	KFSD	classical	2.6	3.0
KJOI	easy listening	4.9	5.1	WLUP	AOR	4.0	4.7	KNX	news	1.6	2.1
KBIG	easy listening	4.7	5.1	WLAK	AC	3.4	3.5	XHITZ	contemporary	2.7	1.8
KPWR	contemporary	1.8	4.4	WJMK	oldies	3.2	3.4	KGMM	classic rock	1.1	1.5
				WKQX	contemporary	3.2	3.3	KCBQ-AM	country	1.3	1.3
				WBBM-FM	contemporary	3.7	3.3	KLZZ-AM	AC	1.4	1.1
				WCLR	AC	3.3	3.2	KSON-AM	country	—	1.0

...newsline...

DAVE ROBERTS is appointed vice president/programming for CBS Owned FM stations, replacing Bob VanDerheyden, who became VP/GM of CBS' WHTT Boston recently. Roberts has been associated with CBS for several years. In 1981, he was PD at CBS' KRQR San Francisco, and later became manager of market research for the group. Roberts' career also includes the VP/programming post at RKO and he had run his own research consulting firm before accepting this position.

SHAMROCK BROADCASTING is buying KGOL-FM Lake Jackson/Houston from John Frankhouser and John Rich's Houston FM Inc. for \$13 million. Gary Stevens, of New York-based Wertheim & Co., represented both parties in the deal. Other Shamrock news includes the promotion of WWSW/WTKN Pittsburgh general manager Diane Sutter to company vice president.

SUSQUEHANNA RADIO Corp. buys WAVE-FM Sarasota, Fla., from Cosmos Broadcasting. In acquiring the adult contemporary outlet, Susquehanna brings its ownership count to 10 FM stations and six AMs.

DANA HORNER is named president of FairWest Enterprises Inc. of La Jolla, Calif. In this post, Horner will oversee FairWest's "Class" consultancy and the company's O&O properties.

DON KIDWELL is appointed VP/GM of Cox Enterprises' WZGO Philadelphia. Kidwell moves from Cox's Atlanta headquarters, where he was executive vice president/radio for the firm's broadcasting division. At Cox's WIOD/WAIA Miami, Stephen T. Joos has resigned from his VP/GM post. Until his successor is named, KFI/KOST Los Angeles VP/GM Donald Dalton will serve as the Miami combo's acting VP/GM.

MICHAEL KAKOYIANNIS, VP/GM of Metromedia's WNEW-FM New York, now assumes the same title for the album rock outlet's sister WNEW-AM, a big band station.

GARY LAWRENCE is named VP/GM of Guy Gannett Broadcasting's WINZ-AM-FM Miami, the news/talk and top-40 combo. He was general sales manager for WAXY Ft. Lauderdale.

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TODAY.**

BILLBOARD ANNOUNCES REVISED HOT BLACK SINGLES PANEL

NEW YORK The following is a list of the 91 stations that make up Billboard's revised reporting panel for the Hot Black Singles chart (see chart, page 26).

The new panel introduces the cume weighting system already in use on the Hot 100 Singles, Album Rock tracks, and Hot Adult Contemporary singles charts. Weighting is based on weekly cumulative audience as measured by the Arbitron Ratings Co.

The weight categories are defined as follows: "Platinum," stations with 1,000,000-plus weekly cume; "Gold," stations 500,000-999,999 weekly cume; "Silver," stations with 250,000-499,999 weekly cume; "Bronze," stations with 100,000-249,999 weekly cume; and "Secondary," stations with less than 100,000 weekly cume.

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

PLATINUM

WRKS/New York

GOLD

WBMX/Chicago
KMJQ/Houston
KJLH/Los Angeles
WGCI-FM/Chicago
WHUR/Washington, D.C.
WUSL/Philadelphia
WJLB/Detroit

SILVER

WVEE/Atlanta
KDAY/Los Angeles
WDAS-FM/Philadelphia

WXYV/Baltimore
KACE/Los Angeles
WBLZ/Cincinnati
WWIN-AM/Baltimore
WJPC/Chicago
WHRK/Memphis
KSOL/San Francisco
WHQT/Miami
WDJY/Washington, D.C.
WYLD-FM/New Orleans

BRONZE

WYLD-AM/New Orleans
KYOK/Houston*
WNJR/Newark
WVDM/Sumter-Columbia, S.C.
WAOK/Atlanta
WOWI/Norfolk
XHRM/San Diego
WEDR/Miami
KRNB/Memphis
KPRS/Kansas City
WPLZ/Petersburg-Richmond, Va.
WKXI/Jackson, Miss.
WGPR/Detroit
WXOK/Baton Rouge
KMJM/St. Louis
WENN/Birmingham, Ala.
WBLX/Mobile, Ala.
WPEG/Charlotte, N.C.
WRAP/Norfolk
WQMG/Greensboro, N.C.
WTLC/Indianapolis
WILD/Boston
WLUM/Milwaukee
WDIA/Memphis
WAMO-FM/Pittsburgh
WZAK/Cleveland
WDMT/Cleveland
KGFJ/Los Angeles
KDIA/Oakland*
WJMI/Jackson, Miss.
KDLZ/Ft. Worth, Texas

SECONDARY

WTMP/Tampa
WORL/Orlando
WZEN/St. Louis
KDKO/Denver
WEAS/Savannah
WCKX/Columbus, Ohio*
WANM/Tallahassee
WTKL/Baton Rouge*
WRBD/Ft. Lauderdale
WMMC/Columbia, S.C.
WNOV/Milwaukee
WZAZ/Jacksonville, Fla.*
WDKX/Rochester, N.Y.
WFXA/Augusta, Ga.
KZEY/Tyler, Texas
KCOH/Houston
WKND/Hartford
KOKY/Little Rock, Ark.
WPDQ/Jacksonville, Fla.
WATV/Birmingham, Ala.
WFXC/Raleigh-Durham, N.C.
WWIL/Wilmington, N.C.
WCIN/Cincinnati
WLOU/Louisville
WWWZ/Charleston, S.C.
WNHC/New Haven
KUKQ/Phoenix, Ariz.
KAPE/San Antonio
WANT/Richmond, Va.
WJTT/Chattanooga
WQQK/Nashville
WJMO/Cleveland
WJYL/Louisville
WPAL/Charleston, S.C.
WDZZ/Flint, Mich.*
WRXB/St. Petersburg
KHYS/Port Arthur, Texas
WIGO/Atlanta
WAAA/Winston-Salem, N.C.

Calif. DJs For Mexican Stations Must Trek To Tijuana Daily Border-Crossing Problem Of Another Kind

BY DENIS McNAMARA

NEW YORK Anyone in radio knows that lateness is a no-no. But for four stations broadcasting into the San Diego market, being tardy has become a way of life. That's because their DJs must pass through the U.S./Mexico border every time they're due to go on the air.

The four stations—urban contemporary XHRM; top 40 XHITZ; album rock XTRA-FM (91X); and sister outlet XTRA-AM, an oldies station—are all Mexican-owned and licensed to Tijuana. XHRM ranked fourth in the new San Diego winter Arbitron ratings, with a 5.7 share. XTRA-FM was fifth, with a 5.5 share. XTRA-AM had a 3.1 share, and XHITZ scored a 1.8.

For the stations' Mexican owners, targeting the English-speaking market north of the border means higher profits and increased listenership.

For the U.S.-based personnel, however, crossing the border at Tijuana is often an ordeal, sometimes taking up to four hours. In fact, stations in the market routinely advise listeners on border waiting times as

part of their regular traffic reports.

According to XHRM GM Darryl Cox, "You never know what's going to happen." Air personality Duff Lindsey, the station's new PD, says, "Whoever is on the air learns to wait a little longer. My air shift is from 3 to 7 p.m., but very often I'm still on at 7:30."

Without delays, he says, it takes 45 minutes to make the trip to Tijuana from the station's San Diego sales office. "Coming south, with the exception of Friday, it's not too bad," says Lindsey. "On holidays, you get murdered, especially on the Fourth of July."

To compensate for the frustration of crossing and recrossing the border on a daily basis, the station includes traveling time in its regular 40-hour work week.

In addition, says Lindsey, "Our full-timers work only a five-day week to try to cut stress as far as waiting on line goes." This means it's necessary for the station to employ six full-timers and six separate weekend announcers.

However careful the stations are, international political complications can spoil the best-laid plans. Last

year, after the murder in Mexico of a U.S. narcotics agent, increased searches at the border caused waits of more than nine hours. Lindsey says, "After waiting for four hours, I decided to stay in Mexico for the night. I finally got to San Diego at 1 p.m. the next day."

The Americans operate the stations in conjunction with the Mexican owners. They work under the regulations of Mexico's equivalent to the Federal Communications Commission, El Secreteria de Comunicaciones, according to Cox.

The requirements are comparable to those regulating U.S. facilities, says Lindsey, but there are some differences. He says stations are required to give legal IDs in Spanish twice an hour. Also, he is required to have a bilingual announcer on the air from 2 to 6 a.m.

Management, sales, and office personnel for the stations all are headquartered in San Diego. Lindsey says he enjoys the solitude of the arrangement when he's in Mexico. "Speaking strictly as a performer, you feel freer. It's the on-air performer, the music, and the request line."



OUR CONDOLENCES to the family and friends of WVEE Atlanta program director **Scotty Andrews**, who passed away last weekend after a long bout with cancer. Those wishing to send their sympathies should do so through the station: Suite 1000, 120 Ralph McGill Blvd., Atlanta, Ga. 30365. The urban outlet's assistant and acting PD **Ray Boyd** informs us that a charity for contributions in Andrews' name may be selected soon.

WE MAY NEVER return to the days of miniature-ice-castle deliveries or strip-o-grams as add incentives, but A&M and other labels with creative marketing departments continue to keep us on our toes with unique promotional ideas. A&M's latest, courtesy of label VP/marketing services **Bob Reitman**, is a promo-only CD single of .38 Special's "Like No Other Night" from the just-released album "Strength In Numbers."

The CD single shipped in a trade mailing April 15, which was also the vinyl single's release date. Reitman says that between 600 and 700 were sent to album rock and top 40 outlets. Reitman says the point of sending them to top 40 stations was not so much to have the outlets play the single on the CD as it was a statement of A&M's commitment to its artists.

"It's expensive, and we did this in lieu of other forms of advertising," Reitman admits. The trade-off, of course, is the word-of-mouth plugs .38 Special is drawing, both among programmers and from jocks to listeners. "The only reason this is effective is that we were the first people to do it," Reitman says. "If we were the third, it would be a whole different situation."

Reitman's claim of being first needs qualification. Domestically, A&M is the first to issue a one-song CD. Earlier this year, however, Telarc issued a two-song CD single to inspire pop coverage of its "Bachbusters" album (Billboard, Feb. 22). In England, Jive released a three-song CD on Ruby Turner, featuring Jonathan Butler, in February. Also in England, Island issued a John Martyn CD single shortly thereafter.

One might expect to see more of these innovative marketing devices coming down the pike in the aftermath of indie promoter cutbacks, but Reitman refuses to draw a connection. "My everyday challenge is to differentiate our product from the rest, regardless of how hard anybody else is working." Word is there's a couple hundred .38 Special CD singles sitting in **J.B. Brenner's** office. It's first come, first served, so get on the phone.

A&M, you'll remember, was party to another different promo-

tion approach late last year. The label sent out a videoclip of the Bryan Adams/Tina Turner duet, "It's Only Love," in another programmer mailing. And we can't forget MCA, which, also late last year, sent its staffers out with Charlie Sexton's clips and portable VCRs to help break his first hit.

AT MIDWEST Communications' WIXX-FM Green Bay, Wis., **Michael T.** is upped to assistant PD. That follows the promotion of **Jeff McCarthy**, who becomes the group's national PD... At urban-formatted KMJM St. Louis, **Taria Dyson** graduates from receptionist to assistant music director; she'll be helping PD/MD **Mike Stradford**.

Bob Savage brings his 25 years of broadcasting experience to **WWKB-AM** Buffalo, N.Y., where he slips into afternoon drive. Sav-

A&M mails promo-only CD

age was last heard on **WBBF-AM** Rochester and has a string of top 40 gigs to his credit... And, speaking of **WWKB**, **Sandy Beach** has left his PD slot there to join Pyramid's cross-town top 40 **WYNS-FM**, where he leads a cast of characters—fictitious and otherwise—during the morning show. Those WYNSers in the "otherwise" category include **Susan Hunt**, **Dan Neaverth Jr.**, and **Altitude Lou McNally**.

LOOKING TO LAND his many years of experience and his Beech Bonanza airplane on a good radio strip is **Bill Gardner**. He just made an amicable parting of flight patterns with **KLCY-FM** Salt Lake City, where he worked after chairing PD/morning-man duties for top AC outlet **KIOI** (K-101) San Francisco. His log also includes work for **RKO** and **George Johns'** companies. At any rate, Gardner is now looking for a radio gig that will incorporate his piloting skills. Interested and imaginative parties should call Gardner at (801) 943-4171 or leave a message with **KLCY GM Bennie Williams**.

David Grossman resurfaces quickly after resigning his post at album rocker **WCCC-AM-FM** Hartford, Conn. He's now installed in the same format, at **WRXL** Richmond, Va.

CARDS, LETTERS and Khadafy parodies are rolling in by the boxload, and one of the cleverest of the latter came from **WKEE** Huntington, W. Va. According to the top 40 station's music director, **Rick Swan**, the station began airing its ditty April 17 and it became the No. 1 request for a week. Written and performed by one of morning man **Clint McElroy's** characters, it ends with the lyric, "To kick your butt we can't avoid, because you are a global hemorrhoid." There was at least one disgruntled listener, however, who made a midnight visit to spray paint the station's offices with the "give peace a chance" motto.

Promotions

STAYING UP LATE WITH WDTX

WDTX Detroit (top 40)

Contact: Carolyn Krieger

Addressing the often neglected late-night listener, WDTX pulled an "All Nighter" promotion for insomniacs. To be a part of the all-night escapade, "99 DTX" fans were asked to submit an essay of 50 words or less on why they wanted to stay up late with station talents Mike Halloran and Steve Courtney.

The grand prize winner and five friends were treated to a midnight dinner, dancing until 4 a.m., and breakfast. The winner and company were then escorted home via limo. According to promotion director Carolyn Krieger, response was strong enough that the "All Nighter" may become a quarterly institution on WDTX.

Another clever promotion out of WDTX involves the oh-so-standard T-shirt giveaway. The station ran a week of serious-sounding teasers saying, "Coming Monday... A major announcement that could change your life... forever." The major announcement, of course, was the WDTX T-shirts had arrived.

That was followed by "true stories" about folks whose lives had been changed by the 'DTX garments. Examples included "What was Clint Eastwood wearing on election day?" "What was Sarah Ferguson wearing when Prince Andrew proposed to her?" You know the answer to both.

It's now up to listeners to call in with wild stories about how the shirts changed their lives.

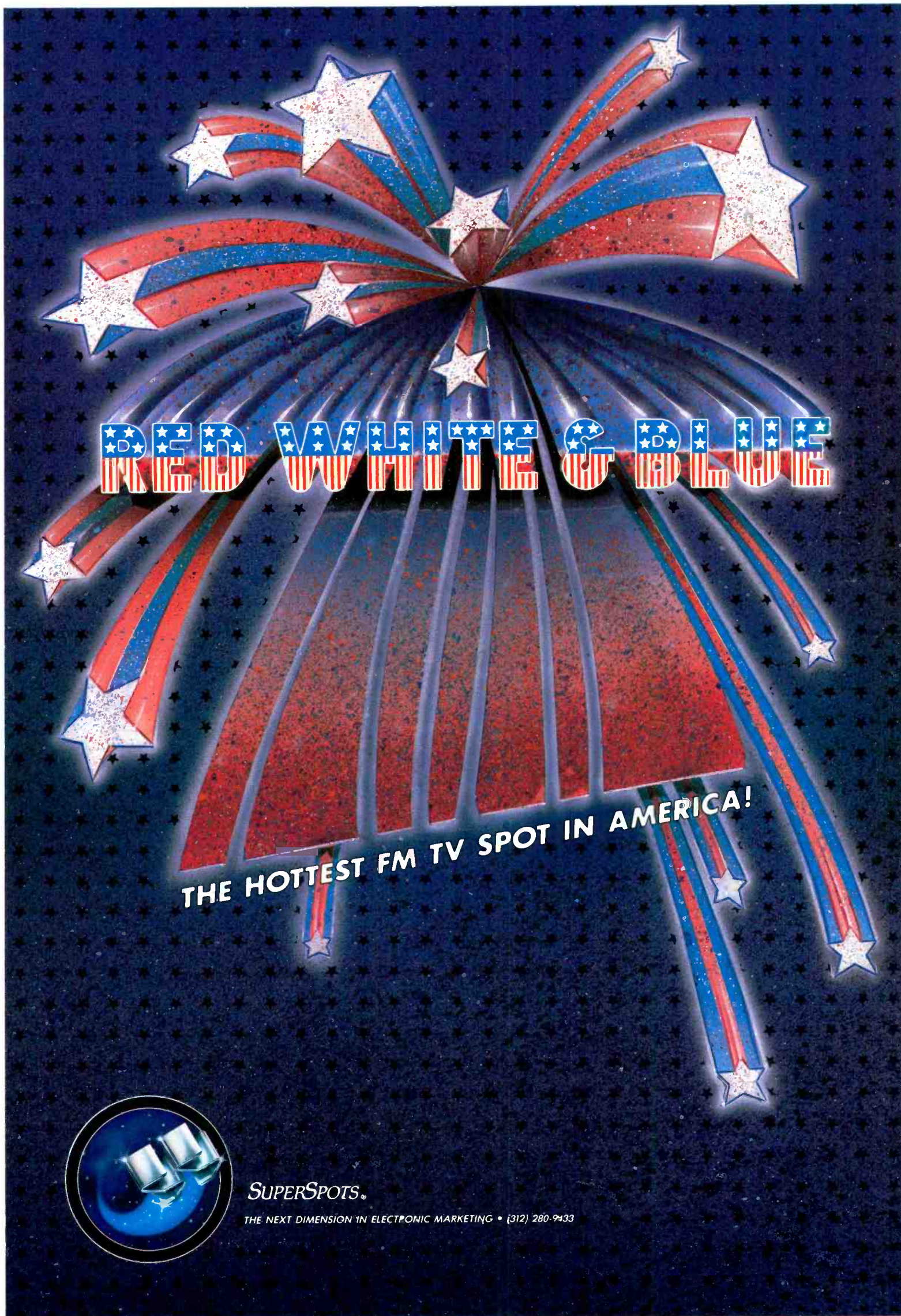
ALBUM ROCK RADIO's fondness for classics has been well documented, but it's a rare occasion when a leading rocker displays much support for the true classics, as in Beethoven, Mozart, etc. Such is the case at St. Louis leader **KSHE**, which recently promoted a sold-out St. Louis Symphony Orchestra performance at Powell Symphony Hall.

KSHE's goals in the project were to spur interest in the Symphony from an audience that might otherwise ignore it and to boost ticket sales. In turn, KSHE got a letter of thanks from the symphony's marketing director saying, "KSHE has an inaccurate reputation for having only very young, rock-oriented teenagers as listeners. The concert proved that is not the case. KSHE listeners represent a very attractive upscale market for us, as 'KSHE Night at the Symphony' proved."

KFDI Kansas City reports that it is running for the roses with its "Radio Racetrack" promotion. Both a sales tool and a TSL-builder, the race airs five times daily on the country station, and listeners can participate by picking up race tickets at retail sponsor outlets. Tickets with the right horses on them bring listeners a minimum of \$25, and the purse is increased by that amount whenever a race is not won.

With the Taco Tico restaurants of Kansas as its sponsor, KFDI has had more than 100 winners to date and given out a total of \$4,000 in prize money.

KIM FREEMAN



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SIMPLE MINDS

in Concert EXCLUSIVE STEREO SIMULCAST WITH



The Westwood One Radio Networks and MTV proudly present a digital stereo simulcast showcasing one of the 1980s' hottest bands - Simple Minds! This hour-long concert, to be broadcast May 7 at 10 p.m. (EST), was recorded late last year in Holland during the Scottish quintet's European tour. Simple Minds bandmembers Jim Kerr, John Giblyn, Charles Burchill, Mick MacNeil and Mel Gaynor deliver rousing performances of the most memorable songs from their eight LPs, including such smash singles as "Sanctify Yourself," "Alive And Kicking," "All The Things She Said" and their 1985 Number One hit, "Don't You (Forget About Me)." So kick back and listen to some great rock & roll from Simple Minds - brought to you exclusively by MTV and the Westwood One Radio Networks. For further information, contact Westwood One at (213) 204-5000 or Telex 4996015 WWONE.

ALBUM ROCK TRACKS

Compiled from national album-oriented radio airplay reports.

	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	-3	7	7	JULIAN LENNON ATLANTIC	STICK AROUND
2	4	8	4	4	JOURNEY COLUMBIA	BE GOOD TO YOURSELF
3	3	7	5	5	THE ROLLING STONES ROLLING STONES	ONE HIT TO THE BODY
4	2	1	8	8	VAN HALEN WARNER BROS.	WHY CAN'T THIS BE LOVE
5	8	22	3	3	THE MOODY BLUES POLYGRAM	YOUR WILDEST DREAMS
6	18	30	3	3	BOB SEGER & SILVER BULLET BAND CAPITOL	LIKE A ROCK
7	5	5	16	16	ZZ TOP WARNER BROS.	ROUGH BOY
8	6	2	8	8	BOB SEGER & SILVER BULLET BAND CAPITOL	AMERICAN STORM
9	13	15	7	7	SIMPLE MINDS A&M	ALL THE THINGS SHE SAID
10	10	12	4	4	THE ROLLING STONES ROLLING STONES	WINNING UGLY
11	11	13	11	11	HONEYMOON SUITE WARNER BROS.	FEEL IT AGAIN
12	9	9	6	6	DAVID BOWIE EMI-AMERICA	ABSOLUTE BEGINNERS
13	7	4	11	11	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED	TUFF ENUFF
14	14	16	5	5	GRAHAM NASH ATLANTIC	INNOCENT EYES
15	16	18	5	5	VAN HALEN WARNER BROS.	BEST OF BOTH WORLDS
16	30	—	2	2	HEART CAPITOL	NOTHIN' AT ALL
17	17	19	7	7	MR. MISTER RCA	IS IT LOVE
18	12	6	8	8	THE ROLLING STONES ROLLING STONES	HARLEM SHUFFLE
19	26	—	2	2	GTR ARISTA	WHEN THE HEART RULES THE MIND
20	25	35	4	4	JOE JACKSON A&M	RIGHT AND WRONG
21	23	23	5	5	VAN HALEN WARNER BROS.	DREAMS
22	22	29	5	5	JIMMY BARNES Geffen	WORKING CLASS MAN
23	15	10	12	12	ROBERT PALMER ISLAND	ADDICTED TO LOVE
24	20	20	10	10	THE CALL ELEKTRA	I STILL BELIEVE
25	21	17	8	8	PHIL COLLINS ATLANTIC	TAKE ME HOME
26	NEW				.38 SPECIAL A&M	LIKE NO OTHER NIGHT
27	27	27	6	6	JUDAS PRIEST COLUMBIA	LOCKED IN
28	40	—	2	2	HOWARD JONES ELEKTRA	NO ONE IS TO BLAME
29	19	11	10	10	JACKSON BROWNE ASYLUM	FOR AMERICA
30	34	42	3	3	BOB DYLAN MCA	BAND OF THE HAND
31	NEW				PETER GABRIEL Geffen	SLEDGEHAMMER
32	24	14	7	7	BOB SEGER & SILVER BULLET BAND CAPITOL	FORTUNATE SON
33	43	—	2	2	INXS ATLANTIC	LISTEN LIKE THIEVES
34	39	44	3	3	THE HOOTERS COLUMBIA	WHERE DO THE CHILDREN GO
35	28	21	9	9	JOE COCKER CAPITOL	SHELTER ME
36	RE-ENTRY				JOHN COUGAR MELLENCAMP RIVA	RAIN ON THE SCARECROW
37	33	33	6	6	JACKSON BROWNE ASYLUM	LIVES IN THE BALANCE
38	31	31	10	10	THE FIRM ATLANTIC	LIVE IN PEACE
39	46	—	2	2	STARSHIP RCA	TOMORROW DOESN'T MATTER TONIGHT
40	42	—	2	2	MODELS Geffen	OUT OF MIND, OUT OF SIGHT
41	32	24	13	13	OZZY OSBOURNE CBS ASSOCIATED	SHOT IN THE DARK
42	36	36	3	3	VAN HALEN WARNER BROS.	LOVE WALKS IN
43	NEW				ROBERT PALMER ISLAND	HYPERACTIVE
44	29	26	8	8	TED NUGENT ATLANTIC	LITTLE MISS DANGEROUS
45	35	32	5	5	PETE TOWNSHEND ATCO	SECONDHAND LOVE
46	38	28	14	14	MIKE & THE MECHANICS ATLANTIC	ALL I NEED IS A MIRACLE
47	44	37	4	4	PET SHOP BOYS EMI-AMERICA	WEST END GIRLS
48	41	34	15	15	INXS ATLANTIC	WHAT YOU NEED
49	37	25	11	11	BRIAN SETZER EMI-AMERICA	THE KNIFE FEELS LIKE JUSTICE
50	48	45	4	4	LEVEL 42 POLYDOR	SOMETHING ABOUT YOU

Country Outlets Getting Into CDs Attempt To Keep Pace With 'High-Tech Audience'

BY KIM FREEMAN

NEW YORK Compact Discs are playing a key role in the efforts of several country programmers—and not necessarily country listeners.

While the country format ranks far behind classical and album rock in its adoption of CDs, country programmers committed to the configuration are banking on its ability to foster high-tech, contemporary images in the minds of listeners.

"It's a keeper," says KILT Houston PD Rick Candea, who is currently airing 30%-40% of the station's daily music programming direct from CDs. "And the response from listeners is that they can tell the difference." KILT has accumulated roughly 150 CD titles—leaning, naturally, to catalog product.

KILT airs each of its CD songs with "Crystal Clear Stereo" tags, and Candea says the move to CDs was made to keep pace with audience trends. "There's a misconception of Houston that everybody drives around in pickup trucks listening to AM radio," he notes. "In fact, it's a high-tech audience."

KNIX Phoenix program director Larry Daniels cites a similar rationale in the station's commitment to CDs. "It's a natural progression. We're the leader in the market, and we're going to be the leader in technology as well." KNIX, which is currently airing roughly 30% of its music from CDs now, began promoting the CD element heavily last week.

"Believe it or not," says KSON San Diego PD Mike Shepard, who began airing CDs almost a year ago, "people can hear the difference. The sophistication of our audience has increased." Shepard says KSON is going after a "quality image" with CDs. "This is a very hip market, where we share listeners with many stations, not just [country competitor] KCBQ."

In contemplating the use of CDs, Candea says KILT's research was not always targeted to country listeners. The movement of disks and players at Houston retailers was enough to inspire KILT to get involved. KSON also justified its move to CDs through research at retail, where, Shepard says, "country CDs are selling very well."

Like programmers in other formats, country PDs, for the most part, are competing with consumers to get CD product. Economically, it is more practical to acquire CDs through record labels, which provide accommodation fees, usually at cost.

But most PDs, unhappy about the time lag on new product, are driven to consumer price tags at retail. Relating an inherent hazard of heavily promoting the CDs, Shepard says, "By pointing it out, we have had some big runs on stores where we get ours."

"It's completely viable in this format," adds Shepard, who foresees going to total CD broadcasts when supply and simultaneous release problems are solved.

"Initially, we made quite a big

deal about it," says Shepard. At present, the station has a library of 200 CDs, and limits the fanfare over sound quality to tracks that sound particularly good on CD. One example, says Shepard, is Kenny Rogers' "Tomb Of The Unknown Love," a digitally recorded project.

From the label perspective, there is little question that CDs will dominate country airwaves in the future. "It's obvious that the configuration makes a lot more sense for building libraries," says RCA's national director of country promotion Jack Weston.

As part of a radio promotion plan, Weston says, "I don't think you can overlook it. We get thousands of requests for freebies."

Like their colleagues in any format, most country PDs cannot contemplate free CD service until consumer appetites are sated on a regular basis. Even when that time arrives, Weston says programmers looking for promotional giveaway copies will have to keep RCA's sales goals foremost in their minds.

"It's all part of our marketing plan," he notes, "which is sometimes misinterpreted at the radio level. We are very promotion-oriented when it fits the marketing plan, when we can increase our sales."

From his vantage point, Weston sees most country PDs using CDs as "something you can hang your promotional hat on. Thirty minutes worth of CD music draws a lot of consumer awareness."

WFMT Chicago Plans 24-Hour-A-Day Classical Satellite Service

BY MOIRA McCORMICK

CHICAGO Commercial classical station WFMT-FM here is launching a live music service, expected to be in place by September.

WFMT Inc. president Ray Nordstrand explains that the format, dubbed the Beethoven Satellite Network (BSN), will provide up to 24

hours a day of live stereo classical music and news, programmed separately from the station. Programs will be sent via satellite uplink from WFMT's downtown Chicago studios.

Nordstrand will present BSN at the National Public Radio Conference in San Diego this month. WFMT general manager Richard

Marschner unveiled it at the NAB convention last week.

WFMT's library of 40,000 records and tapes will be utilized to program BSN. According to Nordstrand, WFMT PD Norm Pellegrini will be involved in programming the format, with the possibility of a separate PD being brought in at some point. An air staff for BSN is in the process of being hired.

Nordstrand says BSN will be made available to both commercial and public stations, which will be able to buy modules of time ranging from full, 24-hour service to late-night and weekend slots. Part of the package is the availability of research and marketing material to local advertisers and underwriters.

According to Nordstrand, there are nearly 100 stations in the U.S. that carry two or more hours a week of classical music, but only a few hundred that specialize in it.

Nordstrand says WFMT's best prospects will be "those 700 to 800 part-time classical stations that could be full-time and those that aren't doing well, but from their demos and competition would be able, we think, to make a classical station work." He says he'd be happy with an initial 50 subscribers.

"The time is right," says Nordstrand. (Continued on next page)



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Featured Programming

WESTWOOD ONE brings former **KMET** Los Angeles program director **Rich Piombino** on board as marketing director. In this post, Piombino will focus on helping affiliates establish promotions around WWI fare. Additional duties include assisting WWI's artist relations and music marketing divisions on special projects.

Other news from the Culver City, Calif.-based network includes the June 2 premiere of "Psychodelic Psnack," a weekday series centered on musical and cultural snippets from the '60s. **WNEW-FM** New York's **Dave Herman** is hosting the program, which should run between six and 10 minutes, depending on the length of the two '60s tunes selected each day.

WWI has also obtained a preliminary injunction against the **Amway Corp.** and its subsidiary **Multi-comm Telecommunications**, from which WWI bought the **Mutual Broadcasting System** last December. The Los Angeles Superior Court injunction enjoins Amway from "transmitting radio programs or utilizing advertising related to such radio programs in violation of [purchase] agreements."

Meanwhile, another former **KMET** program director, **Mike Harrison**, is preparing for the Memorial Day debut of his "Rock Connections" on **CBS Radioradio**. The 21-week series will kick off with a three-hour special covering the biggest album hits from 1968 to 1972.

AFTER MASTERING the written word, the film world and American Express spots on television, the master of the macabre, **Stephen King**, is venturing into syndicated programming with a new short-form series entitled "Stephen King's Lists That Matter." King is no stranger to radio. A true blue rock'n'roller, he owns album rock outlet **WZON-AM** Bangor, Me., where the lists vignettes originated. King's lists will cover such topics as the most horrible foods, the best movies, and other subjects that reflect modern American lifestyles. The Florida-based **Brody Agency** is handling national sponsorship and syndication for "Lists That Matter." For more information, call **Howard Brody** at (305) 473-1770.

AP NETWORK affiliates can expect to hear Ronald Reagan and other notables voicing the news ser-



How Weird. **KHOW** Denver morning men **Hal Moore** and **Charley Martin** fulfill a new form of listener requests while doing one of their "Weird Wednesday" broadcasts from a tattoo shop. Seated, from left, are Moore, Martin, and shop owner **Paul Ulrich**. Standing are gloating **KHOW** fans **Cathy** and **Bill Francetti**, who requested this morning show site.

vice's forthcoming "Liberty Minutes" series. The 19 one-minute messages will run each weekday from June 9 to July 4, as part of the Statue of Liberty's 200th birthday celebration. This news arrives from **Wendell Wood**, AP's newly named acting director of station services. She is familiar to the broadcast business through her tenure as director of media and public affairs for the **NRBA**.

MJI Broadcasting makes two appointments in its New York headquarters. **Lori Pinkerton** is upped to vice president of production for the company. She was that department's director. And **WNEW-FM** New York's **Mark McEwen** is tapped as host of MJI's new long-form comedy show, "The Comedy Hour." **WNEW** is not only "the place where rock lives," it's the place where more and more syndication moonlighters live. Add **WNEW** production director **Tom Couch** to that list, as he's been named producer of MJI's comedy offering.

KIM FREEMAN

CLASSICAL SERVICE

(Continued from preceding page)

strand, "for a high-quality, cost-efficient classical service. Pressures have never been greater in commercial radio, and funding is enormously tight in the public sector." Noting that three major classical stations—**KLEF** Houston, **KONC** Phoenix, and **KVBL** Boulder, Colo.—recently changed their formats, he adds, "Maybe if they'd had access to more cost-efficient programming, such as our service provides, that wouldn't have happened."

WFMT, currently celebrating its 35th anniversary, became the first radio "superstation" in 1979, via

United Video Inc. It's broadcast on 350 cable systems in 43 states, including a recent addition in Hawaii.



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

May 2-4, **Robert Palmer**, Countdown America with **Dick Clark**, United Stations, four hours.

May 2-4, **Ray Charles**, The Great Sounds, United Stations, four hours.

May 2-4, **Rosanne Cash**, Weekly Country Music Countdown, United Stations, three hours.

May 2-4, **Creedence Clearwater Revival**, **Dick Clark's Rock, Roll & Remember**, United Stations, four hours.

May 2-4, **Phil Collins**, Hot Rocks, United Stations, 90 minutes.

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.

89 REPORTERS	NEW ADDS	TOTAL ON
GEORGE MICHAEL A DIFFERENT CORNER COLUMBIA	21	39
THE MOODY BLUES YOUR WILDEST DREAMS POLYDOR	18	48
BILLY OCEAN THERE'LL BE SAD SONGS (TO MAKE YOU CRY) JIVE/ARISTA	16	64
MADONNA LIVE TO TELL SIRE	13	73
HOWARD JONES NO ONE IS TO BLAME ELEKTRA	10	35

HOT ADULT CONTEMPORARY

				Compiled from a national sample of radio playlists.			
RANK	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST	
					LABEL & NUMBER	DISTRIBUTING LABEL	
1	1	5	6		GREATEST LOVE OF ALL ARISTA 1-9466	2 weeks at No. One ◆ WHITNEY HOUSTON	
2	2	8	6		TAKE ME HOME ATLANTIC 7-89472	◆ PHIL COLLINS	
3	6	9	8		SO FAR AWAY WARNER BROS. 7-28789	◆ DIRE STRAITS	
4	4	1	10		OVERJOYED TAMLA 1832/MOTOWN	◆ STEVIE WONDER	
5	3	2	11		TENDER LOVE WARNER BROS./TOMMY BOY 7-28818/WARNER BROS.	◆ FORCE M.D.'S	
6	5	6	9		I THINK IT'S LOVE ARISTA 1-9444	◆ JERMAINE JACKSON	
7	11	11	7		CALL ME A&M 2816	◆ DENNIS DE YOUNG	
8	12	14	6		NEVER AS GOOD AS THE FIRST TIME PORTRAIT 37-05846/EPIC	SADE	
9	14	17	6		HOLDING BACK THE YEARS ELEKTRA 7-69564	◆ SIMPLY RED	
10	10	13	7		MANIC MONDAY COLUMBIA 38-05757	◆ BANGLES	
11	15	21	4		ON MY OWN MCA 52770	◆ PATTI LABELLE & MICHAEL MCDONALD	
12	8	3	14		THESE DREAMS CAPITOL 5541	◆ HEART	
13	19	28	3		LIVE TO TELL SIRE 7-28717/WARNER BROS.	◆ MADONNA	
14	16	19	7		BAD BOY EPIC 34-05805	◆ MIAMI SOUND MACHINE	
15	9	7	9		WHISPER IN THE DARK ARISTA 1-9460	DIONNE WARWICK	
16	7	4	14		SECRET LOVERS A&M 2788	◆ ATLANTIC STARR	
17	24	39	3		THERE'LL BE SAD SONGS (TO MAKE YOU CRY) JIVE/ARISTA 1-9465/ARISTA	◆ BILLY OCEAN	
18	13	10	15		NIKITA GEFEN 7-28873/WARNER BROS.	◆ ELTON JOHN	
19	21	27	4		SOMETHING ABOUT YOU POLYDOR 883362-1/POLYGRAM	◆ LEVEL 42	
20	23	30	3		MOVE AWAY VIRGIN/EPIC 34-05847	◆ CULTURE CLUB	
21	28	38	3		ALL I NEED IS A MIRACLE ATLANTIC 7-89450	◆ MIKE & THE MECHANICS	
22	22	23	6		HE DOESN'T CARE (BUT I DO) RCA 14302	BARRY MANILOW	
23	17	12	14		NOW AND FOREVER (YOU & ME) CAPITOL 5547	◆ ANNE MURRAY	
24	34	—	2		YOUR WILDEST DREAMS POLYDOR 883096-7/POLYGRAM	THE MOODY BLUES	
25	26	33	4		IF YOU LEAVE A&M 2811	◆ ORCHESTRAL MANOEUVRES IN THE DARK	
26	18	16	9		THE MUSIC OF GOODBYE (LOVE THEME FROM OUT OF AFRICA) MCA 52784	◆ MELISSA MANCHESTER AND AL JARREAU	
27	20	15	16		SARA GRUNT 14253/RCA	◆ STARSHIP	
28	NEW	—	—		A DIFFERENT CORNER COLUMBIA 38-05888	◆ GEORGE MICHAEL	
29	35	—	2		NO ONE IS TO BLAME ELEKTRA 7-69549	◆ HOWARD JONES	
30	25	18	14		ONLY ONE COLUMBIA 38-05785	◆ JAMES TAYLOR	
31	27	24	13		BOP EMI-AMERICA 8289	◆ DAN SEALS	
32	39	—	2		WEST END GIRLS EMI-AMERICA 8307	◆ PET SHOP BOYS	
33	30	26	9		SEND IN THE CLOWNS (FROM 'A LITTLE NIGHT MUSIC') COLUMBIA 38-05837	BARBRA STREISAND	
34	NEW	—	—		IF YOUR HEART ISN'T IN IT A&M 2822	◆ ATLANTIC STARR	
35	29	22	11		LOVE CAN TAKE US ALL THE WAY QWEST 7-28790/WARNER BROS.	JACK WAGNER WITH VALERIE CARTER	
36	36	34	8		THIS COULD BE THE NIGHT COLUMBIA 38-05765	◆ LOVERBOY	
37	NEW	—	—		THE LOVE PARADE REPRIS 7-28750/WARNER BROS.	THE DREAM ACADEMY	
38	38	31	14		KING FOR A DAY ARISTA 1-9450	◆ THOMPSON TWINS	
39	NEW	—	—		THE HEART IS SO WILLING MCA 52814	STEPHEN BISHOP	
40	NEW	—	—		WHAT HAVE YOU DONE FOR ME LATELY A&M 2812	◆ JANET JACKSON	

○ 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. **Disco Lady**, Johnnie Taylor, COLUMBIA
2. **Let Your Love Flow**, Bellamy Brothers, WARNER BROS./CURB
3. **Right Back Where We Started From**, Maxine Nightingale, UNITED ARTISTS
4. **Boogie Fever**, Sylvers, CAPITOL
5. **Sweet Love**, Commodores, MOTOWN
6. **Only Sixteen**, Dr. Hook, CAPITOL
7. **Welcome Back**, John Sebastian, WARNER/REPRISE
8. **Show Me The Way**, Peter Frampton, A&M
9. **Bohemian Rhapsody**, Queen, MERCURY/ELEKTRA
10. **Foiled Around And Fell In Love**, Elvin Bishop, CAPRICORN

POP SINGLES—20 Years Ago

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

TOP ALBUMS—10 Years Ago

1. **Wings At The Speed Of Sound**, CAPITOL
2. **Presence**, Led Zeppelin, SWAN SONG
3. **Their Greatest Hits**, Eagles, ASYLUM
4. **A Night At The Opera**, Queen, ELEKTRA
5. **Eargasm**, Johnnie Taylor, COLUMBIA
6. **Frampton Comes Alive**, Peter Frampton, A&M
7. **The Dream Weaver**, Gary Wright, WARNER BROS.
8. **Fleetwood Mac**, Warner Bros.
9. **Desire**, Bob Dylan, COLUMBIA
10. **Song Of Joy**, The Captain & Tennille, A&M

TOP ALBUMS—20 Years Ago

1. **Going Places**, Herb Alpert's Tijuana Brass, A&M
2. **Whipped Cream & Other Delights**, Herb Alpert's Tijuana Brass, A&M
3. **Color Me Barbra**, Barbra Streisand, COLUMBIA
4. **Big Hits (High Tide And Green Grass)**, Rolling Stones, LONDON
5. **The Sound Of Music**, Soundtrack, RCA VICTOR
6. **Ballad Of The Green Berets**, Sgt. Barry Sadler, RCA VICTOR
7. **Boots**, Nancy Sinatra, REPRISE
8. **I Hear A Symphony**, Supremes, MOTOWN
9. **The Dave Clark Five's Greatest Hits**, EPIC
10. **If You Can Believe Your Eyes And Ears**, Mamas & the Papas, DUNHILL

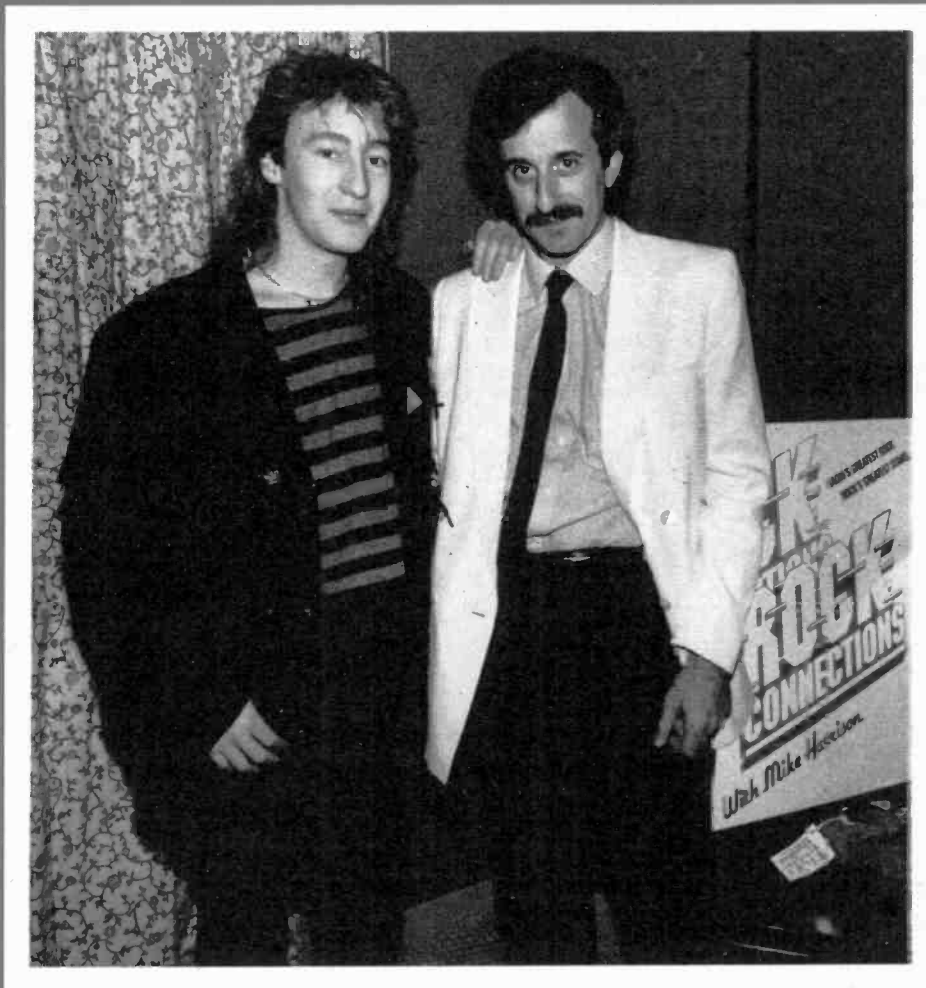
COUNTRY SINGLES—10 Years Ago

1. **Together Again**, Emmylou Harris, WARNER/REPRISE
2. **Don't The Girls All Get Prettier At Closing Time**, Mickey Gilley, PLAYBOY
3. **I Couldn't Be Me Without You**, Johnny Rodriguez, MERCURY
4. **My Eyes Can Only See As Far As You**, Charley Pride, RCA
5. **Drinkin' My Baby (Off My Mind)**, Eddie Rabbitt, ELEKTRA
6. **Come On Over**, Olivia Newton-John, MCA
7. **What Goes On When The Sun Goes Down**, Ronnie Milsap, RCA
8. **What I've Got In Mind**, Billie Jo Spears, UNITED ARTISTS
9. **'Til I Can Make It On My Own**, Tammy Wynette, EPIC
10. **You Could Know As Much About A Stranger**, Gene Watson, CAPITOL

SOUL SINGLES—10 Years Ago

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

Thanks, Julian
For joining us at the NAB convention
and for appearing on "Rock Connections"
with Mike Harrison.



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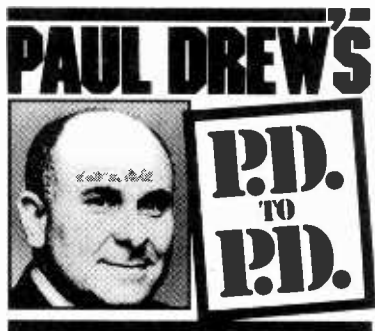
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A Successful Promotion Has Many Elements

WHAT MAKES A good promotion? That's one of the most asked questions. A better question is, What makes an effective promotion? Many radio stations are so concerned about tactics (the whats and hows) that the strategy (the whys) of the promotion is forgotten.

An effective promotion can be a long-planned campaign or a timely response to current events. It can be inspired by your general manager or a listener. An effective promotion creates maximum exposure mileage for your station. And don't forget the importance of image promos.

There are three major reasons for



station promotions: to raise the cume; to extend the quarter hours; and to increase sales. In other words, promotions should attract new listeners, make old listeners listen longer, help the station make money, or all three.

Some of the best radio stations have a promotion committee. This consists of the general manager, sales manager, program director, the ace production person, and, if there is one, the promotion director. Once a week, these key players get together in a combination brainstorming, planning, and checking session. Everyone contributes. Everyone's ideas are evaluated. Work is delegated. Regular verbal reports are made on upcoming promotions and events. Long-term strategy and short-term tactics are discussed. Planning for a major Christmas promotion begins sometime around Easter. Television commercials for the fall rating period are often bought in the middle of the spring Arbitron.

While the committee is looking at the long-term projects, it also looks at world, national, and local events for *immediate* tie-ins. Things aren't so structured that plans can't be changed as conditions warrant.

When beef prices went sky-high in the '70s, KHJ and KFRC had a "High Steaks" promotion. The prizes were prime steaks. George Klein in Memphis believed his listeners would be eager to listen longer to win steaks. Rick Dees (former-

(Continued on page 21)

Who's who on Billboard's new Hot Black Singles radio panel? See page 12.

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SPOT TELEVISION RATES AND DATA. Monthly. All commercially operated TV stations, national/regional television and cable networks and groups. Geographically arranged with rates, special features, closing times, facilities, programming formats, ID specifica-

tions and station representatives for stations seeking national or regional advertising.

SPOT RADIO RATES AND DATA. Monthly. All commercially operated AM and FM stations, national and regional networks and groups. Geographically arranged with rates, special features, closing times, facilities, representatives for stations actively seeking national or regional advertising.

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COMMUNITY PUBLICATION RATES AND DATA. Semi-annually. All NAAP members, plus other weekly newspapers and shopping guides. Includes personnel, ad rates, closing time, circulation and mechanical requirements.

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

PLATINUM

POWER 95 WPLJ-FM RADIO logo

New York P.D.: Larry Berger. Playlist for WPLJ-FM Radio including songs like 'Prince And The Revolution, Kiss' and 'Whitney Houston, Greatest Love Of All'.

Z100 WHTZ FM logo

New York P.D.: Scott Shannon. Playlist for WHTZ FM including songs like 'Falco, Rock Me Amadeus' and 'Prince And The Revolution, Kiss'.

WLS 108.9 AM logo

Chicago P.D.: John Gehron. Playlist for WLS 108.9 AM including songs like 'Robert Palmer, Addicted To Love' and 'Pet Shop Boys, West End Girls'.

96.7 FM logo

Los Angeles P.D.: Ed Scarborough. Playlist for 96.7 FM including songs like 'Pet Shop Boys, West End Girls' and 'Prince And The Revolution, Kiss'.

PLATINUM

Los Angeles P.D.: Gerry DeFrancesco. Playlist for KIIS FM 102.7 AM 1150 including songs like 'Pet Shop Boys, West End Girls' and 'Robert Palmer, Addicted To Love'.

KIIS FM 102.7 AM 1150 logo

Los Angeles P.D.: Gerry DeFrancesco. Playlist for KIIS FM 102.7 AM 1150 including songs like 'Pet Shop Boys, West End Girls' and 'Robert Palmer, Addicted To Love'.

WLS 108.9 AM logo

Boston P.D.: Sunny Joe White. Playlist for WLS 108.9 AM including songs like 'Pet Shop Boys, West End Girls' and 'Robert Palmer, Addicted To Love'.

96.7 FM logo

Hartford P.D.: Gary Wall. Playlist for 96.7 FM including songs like 'Robert Palmer, Addicted To Love' and 'Janet Jackson, What Have You Done For Me'.

PLATINUM

Boston P.D.: Bob Travis. Playlist for 96.7 FM including songs like 'Robert Palmer, Addicted To Love' and 'Prince And The Revolution, Kiss'.

96.7 FM logo

Boston P.D.: Bob Travis. Playlist for 96.7 FM including songs like 'Robert Palmer, Addicted To Love' and 'Prince And The Revolution, Kiss'.

107.7 FM logo

Washington P.D.: Randy Lane. Playlist for 107.7 FM including songs like 'Phil Collins, Take Me Home' and 'Dire Straits, So Far Away'.

WICAU FM 98 logo

Philadelphia P.D.: Scott Walker. Playlist for WICAU FM 98 including songs like 'Pet Shop Boys, West End Girls' and 'The Outfield, Your Love'.

PLATINUM

B94 FM logo

Pittsburgh P.D.: Nick Bazoo. Playlist for B94 FM including songs like 'Van Halen, Why Can't This Be Love' and 'Janet Jackson, What Have You Done For Me'.

Z93 logo

Atlanta P.D.: John Young. Playlist for Z93 including songs like 'Robert Palmer, Addicted To Love' and 'Pet Shop Boys, West End Girls'.

Q-105 logo

Tampa P.D.: Mason Dixon. Playlist for Q-105 including songs like 'Whitney Houston, Greatest Love Of All' and 'Robert Palmer, Addicted To Love'.

F-100 AMERICA'S MEGASTATION logo

Miami P.D.: Robert Walker. Playlist for F-100 including songs like 'Van Halen, Why Can't This Be Love' and 'Pet Shop Boys, West End Girls'.

PLATINUM

Z95 WTTZ logo

Chicago P.D.: Jan Jeffries. Playlist for Z95 WTTZ including songs like 'Prince And The Revolution, Kiss' and 'Robert Palmer, Addicted To Love'.

Z95 WTTZ logo

Chicago P.D.: Jan Jeffries. Playlist for Z95 WTTZ including songs like 'Prince And The Revolution, Kiss' and 'Robert Palmer, Addicted To Love'.

Wmms 100.7 FM logo

Cleveland P.D.: John Gorman. Playlist for Wmms 100.7 FM including songs like 'Pet Shop Boys, West End Girls' and 'Van Halen, Why Can't This Be Love'.

B96 WBLN-FM logo

Chicago P.D.: Buddy Scott. Playlist for B96 WBLN-FM including songs like 'Robert Palmer, Addicted To Love' and 'Van Halen, Why Can't This Be Love'.

PLATINUM

WGCL 98.5 logo

Cleveland P.D.: Phil LoCascio. Playlist for WGCL 98.5 including songs like 'Robert Palmer, Addicted To Love' and 'Prince And The Revolution, Kiss'.

Z95.5 WCVZ FM AM 1500 logo

Detroit P.D.: Steve Weed. Playlist for Z95.5 WCVZ FM AM 1500 including songs like 'Robert Palmer, Addicted To Love' and 'Prince And The Revolution, Kiss'.

Z95.5 WCVZ FM AM 1500 logo

Detroit P.D.: Steve Weed. Playlist for Z95.5 WCVZ FM AM 1500 including songs like 'Robert Palmer, Addicted To Love' and 'Prince And The Revolution, Kiss'.

B96 WBLN-FM logo

Chicago P.D.: Buddy Scott. Playlist for B96 WBLN-FM including songs like 'Robert Palmer, Addicted To Love' and 'Van Halen, Why Can't This Be Love'.

- 32 34 The Hooters, Where Do The Children Go
- 33 35 Simple Minds, All The Things She Said
- 34 36 Billy Ocean, There'll Be Sad Songs (T
- 35 37 Models, Out Of Mind Out Of Sight
- 36 40 Nu Shooz, I Can't Wait
- 37 21 Heart, These Dreams
- 38 29 John Cougar Mellencamp, R.O.C.K. In T
- 39 EX Falco, Vienna Calling
- 40 EX George Michael, A Different Corner
- A — Level 42, Something About You
- A — El DeBarge, Who's Johnny ("Short Circ
- EX Prince, Anotherloverholeinyourhead



- Minneapolis P.D.: Tac Hammer
- 1 4 Pet Shop Boys, West End Girls
 - 2 3 Jermaine Jackson, I Think It's Love
 - 3 8 Phil Collins, Take Me Home
 - 4 5 The Outfield, Your Love
 - 5 7 Level 42, Something About You
 - 6 1 Robert Palmer, Addicted To Love
 - 7 14 Whitney Houston, Greatest Love Of All
 - 8 11 Miami Sound Machine, Bad Boy
 - 9 9 Bangles, Manic Monday
 - 10 15 Madonna, Live To Tell
 - 11 13 ZZ Top, Rough Boy
 - 12 16 Van Halen, Why Can't This Be Love
 - 13 17 Mike & The Mechanics, All I Need Is A
 - 14 18 Orchestral Manoeuvres In The Dark, If
 - 15 2 Prince And The Revolution, Kiss
 - 16 19 Janet Jackson, What Have You Done For
 - 17 21 Howard Jones, No One Is To Blame
 - 18 12 Bob Seger & The Silver Bullet Band, A
 - 19 6 Loverboy, This Could Be The Night
 - 20 23 Journey, Be Good To Yourself
 - 21 24 Mr. Mister, Is It Love
 - 22 27 Graham Nash, Innocent Eyes
 - 23 26 Culture Club, Move Away
 - 24 28 Dennis De Young, Call Me
 - 25 29 Nu Shooz, I Can't Wait
 - 26 32 The Jets, Crush On You
 - 27 30 Wax, Right Between The Eyes
 - 28 33 Katrina And The Waves, Is That It?
 - 29 22 Atlantic Starr, Secret Lovers
 - 30 10 INXS, What You Need
 - A31 — Patti LaBelle & Michael McDonald, On
 - A32 — Honeymoon Suite, Feel It Again
 - A33 — Heart, Nothin' At All
 - 34 20 Sly Fox, Let's Go All The Way
 - A35 — George Michael, A Different Corner
 - A36 — John Cougar Mellencamp, Rain On The S
 - A37 25 The Rolling Stones, Harlem Shuffle
 - A38 — Billy Ocean, There'll Be Sad Songs (T
 - A — Falco, Vienna Calling
 - A — Tears For Fears, Mothers Talk
 - EX — Voices Of America, Hands Across Ameri
 - A — Limited Warranty, Victory Line



- Houston P.D.: John Lander
- 1 1 Prince And The Revolution, Kiss
 - 2 2 Van Halen, Why Can't This Be Love
 - 3 3 Pet Shop Boys, West End Girls
 - 4 6 Whitney Houston, Greatest Love Of All
 - 5 5 Janet Jackson, What Have You Done For
 - 6 4 Robert Palmer, Addicted To Love
 - 7 7 Orchestral Manoeuvres In The Dark, If
 - 8 10 The Outfield, Your Love
 - 9 9 Nu Shooz, I Can't Wait
 - 10 19 Madonna, Live To Tell
 - 11 8 The Rolling Stones, Harlem Shuffle
 - 12 11 Bangles, Manic Monday
 - 13 14 Force M.D.'s, Tender Love
 - 14 24 Patti LaBelle & Michael McDonald, On
 - 15 15 John Taylor, I Do What I Do ... (Theme
 - 16 18 Phil Collins, Take Me Home
 - 17 21 Ozzy Osbourne, Shot In The Dark
 - 18 26 Mike & The Mechanics, All I Need Is A
 - 19 12 Falco, Rock Me Amadeus
 - 20 23 Bob Seger & The Silver Bullet Band, A
 - 21 25 George Michael, A Different Corner
 - 22 13 INXS, What You Need
 - 23 17 Opus, Live Is Life
 - 24 27 Simple Minds, All The Things She Said
 - 25 16 Elton John, Nikita
 - 26 28 Stephanie Mills, I Have To Learn To R
 - 27 29 Journey, Be Good To Yourself
 - 28 EX Boys Don't Cry, I Wanna Be A Cowboy
 - 29 30 Miami Sound Machine, Bad Boy
 - A30 — Jermaine Stewart, We Don't Have To Ta
 - A — The Hooters, Where Do The Children Go
 - EX — Sade, Never As Good As The First Time
 - EX — Level 42, Something About You



- San Francisco P.D.: Steve Rivers
- 1 1 Pet Shop Boys, West End Girls
 - 2 2 Robert Palmer, Addicted To Love
 - 3 3 Nu Shooz, I Can't Wait
 - 4 4 Orchestral Manoeuvres In The Dark, If
 - 5 5 The Outfield, Your Love
 - 6 6 Level 42, Something About You
 - 7 7 Starpoint, Restless
 - 8 8 Van Halen, Why Can't This Be Love
 - 9 10 Simply Red, Holding Back The Years
 - 10 12 Sade, Never As Good As The First Time
 - 11 16 Whitney Houston, Greatest Love Of All
 - 12 15 Psychedelic Furs, Pretty In Pink
 - 13 13 Phil Collins, Take Me Home
 - 14 14 Honeymoon Suite, Feel It Again
 - 15 23 Madonna, Live To Tell
 - 16 19 Culture Club, Move Away
 - 17 22 The Jets, Crush On You
 - 18 18 Janet Jackson, What Have You Done For
 - 19 20 The Rolling Stones, Harlem Shuffle
 - 20 21 Miami Sound Machine, Bad Boy
 - 21 24 Patti LaBelle & Michael McDonald, On
 - 22 25 Vanity, Under The Influence
 - 23 27 Howard Jones, No One Is To Blame
 - 24 26 E.G. Daily, Say It, Say It
 - 25 33 Falco, Vienna Calling
 - 26 28 ZZ Top, Rough Boy

- 27 31 Tears For Fears, Mothers Talk
- 28 30 Mr. Mister, Is It Love
- 29 32 Journey, Be Good To Yourself
- 30 35 The Blow Monkeys, Digging Your Scene
- A31 — Magazine 60, Don Quichotte
- 32 EX The Dream Academy, The Love Parade
- 33 EX Mike & The Mechanics, All I Need Is A
- 34 9 Prince And The Revolution, Kiss
- 35 EX Billy Ocean, There'll Be Sad Songs (T
- EX EX Starship, Tomorrow Doesn't Matter Ton
- EX EX The Hooters, Where Do The Children Go
- EX EX El DeBarge, Who's Johnny ("Short Circ
- A — Patti Austin, The Heat Of Heat
- A — George Michael, A Different Corner
- A — Heart, Nothin' At All

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SUCCESSFUL PROMOTIONS

(Continued from page 19)

ly of WHBQ Memphis, now at KIIIS Los Angeles) has always had good instincts for timely promotions. His recent success with the gas prices (Billboard, April 5) is just one in a long list of Dees-generated listener-involvement campaigns to take advantage of current events.

Once the promotion is in the planning stages, ask yourself some key questions. Is this promotion properly targeted to our listeners? Will the average person who tunes to the station understand what the promotion is about? ("High Steaks" at WHBQ was called "Free Meat.") Does this promotion have enough entertainment value? Is it exciting? Is it relevant or is it just attention-seeking? Can it be executed successfully? If the answer is "yes" to most or all of these questions, your chances for a successful promotion are good.

Proper execution is critical. If the idea is great but the message

doesn't get across to the listener, the promotion is a failure.

Could the promotion have sounded bigger than it did? The best way to enhance the effectiveness of a promotion is with great promos. Too many stations are just plain lazy when it comes to putting together "killer" promos. Gordon McLendon didn't spend his time with the sales department. He spent hour after hour in the production studio. Promos are commercials for the radio station.

Charlie Van Dyke went to work at age 14 for McLendon in the '60s. When I met Charlie in 1970 at KFRC, he was doing the morning show. His air shift ended at 9 a.m. He was frequently in the production studio until after 11 p.m. He'd come back to the station to produce a special winner's promo when there was a big winner during the evening.

There's a huge advantage when extra time is dedicated to writing

and producing promos that stand out on the air. In addition, make certain that the air staff talks about the promos with confidence.

In the beginning, have some mystery. "Something big is coming . . . listen for the WAKE Money Bell." Reveal facts a little at a time. Make sure everyone at the station knows about the promotion. Develop a fact sheet for the air staff. Give one to everyone working at the station. Nothing is more frustrating to your receptionist when listeners call for

'Planning for an Xmas campaign begins at Easter'

details and he or she hasn't any information.

Good promotion ideas can come from almost anywhere. Keep an open mind and listen to people everywhere. A listener can call with a great idea. Record promoters often have super ideas, not necessarily associated with their own records. Start a clippings file categorized by the 12 months of the year. When you see something in the trade papers or your local newspaper with promotion potential for your station, cut it out and put it in the file. When you hear about something with potential, write it down and put it in the file. Go through the file every quarter.

Brainstorm with people at the station, your staff. Your friends at stations in other markets are good sources. Trade ideas with them. The

bottom line is, good promotion ideas can come from many sources. Keep your eyes and ears open every waking hour to receive them.

Once the promotion is underway, bring out the camera. Get some good shots of what's going on, both color and black-and-white. Send these to the trades. Send them to the local press. The more regular you are with providing pictures and stories to the press, the greater the chances your news will be printed. (Why do you think big companies hire PR firms?)

When the promotion is over, you gain a competitive advantage by having some form of post-analysis. Write up a one-page report on the promotion. Include pictures and news clippings. Get the impressions of others on the staff. If there were sponsors, send all involved a copy of the post-analysis. Keep one for yourself and one for the station. It comes in handy when you want to do a similar promotion with another sponsor or want to repeat the same promotion in the future.

There's another type of promo: image. In the '70s, many of the AM top 40 stations with which I was involved were under severe attack by the hip-image album-rock FM stations.

A "Special of the Month" concept was created. This was a one-hour program with the voice of a hip superstar (McCartney, Stones, Lennon, Chicago, etc.) and the superstar's hit music. The shows were good, but they ran at either 8, 9, or 10 p.m. on Sundays, just before the public-affairs programs. The specials were promoted on the air all

week with recorded promos featuring the artist's voice, a music clip, and the words "exclusive" or "only on." I didn't care if anyone listened to the special, but I did want the station's cume to hear the promos.

This is exactly what network television has been doing so well from the time ABC became No. 1. If you see and hear most network TV promos but don't watch the shows, you still have an impression of and know something about the show.

What makes a good promotion? A

'Promotions are commercials for the station'

number of different factors: good ideas, almost-perfect execution, good planning, and critical evaluation. In the end, if it worked, it's an effective promotion.

My favorite radio promotions include Jack McCoy's "The Last Contest," Gerry Cagle's "Al Davis Look-Alike Contest," Ron Jacob's "The Big Kahuna," and Lee Sherwood's "The First Contest." Other favorites are "Don't Say Hello," "The KHJ and KFRC All-Time Top 300," "Miss Whisper," KHJ's "Christmas Wish," "The Black Box," and "Location X."

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

Van Halen Cruises With Hagar At The Helm

Seventh Album, '5150,' Leaps To No. 1

BY STEVE GETT

NEW YORK The transition was over in an instant: You can call them "Van Hagar" now.

America's most successful hard rock act—with six consecutive platinum albums in as many years—has survived the loss of flamboyant frontman David Lee Roth, who quit last year to start a solo career.

Roth's replacement, veteran rocker Sammy Hagar, appears to be the perfect fit for the group, which, by the way, still calls itself Van Halen. The group's "5150" album is in its second week at No. 1 on Billboard's Top Pop Album chart, after debuting four weeks ago at No. 13.

"If it had gone to No. 1 after two months, or even five months, I would have been delighted," says Hagar. "But to do it in just three weeks was extra exciting. I never had a No. 1 and Van Halen never had a No. 1 album, so it couldn't have worked out better."

Lou Dennis, Warner Bros. vice president/director of sales, says, "Our whole marketing approach on this project was that you're dealing with a new group with a familiar name. But then, of course, the single ["Why Can't This Be Love"] came out and literally exploded.

"With the album, we're now approaching two million copies in the U.S.—I can't remember a Van Halen album breaking faster, although '1984' certainly came out of the box pretty quickly."

Before joining Van Halen, Hagar had enjoyed a moderately successful solo career—"I had a platinum album, a few gold albums; a lot of people would be happy with that," he says—and had first gained notoriety with the heavy metal group Montrose in the early '70s.

Rumor has it that Hagar was considered for the lead vocalist spot in Van Halen before the group's debut. He denies he was ever approached.

"It would never have worked back then," he says, because there would have been ego problems between himself and guitarist Eddie Van Halen. "While I got my ego satisfied as a solo artist, I'm sure his was satisfied just through having all the success they've had. Now we can work together and we're a great team."

Hagar says his presence in the Van Halen lineup—which also includes bassist Mike Anthony and drummer Alex Van Halen—has "helped the other guys to express themselves a lot more on their in-

struments. I have a higher voice [than Roth], which has allowed Eddie to expand."

"I hate to talk like this," says Eddie Van Halen, "but he's got a much wider range than the previous person and is just nicer to work with."

Asked whether he ever talks to the "previous person," the guitarist says, "No—and what I don't understand is that he quit and he hates me. He's pissed off at me, but he's the one who left Mike, Alex, and me hanging. He just took a walk."

No doubt there was concern in the Warner Bros. camp when Roth

(Continued on page 24)



Rockin' At The Rock. NBC Radio Entertainment host and David Letterman sidekick Paul Shaffer, left, talks with Ted Nugent about the Motor City Madman's latest Atlantic release, "Little Miss Dangerous," during a recent segment of "The Paul Shaffer Show . . . Live From The Hard Rock Cafe" in New York. For the latest on Nugent's antics, see On the Beat, below.

Studio Stints Mark A New Beginning For Both Artists

Lauper & Plant Shed Old Ensembles

by Steve Gett

NEW YORK Cyndi Lauper is not sticking with the tried and true for her next album, now in the works at New York's Power Station.

For starters, Lauper has shed Rick Chertoff, who produced her 1984 debut album "She's So Unusual." At the knobs this time out is Epic/Portrait's VP & GM of a&r Lennie Petze.

What's more, there are reportedly no musical contributions from the Hooters, whose members worked with Lauper on the debut album and provided the hit "Time After Time." Various session musicians, including guitarist Adrian Belew, are backing Lauper this time around.

DON'T EXPECT Robert Plant to work again soon with the musicians who played on his first three solo albums and tours. The former Zep vocalist told a British paper that Birmingham finale to last year's tour marked the end of a chapter in his career.

Insiders say Plant's business affairs are now being handled by Phil Collins/Genesis manager Tony Smith.

Plant hints that he might collaborate with Dave Stewart and Bryan Adams on a few songs, noting that "it's time to move on to fresh pastures." As for his 10-day U.K. studio stint with Jimmy Page and John Paul Jones earlier in the year, Plant says it was "just a bit of fun—not the return of Led Zepelin." Rumors of a Zep reunion persist, but Phil Carson, manager for the Firm, tells us, "They definitely won't be touring or releasing an album in '86."

HAS TED NUGENT gone too far in efforts to promote "Little Miss Dangerous," his new Atlantic release? The Nuge reports that during an April 20 headline appearance in Fort Worth, Texas, he brought a young woman onstage and stripped her down to "skimpy underwear and black boots."

How did the local police respond? "They thought I did such a good job of stripping her that they didn't have the heart to arrest me,"

says Nugent.

The modest one has taped a cable TV interview with Dr. Ruth Westheimer air later this month. "Life is one big female safari and Dr. Ruth is my guide and outfitter," he says.

STEVEN TYLER might not agree, but the Aerosmith "Classics" live album on Columbia, featuring concert recordings from 1977-83, is a gem. The set is packaged by former manager David

The clip cost an astounding \$500,000.

Shannon has a cameo role in the vidclip, as do Donny Osmond, and Winter himself playing a derelict.

Incidentally, Osmond inked a management deal April 18 with Steve Machat and Rick Smith of AMI. "Entertainment Tonight" was on hand to shoot the signing.

IT DOESN'T LOOK like Def Leppard's followup to the 1983 smash "Pyromania" will be out until at least September . . . Also slated for possible September release is the second Deep Purple reunion album. The band just started recording, and Don Bernstine at Thames Talent management warns, "There'll be another world tour to follow."

SHORT TAKES: Former Bad Company sidekicks, Mick Ralphs and Simon Kirke, have formed a new band with ex-Ted Nugent singer Brian Howe. An album is being recorded for Atlantic. The still un-named group is jointly managed by Bud Prager and Phil Carson . . . Billy Squier is busy making a new album. He's now being managed by Peter Lubin, who also runs the Brockum merchandise company. Lubin can be trusted not to let his client make another self-indulgent video like "Rock Me Tonight" . . . The new Southside Johnny album, "At Least We Got Shoes," ships May 12. It's his first for Atlantic, which distributed his previous Mirage/Atco efforts. On May 30, Southside celebrates the 10th anniversary of his debut at the Stone Pony in Asbury Park, N.J. Ronnie Spector and someone called Bruce attended that first gig; their names will be on the guest list for this month's show . . . Dio has added guitarist Craig Goldie, formerly of Guivria and Driver, to replace Vivian Campbell. The band is touring Europe with MCA/Gold Mountain's Keel supporting . . . Nothing concrete on the Wham! situation, but we hear careless whispers that a three-track EP may be in the works. A possible cut is the Was Not Was tune "Where Did Your Heart Go."

ON THE BEAT

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

Krebs, who says: "There's a whole new generation of people into Aerosmith, and 'Bootleg' [the band's 1978 live set] doesn't have an updated sound."

One of Krebs' clients, ace German guitarist Michael Schenker, has hooked up with singer Robin McAuley, a former member of Brit band Grand Prix. Says Krebs: "This could be the magic Schenker needed."

Krebs also looks after the band with Schenker's older brother, Rudolf,—Scorpions—and he tips that they are gearing up for a new studio album in Germany. Look for a September release. The group has just been named the headliner for the annual U.K. Monsters Of Rock festival.

VETERAN HOLLYWOOD PR heavyweight Norman Winter, who handles Michael Jackson, rolled into New York for last week's T.J. Martell benefit (19). With him was his newest client, Luis Cardenas.

The drummer for the L.A.-based metal act Renegade, Cardenas has a new solo album, "Animal Instinct," on Allied Artists Records. Winter says the lad has just shot "the most expensive video ever made" for the single, a cover of the Del Shannon classic, "Runaway."

New Edition Hits Big Time With Little Notice

BY BRIAN CHIN

NEW YORK If relatively little notice has been taken of New Edition's current nationwide concert tour, it's probably because "the wrong age group is talking about it," says Bill Dern, who manages the Boston quartet along with AMI's Steven Machat and Rick Smith. But Dern claims that, by September, when the group is scheduled to complete its tour, more than 1.5 million people will have seen the show.

"From the very beginning we went out ahead of ourselves, headlining the group a year before people thought we should," says Dern. In doing so, the band located "a vast unknown concert audience" whose arena-going habits probably ran more to the Muppets, the circus,

and David Copperfield than to major pop/rock acts.

"This year, we've retained the youth market," says Dern, but he notes that the ethnic mix and the proportion of older—above 15—couples out on dates in urban areas has had "a tremendous effect on ticket sales."

In the tour's first four weeks, New Edition sold out such venues as the Washington, D.C., Convention Center, the Richmond Coliseum, and Atlanta's Omni. But despite its success in 10,000- to 20,000-seat venues, the group is keeping ticket prices low—\$11 to \$15—since, Dern says, "90% of the audience is students."

Promoting its near-platinum "All For Love" album, MCA's teen recording act is presenting an elaborately mounted stage show that incorporates illusions and lasers. The high production costs have been eased by Coca-Cola's sponsorship of the tour, which caps a three-year relationship with New Edition.

Aside from the usual ads and on-stage signage, Coca-Cola's involvement extends to the street level at every tour stop. Community events coordinated with local bottlers include pre-show receptions and radio promotions. School high-attendance and essay-contest winners are invited to backstage tours, assembly programs, and basketball games with the members of New Edition.

"It requires five full-time people," says Dern. "[Coca-Cola representative] Cynthia Badie is on the road as a consultant to coordinate

(Continued on page 37)

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BRIAN SETZER proved he could deliver without the Stray Cats when he and his Radiation Ranch band debuted here April 11. In his first onstage appearance since last September's FarmAid, Setzer overcame the muddy sound system with a high-energy set that showcased 11 tunes from his debut solo album, "The Knife Feels Like Justice," and three revamped Cats songs.

The new material incorporates pop and soul strains, showing that Setzer has matured as an artist. Still flashy, he's no longer the callow teen idol he was heading the cartoon rockabilly trio he folded 18 months ago.

Armed with his trademark tattoos, bleached-blond hair, and a battery of custom guitars, Setzer portrayed little first-night nervousness, literally attacking his songs with a confidence that was no doubt boosted by the strength of his top-quality backing band. Radiation Ranch boasts a wealth of talent in guitarist Tommy Byrnes, bassist Kenny Aaronson, drummer Dave Prater, and keyboardist Chuck Leavell.

Setzer proved he's learned his lessons well at the New American Rock Univ. of Springsteen, Petty, and Mellencamp with new songs like "Aztec," "Maria," and the fiery, antiwar "Barbed Wire Fence."

However, one sensed that he's still not altogether comfortable in the straight pop vein. Live, "Boulevard Of Broken Dreams" was cliché, and "Bobby's Back" came across as a confused blend of macho sentimentality and Motown licks.

At his most natural—playing rockabilly spiked with angry social commentary—Setzer was terrific, blasting 1,300 rapt fans with "Three Guys" and nearly raising the roof on "Radiation Ranch," a psychobilly tune that did its namesake band proud.

In the same way that Sting had no qualms about reworking Police tunes on his solo dates, Setzer showed that he wasn't afraid to present Cats' material his way.

"I'll play this song exactly the way I wrote it," he announced before delivering an atmospheric rendition of "Stray Cat Strut" that rang subtle and true.

Earlier in the evening, the Fabulous Thunderbirds, cruising behind their hit single and album, "Tuff Enuff," deep-fried their infectious Texas r&b in a too-brief set that was smoother and more relaxed than Setzer's.

CARLO WOLFF

THE IDEA OF PAIRING post-hardcore Husker Du with neo-country Dwight Yoakam turned out to be more perverse in theory than in practice. There was no skinheads vs. cowboys brawl at the April 12 date; in fact, the audience seemed equally attuned to both bands.

Husker Du, the Minneapolis-based punk trio, came on like a nuclear explosion. The group has been an underground sensation for a few years now—consistently placing its records at the top of college radio charts (not to mention critics' polls)—and its recent signing to Warner Bros. hasn't dulled its attack.

There are still problems with Husker Du's live show though, and the trio was often sloppy and unfocused, lacking any real stage presence. Onstage, their material tended to sound sludgy, and virtually none of the lyrics sung by guitarist Bob Mould and drummer Grant Hart were decipherable.

At Irving Plaza, only Husker Du's college radio staples, "Makes No Sense At All" and "Don't Want To Know If You Are Lonely," stood out in any way. Beyond that, the band displayed a surprising anonymity that belied its reputation as a major force in the alternative music scene.

Opener Dwight Yoakam has been lassoed in with the so-called cowpunk movement; he's often mentioned in the same breath as Lone Justice, Jason & the Scorchers, and the Long Ryders. But here Yoakam and his four-piece band displayed characteristics that should instead have them being compared to true-blue country purists like George Jones and Merle Haggard.

This was the *rill thang, pardner*, and had no more to do with punk than the headliner had to do with Hank Williams. In fact, Yoakam's material, much of it from his Reprise album "Guitars, Cadillacs, Etc., Etc.," has more to do with real country than much of today's Nashville product.

JEFF TAMARKIN

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BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ZZ TOP JIMMY BARNES	Pittsburgh (Pa.) Civic Arena	April 9-11	\$657,771 \$15	43,107 three sellouts	Beaver Prods.
NEIL DIAMOND	Capital Center Landover, Md.	April 11-12	\$640,184 \$17.50/\$15.50	36,910 two sellouts	Cellar Door Prods.
KENNY ROGERS LEE GREENWOOD SAWYER BROWN	Copps Coliseum Hamilton, Ont.	April 18-19	\$549,444 \$19.50/\$17.50	37,074 two sellouts	St. Joseph's Hospital
AEROSMITH TED NUGENT	Madison Square Garden New York	April 8	314,007 \$17.50/\$15	18,492 sellout	Ron Delsener Prods.
JOHN COUGAR MELLENCAMP	Saddledome Calgary, Alta.	April 18	\$308,080 \$19	16,150 sellout	Media One
LUTHER VANDROSS T.K. CARTER	Front Row Theater Cleveland, Ohio	April 18-20	\$298,368 \$23.75	12,586 12,784 four shows	In-House
ZZ TOP JIMMY BARNES	Richfield Ohio Coliseum	April 16	\$280,515 \$15	18,701 19,329	Belkin Prods.
JOHN COUGAR MELLENCAMP	Northland Coliseum Edmonton, Alta.	April 19	\$277,153 \$19	14,583 sellout	Media One
ZZ TOP JIMMY BARNES	Greensboro (N.C.) Coliseum	April 3	\$266,605 \$15	15,887 sellout	Alex Colley/Southern Promotions
AEROSMITH TED NUGENT	Meadowlands Arena E. Rutherford, N.J.	April 12	\$263,629 \$15.50/\$13.50	17,722 21,098	Monarch Entertainment Bureau
ZZ TOP JIMMY BARNES	Buffalo (N.Y.) Memorial Auditorium	April 15	\$200,970 \$15	13,398 sellout	Beaver Prods.
HEART HONEYMOON SUITE	Pittsburgh (Pa.) Civic Arena	April 15	\$195,958 \$14.50	14,013 sellout	In-House
AMY GRANT RICH MULLINS	Rosemont (Ill.) Horizon	April 18	\$195,390 \$15/\$13.50	14,430 18,107	Jam Prods.
ZZ TOP JIMMY BARNES	Richmond (Va.) Coliseum	April 5	\$185,100 \$15	12,500 sellout	Beaver Prods.
AMY GRANT RICH MULLINS	Met Center Bloomington, Minn.	April 19	\$183,327 \$14/\$13	14,379 15,000	Harvest Prods.
NEIL DIAMOND	Richmond (Va.) Coliseum	April 10	\$177,550 \$17.50/\$15	10,466 11,023	Electric Factory Concerts
VAN HALEN BACHMAN TURNER OVERDRIVE	Roberts Stadium Evansville, Ind.	April 19	\$158,818 \$14.50	10,953 sellout	Sunshine Promotions
NEW EDITION	Richmond (Va.) Coliseum	April 12	\$151,429 \$13.50	11,458 sellout	Pace Concerts
ECHO & THE BUNNYMEN THE CHURCH	Irvine Meadows Amphitheater Laguna Hills, Calif.	April 19	\$150,901 \$17.50/\$15.50	10,418 15,000	Avalon Attractions
VAN HALEN BACHMAN TURNER OVERDRIVE	Freedom Hall Louisville	April 18	\$149,640 \$14.50	10,616 11,000	Sunshine Promotions
VAN HALEN BACHMAN TURNER OVERDRIVE	Nashville (Tenn.) Municipal Auditorium	April 20	\$148,500 \$15	9,900 sellout	Mid-South Concerts
KENNY ROGERS B.J. THOMAS SAWYER BROWN	Ft. Wayne (Ind.) Memorial Coliseum	April 8	\$147,580 \$16.50/\$13.50	9,644 sellout	North American Tours
KENNY ROGERS GATLIN BROTHERS SAWYER BROWN	Charlotte (N.C.) Coliseum	April 6	\$143,228 \$15.50/\$13.50	8,792 12,203	North American Tours
ALABAMA CHARLIE DANIELS BAND SAWYER BROWN	South Florida Fairgrounds West Palm Beach	April 12	\$135,218 \$17.50/\$15	9,614 10,000	Fantasma Prods.
AEROSMITH TED NUGENT	Cumberland County Coliseum Portland, Maine	April 16	\$134,879 \$14.50	9,302 sellout	Don Law Co.
OAK RIDGE BOYS SOUTHERN PACIFIC DAN SEALS	Salt Palace Salt Lake City	April 3	\$133,056 \$12.50	8,752 12,000	K.S. Prods.
KENNY ROGERS B.J. THOMAS SAWYER BROWN	W.Va. Univ. Coliseum Morgantown, W.Va.	April 10	\$125,200 \$16.50/\$13.50	8,005 14,361	North American Tours
KENNY ROGERS B.J. THOMAS GATLIN BROS.	Richmond (Va.) Coliseum	April 13	\$118,920 \$16.50/\$13.50	8,404 11,919	Stellar Entertainment
AEROSMITH TED NUGENT	Hersheypark Arena Hershey, Pa.	April 10	\$88,870 \$14.50	6,129 8,498	Makoul Prods.
OAK RIDGE BOYS SOUTHERN PACIFIC DAN SEALS	Boise State Univ. Pavilion Boise, Idaho	April 4	\$85,310 \$13.50/\$12.50	6,778 12,000	Great American Music Hall
AEROSMITH TED NUGENT	Civic Center Glen Falls, N.Y.	April 15	\$84,042 \$14.50	5,796 8,114	Gemini Concerts
AEROSMITH TED NUGENT	Stabler Arena Lehigh Univ. Bethlehem, Pa.	April 13	\$83,312 \$14.50	5,676 6,637	Makoul Prods.
OZZY OSBOURNE METALLICA	Stabler Arena Lehigh Univ. Bethlehem, Pa.	April 18	\$82,515 \$15	5,459 6,500	Makoul Prods.
OAK RIDGE BOYS THE FORESTER SISTERS	Kellogg Center Battle Creek, Mich.	April 12	\$81,695 \$15	5,421 sellout	In-House
OAK RIDGE BOYS THE FORESTER SISTERS	Metro Centre Rockford, Ill.	April 11	\$74,647 \$12.50	6,237 9,300	In-House
AMY GRANT RICH MULLINS	Fieldhouse Grand Valley College Grand Rapids	April 17	\$68,410 \$12.50/\$10.50	5,745 sellout	Charievoix Prods./Blanton/Harrell Prods.
ECHO & THE BUNNYMEN THE CHURCH	Henry J. Kaiser Convention Center Oakland, Calif.	April 15	\$65,043 \$16/\$14.50	4,421 sellout	Bill Graham Presents
OAK RIDGE BOYS THE FORESTER SISTERS	Five Flags Center Dubuque, Iowa	April 10	\$64,061 \$14.50	4,469 sellout	In-House
SIMPLE MINDS THE CALL	Open Air Theater San Diego (Calif.) State Univ.	April 19	\$64,058 \$17.50/\$13.50	4,372 sellout	Avalon Attractions
AMY GRANT RICH MULLINS	Elliot Hall of Music Purdue Univ. West Lafayette, Ind.	April 15	\$58,832 \$12/\$11/\$10	5,125 5,926	Jam Prods.

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.



GTR Premiere. Arista Records chief Clive Davis introduces members of GTR, one of the label's newest acquisitions, at a recent listening party at Stringfellow's in New York for the group's self-titled debut album. With Davis are, from left, drummer Max Bacon and guitarists Steve Howe and Steve Hackett. (Photo: Chuck Pulin)

Group Ends Charity Conflict With USA For Africa Heavy Metal Releases Aid Famine Relief

BY ETHLIE ANN VARE

LOS ANGELES Hear'N'Aid, the heavy metal community's project to raise money for African famine relief, has finally released its charity single, "Stars," through PolyGram, after an 11-month wait.

Written by Dio members Ronnie James Dio and Jimmy Bain, and the group's former guitarist Vivian Campbell, the song was recorded last May during a marathon session at A&M Studios. Performer participants include members of Iron Maiden, Twisted Sister, Motley Crue, Blue Oyster Cult, W.A.S.P., Dokken, Quiet Riot, Judas Priest, and Y&T.

Although "Stars" producer Ronnie Dio initially called it the metal community's response to being snubbed by the organizers of "We Are The World," he says the group is now working closely with the USA For Africa fund, which will distribute all the Hear'N'Aid proceeds.

"This will give USA For Africa a much-needed infusion of new cash," says Sharon Weisz, a member of the Hear'N'Aid board of directors.

Coinciding with the emergence of the single, a 30-minute video documentary, titled "Hear'N'Aid: The Sessions," has been released by Sony Software. Produced by Tasco and featuring humorous inserts by "Derek Smalls" and "David St. Hubbins" of Spinal Tap, the long-form video aired April 17 on MTV.

PolyGram/Mercury will release a "Hear'N'Aid" album at the end of this month, with tracks donated by eight top metal acts. Winterland is handling all merchandising relating to the project.

"The main objective from the beginning," says Weisz, "was to create maximum impact; to have everything come out simultaneously. The record was completed in August, the video in October, and the agreement with PolyGram was made in the fall. Then they wanted to wait until the new year to release it, be-

cause Phonogram was re-releasing 'Do They Know It's Christmas?' everywhere except in the U.S."

Weisz, who hopes to see \$20 million raised by Hear'N'Aid, says that the brief lag between "We Are The World" and "Stars" added to the difficulty of management and label negotiations.

"There's lots of paperwork to be resolved," she notes, "and it takes a long time. The media blitz behind 'We Are The World' helped force everything through a lot faster for them."

Famine relief instigator Bob Geldof gave his blessing to the Hear'N'Aid project at its London debut; and USA For Africa board member Dr. Lloyd Grieg, introduced the Los Angeles preview.

Heavy metal artists are delighted that their charity effort has finally emerged. Says Ronnie Dio, "The image that's tagged upon us is very unfortunate because it's just not true. A project like this can change people's minds about heavy metal."

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VAN HALEN CRUISES WITH HAGAR

(Continued from page 22)

made his move. "There was in the beginning, I guess," says the guitarist. "I remember speaking to Lenny [Warner Bros.], and he kind of still thought Dave would come back. I said, 'I don't care if he comes back or not—we don't want him back!'"

Hagar's signing with the band was almost prevented by his solo deal with Geffen. "We negotiated to where I now have just one more solo album to do for Geffen under our contract, which will come out before the next Van Halen record."

Aside from the split with Roth,

Van Halen also parted company last year with longtime manager Noel Monk. "He wanted to renegotiate, so we said okay, but he didn't go for what we offered and he took off," says Eddie Van Halen.

When Hagar joined, he introduced the band to Ed Leffler, who had been handling his business affairs since 1977. The group replaced its singer and manager "in one package."

Leffler maintains a low profile, declining press interviews. But Hagar says, "I hate to bring up the subject of money, but when these guys saw how much I made versus them, there were a lot of big surprises. They said, 'Wow, how did this happen?' And I told them it was because I have a great manager, which is really true."

"Ed Leffler doesn't screw anyone, but he makes sure the artists get what they have coming. A lot of people don't know what you're supposed to get. If you've got a brand new band that's never had anything at all and suddenly you give them \$10,000, they'll probably go, 'Hey, I'm rich!' Meanwhile, some other guy's getting a million."

Sales of Van Halen's "5150" are being boosted by the band's extensive North American tour, which began March 27.

Hagar says the audience response has been "overwhelming," noting that "people were so used to seeing Roth. But I haven't had any problems. I don't want to take any stabs at Roth, but we're getting anywhere between 25 to 50 banners and signs a night saying, 'David Who?', 'Van Halen Welcomes The Red Rocker,' 'Van Hagar,' and things like that."

As for Van Halen's decision not to shoot a video to promote the album (Billboard, April 26), Hagar says, "It wasn't intentional—we just didn't have the time."

"This way, let everyone see us live, which is where we belong. That's our element."

PUBLICATION JULY 1986

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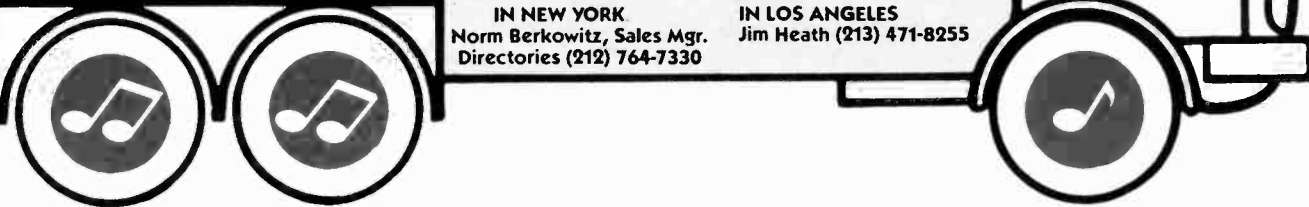
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Billboard Hot Black Singles SALES & AIRPLAY

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	TITLE	ARTIST	HOT BLACK POSITION
1	3	I HAVE LEARNED TO RESPECT . . .	STEPHANIE MILLS	1
2	1	KISS	PRINCE & THE REVOLUTION	3
3	2	I CAN'T WAIT	NU SHOOZ	2
4	9	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	4
5	4	CRUSH ON YOU	THE JETS	5
6	6	ROCK ME AMADEUS	FALCO	10
7	10	I'M NOT GONNA LET	COLONEL ABRAMS	7
8	8	PARTY FREAK	CA\$HFLOW	8
9	16	LOVE IS JUST A TOUCH AWAY	FREDDIE JACKSON	9
10	18	THE FINEST	THE S.O.S. BAND	6
11	5	GOING IN CIRCLES	THE GAP BAND	17
12	12	ROCK THE BELLS	L.L. COOL J	18
13	7	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	21
14	11	LOVE 4/2	TEDDY PENDERGRASS	33
15	30	GREATEST LOVE OF ALL	WHITNEY HOUSTON	12
16	26	UNDER THE INFLUENCE	VANITY	16
17	19	RESTLESS	STARPOINT	11
18	15	(NOTHING SERIOUS) JUST BUGGIN'	WHISTLE	25
19	24	IF YOUR HEART ISN'T IN IT	ATLANTIC STARR	15
20	13	OVERJOYED	STEVIE WONDER	26
21	22	NEVER AS GOOD AS THE FIRST TIME	SADE	14
22	23	HIGH HORSE	EVELYN "CHAMPAGNE" KING	19
23	27	LOVES ON FIRE	ALEEM FEATURING LEROY BURGESS	23
24	28	THE HEAT OF HEAT	PATTI AUSTIN	13
25	—	DO IT TO ME GOOD (TONIGHT)	MICHAEL HENDERSON	20
26	14	I THINK IT'S LOVE	JERMAINE JACKSON	34
27	—	DO FRIES GO WITH THAT SHAKE	GEORGE CLINTON	27
28	17	SATURDAY LOVE	CHERRELLE WITH ALEXANDER O'NEAL	39
29	—	OH, LOUISE	JUNIOR	24
30	20	A LITTLE BIT OF LOVE (IS ALL IT TAKES)	NEW EDITION	37

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	I HAVE LEARNED TO RESPECT . . .	STEPHANIE MILLS	1
2	4	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	4
3	2	I CAN'T WAIT	NU SHOOZ	2
4	1	KISS	PRINCE & THE REVOLUTION	3
5	5	THE FINEST	THE S.O.S. BAND	6
6	9	THE HEAT OF HEAT	PATTI AUSTIN	13
7	16	GREATEST LOVE OF ALL	WHITNEY HOUSTON	12
8	10	NEVER AS GOOD AS THE FIRST TIME	SADE	14
9	17	IF YOUR HEART ISN'T IN IT	ATLANTIC STARR	15
10	15	UNDER THE INFLUENCE	VANITY	16
11	7	I'M NOT GONNA LET	COLONEL ABRAMS	7
12	6	CRUSH ON YOU	THE JETS	5
13	8	RESTLESS	STARPOINT	11
14	20	WHAT'S MISSING	ALEXANDER O'NEAL	22
15	11	PARTY FREAK	CA\$HFLOW	8
16	14	HIGH HORSE	EVELYN "CHAMPAGNE" KING	19
17	12	LOVE IS JUST A TOUCH AWAY	FREDDIE JACKSON	9
18	—	NASTY	JANET JACKSON	31
19	21	DO IT TO ME GOOD (TONIGHT)	MICHAEL HENDERSON	20
20	28	LOVE TAKE OVER	FIVE STAR	32
21	23	OH, LOUISE	JUNIOR	24
22	24	STAY	THE CONTROLLERS	30
23	29	WATCH YOUR STEP	ANITA BAKER	28
24	13	ROCK ME AMADEUS	FALCO	10
25	30	DO YOU STILL LOVE ME?	MELI'SA MORGAN	29
26	19	LOVES ON FIRE	ALEEM FEATURING LEROY BURGESS	23
27	27	I GET OFF ON YOU	THE ROSE BROTHERS	36
28	—	FIRESTARTER	TEASE	35
29	22	ROCK THE BELLS	L.L. COOL J	18
30	—	DO FRIES GO WITH THAT SHAKE	GEORGE CLINTON	27

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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
ARISTA (6)	9
Jive (3)	
CAPITOL (8)	9
Manhattan (1)	
MCA (8)	9
Philly World (1)	
EPIC (2)	8
Tabu (3)	
Portrait (2)	
Private 1 (1)	
WARNER BROS. (3)	8
Paisley Park (2)	
Warner Bros./Tommy Boy (2)	
Qwest (1)	
COLUMBIA (5)	7
Def Jam/Columbia (2)	
MOTOWN (2)	7
Gordy (2)	
Tamla (2)	
Motown/Kallista (1)	
ELEKTRA (4)	6
Asylum (1)	
Solar (1)	
A&M	5
RCA (2)	5
Total Experience (3)	
ATLANTIC (3)	4
IWA/Island (1)	
POLYGRAM	4
Mercury (3)	
Atlanta Artists (1)	
EMI-AMERICA	2
KMA	2
CRITIQUE	1
FAST FIRE	1
After Five (1)	
IN YOUR FACE	1
ISLAND	1
4th & B'Way (1)	
JAMPACKED	1
JAY	1
MALACO	1
Muscle Shoals Sound (1)	
PROFILE	1
SELECT	1
SLEEPING BAG	1
SUNNYVIEW	1
SUPERTRONICS	1
SUTRA	1
TOMMY BOY	1
VINTERTAIMENT	1

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

TITLE
(Publisher - Licensing Org.)
Sheet Music Dist.

95 ANOTHER NIGHT (Colgems-EMI, ASCAP/Screen Gems-EMI, BMI)	19 HIGH HORSE (Warner-Tamerlane, BMI/Song-A-Tron, BMI)	9 LOVE IS JUST A TOUCH AWAY (Bush Burnin', BMI/Zomba, ASCAP)	(Dynatone, BMI/Unichappell, BMI)
79 BAD BOY (Foreign Imported, BMI)	96 HOW WILL I KNOW (Irving, BMI) CPP/ALM	32 LOVE TAKE OVER (Company, MCPS/Eaton, MCPS)	77 SLEEPLESS NIGHTS (Almo, ASCAP/Redhead, ASCAP/Largo, ASCAP)
38 BEST FRIENDS (Temp Co., BMI)	2 I CAN'T WAIT (Poolside, BMI)	23 LOVES ON FIRE (West Kenya, ASCAP)	99 SLIDE OVER (Music Corp. Of America, BMI/Ready For The World, BMI/Walk On The Moon, BMI/Off Backstreet, BMI)
78 CAN YOU FEEL IT? (Def Jam, ASCAP)	36 I GET OFF ON YOU (Muscle Shoals, BMI/Jalew, BMI)	55 MAY I? (USA Exotic, ASCAP)	48 STATE OF THE HEART (April, ASCAP/Science Lab, ASCAP) CPP/ABP
89 CAN YOU FEEL THE BEAT (Mokojumbi, BMI/Personal, ASCAP/Arista, ASCAP/Willesden, BMI) CPP	1 I HAVE LEARNED TO RESPECT THE POWER OF LOVE (Careers, BMI/Moore & Moore, BMI) CPP	90 NA NA BEAT (Happy Stepchild, BMI/Wedot, ASCAP)	30 STAY (Zomba, ASCAP/Tyvela, BMI)
45 THE CHARACTER (Ya D Sir, ASCAP/WB, ASCAP)	34 I THINK IT'S LOVE (Black Stallion, ASCAP/Jobete, ASCAP/See This House, ASCAP/Blackbull, ASCAP) CPP	31 NASTY (Flyte Tyme, ASCAP)	69 STRUNG OUT (Bush Burnin', BMI)
49 CHIEF INSPECTOR (Island, BMI)	53 I WOULDN'T LIE (Temp Co., BMI)	14 NEVER AS GOOD AS THE FIRST TIME (Silver Angel, ASCAP) CPP	60 STYLE (Northridge, ASCAP/Arista, ASCAP) CPP
86 COMPUTER LOVE (Troutman's/Saja, BMI)	54 IF YOU SHOULD EVER BE LONELY (Stone City, ASCAP/National League, ASCAP) CPP	47 NO MORE (Troutman's, BMI/Saja, BMI)	65 SUGAR FREE (Tricky-Trac, BMI)
5 CRUSH ON YOU (Almo, ASCAP/Crimisco, ASCAP/Irving, BMI) CPP/ALM	15 IF YOUR HEART ISN'T IN IT (Almo, ASCAP/Redhead, ASCAP/Joe's, ASCAP/Stuart, ASCAP) CPP/ALM	25 (NOTHING SERIOUS) JUST BUGGIN' (ADRA, BMI/Guinea Farm, BMI)	68 SWEETHEART (Warner's Thunder, ASCAP/Warner Bros., ASCAP/Real Deal, SESAC/Frederick, SESAC)
97 DIANA (Philly World, BMI)	43 I'LL BE ALL YOU EVER NEED (Music Specialists, BMI)	24 OH, LOUISE (Junior, prs/Emi, prs/MCA, ASCAP)	67 TELL ME (HOW IT FEELS) (Ackee, ASCAP)
27 DO FRIES GO WITH THAT SHAKE (Warner-Tamerlane, BMI/X-O-Skeletal, BMI)	71 I'LL BE YOUR FRIEND (Zomba, ASCAP)	4 ON MY OWN (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	64 TENDER LOVE (Flyte Tyme, ASCAP)
20 DO IT TO ME GOOD (TONIGHT) (Shannonlatisse, BMI/American League, BMI)	7 I'M NOT GONNA LET (YOU GET THE BEST OF ME) (MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)	92 ON THE SHELF (Pizzazz, BMI)	42 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) (Zomba, ASCAP)
80 DO ME BABY (Controversy, ASCAP)	70 IT'S YOU (Stone Diamond, BMI/Reel Vain, BMI/Jobete, ASCAP/Conceded, ASCAP/R.K.S., ASCAP) CPP	75 ONE STEP CLOSER TO YOU (Music Corp. Of America, BMI/Bayjun Beat, BMI/Rashida, BMI/MCA, ASCAP)	76 TURN ME OUT (Father Thunder, BMI)
29 DO YOU STILL LOVE ME? (Fuss, ASCAP)	72 JAIL BAIT (Father Thunder, BMI)	56 ONE WAY LOVE (T-Boy, ASCAP)	16 UNDER THE INFLUENCE (MCA, ASCAP/WB, ASCAP/Ertclejay Musique, ASCAP/Music Corp. Of America, BMI/It's A Gonna Rain, BMI)
94 DON'T YOU WANT MY LOVE (ATV, BMI/Les Editions Musicale, PRO) CPP/CLM	44 THE JAMMIN' NATIONAL ANTHEM (Konglather, BMI/Cheyenne, ASCAP/Motor, ASCAP)	26 OVERJOYED (Jobete, ASCAP/Blackbull, ASCAP) CPP	46 UNSELFISH LOVER (Forceful, BMI/Willesden, BMI)
62 FEMALE INTUITION (Intersong, ASCAP/Solid Smash, ASCAP)	40 JUST ANOTHER LOVER (Music Corp. Of America, BMI/New Music Group, BMI/Kashif, BMI)	8 PARTY FREAK (All Seeing Eye, ASCAP)	66 VICIOUS RUMORS (J.King IV, BMI)
6 THE FINEST (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	100 JUST GETS BETTER WITH TIME (Irving, BMI/Morning Crew, BMI) CPP/ALM	63 PEE WEE'S DANCE (Vinterlertainment, ASCAP)	28 WATCH YOUR STEP (Baker's Tune, BMI)
35 FIRESTARTER (Future Shock, ASCAP/WB, ASCAP)	3 KISS (Controversy, ASCAP)	91 PLAYER'S BALL (Mazarati, ASCAP)	93 WE DON'T HAVE TO TAKE OUR CLOTHES OFF (Bellboy, BMI/Chappell, ASCAP)
82 FUNKY BEAT (Zomba, ASCAP)	98 LADY IS LOVE (April, ASCAP/SaggiFire, ASCAP/Michel Colombier, ASCAP/Zomba, ASCAP) CPP/ABP	84 PRISONER OF LOVE (Beezer, ASCAP/Eatmon, ASCAP)	87 WEEKEND SPECIAL (Colgems-EMI, ASCAP)
81 GET OFF MY TIP! (Protoons, ASCAP)	88 LET'S GET STARTED (Bill-Lee, ASCAP/Bush Burnin', BMI)	11 RESTLESS (Philesto, BMI/Keith Diamond, BMI/Willesden, BMI/Harrindur, BMI) CPP	50 WEST END GIRLS (Cage, ASCAP)
17 GOING IN CIRCLES (Por Pete, BMI)	57 LET'S GO ALL THE WAY (Lifo, BMI)	10 ROCK ME AMADEUS (Colgems-EMI, ASCAP) CPP	21 WHAT HAVE YOU DONE FOR ME LATELY (Flyte Tyme, ASCAP)
12 GREATEST LOVE OF ALL (Golden Torch, ASCAP/Gold Horizon, BMI) CPP	37 A LITTLE BIT OF LOVE (IS ALL IT TAKES) (House Of Champions, ASCAP)	18 ROCK THE BELLS (Def Jam, ASCAP)	22 WHAT'S MISSING (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
73 HEADLINES (Hip Trip, BMI/Midstar, BMI)	33 LOVE 4/2 (Ted-On, BMI/J.Carr, BMI)	39 SATURDAY LOVE (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	59 WHISPER IN THE DARK (Maplewood, ASCAP/Boozertunes, ASCAP/Broozertunes, BMI) CPP
13 THE HEAT OF HEAT (Flyte Tyme, ASCAP/Avant Garde, ASCAP)		85 SECRET LOVERS (Almo, ASCAP/Jodaway, ASCAP) CPP/ALM	52 WHO'S JOHNNY
51 HERE I GO AGAIN (T-Boy, ASCAP/Fly Girl, ASCAP/Force M.D., ASCAP)		61 SEX MACHINE	

Statlers Top Music City News Nominees Journal Sets Awards Roster

NASHVILLE The Statlers continue to engage the affection of voters for the Music City News Country Awards show. For the 20th annual edition of the program, set to air June 9, the Statlers are up for honors in six of 13 categories, including having two nominees in the single record division.

Reba McEntire, Roy Clark, and Mel Tillis have been tapped to host the show, and Barbara Mandrell will present the living legend award. Broadcast time is 9 p.m. to 11 p.m., Eastern time.

The awards are decided by a vote of subscribers to the Music City News fan magazine.

This year's categories and nominees are:

Entertainer: Alabama, Oak Ridge Boys, Ricky Skaggs, the Statlers, George Strait.

Male artist: Lee Greenwood, Gary Morris, Ricky Skaggs, George

Strait, Conway Twitty, Hank Williams Jr.

Female artist: Janie Frickie, Loretta Lynn, Barbara Mandrell, Charly McClain, Reba McEntire, Anne Murray.

Star of tomorrow: Exile, Forester Sisters, Lorrie Morgan, Sawyer Brown, John Schneider, Dan Seals.

Vocal group: Alabama, Exile, Oak Ridge Boys, Sawyer Brown, the Statlers.

Duet: Lee Greenwood & Barbara Mandrell, the Judds, Charly McClain & Wayne Massey, Marie Osmond & Dan Seals, Dolly Parton & Kenny Rogers.

Comedian: Jerry Clower, Irlene Mandrell, Minnie Pearl, Shotgun Red, the Statlers, Ray Stevens.

Gospel artist: Tennessee Ernie Ford, Vern Gosdin, Amy Grant, Hee Haw Gospel Quartet, Christy Lane.

Country music television series: (Continued on page 32)

Fanfare Surrounds 15th Fan Fair Weeklong Event Set To Begin June 9

NASHVILLE The 15th annual Country Music Fan Fair will open Monday, June 9, at the Tennessee State Fairgrounds here with a bluegrass show and end Sunday, June 15, with the Grand Masters Fiddling Contest at Opryland. Last year's fair drew a record-breaking crowd of 19,500.

The talent lineup is still being decided, but these acts have already confirmed that they will perform: Bobby Bare, New Grass Revival, Sawyer Brown, Tanya Tucker, Marie Osmond, T. Graham Brown, Dan Seals, Southern Pacific, Gary Morris, Randy Travis, Pake McEntire, the Judds, and Eddie Rabbitt.

The Country Music Assn. and the Grand Ole Opry, co-sponsors of the event, have reinstated the independent-label show this year, but a spokesman for the CMA says the acts have not yet been selected.

MCA Records has asked for and been granted a separate show for its Dot artists. The other majors have one show each.

Ticket prices for Fan Fair remain at last year's \$60. Included in this fee is admission to all Fan Fair events, two meals, and passes to the Country Music Hall Of Fame, Opryland U.S.A., and the Ryman auditorium.

In addition to the shows at the fairgrounds, sponsors predict that there will be more than 300 exhibition booths by artists, labels, and other country-related enterprises. Booth-builders will be in the running for cash prizes of \$500, \$400, and \$300 for the most attractive display. For a booth to be eligible for one of these awards, the artist who is featured in the display must be present at the booth some time during the week.

The tentative Fan Fair schedule is as follows:

• **Monday, June 9:** Bluegrass

show, 7 to 10 p.m.

• **Tuesday, June 10:** Songwriters show, 10:30 a.m. to 12:30 p.m.; PolyGram Records show, 3 to 5 p.m.; RCA Records show, 7:30 to 9:30 p.m.

• **Thursday, June 12:** Capitol/EMI America Records show, 10 a.m. to noon; Independent-Label show, 2:30 to 4:30 p.m.; CBS Records show, 7:30 to 9:30 p.m.

• **Friday, June 13:** International show, 10 a.m. to noon; Dot Records show, 2:30 to 4:30 p.m.; International Fan Club Organization dinner, 6 p.m.; International Fan Club Organization show, 8 p.m.

• **Sunday, June 15:** Grand Masters Fiddling Contest at Opryland, 10:30 a.m. to 6 p.m.

Hal Durham, senior vice president and general manager of the Grand Ole Opry, said in a prepared statement that Fan Fair registration already stands at 15,000. He predicted that the final total will be between 20,000 and 21,000 registrants.

EDWARD MORRIS

NASHVILLE SCENE

by Gerry Wood

THOMAS WOLFE ONCE wrote "You Can't Go Home Again." And the Beatles sang... "Once there was a way to get back home."

Well, you can go home again... and, yes, there still is a way to get back home. If that home happens to be Billboard.

After serving as Billboard's Southeastern editor from 1975-80 and editor-in-chief from 1980-83, I found that this publication is hard to get out of my bloodstream. Even in stints as editor of Nashville! magazine and as a freelancer, it was impossible to stop reading Billboard to keep up with the changes and

A homecoming message and a note of praise

challenges of the entertainment industry.

What goes around comes around, and in Tennessee's "homecoming year," this is a particularly meaningful homecoming for me. I wasn't interested in charging into the future or sliding into status quo. My role—in the newly created post of general manager/Nashville—will offer new goals and opportunities for me, for Billboard, and even for Nashville. So, I plan to make the most of it.

For those who have called, written, or conveyed their congratulations and best wishes in person—I say thank you. This is one hell of a music and entertainment region, and we plan to cover it honestly, effectively, and dramatically.

I'm delighted to be back with Billboard and in the mainstream of our industry.

Yes, you can go home again... there is a way to get back home... and it's a wonderful feeling when you're back in the business you love with the friends and associates you admire most in life.

Thanks for the memories... and the futures.

"IT'S BEEN A TOUGH SHOW, a rather unusual situation, needless to say," said Dick Clark needlessly. Clark's eternal youth and positive professionalism were tested to the maximum at the Academy of Country Music Awards show held on the same night that the U.S. bombed Libya (Billboard, April 26).

The unfortunate timing of the events provided a television first: an audience for a live awards show was primed by watching monitors displaying a President, Defense Secretary, and Secretary of State explaining the hows and whys of an air attack on a foreign nation. Although the show was delayed for almost an hour as the silent and somber crowd viewed dramatic announcements that monopolized the airwaves, the NBC telecast took its cue from executive producer Clark and forged ahead with songs and plaudits.

The big winners on April 14: President Reagan, **Alabama, Reba McEntire, and George Strait.** Losers included **George Jones**, no-showing again, and Muammar Khadafi.

The two-hour broadcast from the 1,200-seat Good Time Theatre at Knott's Berry Farm near Los Angeles also made winners of the **Judds, Judy Rodman, and Randy Travis.** Rodman won out over nominal competition in the top new female vocalist category, and Travis captured top honors in a sizzling segment featuring five impressive talents for best new male vocalist.

With highlights that included McEntire's stunning performance of "Whoever's In New England," and lowlights that saw a ponderous reading of the legacy and importance of country music by **Rex Allen, Patti Page, Hugh O'Brian, and Carl Perkins,** the Academy of Country Music Awards salvaged an entertaining evening out of the dire straits of a dim night on planet Earth.

Clark has been an admirable figure for about three decades—from the "American Bandstand" daze to surviving alongside **Ed McMahon** on the TV bloopers show—but never has he been more admirable than on this night. With the disaster of having an audience fresh from the Libyan bombing tragedy—with a one-minute break before the start of the awards show—he showed why he is a lasting entertainment business professional.

"This is a very unusual way to prepare for a celebration," he told the hushed and troubled audience in the seconds before the show hit the air, "but our job is to present two hours of the best of country music and to honor those acts."

He acknowledged that everyone was entitled to their own views and emotions, but he had a job to do... and he wanted it done. He was honest, and he was, as usual, a thorough professional. And that honesty and professionalism.

Warner Decides To Re-Release Travis Single Due To The Upsurge Of Traditional Stylings

NASHVILLE Warner Bros. Records is betting that a renewed public interest in traditional country music will breathe new chart life into Randy Travis' short-lived debut single, "On The Other Hand." The song was first released last August and managed to inch its way only to the No. 67 slot before dropping off.

Travis' followup, "1982," peaked at No. 6, however, leading his label to reservice "On The Other Hand" to all country stations.

"I think you've seen a swing back to traditional country music," says Warner promotion chief Nick Hunter. "The climate has changed between last August and this April." Hunter cited attention being paid to new artists like Dwight Yoakam and Pake McEntire as evidence of

the appeal of traditional stylings.

Because "On The Other Hand" did get heavy airplay on several stations, the record is being reserved.

The Warner ploy is not a new one. John Conlee had a regional hit with "Back Side Of Thirty" two years before he had his first national hit with "Rose Colored Glasses." When "Back Side" was shipped again, it went to No. 1.

Similarly, "I Have Loved You Girl" reached No. 87 for Earl Thomas Conley in its original 1975 release. In 1983, it zoomed to No. 2.

But Joe Stampley's "All These Things," a No. 1 song in 1976, reached only No. 62 when it was re-released in 1981.

EDWARD MORRIS

FOR WEEK ENDING MAY 3, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

130 REPORTERS

NEW TOTAL

ADDS ON

DOLLY PARTON	TIE OUR LOVE (IN A DOUBLE KNOT)	RCA	33	35
RONNIE MCDOWELL	ALL TIED UP	MCA/CURB	32	36
GEORGE JONES	SOMEBODY WANTS ME OUT OF THE WAY	EPIC	28	78
M. JOHNSON	GOTTA LEARN TO LOVE WITHOUT YOU	RCA	26	65
RANDY TRAVIS	ON THE OTHER HAND	WARNER BROS.	25	66

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

RETAIL BREAKOUTS

46 REPORTERS

NUMBER

REPORTING

THE OAK RIDGE BOYS	JULIET	MCA	20
RESTLESS HEART	TIL I LOVED YOU	RCA	13
WILLIE NELSON	LIVING IN THE PROMISELAND	COLUMBIA	12
JUDY RODMAN	UNTIL I MET YOU	MTM	10
CHARLIE DANIELS BAND	DRINKING MY BABY GOOD-BYE	EPIC	10

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HOT COUNTRY SINGLES

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Chart of Hot Country Singles (Left Side) with columns for THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, and ARTIST.

Chart of Hot Country Singles (Right Side) with columns for THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, and ARTIST.

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.

Sugar Hill Readies Off-B'way Show LP Red Clay Ramblers Are Featured

NASHVILLE Sugar Hill Records is ready to release the cast album from Sam Shepard's off-Broadway hit "A Lie Of The Mind." The label's challenge though, according to president Barry Poss, will be to reach theatergoers who are not routinely record buyers.

"We're investigating alternative sources of advertising," Poss says, "including The New York Review Of Books and New York magazine." He also aims to promote the project via National Public Radio, which is already a mainstay in exposing the label's bluegrass and other acoustic acts.

The cast album features the Red Clay Ramblers, a North Carolina-based string band that first attracted Shepard's attention when he heard its music on a college radio station in Iowa during the filming of "Country."

In the play, the Ramblers sit in a balcony box and perform 13 songs to reflect the stage action and dialog. Some of the songs were written for the play, others are public domain numbers.

Poss, whose Southern Melody company publishes the new material, says a Los Angeles run of the play will start this fall. The Ram-

blers' participation in the West Coast production has not been confirmed.

He adds that the audience response to the music and inquiries about it convince him the album can sell well if properly marketed. The album will be out in Compact Disc this summer, Poss promises.

Valued as a step to the major labels—and for careful production and packaging of music—Sugar Hill groomed Ricky Skaggs, now with Epic, and New Grass Revival, recently signed to Capitol.

EDWARD MORRIS

MUSIC CITY NEWS AWARDS

(Continued from page 29)

"Austin City Limits," "Grand Ole Opry Live," "Hee Haw," "Nashville Now," "This Week In Country Music."

Country music television special: "A Christmas To Remember," "Farm Aid," "Barbara Mandrell: Something Special," "The Mandrell Sisters & Family," "Strait From The Heart Of Texas."

Country music video: "Country Boy" (Ricky Skaggs), "Highwayman" (Johnny Cash, Waylon Jennings, Kris Kristofferson, Willie Nelson), "Little Things" (Oak Ridge Boys), "Lost In The Fifties" (Ronnie Milsap), "My Only Love" (the Statlers), "Who's Gonna Fill Their Shoes" (George Jones).

Single: "Baby's Got Her Blue

Jeans On" (Mel McDaniel), "My Only Love" (the Statlers), "Somebody Should Leave" (Reba McEntire), "Too Much On My Heart" (the Statlers), "Who's Gonna Fill Their Shoes" (George Jones).

Album: "Does Fort Worth Ever Cross Your Mind" (George Strait), "Partners In Rhyme" (the Statlers), "Step On Out" (Oak Ridge Boys), "Why Not Me" (the Judds), "Who's Gonna Fill Their Shoes" (George Jones).

FOR WEEK ENDING MAY 3, 1986

Billboard TOP COUNTRY ALBUMS

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THIS WEEK	LAST 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 (SUG. LIST PRICE)	TITLE
1	1	2	10	ALABAMA ▲ RCA AHL1 7170 (8 98) (CD)	6 weeks at No. One GREATEST HITS
2	3	4	10	ANNE MURRAY CAPITOL SJ 12466 (8 98)	SOMETHING TO TALK ABOUT
3	2	1	13	JOHN SCHNEIDER MCA 5668 (8 98)	A MEMORY LIKE YOU
4	5	6	49	HANK WILLIAMS, JR. ● WARNER CURB 25267 WARNER BROS. (8 98)	FIVE-O
5	7	8	9	REBA MCENTIRE MCA 5691 (8 98)	WHOEVER'S IN NEW ENGLAND
6	6	5	27	EARL THOMAS CONLEY RCA AHL1 7032 (8 98) (CD)	GREATEST HITS
7	8	7	24	THE JUDDS ● RCA CURB AHL1-7042 RCA (8 98) (CD)	ROCKIN' WITH THE RHYTHM
8	4	3	29	SAWYER BROWN CAPITOL CURB ST 12438 CAPITOL (8 98)	SHAKIN'
9	10	10	8	JOHN CONLEE COLUMBIA FC 40257	HARMONY
10	11	16	4	WAYLON JENNINGS MCA 5688 (8 98)	WILL THE WOLF SURVIVE
11	9	9	8	EMMYLOU HARRIS WARNER BROS. 25352 (8 98)	THIRTEEN
12	19	—	2	WILLIE NELSON COLUMBIA FC 40327	THE PROMISELAND
13	12	13	31	DAN SEALS EMI-AMERICA ST-17166 (8 98)	WON'T BE BLUE ANYMORE
14	13	14	31	GEORGE STRAIT ● MCA 5605 (8 98)	SOMETHING SPECIAL
15	15	17	6	MERLE HAGGARD EPIC 40286	A FRIEND IN CALIFORNIA
16	17	27	4	RONNIE MILSAP RCA AHL1-7194 (8 98) (CD)	LOST IN THE FIFTIES TONIGHT
17	14	12	23	JUICE NEWTON RCA 5493 (8 98) (CD)	OLD FLAME
18	23	44	3	DWIGHT YOAKAM REPRISE 25372 WARNER BROS. (8 98)	GUITARS, CADILLACS, ETC., ETC.
19	18	18	44	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
20	16	11	24	RICKY SKAGGS EPIC FE 40103	LIVE IN LONDON
21	20	20	33	EXILE EPIC FE 40000	HANG ON TO YOUR HEART
22	33	21	49	W. JENNINGS, W. NELSON, J. CASH, K. KRISTOFFERSON ● COLUMBIA FC 40056	HIGHWAYMAN
23	22	15	34	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
24	24	28	24	HANK WILLIAMS, JR. WARNER CURB 25328 WARNER BROS. (8 98)	GREATEST HITS-VOLUME II
25	27	22	50	THE STATLER BROTHERS MERCURY 824 420 1 POLYGRAM (8 98)	PARDNERS IN RHYME
26	28	30	63	ALABAMA ▲ RCA AHL1-5339 (8 98) (CD)	40 HOUR WEEK
27	26	25	76	THE JUDDS ▲ RCA CURB AHL 5319 RCA (8 98) (CD)	WHY NOT ME
28	25	26	8	EVERLY BROTHERS MERCURY 826 142-1 POLYGRAM (8 98)	BORN YESTERDAY
29	21	19	29	RAY STEVENS MCA 5635 (8 98)	I HAVE RETURNED
30	29	29	9	DON WILLIAMS CAPITOL ST-12440 (8 98)	NEW MOVES
31	30	24	29	LEE GREENWOOD MCA 5622 (8 98)	STREAMLINE
32	32	23	35	MARIE OSMOND CAPITOL CURB ST-12414 CAPITOL (8 98)	THERE'S NO STOPPING YOUR HEART
33	34	31	26	KENNY ROGERS ● RCA AJL1 7023 (8 98) (CD)	THE HEART OF THE MATTER
34	41	40	20	STEVE WARINER MCA 5672 (8 98)	LIFE'S HIGHWAY
35	36	36	6	CHARLY MCCLAIN/WAYNE MASSEY EPIC 40249	WHEN LOVE IS RIGHT
36	37	37	33	THE FORESTER SISTERS WARNER BROS. 25314 (8 98)	THE FORESTER SISTERS
37	31	33	29	WILLIE NELSON COLUMBIA FC 39990	HALF NELSON
38	40	34	51	RONNIE MILSAP ● RCA AHL1 5425 (8 98) (CD)	GREATEST HITS VOL. 2

THIS WEEK	LAST 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 (SUG. LIST PRICE)*	TITLE
39	35	35	21	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA FC 40195	SMILE
40	39	32	58	GEORGE STRAIT ● MCA 5567 (8 98) (CD)	GEORGE STRAIT'S GREATEST HITS
41	42	45	8	MARK GRAY COLUMBIA FC-40126	THAT FEELING INSIDE
42	50	50	23	THE CHARLIE DANIELS BAND EPIC 39878	ME & THE BOYS
43	38	39	30	BARBARA MANDRELL MCA 5619 (8 98)	GET TO THE HEART
44	49	49	37	GENE WATSON EPIC FE-40076	MEMORIES TO BURN
45	44	38	38	GARY MORRIS WARNER BROS. 25279 (8 98)	ANYTHING GOES
46	46	47	7	MICHAEL MARTIN MURPHEY WARNER BROS. 25369 (8 98)	TONITE WE RIDE
47	47	51	107	ALABAMA ▲ ² RCA AHL1-4939 (8 98) (CD)	ROLL ON
48	43	46	27	JANIE FRICKE COLUMBIA FC 40165	THE VERY BEST OF JANIE
49	45	43	19	THE BELLAMY BROTHERS MCA CURB 1462 (8 98)	GREATEST HITS
50	51	—	91	EARL THOMAS CONLEY RCA AHL1-4713 (8 98)	DON'T MAKE IT EASY ON ME
51	54	48	51	LEE GREENWOOD ● MCA 5582 (8 98) (CD)	GREATEST HITS
52	48	42	41	THE BELLAMY BROTHERS MCA CURB 5586 MCA (8 98)	HOWARD & DAVID
53	55	52	241	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
54	52	55	5	TANYA TUCKER CAPITOL ST 12474 (8 98)	GIRLS LIKE ME
55	61	62	41	NITTY GRITTY DIRT BAND WARNER BROS. 25304 (8 98)	PARTNERS, BROTHERS AND FRIENDS
56	58	63	417	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
57	59	—	2	RAY PRICE STEP ONE SOR-9 (8 98)	PORTRAIT OF A SINGER
58	65	—	28	REBA MCENTIRE MCA 5585 (8 98)	HAVE I GOT A DEAL FOR YOU
59	57	60	216	ALABAMA ▲ ³ RCA AHL1-4229 (8 98) (CD)	MOUNTAIN MUSIC
60	53	41	22	JIMMY BUFFETT MCA 5633 (8 98)	SONGS YOU KNOW BY HEART-JIMMY BUFFETT'S GREATEST HIT (S)
61	60	59	163	ALABAMA ▲ ² RCA AHL 1 4663 (8 98) (CD)	THE CLOSER YOU GET
62	69	67	103	THE STATLER BROTHERS MERCURY 818-652-1 POLYGRAM (8 98) (CD)	ATLANTA BLUE
63	64	69	215	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
64	62	56	22	CHARLY MCCLAIN EPIC FE 40186	BIGGEST HITS
65	RE-ENTRY	—	—	REBA MCENTIRE MCA 5516 (8 98)	MY KIND OF COUNTRY
66	67	68	5	JUDY RODMAN MTM 71050 (8 98)	JUDY
67	70	71	96	THE STATLER BROTHERS MERCURY 812 184 1 POLYGRAM (8 98)	TODAY
68	63	65	20	ORIGINAL BROADWAY CAST MCA 6147 (8 98)	BIG RIVER-THE ADVENTURES OF HUCKLEBERRY FINN
69	56	54	16	GLEN CAMPBELL ATLANTIC AMERICA 90483 ATLANTIC (8 98)	IT'S JUST A MATTER OF TIME
70	66	66	14	THE KENDALLS MERCURY 826 307-1 POLYGRAM (8 98)	THANK GOD FOR THE RADIO... AND ALL THE HITS
71	72	58	28	MICKEY GILLEY EPIC FE 40115	I FEEL GOOD (ABOUT LOVIN' YOU)
72	73	70	16	TOM JONES MERCURY 826 140 1 POLYGRAM (8 98)	TENDER LOVING CARE
73	68	53	26	SOUNDTRACK MCA 6149 (8 98)	SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE
74	71	64	42	JIMMY BUFFETT MCA 5600 (8 98)	THE LAST MANGO IN PARIS
75	74	57	29	MEL MCDANIEL CAPITOL ST-12437 (8 98)	STAND UP

○ 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.

GERRY WOOD
FILLS THE TOP SPOT AT BILLBOARD

WHO CARES?

WE DO.

CBS RECORDS / NASHVILLE

GOSPEL LECTERN

by Bob Darden



SOMETIMES OVERLOOKED in the rapid spread of contemporary Christian music is the slow, steady growth of Southern gospel music. Although the form has been pronounced dead several times, every week-end in the South, Southwest, and Midwest, Southern groups are packing churches and high school auditoriums with tens of thousands of devoted fans.

The **Don Light Agency** has been part of Southern gospel for 20 years. Although the agency has diversified somewhat in recent years, gospel remains a primary thrust. **Ed Harper**, son of **Herman Harper** (who once sang bass with the **Oak Ridge Boys** and joined the agency in 1968), concentrates on Southern gospel almost exclusively, and agrees that it's here to stay.

"We really want to expand our bookings in Southern gospel," he says. "And at the same time, we'd like to change things around a little. In the past, all artists worked nearly every weekend, except Christmas. There was no real routing procedure, they just went where they were called."

"What we want to do is show how tours can be better arranged, with better routing and better promotion. That's the approach we're trying to take with our artists. Of course, a lot of that has to do with demand. One problem with some Southern gospel promoters has to do with dates. One will tell us, 'My weekend is always the fourth weekend in the month.' That's good for him, bad for the artists who have to drive all night."

While some artists like the **Florida Boys**, the **Cathedrals** and **Wendy Bagwell & the Sunlighters** have been with Light since the agency began, the outfit has let some older groups go and has been aggressively seeking younger acts in the past two years. The **Paynes** and the recently signed **Greens** are part of

this signing strategy. Harper says he wants groups that have a chance to be popular for years to come.

"Southern gospel is the most stable of all forms of music, even if it isn't the most visible," Harper says. "We've seen increases every year, even in bookings. Our worst time was in the mid-'70s, when the **Oak Ridge Boys** switched from gospel to pop-country."

"But Southern gospel is stable, and the artists are used to working every Friday through Sunday, so we pulled through."

Harper notes that popular gospel labels like **Heart-warming** and **Canaan** have begun to show more interest in their Southern acts than ever before. And he

Southern style maintains its steady growth pattern

sees changes at the national level through the Gospel Music Assn.

"A lot of people in Southern gospel music have been in the GMA a long time," he says. "Some thought that the GMA turned its back on them. Southern artists, after all, founded the GMA. But I think the GMA has realized that it needs to recognize all types of music."

"The GMA's newfound interest in Southern gospel, if anything, has added to its credibility. As we saw during GMA Week and the various label-sponsored 'spectaculars,' Southern gospel is back."

Harper says Don Light has good relationships with **Word**, **Benson**, and several up-and-coming Southern labels. The agency does not sign new artists unless they're with a major label, he says, because that's where the promotion dollars are.

JAZZ BLUE NOTES

by Peter Keepnews



FOR THE FIFTH STRAIGHT YEAR, New York will begin and end the summer with jazz festivals. We told you in our April 12 column that **JVC**, the Japanese electronics giant, has taken over the sponsorship of the late-June citywide bash that used to be the **Kool Jazz Festival**. Now we can also tell you that the **Greenwich Village Jazz Festival**, which recently found itself without a sponsor when **Dewar's White**

New York will have another festive summer

Label pulled out, will once again take place in late August and early September—although, the way things stand now, it will have to make do without corporate backing.

If the preliminary schedule for the JVC festival announced by impresario **George Wein** is a fair indication, the scope of the event has been scaled down slightly—which isn't surprising, considering no one was positive until recently that there would even be a festival. But it remains an impressive event, and there's no shortage of big names on the June 20-29 schedule, among them festival favorites **Miles Davis**, **Sarah Vaughan**, **Ella Fitzgerald**, **B.B. King**, **Herbie Hancock**, **Mel Tormé**, and **George Shearing**. And a number of intriguing special events are on tap, including the U.S. debut of the Soviet Union's **Ganelin Trio** and a performance by the recently formed **American Jazz Orchestra**, as well as a few tribute concerts, an endearing Wein trademark. Receiving festival salutes this year are **Jelly Roll Morton**, Nat "King" Cole, the

octogenarian cornetist **Wild Bill Davison**, and the Ellingtonian saxophone triumvirate of **Ben Webster**, **Johnny Hodges**, and **Harry Carney**. This year marks the 15th New York summer for what used to be the **Newport Jazz Festival**.

The **Greenwich Village** gala, a rare instance of solidarity among the area's nightclub owners, has so far been unsuccessful in finding a replacement for **Dewar's**, which had bankrolled a substantial portion of the festival since its launch in 1982. Now, says co-organizer **Horst Liepolt**, the focus is on finding a sponsor for next year—but there *will* be a 1986 festival, with or without a backer.

According to Liepolt, the combined resources of the various clubs, along with whatever other bits and pieces of funding can be scraped together, will guarantee the survival of the festival, at which the participating venues offer cut-rate admission. However, the dollar squeeze means that there will be no free concert in Washington Square Park to kick things off; instead, there will be a smaller-scale event at the **Village Gate**. Liepolt says he and his partner, **Mel Litoff**, are hopeful that the festival—outside backing, outdoor concert, and all—will be back in '87.

We won't dwell over the fact that apparently no U.S. corporation thinks a celebration of jazz in the jazz capital of the world is worth underwriting. We'll just express our gratitude to everyone involved in keeping both these festivals going.

FOR WEEK ENDING MAY 3, 1986

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TOP INSPIRATIONAL ALBUMS

THIS WEEK	4 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	8	5	SANDI PATTI WORD WR 8325/A&M	1 week at No. One MORNING LIKE THIS
2	1	45	AMY GRANT ● WORD SP 5060/A&M	UNGUARDED
3	2	25	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
4	3	13	CARMAN WORD WR 8321/A&M	THE CHAMPION
5	6	85	SANDI PATTI IMPACT RO 3884/BENSON	SONGS FROM THE HEART
6	5	198	AMY GRANT WORD SP 5056/A&M (CD)	AGE TO AGE
7	20	5	PHIL DRISCOLL BENSON C03915	INSTRUMENT OF PRAISE
8	15	9	MARANATHA MARANATHA 7-01-015382-4/WORD	PRAISE 8
9	13	49	RUSS TAFF MYRRH SP 751/A&M	MEDALS
10	7	17	LEON PATILLO MYRRH SP 753/A&M	LOVE AROUND THE WORLD
11	4	113	AMY GRANT WORD SP 5058/A&M (CD)	STRAIGHT AHEAD
12	12	25	DEGARMO AND KEY POWER DISC PWR 01079/BENSON	COMMANDO SOZO
13	10	41	STEVE GREEN SPARROW ST 41022/CAPITOL	HE HOLDS THE KEYS
14	9	33	STRYPER ENIGMA 72077-1	SOLDIERS UNDER COMMAND
15	11	149	SANDI PATTI IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
16	NEW ▶		PETRA STAR SONG 7-102-06586-8/WORD	CAPTURED IN TIME AND SPACE
17	22	57	LARNELLE HARRIS IMPACT RO 3732/BENSON	I'VE JUST SEEN JESUS
18	23	57	DEBBY BOONE LAMB & LION ST 41005/CAPTOL	CHOOSE LIFE
19	28	9	PHIL KEAGGY NISSI EMR 4605/LEXICON	GETTING CLOSER
20	14	65	PETRA STAR SONG SP 5067/A&M	BEAT THE SYSTEM
21	NEW ▶		MICHAEL CARD BIRDWING SPC 1117/SPARROW	SCANDALON
22	21	105	CRISTY LANE ARRIVAL 9644/DOMINION	ONE DAY AT A TIME
23	19	25	LESLIE PHILLIPS MYRRH WR 8318/A&M	BLACK & WHITE IN A GREY WORLD
24	17	33	BENNY HESTER MYRRH WR 8318/A&M	BENNY FROM HERE
25	18	29	THE MARANATHA KIDS MARANATHA 7-01-014282-2/WORD	KIDS PRAISE 5
26	25	113	CARMAN PRIORITY 38713	SUNDAY'S ON THE WAY
27	NEW ▶		BARREN CROSS STAR SONG 7-102-06488/WORD	ROCK FOR THE KING
28	16	13	CANDLE SPARROW BWR 2078/CAPITOL	BULLFROGS AND BUTTERFLIES VOLUME 2
29	26	17	DALLAS HOLM AND PRAISE WORD WR 8317/A&M	CHANGE THE WORLD
30	30	41	JIMMY SWAGGART JIM LP 144	SWEET ANOINTING
31	31	45	MYLON LEFEVRE AND BROKEN HEART MYRRH SP 752/A&M	SHEEP IN WOLVES CLOTHING
32	27	157	MICHAEL W. SMITH REUNION WR 8128/A&M	MICHAEL W. SMITH PROJECT
33	34	69	CARMAN WORD WR 8110/A&M	COMIN' ON STRONG
34	24	109	MICHAEL W. SMITH WORD WR 8129/A&M	MICHAEL W. SMITH 2
35	35	9	TERI DESARIO WORD WR 8315/A&M	VOICES IN THE WIND
36	32	37	FARRELL & FARRELL STAR SONG 7-102-06086-6/WORD	JUMP TO CONCLUSIONS
37	36	9	WAYNE WATSON DAYSRING 7-01-413501-5/WORD	GIANTS IN THE LAND
38	33	61	THE IMPERIALS MYRRH SP 750/A&M	LET THE WIND BLOW
39	38	53	DAVID MEECE WORD WR 8284/A&M	SEVEN
40	40	21	REZ SPARROW ST 41024/CAPITOL	BETWEEN HEAVEN 'N' HELL

(CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	8	WEST END GIRLS (REMIX) EMI-AMERICA V 19206 <i>1 week at No. One</i>	◆ PET SHOP BOYS
2	1	2	8	WHENEVER YOU NEED SOMEBODY MERCURY 884 572 1 POLYGRAM	◆ O'CHI BROWN
3	5	5	7	LIVING FOR THE CITY MEGATONE MT 138	SYLVESTER
4	4	4	8	CRUSH ON YOU MCA 23613	◆ THE JETS
5	10	10	6	HARLEM SHUFFLE (REMIX) ROLLING STONES 44 05365 COLUMBIA	◆ THE ROLLING STONES
6	11	13	5	SAY IT, SAY IT A&M SP 12175	◆ E.G. DAILY
7	3	1	9	KISS (REMIX)/LOVE OR MONEY PAISLEY PARK 0-20442/WARNER BROS	◆ PRINCE & THE REVOLUTION
8	8	11	12	SOMETHING ABOUT YOU (REMIX) POLYDOR 883 957 1 POLYGRAM	◆ LEVEL 42
9	6	9	6	UNDER THE INFLUENCE (REMIX) MOTOWN 4558MG	◆ VANITY
10	13	22	4	WHAT I LIKE WARNER BROS. 0 20449	ANTHONY AND THE CAMP
11	7	7	8	HIT THAT PERFECT BEAT MCA 23605	◆ BRONSKI BEAT
12	12	14	7	HIGH HORSE (REMIX) RCA PW 14309	EVELYN "CHAMPAGNE" KING
13	9	6	11	(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX-17	JOYCE SIMS
14	15	27	4	ONE WAY LOVE TOMMY BOY TB 866	TKA
15	17	32	4	ALL PLAYED OUT DANCE SING DS 802	L.I.F.E.
16	16	23	5	LOVE'S ON FIRE ATLANTIC 0 86825	ALEEM FEATURING LEROY BURGESS
17	21	31	4	BAD BOY (REMIX) EPIC 49 05338	◆ MIAMI SOUND MACHINE
18	14	18	6	LOVE HONEY, LOVE HEARTACHE VINYLMANIA VMR-002	MAN FRIDAY
19	23	36	3	I LOVE MY RADIO (MIDNIGHT RADIO) EMERGENCY EMDS 6561	TAFFY
20	20	24	6	RESTLESS ELEKTRA 0 66860	◆ STARPOINT
21	22	34	5	PRISONER OF LOVE 4TH & B'WAY BWAY 421 ISLAND	MILDRED SCOTT
22	26	41	4	SHELL SHOCK A&M SP 12174	NEW ORDER
23	27	29	7	HEY BOY SUPERTRONICS RY 011	TAMMY LUCAS
24	42	—	2	MOVE AWAY (REMIX)/SEXUALITY VIRGIN/EPIC 49 05360/EPIC	◆ CULTURE CLUB
25	24	38	7	MIND GAMES SOUND PAK PL 5112	QUEST
26	36	—	2	THE FINEST TABU 429 05364 EPIC	THE S.O.S. BAND
27	32	42	3	I CAN'T WAIT (REMIX) MODERN 0 96825 ATLANTIC	◆ STEVIE NICKS
28	29	35	5	WAR BOYS RCA PW 14288	ANNABELLA
29	33	—	2	CONTROL (LP CUTS) A&M SP 5106	JANET JACKSON
30	18	19	8	RHYTHM OF LOVE POW WOW WOW 408	JOHNNY DYNELL
31	38	48	4	POWERDRILL EPIC 49 05297	GOON SQUAD
32	39	—	2	SECRETS (I WON'T TELL)/WE ARE THE BOYS 415/COLUMBIA 44 05341	UNTIL DECEMBER
33	30	33	5	ALBUM (LP CUTS) ELEKTRA 1 60438	PUBLIC IMAGE LTD
34	47	—	2	RAZZLE DAZZLE WARNER BROS. 0 20450	MICHAEL JEFFRIES
35	40	47	3	SECLUSION TSR TSR843	SHAWN BENSON
36	28	12	12	I CAN'T WAIT ATLANTIC 0 86828	NU SHOOZ
37	35	39	5	ROCK THE BELLS DEF JAM 44 05349 COLUMBIA	L.L. COOL J
38	46	—	2	DON'T WASTE MY TIME (REMIX) CHRYSALIS 4V9 42983	PAUL HARDCASTLE
39	19	15	8	TWIST MY ARM (REMIX) RCA PW 14196	◆ THE POINTER SISTERS
40	37	43	5	HE'S NUMBER ONE SPRING SPR 12 418	FANTASY
41	NEW	NEW	NEW	SHADOWS OF YOUR LOVE D.J. INTERNATIONAL DJ 777	J.M. SILK
42	NEW	NEW	NEW	MEDICINE SHOW (REMIX)/THIS IS BIG AUDIO DYNAMITE COLUMBIA 44 05359	◆ BIG AUDIO DYNAMITE
43	48	—	2	ONE YEAR LATE ORPHAN OR 003	THE VOICE
44	NEW	NEW	NEW	ALL I NEED IS A MIRACLE ATLANTIC PROMO	◆ MIKE & THE MECHANICS
45	50	—	2	WHAT'S MISSING (REMIX) TABU 429 05361/EPIC	ALEXANDER O'NEAL
46	25	8	12	WHAT HAVE YOU DONE FOR ME LATELY A&M SP 12167	◆ JANET JACKSON
47	NEW	NEW	NEW	SLAP YOU BACK JUMP STREET JS 1002	EXCEPTION
48	NEW	NEW	NEW	HOLD ON BROTHER TLO 9101	BILLY OCEAN
49	31	16	15	ROCK ME AMADEUS/VIENNA CALLING A&M SP 12170	◆ FALCO
50	NEW	NEW	NEW	DIGGING YOUR SCENE (REMIX) RCA PW 14327	◆ THE BLOW MONKEYS

BREAKOUTS

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

1. TELL ME (HOW IT FEELS) 52ND STREET MCA
2. NASTY (REMIX) JANET JACKSON A&M
3. PETER GUNN THE ART OF NOISE FEATURING DUANE EDDY CHRYSALIS
4. LOVE TAKE OVER (REMIX) FIVE STAR RCA
5. I'M YOUR MAN (REMIX) BARRY MANILOW RCA
6. RUNNING INFORMATION SOCIETY TOMMY BOY
7. STARLIGHT LAUREN GREY DICE
8. PARADE (LP CUTS) PRINCE & THE REVOLUTION PAISLEY PARK
9. JUST ANOTHER LOVER JOHNNY KEMP COLUMBIA

BREAKOUTS

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

1. ALL THE THINGS SHE SAID (REMIX) SIMPLE MINDS A&M
2. SHOOT YOUR BEST SHOT MR. LEE & KOMPANY MITCHBAL
3. LOVE TAKE OVER (REMIX) FIVE STAR RCA

12 INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	7	KISS (REMIX)/LOVE OR MONEY PAISLEY PARK 0-20442/WARNER BROS <i>5 weeks at No. One</i>	◆ PRINCE & THE REVOLUTION
2	2	3	13	I CAN'T WAIT ATLANTIC 0-86828	NU SHOOZ
3	6	11	4	ON MY OWN MCA 23607	◆ PATTI LABELLE & MICHAEL MCDONALD
4	5	5	8	WEST END GIRLS (REMIX) EMI-AMERICA V-19206	◆ PET SHOP BOYS
5	7	10	5	HARLEM SHUFFLE (REMIX) ROLLING STONES 44-05365/COLUMBIA	◆ THE ROLLING STONES
6	8	6	12	I'LL BE ALL YOU EVER NEED JAMPACKED JPI-20001/MUSIC SPECIALISTS	TRINERE
7	11	12	6	BAD BOY (REMIX) EPIC 49-05338	◆ MIAMI SOUND MACHINE
8	12	15	6	WHENEVER YOU NEED SOMEBODY MERCURY 884 572-1/POLYGRAM	O'CHI BROWN
9	9	9	12	(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX-17	JOYCE SIMS
10	14	20	4	THE FINEST TABU 429-05364/EPIC	THE S.O.S. BAND
11	3	2	11	I'M NOT GONNA LET (REMIX) MCA 23612	COLONEL ABRAMS
12	4	4	11	WHAT HAVE YOU DONE FOR ME LATELY A&M SP-12167	◆ JANET JACKSON
13	10	7	19	ROCK ME AMADEUS/VIENNA CALLING A&M SP-12170	◆ FALCO
14	13	13	10	SWEETHEART SUPERTRONICS RY 013	RAINY DAVIS
15	17	25	3	MOVE AWAY (REMIX)/SEXUALITY VIRGIN/EPIC 49-05360/EPIC	◆ CULTURE CLUB
16	20	32	3	WHAT I LIKE WARNER BROS. 0-20449	ANTHONY AND THE CAMP
17	15	8	13	SATURDAY LOVE (REMIX) TABU 429-05332/EPIC	◆ CHERRELLE WITH ALEXANDER O'NEAL
18	18	19	6	CRUSH ON YOU MCA 23613	◆ THE JETS
19	16	14	13	IF YOU SHOULD EVER BE LONELY (REMIX) GORDY 4557GG/MOTOWN	VAL YOUNG
20	21	21	6	LOVE'S ON FIRE ATLANTIC 0-86825	ALEEM FEATURING LEROY BURGESS
21	26	39	4	SAY IT, SAY IT A&M SP-12175	◆ E.G. DAILY
22	19	18	11	HIT THAT PERFECT BEAT MCA 23605	◆ BRONSKI BEAT
23	NEW	NEW	NEW	LIVE TO TELL SIRE 0 20461/WARNER BROS	◆ MADONNA
24	24	34	5	ROCK THE BELLS DEF JAM 44-05349/COLUMBIA	L.L. COOL J
25	27	36	4	GETTING CLOSER (REMIX) PORTRAIT 4R9-05347/EPIC	HAYWOODE
26	30	30	5	SHELL SHOCK A&M SP-12174	NEW ORDER
27	28	28	7	UNDER THE INFLUENCE (REMIX) MOTOWN 4558MG	◆ VANITY
28	25	23	8	SECLUSION TSR TSR843	SHAWN BENSON
29	43	43	17	DON QUICHOTTE BAJA B 54-TSR	MAGAZINE 60
30	NEW	NEW	NEW	NASTY (REMIX) A&M SP-12178	JANET JACKSON
31	32	27	8	HEY BOY SUPERTRONICS RY 011	TAMMY LUCAS
32	22	16	7	COMPUTER LOVE WARNER BROS. 0-20440	ZAPP
33	33	46	3	ONE WAY LOVE TOMMY BOY TB 866	TKA
34	39	—	2	IF YOU LEAVE A&M SP-12176	◆ ORCHESTRAL MANOEUVRES IN THE DARK
35	23	22	15	HE'S NUMBER ONE SPRING SPR 12-418	FANTASY
36	49	—	2	NEVER AS GOOD AS THE FIRST TIME PORTRAIT 4R9-05375/EPIC	SADE
37	NEW	NEW	NEW	THE HEAT OF HEAT QWEST 0 20462/WARNER BROS	PATTI AUSTIN
38	NEW	NEW	NEW	JUMP BACK (SET ME FREE) SLEEPING BAG SLX-19	DHAR BRAXTON
39	34	26	10	(NOTHING SERIOUS) JUST BUGGIN' SELECT FMS 62267	WHISTLE
40	44	—	3	SECRETS (I WON'T TELL)/WE ARE THE BOYS 415/COLUMBIA 44-05341	UNTIL DECEMBER
41	29	17	12	DON'T YOU WANT MY LOVE PORTRAIT 4R9-05331/EPIC	NICOLE
42	NEW	NEW	NEW	SOMETHING ABOUT YOU (REMIX) POLYDOR 883 957-1/POLYGRAM	◆ LEVEL 42
43	46	—	2	PRISONER OF LOVE 4TH & B'WAY BWAY 421/ISLAND	MILDRED SCOTT
44	RE-ENTRY	RE-ENTRY	RE-ENTRY	SHADOWS OF YOUR LOVE D.J. INTERNATIONAL DJ 777	J.M. SILK
45	NEW	NEW	NEW	I LOVE MY RADIO (MIDNIGHT RADIO) EMERGENCY EMDS 6561/ATLANTIC	TAFFY
46	47	—	2	WHAT'S MISSING (REMIX) TABU 429-05361/EPIC	ALEXANDER O'NEAL
47	31	38	6	LIVING FOR THE CITY MEGATONE MT-138	SYLVESTER
48	37	—	2	ALL PLAYED OUT DANCE-SING DS-802	L.I.F.E.
49	50	—	2	HIGH HORSE (REMIX) RCA PW-14309	EVELYN "CHAMPAGNE" KING
50	45	44	6	MIND GAMES SOUND PAK PL-5112	QUEST

○ 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.

Wyo. Foundation Cuts A Fundraiser Album Supports Supporters

NASHVILLE The farflung membership of the Wyoming Country Music Foundation decided that the most fitting way to raise money for their cause was to make an album of the music they love. The result is "Wyoming Country Music," a 12-song collection just released by the four-year-old organization featuring winners from its annual awards shows.

The collection, which sells for \$8, is a mixture of such country classics as "I Fall To Pieces," "There He Goes," "It Turns Me Inside Out," and a fair sampling of locally penned numbers. Twelve solo performers are on the album, including Helen Ullery, who coordinated the project.

"Wyoming Country Music" was cut and mixed at Mountainwood West Studios in Thermopolis, Wyo., on a total budget of \$6,000. To raise the money, each singer on the album was asked to round up five sponsors, each willing to donate \$100. Recording started last October and was completed in December. The album was released in late March.

Sponsors, all of whom are listed on the album, range from Ken's Helicopter Service to the Dime Horse Shoe Bar.

Ullery says the aim of the album isn't only to raise funds but also to showcase the state's country music talent. "It's been my dream for

about 18 years," she says, "and now it's a reality."

Members are selling the albums to friends and relatives, she says, and some retail record stores have asked to carry it. The 1,000 copies pressed took just three weeks to get completely distributed, Ullery reports.

The 217-member foundation and its supporters will convene in Gillette, Wyo., for its next awards show July 1-6. **EDWARD MORRIS**

Conley, Dalton Sing For Ohio High School

NASHVILLE Earl Thomas Conley will present his fifth "homecoming" concert on June 18 at the Scioto County Fairgrounds in Portsmouth, Ohio. Lacy J. Dalton will also perform.

All profits from the concert will go to a scholarship fund for seniors at West Portsmouth High School, Conley's alma mater. So far, the concerts have financed four scholarships, and two will come from this year's show.

Tickets are \$8 each and are being sold through radio station WPAY, P.O. Box 951, Portsmouth, Ohio 45662.

dance TRAX



by Brian Chin

ALBUMS: The S.O.S. Band's "Sands Of Time" (Tabu) is solid work from both the performers and producers, jammed (so to speak) with singles. All of them are more than vaguely familiar, but brought off with such high style that they can't be seriously faulted for their many references to past hits. Clubs should check "No Lies," a refreshing uptempo crossing the Time's instrumentation with a lick from "Take Your Time," and "Even When You Sleep" and "Borrowed Love," variations on the theme of "Just Be Good To Me."

Pet Shop Boys' "Please" (EMI America) is steeped in the New York dance sound—not surprising for those who know the history of the duo and who recognize the names sprinkled around the credits. The pop/Hi-NRG "Tonight Is Forever" and "I Want A Lover"; "Why Don't We Live Together," a mellow take on the Shannon-type synth symphony; and the Euro-pop "Two Divided By Zero" are all cuts that could easily succeed "West End Girls" with the right remixes.

SINGLES: Shawn Christopher's "People Of All Nations" (DJ International) is a personal fave: lively, uplifting and festive, a true peak record. On the A side, Colonel Abrams meets Phyllis Nelson's emulor player, while the advance-copy B side mixes have more percussion and denser sound; a more recent mix will appear on commercial copies... The **Whitehead Brothers** (Kenny and Johnny) debut on the Manhattan-distributed Philadelphia International label with "I Jumped Out Of My Skin," a teen-beat record with real charm.

Pauli Carman's "Dial My Number" (Columbia) strikes a good balance between techno and the big-beat soul of Rick James; it's good work from **Mic Murphy** and **David Frank** of the System... **Man Friday's** "Jump" (Vinyl Mania), long anticipated but delayed by the air-play-forced release of "Love Honey, Love Heartache," is now out; it has a lazy, swinging rhythm and appropriate underground magnetism... Truth in labeling award goes to

Wall Of Voodoo, whose import B side "Dance You F***ers" (IRS U.K.) brings back the feel of early rock dance-craze records.

REMIXES: **Total Contrast's** "What You Gonna Do About It" (London) has been redone by **Timmy Regisford** and **Merlin Bobb**; there's an 18½-minute three-partner on the flip, a real lesson in mix transitions... **Alisha's** "Stargazing" (Vanguard) gets the bass groove drawn out of it in a **Shep Pettibone** mix, with **Albert Cabrera's** edit. Though the club version has high-impact effects in the breakdown, this midtempo is a perfect pop followup to the tenacious chart-sticker "Baby Talk."

S.O.S. Band's new LP is jammed with singles

BRIEFLY: **King MC's** "What Have I Done For You Lately" (Street Talk, 6364 Santa Monica Blvd., Los Angeles 90038) has some cute turns of phrase, in this rap answer to the Janet Jackson hit... **Screamin' Rachel's** "My Main Man" (Trax, c/o Precision Records, 932 West 38th Place, Chicago 60609) has the cover-girl humor of the Flirts records and a real serious Chicago beat; mixing and scratching by **Afrika Islam**... **Plez's** "What Goes Around Comes Around" (Metropolis/Emergency) is new-soul, sparse, done, with female vocals and emulor breaks.

NOTES: Of course we listen to ballads. We say a fond goodbye to **Linda Creed**, who died April 10 at 37 (Billboard April 26). Creed's best lyrics, most notably in collaboration with the great **Thom Bell**, stand among the most vivid and penetrating in American pop, every bit the equal of Robinson, King/Goffin, Mann/Weil or Bacharach/David. Just for starters, consider "Stop, Look And Listen (To Your Heart)" and "Betcha By Golly Wow," two of

the period's most durable songs; the entire Eloise Laws album of 1977 on ABC, co-produced by Creed; and the currently reborn "The Greatest Love Of All," whose refrain includes three of the finest, truest couplets ever written, all in a row.

COMPACT DANCE: With U.S. labels showing an utter lack of imagination in offering 10-track CD compilations for \$14, the import bin is again proving itself a key spot for thoughtful, well-programmed product. A great recent find: "Now Dance," a Dutch import 12-track CD, not to be confused with a U.K. double album of the same name. Included are **Ben Liebrand's** liberal remix of **Tavares'** joyous 1976 "Heaven Must Be Missing An Angel" (the group toured behind it over there, by the way, when it hit the U.K. top 10); the new "Pull Up To The Bumper" remix; and others ranging from "Don't You (Forget About Me)" to "19" to "The Show." Now that's what we call worthwhile... Incidentally, further remix/reissues form Europe will include several **Shalamar** cuts and **Candi Staton's** "Young Hearts Run Free" and "Victim," reworked by **Morales & Munzibai**.

THIS WEEK IN DANCE: 1981: Profile Records is launched in New York, under the co-ownership of songwriter **Steve Plotnicki** and former DJ **Cory Robbins**, recently of RCA's Panorama label. Initial release is thoroughly inauspicious: the 5,000-selling British pop-disco import "I'm Starting Again," by **Grace Kennedy**. Though the company's financial clock is ticking away during 1981, Profile begins scoring regular, substantial successes in rap (covers of "Let It Whip" and "Genius Of Love") and dance ("I Specialize In Love") over the course of 1982. Then, in the fall of 1983, **Run-D.M.C.'s** "It's Like That"/"Sucker M.C.s" is released, to intense street reaction, eventual gold sales, and critical acclaim. Profile's catalog has unusual breadth for an indie, running from Hi-NRG to rap to rock.

DISCO & DANCE 12"

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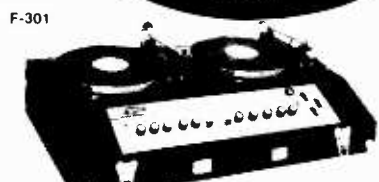
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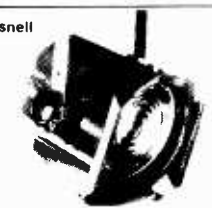
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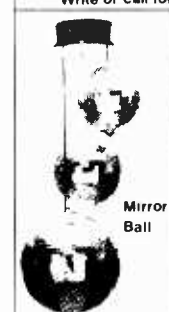
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DISCOTECH ESTRAMBURGO—PANAMA / TRADEWINDS—NEW JERSEY

NEW EDITION HIT BIG TIME

(Continued from page 22)

promotion activities." New Edition's commitment to charity work includes appearances on behalf of the March of Dimes. The group has also held a series of "Stop The Madness" rallies in which teenagers hand in antidrug pledge cards; schools registering the most number of responses are rewarded with a special appearance.

"It's a major tour," Dern concludes, making note of the 43-member crew and 35 rigging-point stage setup. "But we're treating it as if they were a new act, with one-to-one promotions."

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.

Music Plus Mounts All-Label Midline Sale Event Is One In A Series Of Audio Commitments

BY EARL PAIGE

LOS ANGELES In an effort to re-emphasize its album and cassette inventory, Music Plus is staging its first all-label midline sale. Normally, the chain's midline events highlight one label at a time.

"We're going after it. We're very committed to audio," says Alan Schwartz, director of creative marketing at the locally based 42-unit chain. Schwartz says that like many chains that have put so much emphasis on home video departments, Music Plus can be seen as losing its franchise in audio. Consumers and suppliers alike might think too much attention is being paid to video.

The all-label midline sale is only one in a series of music-oriented promotions. Says Schwartz: "We earlier had our 'Go For The Green,' an annual St. Patrick's Day promotion, and a February [Valentine's Day] gift promotion built around hearts. We're also scheduling a June 'Dads & Grads.'"

That some chains are lukewarm about Dads & Grads sales surprises Schwartz. He says many theme promotions are built around a newspaper tab and this has been true with Dads & Grads. "Last year was the first time in several that it did not pull well. But we had five days of June gloom [weather] and everyone took off for the beach. That happens."

In addition to reinforcing the audio/video combo chain's position with music consumers, pre-recorded music sales also give Music Plus the opportunity to entice purchases from the video customer. Schwartz says this is particularly so with midline product, adding, "It's a wonderful price to show."

The campaign broke April 11 and was plugged in full-page Sunday

'Video marketing is leading to audio innovations'

Calendar-a section of the L.A. Times-advertisements April 13 and 20. "We had special in-store signs and we moved the product into special areas where we could trap it, highlight it, says Schwartz."

All six majors supported the promotion "in varying degrees." A "Triple Play" takeoff on baseball keyed the headline. CBS was promoted at three for \$11 with single unit purchases tagged at \$3.99 each. MCA midlines were priced at three for \$13; WEA at three for \$14.

Depth of inventory was keyed in the ad with copy blocks showing about 60 artist names from the CBS and MCA catalogs. Actual album covers were shown for Jeff Beck's "Blow By Blow," "Sittin' In" by Loggins & Messina, Bruce Spring-

steen's "Greetings From Asbury Park," and Bob Dylan's "Nashville Skyline." MCA/Motown covers were Elton John's "Greatest Hits," "Lionel Richie: The Composer," and "Reach The Beach" by the Fixx. WEA's product was represented with minis for Prince's "Controversy" and Jackson Browne's "Running On Empty."

A key portion of the ad was also devoted to Compact Discs, with the headline "Buy 3 Save \$3." No individual CD prices were listed. "We wanted to show CD in the sense that it is happening and to keep it in mind," says Schwartz.

While the emphasis of video has caused some positioning concerns for Music Plus, Schwartz notes that marketing of video is leading to innovations in the chain's handling of audio product. Computerization and improved customer service are such bonuses. "We've long had point-of-sale computerized in video. We will add this feature for audio, hopefully this year."

Another example is the use of
(Continued on next page)

Calif. Dealer Has The Blues Fans Flock To Lamar's Records

BY JOHN SIPPEL

LONG BEACH, Calif. Using sponsorship of a segment of a local blues radio program as his only marketing tool, Lamar Duarte has attracted some 1,500 customers to his five-month-old blues-and-oldies shop here.

Duarte—whose Lamar's Records is believed to be the only blues-oriented shop in Southern California since Frank Scott closed his Muscadine Blues store five years ago—credits National Public Radio station KLFN-FM here with much of his early acceptance.

"I was a blues fan since I was in my teens," says Duarte, who once sang background vocals for Valiant, Imperial, Renfro, and other labels. Duarte graduated with a major in comparative literature from California State Univ. at Long Beach, but he chose the Peace Corps for 19 months after graduation. After returning from Central America, he entered community social service in and around Compton, his birthplace.

After marrying a schoolteacher who was also a longtime blues lover, and becoming immersed in social welfare, he found solace in the blues, visiting the dozen or so blues clubs in the area for diversion.

Duarte, who has been a Long Beach community center director for senior citizens the last four years, opened Lamar's Records just before the 1985 winter holidays. He left social work to turn his avocation into a vocation.

"I feel I started the store at an opportune time," he says. "Blues is on a slow climb. Releases are getting better. A label like Alligator is a good example of what can happen."

Duarte sees himself making a living with his shop, but "no big bucks." He says he thoroughly enjoys working at the store, a converted jewelry shop, where the hours are 11 a.m. to 7 p.m.

Located in an urban renewal area of this coastal city, the shop mirrors Duarte's progressive attitude. He's taken the glass showcases and wall cases for his "collectibles," several
(Continued on page 40)

Grass Route

BY KIM FREEMAN

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

IT'S TIME TO STOP procrastinating and register for the National Assn. of Independent Record Distributors convention in Chicago. The meet takes place May 1-4 at Chicago's Americana Congress Hotel and it appears the convention will feature a stronger retail orientation this time around.

Those who've reserved a table at the NAIRD trade show can expect visits from Chicago's retail community, as the indie group sent mailers to 400 local stores with complimentary drink tickets to sweeten the deal.

As noted earlier, former Atlantic Records exec Jerry Wexler is delivering the keynote address on Thursday morning. A new addition this year is the "Panel Of Legends," moderated by Bob Porter of Phoenix Jazz. His legendary panelists include LeGrand's Frank Guido, Old Town's Hymie Weiss, Sound Of Gospel's Armand Baladian, and Malaco's Dave Clark. Another highlight for jazz fanatics ought to emerge from the Jazz Films session, a package of excerpts from the collection of Delmark's Bob Koester.

Back by popular demand is the famous First Timer's Session: individual panels on retail, distribution, ra-

dio promotion, alternative marketing, publicity, and a label workshop.

On the entertainment side, Thursday will see attendees learning the polka, with an evening of Polish food and footwork. It will take place at the Polonia Banquet Hall with live music provided by Bel Aire artists Eddie Blazonczyk's Versatone. Rounder Records has joined forces with Miller Beer to present label rockers the Dynatoners on Friday night, following a buffet dinner at Fitzgeralds. And, of course, the Saturday night Indie Awards banquet should be fun as usual. Once again, the NAIRD contact is Sunny Richman of Richman Brothers at (215) 477-1742.

SEEDS & SPROUTS: Two Gotham labels have completed their moves to hipper downtown digs. You can now find Profile at 740 Broadway, New York, N.Y. 10003; (212) 529-2600. And Celluloid has expanded its office to accommodate expanded operations. That new address is 330 Hudson St., 4th floor, New York, N.Y. 10013; (212) 741-8310.

Meanwhile, Spring/Posse stays in midtown but has moved its personnel lineup around a bit. Label chiefs Jules and Roy Rifkind have broup on R.C. Vansilk and spinner Afrika Islam to handle the Posse logo, which will continue to concentrate on hip-hop and rap.

SHANACHIE, Ho-Ho-Kus, N.J.,
(Continued on next page)

HARDWARE MONITOR

Act Fast For Maximum Markup

by Aaron Neretin

Hardware Monitor is a biweekly column focusing on developments in the hardware and software industries.

THE ONLY WAY to play the price increase game is to carry recently introduced videotape recorders, pre-recorded video, blank videotape, and Compact Discs in the middle and high end of the retail price structure.

That is the opinion of many of the suppliers and a number of the key retailers in consumer electronics, who have seen attempts at "Mickey Mouse" pricing go awry.

It's not that the increases aren't needed or justified. Unfortunately, discounters create a distribution system in which it's difficult for hikes to survive.

The formula for followthrough on increases is simple. It requires control at points of manufacture, import, distribution, and point of sale. As we go down the scale, controls virtually evaporate. The giant retailers demand volume discounts, rebates, allowances, and setups—and the giant suppliers cave in. It's either that or lose a large chunk of business.

There are a lot of VCRs, some camcorders, and many Compact Disc players floating around in retail inventory that are going at prices well below the intended list. With a slowdown in recent sales, that pipeline is becoming jammed and we're likely to see even further price cuts before the end of the quarter. You can expect at least 30% of these products will resist increases at retail; they are in fact certain to be price-cut.

But there are newly designed products coming during the second quarter that offer great opportunities for better retail markup. The products have been tagged at what's being described as 3%-15% price increases—but those tags are meaningless because the new offerings defy comparison to existing stock. That means a fresh start for the enterprising retailer—for a little while, at least. Then the wheel goes full circle, and garbage pricing again prevails.

That's the problem. The supplier's urge to attain volume sales negates his effectiveness in getting higher prices to stick, except for a short time. That span is the window through which retailers could gar-

ner maximum markups and bank them against price cuts that are sure to follow.

There's a lot of manipulation and attention to detail involved, but that's the way the profit game has to be played. If that angle works for the spring products, keep your eyes open for introductions before Consumer Electronics Show conventions that will be scheduled to hit retail during the third and fourth quarters. Plan accordingly.

THE BATTLE OF words and products continues to heat up between the VHS and 8mm camcorder camps and the line between those formats is drawing thin.

The JVC VHS-C one-hour format is getting a lot of attention and support from retailers. Zenith and Toshiba have officially announced for the JVC system,

The wheel goes full circle, and garbage pricing prevails

but others are still on the fence. Meanwhile, two biggies, RCA and Panasonic, remain committed to full-size VHS camcorders. These firms' lack of VHS-C presence could dampen sales in that category, especially since Panasonic plans to introduce a lighter, full-size VHS camcorder later this year.

The 8mm format, however, is becoming more defined as a valid system. Sony, Kodak, and Canon are providing the primary push, with Gold Star, Sanyo, and Kyocera completing the group.

Matsushita, parent company for Panasonic and Quasar, will be showing 8mm in Japan, though both American divisions deny any planned entry this year. Also, it's likely before the year is out that we'll see 8mm introductions from Mitsubishi (MGA), NEC, NAP (Magnavox, Sylvania, and Philco), and Pioneer.

GE may reintroduce 8mm models. Meanwhile, Minolta and Olympus, who backed out of planned introductions earlier this year, are said to be reconsidering.

Virtually all suppliers are hedging their bets, indicating that they have 8mm units ready to roll if the marketplace calls for it.

BILLBOARD

SPOTLIGHT

MOVIE

TV &

THEATRICAL

SOUND-TRACKS

ISSUE DATE
JUNE 21

AD DEADLINE
MAY 27

IN THIS ISSUE

RECORD COMPANIES AND
FILM STUDIOS GEAR UP
FOR SUMMER FILMS!

HOW MOVIE VIDEOS
SELL TICKETS!

WHAT'S NEW
ON & OFF B'WAY!

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GRASS ROUTE

(Continued from preceding page)

inks traditional folk revivalists Steeleye Span to a domestic four-album deal that will deliver the Irish group's first new album in four years. That is "Back In Line," which ships this month and will be supported with live East and West Coast dates in June and September respectively. For those unfamiliar with the foursome, the folk they revive is not the '60s stuff that usually comes to mind. Steeleye Span has earned a name for itself by giving new life to tunes written centuries ago.

Speaking of Shanachie, we hope you caught label star Judy Mowatt's appearance on "Late

Night With David Letterman" last week. Aside from being the first female Grammy nominee in the reggae category, Mowatt was featured during the recent Reggae Sunsplash show at Radio City Music Hall in Gotham, a performance that led to the Letterman gig.

Meanwhile on the West Coast, Avalon Records of South Pasadena, Calif., signs a distribution, marketing, and promotion contract with the Glendale-based P.A.R.A.S. Group. The first release via this deal is "The Fifth Season" by Berkeley Music College graduate Timothy Donahue.

ALL-LABEL MIDLINE SALE

(Continued from preceding page)

quick-return counters, now found in Music Plus' 37 combo stores (four locations feature separate video stores and one store is audio only). These counters assist the video department "on crunch days." But

since the booths are in or near the audio area, they offer information assistance and extra cash wrap for audio customers too.

FOR WEEK ENDING MAY 3, 1986

Billboard TOP COMPUTER SOFTWARE

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
EDUCATION	1	1	83	TYPING TUTOR III	Simon & Schuster	Program that develops speed, and shows progress in typing speed and accuracy.	•		•	•	•				
	2	2	118	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	•		•	•					
	3	3	11	HOMEWORK HELPER MATH WORD PROBLEMS	Spinnaker	A two-part program designed to help students understand and solve math word problems.	•	•	•	•					
	4	5	11	COLOR ME	Mindscape	A drawing and coloring program that lets children select pre-drawn or design their own pictures. Recommended for ages 6-10. Additional disks are available.	•		•	•					
	5	4	135	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	♦♦	♦♦	•	•				
	6	7	39	CHARLIE BROWN'S ABC'S	Random House	An introduction to letters and words. Recommended for ages 3 to 7.	•		•	•					
	7	6	114	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•						
	8	RE-ENTRY		EARLY GAMES	Springboard Software	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2 1/2 to 6.	•	♦♦	♦♦	•		•♦			
	9	8	21	I AM THE C-64	Creative/Activision	Introduction to the C-64 and keyboard with basic programming language.				•					
	10	9	50	BUILD A BOOK	Scarborough	Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2 to 12.	•		•	•					

HOME MANAGEMENT	1	1	54	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	•		•	•					
	2	2	93	PRINT SHOP	Broderbund	At Home Print Shop	•	•	•	•					
	3	3	38	PRINTMASTER	Unison World	At Home Print Shop	•	•	•	•				•	
	4	6	5	SILVIA PORTER'S PERSONAL FINANCIAL PLANNER	Timeworks	Program enables you to develop comprehensive financial plans according to your personal needs.	•		•	•					
	5	7	135	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•					
	6	4	38	3 IN 1 BUNDLE	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program.			•						
	7	8	3	YOUR INCOME TAX (J.K. LASSER'S)	Simon & Schuster	A personal tax planner and a tax preparer.	•		•	•	•				
	8	RE-ENTRY		MANAGING YOUR MONEY, ANDREW TOBIAS	Meca	Home Financial Management System				•					
	9	9	23	PRINT SHOP GRAPHICS LIBRARY III	Broderbund	A third disk for use with the "Print Shop". Supplies 120 more graphics.	•	•	•						
	10	10	31	THE TAX ADVANTAGE	Continental	Tax Preparation Program	•	•	•	•	•				•

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•—DISK ♦—CARTRIDGE ★—CASSETTE

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

- BENNETT, TONY**
The Art Of Excellence
 LP Columbia FC 40344/CBS/no list
 CA FCT 40344/no list
- THE BOLSHOI**
Giants
 EP IRS IRS-39058/MCA/\$6.98
 CA IRSC-39058/\$6.98
- BOX OF FROGS**
Strange Land
 LP Epic BFE 39923/CBS/no list
 CA BET 39923/no list
- DOUGLAS, JERRY**
Under The Wire
 LP MCA MCA-5675/\$8.98
 CA MCAC-5675/\$8.98

- DUMPTRUCK**
Positively Dumptruck
 LP Big Time BTA-10011/\$8.98
 CA BTC-10011/\$8.98
- THE FOUNTAINHEAD**
The Burning Touch
 LP Chrysalis BFV 41522/CBS/no list
 CA BVT 41522/no list
- GREENIDGE, ROBERT, & MICHAEL UTLEY**
Mad Music
 LP MCA MCA-5695/\$8.98
 CA MCAC-5695/\$8.98
- THE JAZZ BUTCHER**
Bloody Nonsense
 LP Big Time 1-10014/\$8.98
 CA 4-10014/\$8.98
- LEE, ALBERT**
Speechless
 LP MCA MCA-5693/\$8.98
 CA MCAC-5693/\$8.98
- MACHINATIONS**
Big Music

- LP Epic BFE 40365/CBS/no list
 CA BET 40365/no list
- MEYER, EDGAR**
Unfolding
 LP MCA MCA-5694/\$8.98
 CA MCAC-5694/\$8.98
- MICRODISNEY**
The Clock Comes Down The Stairs
 LP Big Time 1-10012/\$8.98
 CA 4-10012/\$8.98
- PRESS, FEATURING LIZ LARIN**
In Hot Pursuit
 EP Midtown Press 85-001A/\$5.99
 CA 85-001C/\$5.99
- STABILIZERS**
Tyranny
 LP Columbia BFC 40264/CBS/no list
 CA BCT 40264/no list
- VARIOUS ARTISTS**
MCA Master Series Sampler '86
 LP MCA MCA-5692/\$8.98
 CA MCAC-5692/\$8.98

- WILD BLUE**
No More Jinx
 LP Chrysalis BFV 41510/CBS/no list
 CA BVT 41510/no list
- BLACK**
- CARMAN, PAULI**
Dial My Number
 LP Columbia BFC 40336/CBS/no list
 CA BCT 40336/no list
- MISSION**
 LP Columbia BFC 40222/CBS/no list
 CA BCT 40222/no list
- JONES, ORAN "JUICE"**
Juice
 LP Columbia BFC 40367/CBS/no list
 CA BCT 40367/no list

COUNTRY

- CASH, JOHNNY/WAYLON JENNINGS**
Heroes
 LP Columbia FC 40347/CBS/no list
 CA FCT 40347/no list
- ROBBINS, MARTY**
What God Has Done
 LP Columbia FC 40348/CBS/no list
 CA FCT 40348/no list

JAZZ

- CABO FRIO**
Right On The Money
 LP Zebra ZEB 5685/MCA/\$8.98
 CA ZEB 5685/\$8.98
- CARLTON, LARRY**
Alone/But Never Alone
 LP MCA MCA-5689/\$8.98
 CA MCAC-5689/\$8.98
- EAST THIRTEENTH STREET BAND**
 LP Rizzoli Communications 1002/no list
 CA 1002/no list
- JARVIS, JOHN**
So Far So Good
 LP MCA MCA-5690/\$8.98
 CA MCAC-5690/\$8.98
- OZONE, MAKOTO**
After
 LP Columbia FC 40240/CBS/no list
 CA FCT 40240/no list
- SIMON, ALAN**
Rainsplash
 LP Cadence Jazz CJR-1027/n/a
- SKYWALK**
The Bohemians
 LP Zebra ZEB 5715/MCA/\$8.98
 CA ZEB 5715/\$8.98
- VARIOUS ARTISTS**
Borbeto Jam
 LP Cadence Jazz CJR 1026/n/a

(Continued on page 52)

DEALER HAS THE BLUES

(Continued from page 38)

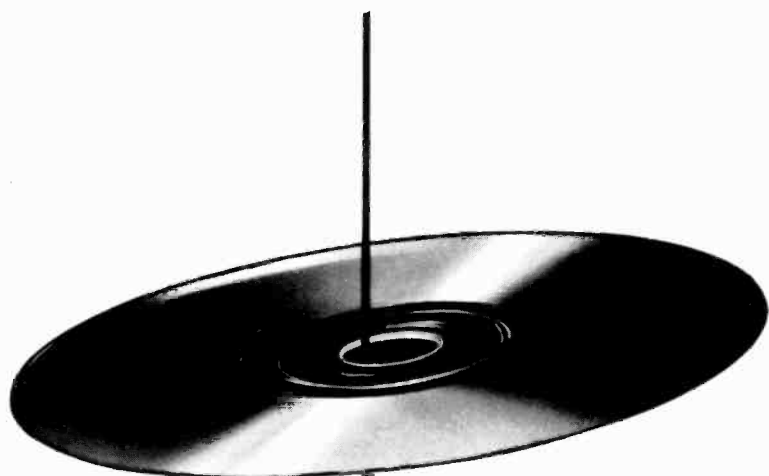
hundred vintage out-of-print LPs. A carpenter friend has built darkened wood and metal browser tables, which contain his normal stock.

In addition, Duarte prowls swap meets and thrift shops looking for books of interest to blues collectors. He's found more than 150 hardcover titles and about 50 softcovers. "There's a shortage of written material on the blues," he explains, "and the books are part of building knowledge about the field."

"Like most blues collectors," Duarte recalls, "I bought hundreds of LPs, which I never heard before I purchased them. I did the same thing with 45s, except that as a record junkie, I accumulated thousands. That was my starting inventory in part. I selected about 3,000 LPs, along with which I bought about 2,000 blues LPs. I had to hunt down wholesalers."

Duarte has vintage LPs ranging in price from \$2 to \$7.88, his price for all domestic product. He handles a few imports, the prices of which range from \$8.98 to \$14.98. Singles run \$2. He finds that such periodicals like Living Blues, Whiskey, Women And, and Juke Blues, all of which he sells and reads, assist in keeping up with new blues releases.

Duarte and his friend and fellow blues enthusiast, Rick Chevira, are forming their own label, Satch.



WQXR CAN MAKE IT HAPPEN.

Make what happen? Response. We made it happen for **TOWER RECORDS** last summer when we broadcast live from the uptown store. It was a CD Spectacular, four hours of classical music on compact discs. **TOWER RECORDS** sold more that day than ever before. And while our calendar read August, their sales said Christmas!

To find out how WQXR can make it happen for you, call Simona McCray at 556-1151. If you can take it, WQXR will disc it out!



The Stereo Stations of The New York Times

Audio Plus

BY EDWARD MORRIS

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

BLAME IT ON THE YEN, says TDK Electronics of its decision to boost the price of tape products 2%-7%, both audio and video. The fluctuation in Japanese currency will manifest itself in higher TDK prices effective with May 1 shipments. Company officials describe the increase as a "first step," conjuring more increases if the relationship of the dollar to the yen goes further out of balance.

Recoton (718/392-6442) is offering a series of Compact Disc products, including the CD-10 storage cabinet, the RCDS-1 CD-care package, and the CD-1 maintenance system.

Adaptable to home or car use, the storage cabinet has an automatic press-and-eject feature that pops the disks out into the user's hand. It is made of high-impact plastic and can be expanded to hold more CDs. Suggested retail price is \$11.99. The RCDS-1 "Care Pak," which retails for \$29.95, includes a radial cleaner, storage cabinet, and two replacement jewel boxes. The CD-1 maintenance system, also tagged at \$29.95, consists of seven elements: a radial-type mechanical cleaner, a natural chamois cleaning pad, a noncorrosive cleaning solution, a surface-restoring scratch-filler solution, absorbent cellular foam ap-

plicators, a chamois application cloth, and an instruction book. **International Jensen** (312/678-8650) is pushing its JCX-245 speakers for the summer recreational vehicle market, including vans, Jeeps, trucks, and mobile homes. The 4 1/2-inch coax convertible speakers from Jensen's new "Classic Series" can be flat- or flush-mounted. The system has a 2-inch cone tweeter, a 4 1/2-inch coaxial woofer (with a five-ounce magnet) and 70 watts peak and 35 watts RMS of power-handling capacity.

At \$89.95 per kit, the item is designed to accommodate the digital demands of Compact Disc players.

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FOR WEEK ENDING MAY 3, 1986

Billboard

TOP COMPACT DISCS

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POP					Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	2	33	WHITNEY HOUSTON	ARISTA ARCD 8212	2 weeks at No. One
2	2	1	48	DIRE STRAITS	WARNER BROS. 2-25264	BROTHERS IN ARMS
3	4	9	4	THE ROLLING STONES	COLUMBIA CK 40250	DIRTY WORK
4	3	3	17	SADE	PORTRAIT RK 40263/EPIC	PROMISE
5	5	4	49	PHIL COLLINS	ATLANTIC 2-81240	NO JACKET REQUIRED
6	7	8	13	HEART	CAPITOL 46157	HEART
7	6	5	19	BARBRA STREISAND	COLUMBIA CK40092	THE BROADWAY ALBUM
8	8	6	28	JOHN COUGAR MELLENCAMP	RIVA 824-865-2 POLYGRAM	SCARECROW
9	9	7	17	MR. MISTER	RCA PCD 1-7180	WELCOME TO THE REAL WORLD
10	12	12	16	THE CARS	ELEKTRA 9-60464-2	GREATEST HITS
11	10	10	49	PINK FLOYD	HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
12	18	20	3	BANGLES	COLUMBIA CK40039	DIFFERENT LIGHT
13	11	11	22	ZZ TOP	WARNER BROS. 2-25342	AFTERBURNER
14	13	13	36	CREEDENCE CLEARWATER REVIVAL	FANTASY FCD 623-CCR2	CHRONICLES
15	15	17	5	ROBERT PALMER	ISLAND 2-90471/ATLANTIC	RIPTIDE
16	14	14	49	BRUCE SPRINGSTEEN	COLUMBIA CK 38653	BORN IN THE U.S.A.
17	23	29	3	THE OUTFIELD	COLUMBIA CK40027	PLAY DEEP
18	16	16	7	INXS	ATLANTIC 2-81277	LISTEN LIKE THIEVES
19	19	19	12	PETE TOWNSHEND	ATLANTIC 2-904736	WHITE CITY A NOVEL
20	20	18	24	STARSHIP	RCA PCD 1-5488	KNEE DEEP IN HOOPLA
21	17	15	40	STING	A&M CD-3750	DREAM OF THE BLUE TURTLES
22	24	25	3	ALABAMA	RCA PCD1-7170	GREATEST HITS
23	26	—	2	OZZY OSBOURNE	CBS ASSOCIATED RK 40026/EPIC	THE ULTIMATE SIN
24	RE-ENTRY			STEVIE NICKS	MODERN 2-90479/ATLANTIC	ROCK A LITTLE
25	21	23	6	FLIM & THE BB'S	DMP 454	BIG NOTE
26	27	27	38	TALKING HEADS	SIRE 2-25305/WARNER BROS.	LITTLE CREATURES
27	25	26	49	SADE	PORTRAIT RK-39581/EPIC	DIAMOND LIFE
28	29	—	5	ELVIS COSTELLO	COLUMBIA CK 40101	THE BEST OF ELVIS COSTELLO
29	NEW			BARBRA STREISAND	COLUMBIA CK 37678	MEMORIES
30	RE-ENTRY			STEELY DAN	MCA MCAD 5570	DECADE

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	49	AMADEUS SOUNDTRACK	FANTASY WAM-1791	24 weeks at No. One
2	2	5	13	BACHBUSTERS	TELARC 80123	NEVILLE MARRINER
3	3	3	49	BERNSTEIN: WEST SIDE STORY	DG 415-253	DON DORSEY
4	5	4	49	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041	TE KANAWA, CARRERAS (BERNSTEIN)
5	4	2	49	TIME WARP	TELARC 80106	CINCINNATI POPS (KUNZEL)
6	12	24	4	SWING, SWING, SWING	PHILIPS 412-626	CINCINNATI POPS (KUNZEL)
7	6	6	27	BLUE SKIES	LONDON 414-666	BOSTON POPS (WILLIAMS)
8	7	7	49	STAR TRACKS	TELARC 80094	KIRI TE KANAWA (RIDDLE)
9	8	9	49	TELARC SAMPLER # 1	TELARC 80101	CINCINNATI POPS (KUNZEL)
10	10	11	38	GERSHWIN: RHAPSODY IN BLUE	CBS MK-39699	VARIOUS ARTISTS
11	9	8	49	BEETHOVEN: SYMPHONY # 9	DG 410-987	LOS ANGELES PHILHARMONIC (THOMAS)
12	11	10	49	WEBBER: REQUIEM	ANGEL CDC-47146	BERLIN PHILHARMONIC (KARAJAN)
13	13	12	49	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244	DOMINGO, BRIGHTMAN (MAAZEL)
14	16	15	14	ORCHESTRAL SPECTACULARS	TELARC 80115	NEVILLE MARRINER
15	15	13	15	PASSIONE	LONDON 417-117	CINCINNATI POPS (KUNZEL)
16	14	14	49	TELARC SAMPLER # 2	TELARC 80102	LUCIANO PAVAROTTI
17	19	21	7	BEETHOVEN: SYMPHONIES 1 & 2	L'OISEAU LYRE 414-338	VARIOUS ARTISTS
18	20	22	6	HOROWITZ: THE LAST ROMANTIC	DG 419-045	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
19	17	16	20	BARTOK: MIRACULOUS MANDARIN	LONDON 411-894	VLADIMIR HOROWITZ
20	18	18	49	BEETHOVEN: SYMPHONIES # 5 & 6	DG 413-932	DETROIT SYMPHONY (DORATI)
21	21	17	49	COPLAND: APPALACHIAN SPRING	TELARC 80078	BERLIN PHILHARMONIC (KARAJAN)
22	22	19	12	MORE MUSIC FROM AMADEUS	FANTASY WAM-1205	ATLANTA SYMPHONY
23	23	20	49	PACHELBEL: CANON	RCA RCD1-5468	NEVILLE MARRINER
24	NEW			SONGS FROM LIQUID DAYS	CBS MK-39564	PAILLARD CHAMBER ORCHESTRA
25	28	—	2	WILLIAM TELL AND OTHER FAVORITE OVERTURES	TELARC 80116	PHILIP GLASS
26	24	23	49	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS MK-37846	CINCINNATI POPS (KUNZEL)
27	25	25	28	BACH: BRANDENBURG CONCERTOS	L'OISEAU LYRE 414-187	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
28	26	26	39	STRAUSSFEST	TELARC 80098	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
29	29	28	5	SPIRITUALS	PHILIPS 412-631	CINCINNATI POPS (KUNZEL)
30	30	30	49	MOZART: REQUIEM	L'OISEAU LYRE 411-712	SIMON ESTES
					ACADEMY OF ANCIENT MUSIC (HOGWOOD)	

Subject On The Agenda At Recent Adventureland Confab Franchise Renewals Push For Edited 'R' Fare

BY GEOFF MAYFIELD

ORLANDO Adventureland Video hasn't given up its push for edited home cassette versions of certain R-rated movies.

At the firm's recent convention here (Billboard, April 26), the 630-store franchise renewed its two-year campaign to have vendors provide edited versions of some R-rated releases.

The campaign stems from Adventureland's family-oriented posture, which bans all X-rated titles and aggressively promotes children's fare. Franchise founders Martin Ehman and Brent G. Smith see the proposed edits as profit-builders, not only for their stores, but for filmmakers and video vendors, too.

Smith, the company's executive vice president, says the proposal isn't intended "for all R-rated titles, but for big hits. I realize that the R-rated movies have a big audience out there, but what we're saying is the producers will have the chance to make even more money if we can offer an edited version along with the original."

"We're not setting ourselves up as sacred cows," says Ehman, Adventureland president. "We just feel that if we had an edited version of something like 'Beverly Hills

Cop,' we could do a lot more business. It's a great movie for family viewing, but a lot of people don't want their kids to be subjected to all that strong language."

Ehman and Smith say that studios already edit some films for showings on airlines and broadcast television, so making such versions available for the home market should be a simple matter.

Like most of Adventureland's Salt Lake City corporate staff and several franchisees, Ehman and Smith are Mormons. They insist, however, that the initial push for toned-down R-rated fare came not from Mormons, but from Bible Belt franchisees in the Midwest and South.

"It's not even coming from Christian people, it's coming from the family," says Ehman. "Mothers are being more cognizant of what's going on, and they're paying more attention to the types of movies that their kids bring home to watch."

Adventureland stores have been circulating petitions in their markets demanding that studios provide edited versions of R-rated product. During advertising and promotion seminars held here, training coordinator Carolyn Fisher encouraged franchisees and store managers to continue pushing those peti-

tions.

The topic also drew attention during a luncheon panel, with representatives from four major vendors responding to written questions from franchisees. When moderator William Critchfield, Adventureland's executive director of operations and MC for much of the convention, asked panelists if their studios intend to start releasing edited versions of R-rated fare, the question met with applause from the assembled franchisees, indicating that the proposal has strong grassroots support. (Continued on page 44)

New Mascot At Meet

ORLANDO The introduction of a corporate mascot and the announcement of a summer consumer sweepstakes were two highlights of Adventureland Video's second annual convention.

Other events included:

- A keynote address by Academy Award-winning film director Kieth Merrill, who said that the home video market has stimulated, rather than harmed, Hollywood's fortunes.
- Recognition of 1985's most successful franchisees.
- A two-afternoon exhibit with

more than 70 vendor booths.

Adventureland's mascot is the Adventure Lion, a costumed figure similar to characters found in some theme parks. Staffers say the mascot will fit nicely with Adventureland's many child-oriented promotions.

The costume will be made available shortly to franchisees for local in-store appearances. The lion's suit weighs 24 pounds, which, according to Randall Mehw, director of marketing for the company, and Carolyn Fisher, its (Continued on page 44)

FOR WEEK ENDING MAY 3, 1986

Billboard

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
1	1	31	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
2	2	31	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
3	3	26	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
4	12	3	THE SWORD IN THE STONE	Walt Disney Home Video 229	1963	79.98
5	5	3	SESAME STREET PRESENTS: FOLLOW THAT BIRD	Warner Bros. Inc. Warner Home Video 11522	1985	79.95
6	9	31	THE CARE BEARS MOVIE ▲ ♦	Samuel Goldwyn Vestron 5082	1985	24.95
7	6	8	HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
8	7	22	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
9	4	27	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
10	18	31	THE TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95
11	14	6	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
12	10	3	RAINBOW BRITE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95
13	8	31	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95
14	15	28	DAFFY DUCK: THE NUTTINESS CONTINUES... ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98
15	16	8	VIDEO-A-LONG THE DISNEY CLASSICS	Walt Disney Home Video 337	1986	14.95
16	13	7	VIDEO-A-LONG MICKEY'S DISCOVERY SERIES	Walt Disney Home Video 335	1986	14.95
17	21	14	SHE-RA, PRINCESS OF POWER VOL. II	Magic Window 6-20506	1985	24.95
18	17	7	RAINBOW BRITE III-THE BEGINNING OF RAINBOW LAND	Children's Video Library Vestron 1523	1985	29.95
19	22	31	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE ♦	Children's Video Library Vestron 1508	1985	29.95
20	19	2	DISNEY'S GREATEST LULLABIES VOLUME 1	Walt Disney Home Video 268	1986	19.95
21	11	19	THUNDERCATS-EXODUS	Family Home Entertainment F3135	1985	24.95
22	20	7	VIDEO-A-LONG WINNIE THE POOH	Walt Disney Home Video 336	1986	14.95
23	23	4	THUNDERCATS: SPITTING IMAGE	Family Home Entertainment F1168	1985	14.95
24	NEW ▶		ROBOTTECH-VOLUME 1 (BOOBYTRAP)	Family Home Entertainment F1-176	1985	9.95
25	25	4	THUNDERCATS: TROUBLE WITH TIME	Family Home Entertainment F1169	1985	14.95

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

National's Major Chain Puts Emphasis On Superstores

BY JOHN SIPPEL

LOS ANGELES Major Video offers strong evidence that superstores are, as it was long predicted they would be, a burgeoning trend in home video.

"We aim for stores above 5,000 square feet and a library of 10,000 units, covering maybe 3,500 different titles," says Steve Edwards, a vice president at the chain's parent company, National Entertainment (NE).

"We look for franchisees with long business experience in other fields. A good store will run the franchisee \$36,500. My crew will do the whole job, and all we ask is \$12,500."

Since October 1984, when NE acquired five prospering Captain Vid-

eo stores in its Las Vegas home base, the average size of a company-owned store has almost doubled. There are now seven such units, all in the gambling capital, with two more slated to open there over the next 90 days, along with a first superstore in Southern California.

Major has five franchisees. They operate 19 stores, ranging in size from 2,500 to 10,000 square feet. "Kansas has two; New England has seven, as does Florida; Ohio has two, and Redwood City has one, with another planned soon," says Edwards.

National was begun in early 1983, when board chairman Hank Cartwright divested himself of the controlling interest in King Of Video, an early pioneer in home video software wholesaling. He changed the name of the Captain Video chain because he speculated that franchising would be an integral part of his growth, and that store name was used consistently across the country by independents.

Edwards attributes Major's quick success to its huge title selection, the ease of shopping in the large, well-lit stores, and a consistent advertising program that highlights energetic promotions.

"A real key to success is a store that opens with 15,000 rental units, which is a mix of 5,500 to 6,000 different titles. We encourage classifying the library into definitive categories. For example, in our owned-and-operated outlets, most of which are in strip centers, we break down (Continued on page 45)

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STORE DISPLAY RACKS
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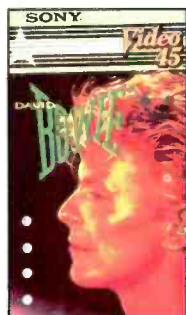


MUSIC VIDEO BREAKS THE PRICE BARRIER. NOW ONLY \$9.95.

Sony has broken the price barrier. Now for as little as the cost of an audio cassette, you can purchase a video cassette!

Leading off our new low-priced line are two of our best sellers—The very risqué Duran Duran—*Girls on Film* and the complete uncensored version of David Bowie's *China Girl*.

We've literally got dozens of music videos that span all your customers tastes for only \$9.95. (sugg list)



Call your distributor for details, get a complete list of titles and pick up that sound that's music to your ears, now.

**GET THE VIDEO HITS,
AND PICK UP MORE THAN
YOU IMAGINED.**

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Video retailing

ADVENTURELAND RENEWS PUSH FOR CLEAN 'R' FARE

(Continued from page 42)

port.

But panelists' responses made it clear that vendors don't share Adventureland's enthusiasm for the concept of edited releases.

Dick Lucas, regional sales director of Vestron Video, said that video publishers face a legal problem "cutting up a film" and indicated that many producers would not allow their films to be altered. He also cited the cost of editing and said that before such a concept could be put into practice, vendors would have to be convinced that there would be enough consumer response to cover such costs. Larry Andjulius, vice president of sales for CBS/Fox, concurred with Lucas' observations.

Andjulius pointed to his firm's Playhouse Video line as one effort to address the family market, and Lucas claimed that Vestron was second only to Disney Home Video in the sale of children's titles.

The only encouraging response came from Jack Kanne, director of sales at Paramount, but even his remarks were guarded.

"We do have PG versions of R-

rated movies. We make them for the airlines," said Kanne. But he added that when Paramount released both R- and PG-rated versions of "Saturday Night Fever," the latter garnered "very, very light response." He made no promises for future dual-version releases.

Ehman and Smith have heard these negative reactions from vendors before, but remain committed to the concept of family edits. Smith says the market has changed dramatically since the home release of "Saturday Night Fever" four years ago, and that it's time the concept be tested again. As for producers' artistic concerns about the effect of such edits, Adventureland's founders counter that the financial return from increased family viewing may help override creative questions.

They also say they're not alone in their quest, citing support from parents' groups and also from rival video retailers. "We've been contacted by quite a few other dealers that share our feelings," says Ehman.

NEW MASCOT AT MEET

(Continued from page 42)

training coordinator, means that freight costs will be minimal.

"Video Magic Sweepstakes" is the name of Adventureland's summer promotion, which runs from June 15 through August 30. The 7,100 prizes in the contest are worth a total of more than \$1 million. Major prizes include five Sylvania camcorders, 10 Sylvania VCRs, and 50 Walt Disney videocassettes. Lesser prizes are free rentals, Adventureland T-shirts, and other store offerings.

The contest has been coordinated by Video Television (VTV), promotion specialists based in Bellevue, Wash. Game cards are perforated and allow consumers two chances to win.

Adventureland attempted a consumer contest last year, but franchisees were less than thrilled with the results. But Mehew told attendees that VTV's involvement will solve some of the logistical problems encountered in the previous promotion.

Materials for the contest, including posters and banners, will be made available to all stores that are up to date in the payment of their advertising fees. In addition to a 4% monthly royalty on gross profits, franchisees pay .5% to corporate headquarters to support national promotions.

Keynote speaker Merrill's convention appearance was well-timed. Two of the director's films have recently been released on videocassette: a Thomson Production release starring Edward Herrmann, Geraldine Page, and David Ogden Steers called "Harry's War"; and the Oscar-winning Disney production "The Great American Cowboy."

Merrill said that movie theaters now hold only 5% of the total number of feature-film showings. "This will be the year that home video topples the theater as Hollywood's big revenue maker," he predicted.

While agreeing with industry an-

(Continued on next page)

FOR WEEK ENDING MAY 3, 1986

Billboard

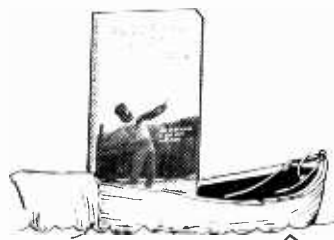
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TOP VIDEOCASSETTES RENTALS

				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	8	RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	
2	9	3	COMMANDO	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R	
3	2	7	SILVERADO	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13	
4	3	14	PRIZZI'S HONOR ▲	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	
5	4	4	THE GOONIES	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG	
6	NEW ▶		WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	
7	5	7	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG	
8	20	2	KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R	
9	6	12	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	
10	11	3	FRIGHT NIGHT	RCA/Columbia Pictures Home Video 6-20562	Chris Sarandon Roddy McDowall	1985	R	
11	14	4	YEAR OF THE DRAGON	MGM/UA Home Video 800713	Mickey Rourke John Lone	1985	R	
12	7	7	NATIONAL LAMPOON'S EUROPEAN VACATION ▲	Warner Bros. Inc. Warner Home Video 11521	Chevy Chase Beverly D'Angelo	1985	PG-13	
13	8	14	MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13	
14	17	2	SILVER BULLET	Paramount Pictures Paramount Home Video 1827	Gary Busey Everett McGill	1985	R	
15	10	12	ST. ELMO'S FIRE ▲	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R	
16	13	7	SUMMER RENTAL	Paramount Pictures Paramount Home Video 6604	John Candy Richard Crenna	1985	PG	
17	31	3	PLENTY	Thorn/EMI/HBO Video TVA3394	Meryl Streep Sting	1985	R	
18	12	11	TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG	
19	15	10	WEIRD SCIENCE ▲	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13	
20	16	8	VOLUNTEERS ▲	Thorn/EMI/HBO Video TVA2983	Tom Hanks John Candy	1985	R	
21	18	7	REAL GENIUS	Tri-Star Pictures RCA/Columbia Home Video 6-20568	Val Kilmer Gabe Jarret	1985	PG	
22	26	2	COMPROMISING POSITIONS	Paramount Pictures Paramount Home Video 1928	Susan Sarandon Raul Julia	1985	R	
23	38	3	TRANSYLVANIA 6-5000	New World Pictures New World Video 8515	Jeff Goldblum Ed Begley Jr.	1985	PG	
24	19	13	MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	PG-13	
25	27	3	RE-ANIMATOR	Empire Pictures Vestron 5114	Jeffrey Combs Bruce Abbott	1985	NR	
26	22	25	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	
27	24	21	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	
28	21	4	BETTER OFF DEAD	Key Video 7083	John Cusack Amanda Wyss	1985	PG	
29	25	3	THE BRIDE	RCA/Columbia Pictures Home Video 6-20569	Sting Jennifer Beals	1985	PG-13	
30	NEW ▶		THE SWORD IN THE STONE	Walt Disney Home Video 229	Animated	1963	G	
31	33	30	THE BREAKFAST CLUB ▲ ♦	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R	
32	28	26	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	
33	30	12	MY SCIENCE PROJECT	Touchstone Films Touchstone Home Video 360	John Stockwell Danielle von Zerneck	1985	PG	
34	RE-ENTRY		CODE OF SILENCE ▲	Orion Pictures Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R	
35	29	30	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	
36	NEW ▶		SESAME STREET PRESENTS: FOLLOW THAT BIRD	Children's Television Workshop Warner Home Video 11522	Carroll Spinney Jim Henson	1985	G	
37	23	17	PALE RIDER ▲	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R	
38	32	22	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R	
39	34	19	FLETCH ▲ ♦	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG	
40	36	10	THE MAN WITH ONE RED SHOE	CBS-Fox Video 1477	Tom Hanks	1985	PG	

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Uncharted Sees



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

Congratulations Bob Mann. Automatic Golf - Certified Platinum **183,000 Units Sold.** (Records available for audit to any authorized charting organization.) Coming soon: Bob Mann's "Instant Karate"

SUPERSTORES

(Continued from page 42)

into horror and sci-fi; kiddie; classics; classic comedies; martial arts; how-to and self-improvement; music videos and concerts; physical fitness; foreign-language films, emphasizing Spanish/Mexican and French; adult; Academy Award winners; war; and the new movies."

Major rents movies for \$3 for three nights. Children's, classics, classic comedies, how-to, and music videos and concerts are \$2.

Major has no membership fees. It provides a membership card and asks the renter to produce his card and driver's license for each rental. All rentals are paid for when the prerecorded video titles are taken from the store.

Edwards says that his experience suggests a big future for children's and how-to titles. "Children are content over a weekend, for example, if parents bring home two cartoons and one movie. They watch them over and over again. We carry probably 700 to 1,000 pieces of how-to in the big stores. That can mean 500 different videocassettes. We are moving more and more into that area."

Edwards is a former ad executive, and uses TV, radio, print, and direct mail in his Vegas mix. "Where we don't have as many stores in a cluster," he says, "Major urges print and radio. We like a promotion that influences. One of our best was the Family Fun Pack. We offered any three movies and a two-liter bottle of soda along with a large bag of popcorn for \$8.95."

Major rents playback hardware, but only as a courtesy. The chain does about 7% of its gross in home video software sales—a figure that, according to Edwards, is rising slowly as more studios offer blockbuster hits at lower prices: "We can do a real job of moving quantity when the price of the hit movie is right."

NEW MASCOT

(Continued from preceding page)

alysts who cite videocassettes as the key in declining theater revenues, Merrill said the home video market has also served to stimulate filmmakers. He said that a strong theatrical run for independently produced films has become an "ancillary business" next to other available revenues.

Adventureland president Martin Ehman recognized several franchisees with Adventureland's annual awards for 1985. Zac Smallwood, a four-store franchisee from MacClenny, Fla., won the company's franchisee of the year award. He and his wife, Shirley, shared the best overall store award with W.C. and Ginger Winkler of Charlottesville, Va.

The gross profits award for the highest monthly average gross profits went to Jim Potts of Ada, Okla., and Greg Posey of Palatka, Fla., won the highest average dollars per membership trophy. Highest sales revenue award, for the store that sold the most merchandise, went to Dwight and Nancy Dody of Clinton, Miss. Donna Lee Legg of Fairlea, W.Va., took promotion honors. **GEOFF MAYFIELD**

ANIMATE YOUR SALES!
KIDS FAVORITE LICENSED CHARACTERS
ARE NOW ON HOME VIDEO
AND PRICED FOR KEEPS—ONLY \$19.⁹⁵ EACH!



The animated adventures of the first child-size, user-friendly robots.
VHS: CA1408; Beta: CB1408; 30 Minutes.

A "splashy" animated adventure with kids' favorite mermaid, SWEET SEA!
VHS: CA1415; Beta: CB1413; 30 Minutes.

Peter Ustinov narrates this enchanting animated story from the classic Jean de Brunhoff children's books.
VHS: CA1409; Beta: CB1409; 30 Minutes.

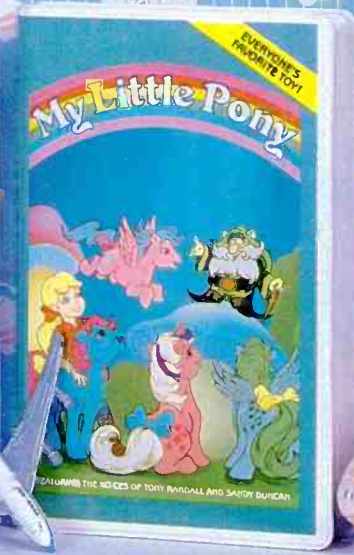


Lovingly animated by renowned former Disney animator, Dan Bluth. Featuring the familiar voices of Sparky Marcus and Scatman Crothers.
VHS: CA1406; Beta: CB1406; Laser: CL1406; 27 Minutes.

*U.S. Suggested Retail Price



The best-selling toy—now in two animated home video adventures!
MY LITTLE PONY: ESCAPE FROM CATRINA
VHS: CA1403; Beta: CB1403; 30 Minutes.



MY LITTLE PONY
VHS: CA1400; Beta: CB1400; 30 Minutes.
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Children's Video Library

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AFTER 25 YEARS & 15 #1 SINGLES, THE TEMPTATIONS ARE STILL STANDING ON TOP...



...WITH TWO
MAGNIFICENT
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THEIR BRAND
NEW ALBUM,
"A FINE MESS"

THE TEMPTATIONS
25TH ANNIVERSARY



5389ML2

5389MC

**THE TEMPTATIONS 25TH
ANNIVERSARY ALBUM**
2-RECORD SET WITH 8 PAGE BOOKLET



CONGRATULATIONS FROM THE FAMILY

History Of A Legacy

By LEONARD PITTS JR.

The Temptations really began around 1950, when Otis Williams moved with his family from Texas to Detroit and discovered Motor City music. Life in a burgeoning rock'n'soul mecca agreed with Otis, and he began forming vocal groups. Eventually, he teamed with James Crawford, Arthur Walton, Bernard Plain and Elbridge Bryant, and the quintet passed through a series of '50s group—first the Questions, then the Elegants, finally the Distant. In 1959, Crawford, Walton and Plain went out and in came Albert Harrell, Richard Street and Street's cousin from Mobile, Ala., the aforementioned Melvin Franklin.

At approximately the same time all of this was taking place, Paul Williams, Eddie Kendricks and one C.L. Osborne came north from their native Birmingham as the Primes. When the Primes met the Distant, the two groups merged. Harrell left the Primes, Osborne left the Distant. Richard Street also opted out, turning up later in Motown's quality control department, and even led his own mid-'60s Motown act, the Monitors.

The Primes and the Distant, meanwhile, had become the Elgins: Elbridge Bryant, Melvin Franklin, Otis Williams, Eddie Kendricks, and Paul Williams. Local songwriter Berry Gordy Jr. was impressed by the group's "churchy" sound and offered them a deal with his fledgling record label. In 1960, the Elgins took him up on his offer. And 25 years ago they started calling themselves The Temptations.

The new name did not work like magic on the charts, however. For three years, The Temptations tried and failed to get a hit. Bryant finally became frustrated and, just before Christmas of 1963, dropped out of the group. Bad timing. It was the very next month, January of 1964, that The Temptations finally came up with a winner—a Smokey Robinson number called "The Way You Do The Things You Do." For Bryant, it was too late. His place had been taken, rather decisively, by a Motown solo artist from Mississippi. The new Tempt's given first name was Davis, but folks took to calling him David—David Ruffin.

After the release of Smokey's "My Girl" in December 1964—the group's first gold record—you couldn't stop The Temptations with a truck. "Beauty's Only Skin Deep," "Ain't Too Proud to Beg," "You're My Everything," "Get Ready," "I Wish It Would Rain," "Don't Look Back," "Please Return Your Love To Me," and more, established them as the premiere stand-up vocal act of the era. Ruffin's impassioned begging, Melvin's miles-deep bass, Kendricks' sweet, airy tenor left girls swooning and screaming for more. Here was a group that didn't live or die on one lead voice. Certainly, Ruffin was the star of the show, but the group had other singers who were just as capable of carrying the weight. That was a versatility other groups didn't have or, if they did, they didn't display it. The Temptations was an All-Star team.

When Dennis Edwards replaced David Ruffin in 1968, producer Norman Whitfield, under prodding from Otis Williams, crafted a new "psychedelic" sound for The Tempts. In Whitfield's Grammy-winning "Cloud Nine," the barriers of traditional lead-chorus vocalizing come down in favor of an ensemble attack that has all five voices singing both with and at one another. And this in the midst of a veritable blizzard of electronic effects and wah-wah pedal guitars. Yet to be duplicated or even attempted by any stand-up vocal team, "Cloud Nine" was, and still is, a landmark.

From the "Cloud," The Tempts rolled out a series of like-sounding hits, including "Don't Let The Joneses Get You Down," "Psychedelic Shack," "Can't Get Next To You," "Runaway Child, Running Wild" and "Ball Of Confusion." Then, in a stunning reversal of mood, the group delivered to the top a delicate, intricately-woven ballad, "Just My Imagination."

In 1971, Eddie Kendricks left to seek his fortune as a soloist. Shortly after, an ailing Paul Williams also left.

(Continued on page T-5)



THE TEMPTATIONS 25th

THE TEMPTATIONS: YESTERDAY, TODAY AND FOREVER

Above: Anchored by Melvin Franklin and Otis Williams, left, The Temptations continue to entertain new generations of fans while exploring new vistas in TV, film and video. Below: The Tempts today are ready for tomorrow.



By STEVEN IVORY

The Temptations are, without question, one of the most influential entities in pop music. Indeed, a legion of r&b/pop vocal groups and singers have based their plunge into the music business on the vibrant success of The Temptations.

The Temptations themselves have nurtured this influence while tending to a valiant career that has produced a stash of gold and platinum records among some 50 album and 75 single releases. The mark the group continues to make on music today is evidenced in the styles of popular young r&b/pop acts like New Edition and the Force M.D.'s, among others.

What is the secret behind the legend? Remarkably, for all their input into this musical cornerstone, that is a question The Temptations' Otis Williams, Melvin Franklin, Richard Street, Ron Tyson and Ali-Ollie Woodson try to answer.

"It's not just one thing," says Williams, whose vocal group the Distant merged with a troupe called the Primes in the early '60s to ultimately form The Temptations. "It's a certain standard, like a fraternity or club whose values people have always been able to relate to. It's a special quality that our public has come to expect from us."

Their public's apparent appreciation of that "special quality" keeps The Temptations on the road some 40 weeks a year, performing dates that include Atlantic City, Las Vegas and concerts internationally. More than just a musical group, today The Temptations are a corporation. A Song For You Inc. is the umbrella company for a series of creative outlets that include the Tall Temptations mu-

sic publishing and production arms.

Recently, other corporations have sought the solid Temptations image in representing their products. The group recently appeared in radio spots for major companies, has ventured beyond records to make their important appearances on the TV shows "The Love Boat" and "The Fall Guy," appear in the Columbia Picture "Happy New Year," starring Peter Falk, and also perform the title song for the Blake Edwards film, "A Fine Mess." The track was produced by Peter Bunetta and Rick Chudacoff and was accompanied by a video released in April.

According to Williams, today's musical climate of self-contained bands and high-tech pop has only made The Temptations a more distinctive unit. "With so much of the music on the charts being produced in the same fashion, I suppose we've created our own niche," he says. "We've employed many of today's sounds in our recordings, but our audience appreciates soulful vocals and harmonies and you just can't squeeze that out of a synthesizer."

He says the group has always tried to base itself on advice Motown Chairman Berry Gordy gave them years ago: "He told us, 'No one person is greater than the total sum.' That especially applies to us, since the group has survived so many personnel changes. Pretty soon, you come to understand that it isn't so much an individual as it is the unit that make The Tempts special."

Ali-Ollie Woodson can relate to the theory. After augmenting vocal groups the Bluenotes and the Drifters, he was "out there on my own," looking for a solo deal when recruited by The Tempts in 1983. "I auditioned for them

(Continued on page T-7)



Otis Williams and Melvin Franklin share birthday cake with late TV host Ed Sullivan.

THE TEMPTATIONS 25th

THE TEMPTATIONS AND MOTOWN: A TRADITION THAT CONTINUES TO PROSPER

'Sometimes it takes being in the driver's seat to see just what the driver sees: now we understand Berry Gordy's vision. The more we conquer as a band, the more challenges we'll seek. And we won't stop.'

When he started Motown in 1959, Berry Gordy's goal was to build a company of all-around entertainers capable of appealing to all categories of American music lovers.

It is little wonder then that The Temptations, 25 years after the group's inception, remain a vibrant music-making force at the label. Today The Temptations still personify the best in Motown spirit and tradition, perhaps more deeply than any other act on the company's roster.

From the very beginning, Gordy realized the virtual gold mine he'd corralled in signing The Tempts. In the five man unit, he'd discovered a grab bag of vocalists. While Smokey Robinson (who would supply The Temptations with "My Girl," the group's signature hit and first gold record) was armed with a sterling trademark falsetto, The Temptations came equipped with it—Eddie Kendricks' tones set the high-pitched standards for Temptations falsettos to come—and more. There was the begging gruff of David Ruffin, the booming baritone of Melvin Franklin and the macho gravel of Paul Williams, among the bunch. And the fellas offered the kind of choreography that made them an interesting act to keep your eyes on.

All the talent came in handy for the goals Gordy had in mind. When he set out to test the waters of television with the now historic "TCB" TV special starring The Temptations and The Supremes, it was easy to see the potential of The Tempts. Said Gordy at the time, "It worked so well because with that show, we were able to give something to everyone. The youngsters wanted to hear the hits and the older folks were interested in being entertained in the more conventional ways—song and dance. We were able to give something to everyone." That was the Motown tradition and unofficial creed when approaching entertainment—something for everyone.

Motown was a company that strongly believed in backing the release of potential hit records with strong live performances, hence "the Motown Revue" travelling concert packages. The Tempts' fancy foot work helped to make the act a popular attraction during those dates, but when The Temptations weren't letting it all hang out in venues where the young audiences often danced in the aisles, they were gigging at "respectable" places like New York's Copa and London's Talk Of The Town. The triumphs were marked by live albums from both dates.

"Berry used to tell us how important it was that we covered all markets," Temptation Otis Williams reflects today. "He was well aware of the splash a novelty dance record could make for a small company like Motown—they had their share. But he wanted to keep us away from becoming one of those acts. It was the same kind of growth he had in mind for the company. Today, looking back, I'm glad it worked out that way. We know what to give audiences in Vegas and Atlantic City and we can also throw down with the young groups who play the Forum and Madison Square Garden."

All those voices within The Temptations were a producer's dream, certainly lending themselves to the company's trend of utilizing acts as vehicles for its fledgling stable of songwriters and producers. Smokey Robinson and Norman Whitfield, in particular, had a field day in putting the group's voices through paces that ultimately generated a formidable discography of hit albums and singles. In the late '60s, when black pop music moved increasingly toward self-contained bands sporting harder musical edges, Whitfield put the group right in there with the best
(Continued on page T-5)

MANAGER SHELLY BERGER: 'THEY'RE MORE THAN JUST A GROUP'

By LEONARD PITTS JR.

Shelly Berger first became associated with The Temptations trademark when he was hired by Motown Chairman Berry Gordy Jr. to open the company's Los Angeles office. Gordy asked Berger to oversee the careers of two of his most popular acts, The Supremes and The Temptations. That was in 1966. Two decades later, Berger still manages the group he says transcends the usual pop group boundaries.

"Music groups come and go," he says from his Beverly Hills office. "The Temptations are bigger than just a 'group.' They're an institution. I know that word has been thrown around a lot in this business, but name another group associated with such a reputation and persona."

As a manager, Berger has seen his share of alterations in show business careers. He helped orchestrate Diana Ross' departure from The Supremes and managed her solo activities at various points until 1979. Via his Star Direction company, his clients include, among others, actor Billy Dee Williams and actress Lynda Day George. But Berger says The Temptations hold something particularly special for him because of the longevity factor.

According to Berger, much of the credit for The Temptations' lifespan goes to perennial members Otis Williams and Melvin Franklin. "Acts just don't survive what The Tempts have. But Otis and Melvin have such a clear perception of what being a Temptation is. There are hundreds of great singers out there, but not all of them are fit to be Temptations. Otis and Melvin seem to have a direct line to a casting company or something."

Because the group's persona was already well defined by the time Berger joined the group in '66 (their first LP, "Meet The Temptations," was released in 1964), when it comes to artist development, the manager takes a different approach to expanding the group's horizons.

"The Tempts are not in competition with what is going on out there today because they transcend trends. A hit record certainly doesn't hurt concert attendance, but for

The Tempts it isn't crucial to touring. People are coming to see *The Temptations*, to see and feel the mystique."

Accordingly, Berger has chosen to tastefully exploit the "legend," pushing the unit toward more exposure on primetime TV shows like "Love Boat," and "The Fall Guy." Also in development is a TV movie in which the group stars as a singing group similar to The Tempts.

As one who has been involved in the group's career almost from the very beginning, Berger is the first to admit that The Tempts have seen their share of tough times.

"In my opinion the worst periods were the '70s," he reflects. "When David Ruffin left, it was tough, but then it was really bad when Paul (Williams) died, too. When Eddie (Kendrick) went solo it was hard as well. When members like those left we went through some serious changes because they were fixtures of the group. In the '70s, self-contained bands and disco seemed to take over and that made it hard on a lot of vocal groups, not just The Temptations. The important thing is that we've been able to sustain—even excel—beyond those situations. Not many vocal groups came out of it."

Today, Berger says The Temptations are in better shape than ever. "All the bad stuff is behind us," he says. "The Temptations are probably more well-known as a group today than they were 10 years ago. They entertained a generation that went on to have their own kids and passed the music on. It didn't hurt that the group turned in great performances on both 'The Motown 25' and 'Motown Returns To The Apollo' TV specials. It's also a good thing that they are now involved in the songwriting and production of their own albums. I see that as something that can only sustain them long after their performing days are behind them."

Most importantly, says Berger, The Temptations still have the blessings, interest and involvement of Berry Gordy. "He's still a believer. Berry has been behind the group from day one. In '66 he just gave me the group, said 'Here, work with 'em.' For that opportunity, I'm forever grateful."

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MOTOWN

(Continued from page T-3)

of self-contained acts.

Recordings like "Psychedelic Shack," "Ball Of Confusion," "Papa Was A Rollin' Stone," and "Masterpiece" featured highly orchestrated, steam-rolling grooves fueled by soulful rhythm sections, in turn powered by the percolating "wah wah" rhythm guitar of Melvin Ragin.

"There really isn't a big secret to The Temptations sound," Whitfield told a reporter at the height of his success with the group. "I think the key is knowing when to take chances. You go with what works, but at the same time you learn to stretch out and inject something new the next time around. That way, your audience grows right along with the music."

And as Motown grew, so did The Temptations. It wasn't always painless—in 1977, the group surprised the industry by leaving Motown and signing with Atlantic Records, citing "a lack of interest on Motown's part" as at least one reason for the split. While the move to Atlantic gave the group the opportunity to take control of the songwriting and production of the two albums they did for the label, two years later, the group returned to where it all began.

Says Williams of the group's brief tenure at Atlantic: "It was a good move for us and we learned some things, but it just wasn't the same. Motown, for all its big business tactics, is like a family. Some of the people there just happen to be personal friends, relationships that go all the way back to Detroit. It was tough not having that. Going back was like going home."

Motown Records and The Temptations are two musical entities that have aged and mellowed together, the growth and development of one in many ways reflecting the other. Today, now more than ever, The Temptations involve themselves in writing and producing for their group and others. Motown, with its movement into the fields of TV and film is now truly a multi-media company. Likewise, The Tempts continue to build credits in areas of TV, video and film.

"A lot of people have been surprised by the fact that we're still around," says Williams, "and even I didn't have any idea The Temptations would be involved in all that we are. But one door simply opens another and that's what keeps you reaching. Sometimes it takes being in the driver's seat to see just what the driver sees; now we understand Gordy's vision. The more we conquer as a band, the more challenges we'll seek. And we won't stop." Of course they won't. That's the Motown tradition. **S.I.**

LEGACY

(Continued from page T-2)

Kendricks' place was taken by Ricky Owens, replaced after only a few weeks by Maryland native, Damon Harris.

Richard Street had been back with the group, performing at an offstage mike during shows to augment Paul Williams' vocals—Williams' lingering illness had cut his "wind." When doctors ordered Paul to leave, Street stepped in. He's been there ever since.

The new Tempts—Franklin, Edwards, Williams, Harris, and Street—rolled out an impressive series of hits, highlighted by Grammy-winner "Papa Was A Rollin' Stone," "Superstar" and "Masterpiece."

In the mid-'70s, Damon was replaced by Glenn Leonard, and in '77 Louis Price replaced Dennis. But the hits seemed to have dried up. A switch to Atlantic Records in '77 yielded two more albums, but success remained elusive. Then, late in 1979, The Temptations returned to Motown, rehiring Dennis Edwards and parting with Louis Price. It had been five years since they last had a hit. But, slowly, things started to happen. "Power" was a top 20 r&b single. A 1982 "Reunion" tour and album with Ruffin and Kendricks yielded "Standing On The Top." Last year, a breakthrough hit—"Treat Her Like A Lady."

In 1983, Leonard was replaced by Ron Tyson. Edwards left for the second time in '84, replaced by Ali-Ollie Woodson. Today's Temptations, though, are all the way back and still making tracks on the road to glory.

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TOGETHER
FOR THE NEXT
25**

Jo-Ann Geffen & Associates
Public Relations

FOREVER

(Continued from page T-2)

in 1976 but didn't make it," he recalls. "But in '83, when I ran into them after a show in Atlanta, Otis asked me, 'Can you squall (a gravel-throated yell popular among soul singers)?' I said, 'Are you kidding?' They heard me sing some songs later and that was it." Woodson, who shares lead vocals with the rest of the group, also brought to the fold the considerable songwriting talent that yielded The Tempts' hit, "Treat Her Like A Lady," which he introduced to the group via a rough demo on which he performed all of the instruments as well as the vocal.

The Temptations' increasing expansion into the field of songwriting and production is further fortified by Ron Tyson.

Before bringing his falsetto to The Tempts, Tyson was a Philadelphia-based writer responsible for songs recorded by Harold Melvin & the Bluenotes, the O'Jays, First Choice, Jermaine Jackson and the Four Tops. Inspired to write after reading the liner notes of old Chi-Lites albums ("I noticed Eugene Record was making money as a singer and a writer,") Tyson's very first performance as a Temptation came, incredibly, during the group's famous performance on the "Motown 25" TV special. "Talk about situations," he says. "It all happened so fast that I didn't even have a chance to tell my friends and family. The night the show aired I got calls from across the country."

Though members of the group are equal partners in the writing and production of songs used on Temptations projects whether they write or not ("We do that because vocally everyone contributes something that forms the end result," says Williams), Tyson is not restricted in his contribution to outside projects. One of his songs was recently recorded by the Manhattans for their upcoming LP.

Still, for Tyson, being a Temptation means keeping the group's sound intact. "That's what makes us unique," he says. "I love singing songs like 'Just My Imagination' in the show because I used to sing that song long before I was a Temptation. The idea of being part of giving to that tradition is exciting."

Richard Street was contributing to the group's sound long before the public knew. "When one of the cats would get sick or something, I used to do backup vocals in the studio, before I joined the group. That was back in the days when it seemed as if Detroit would be a music mecca forever." Later, venturing out into the world as a Temptation, Street says he was always stricken by something more than the music they make: "I was moved by the amount of respect the fans had for the group, not as 'stars,' but as people they grew up listening to."

By far the most recognizable member of the group is Melvin Franklin—his deep bass voice is a Temptation trademark that inspired other vocal groups to consider themselves incomplete without such a voice among them. When Franklin speaks of the group, his conversation finds its way back to fond moments of the past. "I think often of Paul Williams," (who died in the '60s), he says. "Paul was an all-around entertainer. He sang, he danced; his potential was never reached. Actually, Paul was the kind of entertainer Sammy Davis Jr. is."

Franklin still remembers the origin of that infamous bit of choreography called "The Temptations Walk": "Actually, it was called 'the Sloop.' A group called the Vibrations had been doing it on some local shows in Detroit and we just sort of picked it up."

Franklin admits that he is proud of being a Temptation, especially because "I know what it took for us to get this far. We have experienced it all—playing to big audiences, selling lots of records. But none of it means anything if you can't sustain it. Thank God we have."

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Coordinator, Jo-Ann Geffen; Editorial Assistants: Steven Ivory, a freelance writer/author based in L.A.; and Leonard Pitts Jr., a freelance writer and Temptations expert based in L.A. who wrote the liner notes for their 25th anniversary LP released by Motown in March; Design, Ginny Schaffer.

TEMPTATIONS

I Love You!

I Always Have,
And I Always Will.

Love,
Your Brother
SMOKEY

...newsline...

VCR SALES SLUMPED 15% in March, the first full-month drop for the category in several years. Sales were down to 1.03 million from 1.21 million. Despite the weak numbers for the period, sales for the first quarter were still up from 1985's numbers, from 2.6 million to 2.9 million, a rise of 11.7%. Virtually all consumer video categories were down, with color video cameras showing the steepest drop, slumping by 80.6% from 51,798 units to 10,034; projection TV sets showed the most potent sales, moving 22,872 units, although they dropped by 5.4%. Color TV set sales were down by 13.2%, from 1.85 million to 1.6 million.

A DISTRIBUTION AGREEMENT has been made between RKO Pictures Home Video and Ingram Video. Ingram will serve as "key" distributor of RKO video titles to bookstores and libraries, the companies say.

DISABLED PEOPLE are getting their own exercise tape with Karl/Lorimar Home Video's release of Richard Simmons' "Reach For Fitness." The 45-minute program has a street date of June 13 and a list price of \$14.95. Simmons worked with specialists at the Los Angeles Orthopedic Hospital to create the exercises in the program; motivational cam- eos by Linda Evans, Joan Rivers, John Ritter, Cybill Shepherd, and others are also included. Simmons is also releasing a book: "Reach For Fitness: A Special Book Of Exercises For The Physically Challenged." Profits from both will be donated to The Richard Simmons Reach Foundation, a non-profit organization devoted to setting up exercise programs for the disabled.

MORE "LITTLE RASCALS" episodes are coming to the screen, with Republic Pictures branch Spotlite Video releasing a selection of six "two-reelers" in May. Each program will contain two shows, with an average running time of 30 minutes, and list for \$14.95. Among the packages are "Lazy Days" and "Spooky Hooky," "Love Business" and "Pigskin Palooka," and "Second Childhood" and "Hide And Shriek."

EFFORT-FREE WEIGHT LOSS is being claimed by United Entertainment Inc. via its "Dick Sutphen's No Effort Weight Loss Video." The company claims the program will help viewers in "losing weight by watching television," through the use of subliminal messages such as "You eat smaller portions," "You feel good about yourself," and "You stick to your diet." Viewers listen to music and watch "visual fantasies" as they get the messages. List price for the program is \$19.95.

MORE THAN 100 ACCIDENTS are featured in Powersports Video's "Havoc 5," one of a series of programs from that company dealing with motor- sports disasters. The company is releasing an entire line of videos about powered sports, most of them European-made, with programs on motorcycle races, grand prix courses, and long distance auto rallies among the titles in its catalog. The company is initially releasing a total of 50 programs, some of which have received exposure on cable televi- sion. The Le Mans, the Baja 1000, and the Parker 400 are among the races featured. Powersports is based at 18630 Canasta St., Tarzana, Calif. 91356; phone: (818) 708-9995.

"STEVE MARTIN LIVE" is due for June release from Vestron Video. The program lists for \$59.95, runs for 60 minutes, and features such guest stars as David Letterman, Henny Youngman, Paul Simon, and Alan King. Martin's "King Tut," "The Wild And Crazy Guy," "Fun Balloon Animals," and Academy Award-nominated short "The Absent-Minded Waiter" will also be included in the show.

TERI WEIGEL, Miss April 1986, is the star of Playboy Video and Karl/Lorimar Home Video's second Video Centerfold. List price of the title is \$9.95. Also due out is Playboy's "Video Magazine #9," which spot- lights Barbi Benton, introduces the 1986 Playmate of the Year, and in- cludes a routine by comedian Marsha Warfield. List price for the pro- gram is \$39.95.

VESTRON VIDEO vice president of program development Michael Wiese will conduct a seminar titled "Financing And Marketing Independent Film And Video" with the American Film Institute on May 15. The seminar takes place at the AFI Theater at Washington, D.C.'s Ken- nedy Center, from 9:30 a.m. to 4:30 p.m. The cost will be \$70 for AFI mem- bers and \$90 for non-members. More information is available from the AFI at (800) 221-6248 or (213) 856-7690.

EASTMAN KODAK has licensed rights to the 25 volumes in its "Exploring Photography" and "Exploring The World" series to AVG/SQN. There will be 22 titles released initially, covering both how-to photography and traveling. List price for the titles will be \$19.95. Prepacks of 12, 24, and 36 units will be available for delivery in May. There will also be 8mm copies, at a suggested list of \$24.99. AVG/SQN can be reached at (401) 521-3143.

TONY SEIDEMAN

Opinion Split On N.Y. Intl. Market Little Firms Pleased; Big Ones Peeved

BY TONY SEIDEMAN

NEW YORK Response to the New York International Home Video Market has proven sharply divided, with producers and small manufacturers extremely positive and most distributors and larger manufacturers describing the event as a failure.

There were more than 8,000 reg- istrants for the market, says Elliot Minsker, chairman of Knowledge Industries Publications, which pro- duced and managed the show. Ac- cording to Minsker, "no more than" 2,500 of these were retail- ers, about 3,000 were producers and industry executives, close to 1,000 were from overseas, 500 to 600 were exhibitors, and the re- mainder were made up of the press and "a lot of book publishers and a lot of magazine publishers coming to see how they could be involved."

"It was a meeting of a lot of dif- ferent segments of the biz," Minsker says. His company re- gards the event as a big success and is already preparing for next year's show.

Reflecting the opinion of many small manufacturer/producers, Barry Hirschberg of Hirschberg Productions Inc. says, "I enjoyed it." Hirschberg Productions is a small video manufacturer market- ing such titles as "Freestyle Bik- ing, Aerials" and "Freestyle Bik- ing, Flatlands" out of Closter, N.J. "For my company we got a lot of good exposure, and we're looking to do a lot of new product" through contacts made at the event, Hirschberg says.

Some distributors and manufac- turers who were at the market had a far different response. Andy Kairey, vice president for VTR Movie Distributors, says the event was a "major dissatisfaction," with virtually none of the atten- dance categories that were impor-

tant to him meeting projections. "It was grossly misrepresented," he says, and tried to appeal to so many different audiences at once that it didn't really reach any in a strong way.

Given what Kairey says was the poor showing, VTR has no plans to be at next year's event. Other dis- tributors voice similar opinions. Many doubted Knowledge Indus- try's registration claims. Most say they only got 200-300 retailer names, compared with the 2,000 or

so names they picked up at the Video Software Dealers Assn. con- vention last August, where retail- er registration in the thousands was also claimed.

"People went where they want- ed to go. You can't make anybody stop at a booth," responds Minsker.

At least one large distributor had a positive response to the show. Shelburne, Vt.-based Artec is opening up a New York branch shortly, and executives from the firm say the video show provided an excellent introduction and es- tablished a strong contact base from which to develop sales.

Also pleased with the market were the show's co-sponsors, the duplicating houses Bell & Howell/ Columbia Pictures and VCA/Tech- nicolor. According to VCA/Tech- nicolor's Bill Follet, the show provid- ed his company with an excellent forum to meet new clients, and his company's clients with a chance to get together with potential

(Continued on page 53)

'We were led to believe there'd be a lot more people'

ITA Raises Gold Standard

NEW YORK The International Tape/Disc Assn. (ITA) has set new standards for its gold videocassette award, and established a non-theatrical award category. The categories became effective April 1.

Titles that have been theatrically released will now need sales of 75,000 units or \$3 million at retail to achieve certification. For non-

theatrical titles, a gold award re- quires minimum sales of 25,000 units, worth \$1 million at retail.

Programs released prior to April 1 will qualify under the old standard until May 1. Formerly, ITA gold certification required \$1 million in gross label revenue af- ter returns and stock balancing.

The changes are reflected in this week's Billboard video charts.

Billboard

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TOP VIDEODISKS

Compiled from a national sample of retail store sales reports.

RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	5		RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	CED Laser	29.98 34.98
2	4	3		SILVERADO	RCA/Columbia Pictures Home Video 30567	Kevin Kline Scott Glenn	1985	13	CED Laser	29.95 29.95
3	2	7		MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	13	Laser	34.98
4	6	3		WEIRD SCIENCE ▲	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	13	Laser	34.98
5	NEW ▶			PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG	Laser	34.98
6	3	9		MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	13	Laser	34.98
7	NEW ▶			RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video RCA Video Disc 3002	Sylvester Stallone	1985	R	CED	29.95
8	8	15		PALE RIDER ▲	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R	Laser	34.98
9	10	5		PRIZZI'S HONOR ▲	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	Laser	34.98
10	7	7		TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG	CED Laser	29.95 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 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.

Kids Klassics To Market Titles For Worldvision

NEW YORK Worldvision Video has signed a sublicensing deal with Kids Klassics Inc. giving the children's label exclusive marketing rights to Worldvision's children's product outside the traditional video specialty store network.

Maintaining Kids Klassics' under-\$10 pricing strategy, all Worldvision acquired product will retail at \$9.95. It will be marketed at that price under the Kids Klassics logo in VHS format only.

According to Tom Devlin, Worldvision's vice president and general manager, the initial phase of the agreement will see Kids Klassics releasing 20 half-hour packages of Hanna-Barbera and Ruby Spears animation. Among the titles in this series are "The Flintstones Comedy Hour," "Scooby Doo," "Scooby Doo & Scrappy Doo," "Casper & The Angels," "Huckleberry Hound," "Top Cat," "Richie Rich," "Space Ghost & Dino Boy," "Heathcliff & Marmaduke," "Thundarr, The Barbarian," "Herculoids," "Plastic Man," and "Dastardly & Mutley."

While some of these episodes have already been released by Worldvision to traditional video outlets as part of one-hour programs, Devlin expects to have little overlap. "The Kids Klassics [versions] could be edited from ours as well as programs we haven't released," he says. "And since they appeal to a different customer, there's no concern about duplication of task."

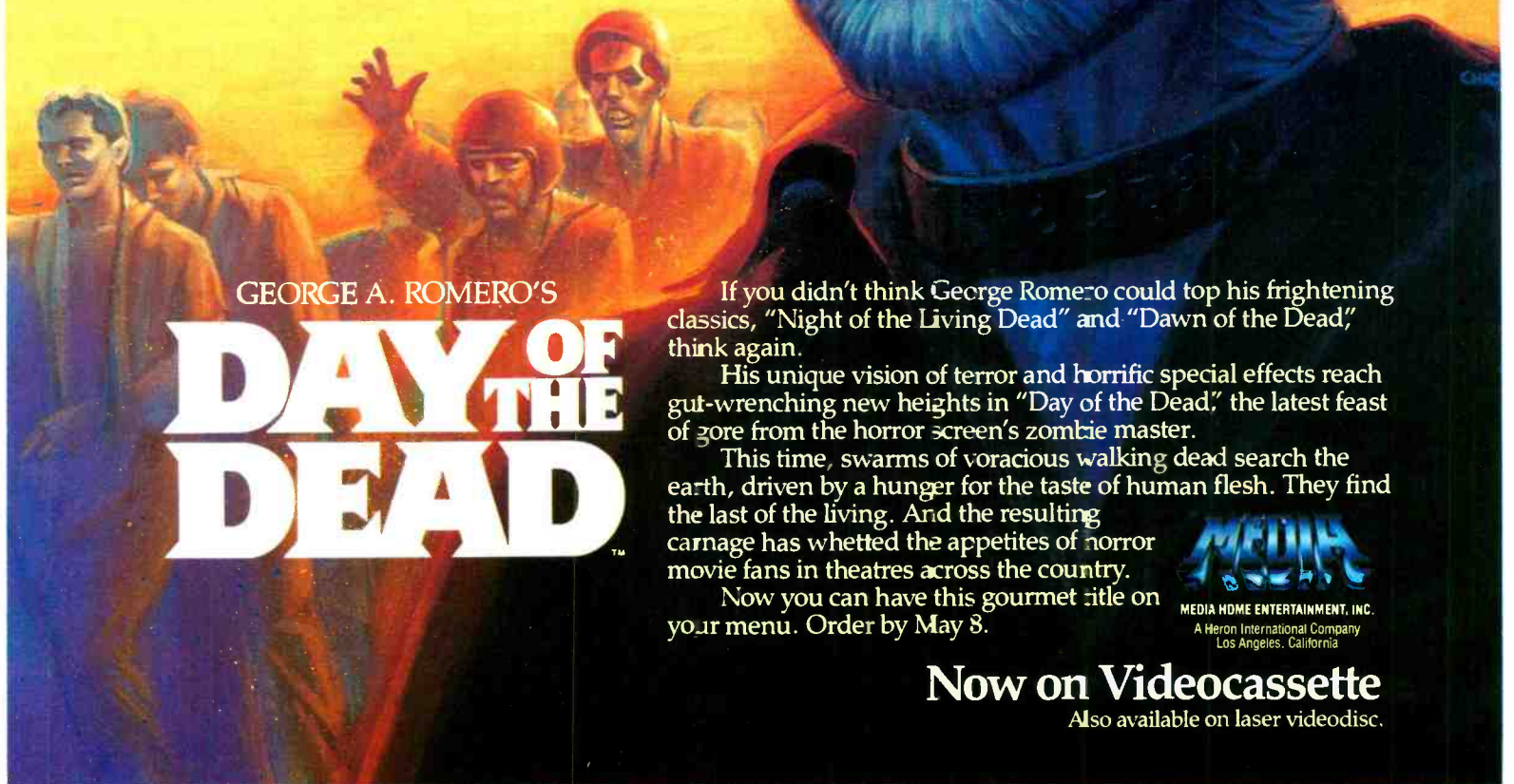
Kids Klassics, a joint venture between Goodtimes Home Video and Remco Toys, markets Storer Broadcasting's "Mel-O-Toons" programming, TV nostalgia titles, animated fairy tales, martial arts stories, and the American Wrestling Assn. All-Star tapes to a customer base of over 55,000 mass merchants, discounters, drug stores, supermarkets, convenience stores, book stores, and toy stores.

Joe Cayre, chairman of Kids Klassics Inc. and president of Goodtimes Home Video, says that in addition to releasing new and shortened versions of the Worldvision material, his firm will create completely different packing for its mass-market accounts. His cassettes will be manufactured at a new \$15 million duplicating plant in Bayonne, N.J., which will open in the first week of May and have a capacity of 24 million units a year.

The first 14 Kids Klassics cartoon titles to be released under the new pact will be delivered by July 1, says Devlin. Future releases and the acquisition by Kids Klassics of additional Worldvision material will depend on the success of the initial release.

JIM BESSMAN

The dead are alive and they feed on the living.



GEORGE A. ROMERO'S

DAY OF THE DEAD

If you didn't think George Romero could top his frightening classics, "Night of the Living Dead" and "Dawn of the Dead," think again.

His unique vision of terror and horrific special effects reach gut-wrenching new heights in "Day of the Dead," the latest feast of gore from the horror screen's zombie master.

This time, swarms of voracious walking dead search the earth, driven by a hunger for the taste of human flesh. They find the last of the living. And the resulting carnage has whetted the appetites of horror movie fans in theatres across the country.

Now you can have this gourmet title on your menu. Order by May 8.

MEDIA HOME ENTERTAINMENT, INC.
A Heron International Company
Los Angeles, California

Now on Videocassette
Also available on laser videodisc.

MGM/UA Drive Is Tuned Up For 'Great Musicals'

NEW YORK MGM/UA Home Video is hoping to sell a million units of its "Musicals Great Musicals" line through an advertising and marketing campaign designed to keep product selling through.

"This is not a short-term program. This is an ongoing line," says Saul Melnick, MGM/UA Home Video vice president of sales and marketing. He says the company believes that, "Based on the success we had last year, people are waiting for these things."

There are 12 titles in the \$29.95 "Musicals Great Musicals" line: "An American In Paris," "Brigadoon," "Meet Me In St. Louis," "That's Dancing," "Words And Music," "Kiss Me Kate," "In The Good Old Summertime," "High Society," "Deep In My Heart," "Dangerous When Wet," "Les Girls," and "The Unsinkable Molly Brown." By Christmas, another 12 "Musicals Great Musicals" titles will be released.

Some video retailers second Melnick's comment, noting that "The Sound Of Music" and the other musical titles in CBS/Fox's "Five Star" promotion are the best-performing titles in the program.

"We know what the musicals will do," says Melnick, pointing out that MGM/UA's 1985 musical title promotion proved one of the year's most potent catalog movers.

Most advertising and promotion for "Musicals Great Musicals" will break after the line's April 29 ship date. Melnick says, "The advertising will start as soon as the product hits the stores." Distributors expect pre-orders for the program to be 300,000-400,000 units.

"We're going to break with print ads through the U.S. on May 4—Mother's Day," says Melnick, hoping to exploit the gift-giving urge.

Cable television, radio, and spot broadcast TV buys will be key ingredients of MGM/UA's media mix, Melnick says, with ads first hitting in early May. A second wave will begin with print advertising in June centered around Father's Day. They'll return "in August and September, and come back again for the end of the year," Melnick says. The point, he notes, is to keep product flowing out of the stores at a steady pace.

In a longterm campaign such as "Musicals Great Musicals," Melnick says, pre-order numbers are less important than is the case with feature films. "Our goal is to sell a million units by Christmas," he says of the program.

"We just want to keep [the campaign] building," says Melnick, "so that it explodes at the end of the year. But we're going to have a lot of sell-through throughout."

MGM/UA's ad agency, Martin, Sturtevant, Silverman & Marshall, has used producer Carole Zeitlin to create a 30-second stop-motion animation ad spot that features a chorus line of dancing videocassette boxes in musical numbers such as "Stairway To Paradise" from

(Continued on next page)

DO SOMETHING DONE BEFORE:

Reach the real market for home video software.

It's sort of a paradox. Here you have over 20 million active, affluent con-

sumers of prerecorded video programming in the U.S.—and no efficient way to reach many of them.

Until now. Because now a new mag-

azine called *Videopreview* reaches the people the others miss. With efficiency that beats the others by a mile.

HUDSON'S

VIDEOPREVIEW

THE CONSUMER GUIDE TO HOME VIDEO RELEASES

PLUS Summaries of This Month's New Programs

Classic Movies Return

Celebrities On Video

YOU'VE NEVER

A short course in recorded history.

When the home video industry was young, most consumers were hardware buffs who made a second career out of home taping.

Those days are long gone. More and more, VCR owners are relying on pre-recorded software. So where are they looking for information on new releases?

Not to the specialty magazines. The fact is, *the 3 top video enthusiast publications combined reach less than 5% of software consumers.*



Source: current (3/86) rate cards and SRDS data

Sure, you can try the mass circulation magazines. But then you're paying budget-busting bucks to reach the nearly 2/3 of U.S. households that don't even own a VCR.

How to make a million—guaranteed.

Starting in August, a million copies of *Videopreview*

will be distributed each month—right in the software departments of America's top video and consumer electronics chains. Given away free to each store's most active buyers and renters.

Each issue has informative summaries of the month's new software releases, conveniently grouped by genre. Plus a celebrity interview, insider's column, and lots of other video-oriented editorial.

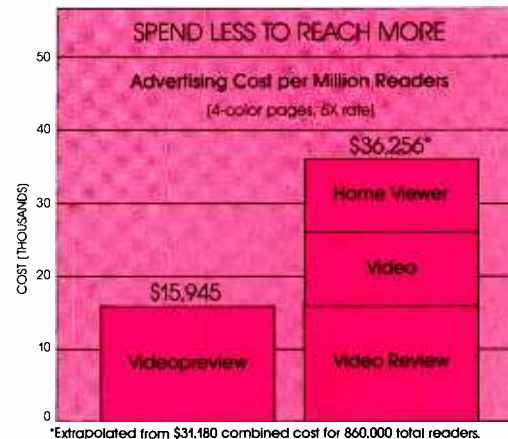
Your ad in *Videopreview* will make a million impressions on people seeking new programming. Even better, it'll be taken home and seen repeatedly as families refer to back issues. And given the turnover in retail store customers, running a schedule in *Videopreview* is by far the most efficient way to increase reach among the people who spend the most on software.

Bag a million—for peanuts.

Videopreview's \$17.50 cost per thousand (4-color) is *less than half* that of any major video enthusiast magazine. And our special charter rate of \$12.00 per thousand simply walks away from the field.

Consider: 2 1/2 x the circulation—for the same dollars.

HUDSON'S
VIDEOPREVIEW
THE CONSUMER GUIDE TO HOME VIDEO RELEASES
Right. Now.



*Extrapolated from \$31,180 combined cost for 860,000 total readers.

An audience that's 100% software-involved. An editorial environment that's designed to help sell prerecorded programming. No X-rated or mail order clutter. And a unique distribution method through America's leading video retailers.

It's a video marketer's dream!

The boat sails June 10. Be on it!

Our premiere issue closes June 10. If you miss it, you'll miss out on a rare opportunity to increase your audience by a million—without increasing your ad expenditures.

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MGM/UA MUSICALS DRIVE

(Continued from opposite page)

"An American In Paris."

The company is also using themes from its movies in a 60-second radio spot. Both the TV and radio ads will be available to retailers for co-op placement.

In addition to its print and broadcast advertising, MGM/UA will maintain a "continuing flow of p-o-p materials," Melnick says. The company is providing stores with a floor rack to start, and promises an on-going stream of posters, catalogs, and other material.

For music/video outlets, MGM/UA will be shipping out browser cards for placement in record bins to alert music fans to the videos.

TONY SEIDEMAN

Hot Rodders Aid In Simitar Drive

BY MOIRA McCORMICK

CHICAGO Minneapolis-based Simitar Entertainment Inc. and the United States Hot Rod Assn. (USHRA) have joined forces to promote Simitar's home video release "Monster Madness." The 37-minute, \$19.95 cassette features footage of tractor pulls, mud racing, and "monster truck battles," licensed by Simitar from the USHRA.

According to Tom Schon, Simitar's director of promotions, the independently distributed "Monster Madness" will be promoted in conjunction with USHRA live truck-pull shows in a number of major markets. Area merchants are lined up to display show vehicles in malls or parking lots on the day of an event and will continually run an advance copy of "Monster Madness" on a nearby video screen.

In Washington, D.C., Video World sponsored an April 5 mall appearance by the "Bigfoot" monster truck (whose 10-foot wheels crush cars in the performance) and the Dragon Lady pull car. "Two thousand people showed up," Schon says, "and stopped traffic."

On April 11, mass merchant McDade's in the Chicago suburb of Palatine displayed Gary Bower's monster truck Lon-Ranger. "The vehicles are only on display," Schon stresses. "We'd create a whole new problem if we tried to crush cars in parking lots."

Schon says Simitar and USHRA are looking at similar promotions in other markets where the truck pull shows are appearing.

Simitar publicizes the vehicle appearances via tags on television ads for the live truck-pull shows. Radio ads and fliers announcing the imminent release of "Monster Madness" are being used also, Schon adds.

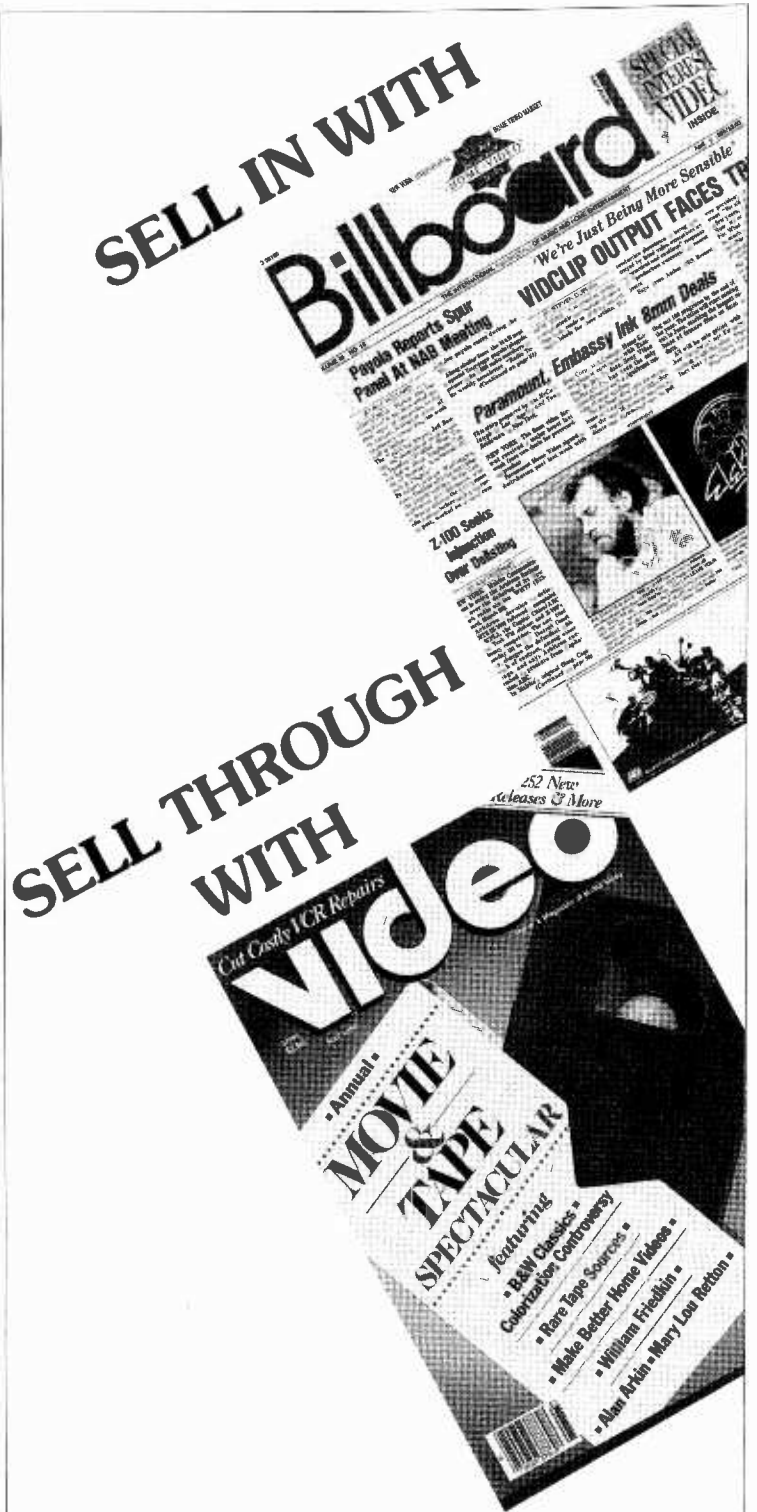
New from Billboard!
In-depth coverage of the entertainment industry's hottest financial topics.
... see page 62.

TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	26		JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	2	8		RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	79.98
3	31	2		WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	79.95
4	5	207		JANE FONDA'S WORKOUT ▲ ◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
5	4	39		PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
6	3	25		BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
7	6	3		COMMANDO	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R	79.98
8	8	3		THE GOONIES	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG	79.95
9	7	13		RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	79.95
10	28	40		THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
11	10	22		THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
12	13	74		PRIME TIME ▲ ◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
13	19	4		YEAR OF THE DRAGON	MGM/UA Home Video 800713	Mickey Rourke John Lone	1985	R	79.95
14	24	2		KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R	79.95
15	9	7		PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG	79.95
16	16	25		MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
17	11	26		THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
18	25	3		FRIGHT NIGHT	RCA/Columbia Pictures Home Video 6-20562	Chris Sarandon Roddy McDowall	1985	R	79.95
19	14	17		PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
20	21	10		JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	NR	29.95
21	17	59		GONE WITH THE WIND ▲ ◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
22	32	18		CASABLANCA	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
23	15	7		SILVERADO	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13	79.95
24	NEW ▶			THE KING AND I ▲ ◆	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	NR	29.98
25	18	23		MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
26	12	14		THE BLUES BROTHERS ▲ ◆	Universal City Studios MCA Dist. Corp. 77000	Dan Aykroyd John Belushi	1980	R	24.95
27	35	14		PRIZZI'S HONOR ▲	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	79.95
28	29	2		SILVER BULLET	Paramount Pictures Paramount Home Video 1827	Gary Busey Everett McGill	1985	R	79.95
29	RE-ENTRY			WEST SIDE STORY ▲ ◆	CBS-Fox Video 4519	Natalie Wood Richard Beymer	1961	NR	29.98
30	30	26		GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95
31	36	109		THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
32	22	16		MIAMI VICE ●	Universal City Studios MCA Dist. Corp. 80133	Don Johnson Philip-Michael Thomas	1984	NR	29.95
33	26	29		NATIONAL LAMPOON'S ANIMAL HOUSE ▲ ◆	Universal City Studios MCA Dist. Corp. 66000	John Belushi Karen Allen	1978	R	29.95
34	RE-ENTRY			PATTON ▲ ◆	CBS-Fox Video 1005	George C. Scott Karl Malden	1970	NR	29.98
35	40	3		THE SWORD IN THE STONE	Walt Disney Home Video 229	Animated	1963	G	79.98
36	20	22		KATHY SMITH'S ULTIMATE VIDEO WORKOUT ●	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
37	23	11		FRANK SINATRA-PORTRAIT OF AN ALBUM ●	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	NR	39.95
38	37	3		RE-ANIMATOR	Empire Pictures Vestron 5114	Jeffrey Combs Bruce Abbott	1985	NR	79.95
39	34	14		MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13	79.95
40	27	10		THE STING ▲ ◆	Universal City Studios MCA Dist. Corp. 66009	Paul Newman Robert Redford	1973	PG	24.95

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



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Take your message to your most important customers and earn a valuable, attention-getting 4 page Billboard insert.

When you run 8 full pages in VIDEO and 10 pages in Billboard (a combination of full or junior) in the same quarter, you receive a BONUS full color, 4 page junior size insert in Billboard.

You'll reach all your customers at every level of the marketplace in the two best publications in their fields. Take advantage of the proven effectiveness of a free insert.

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Kiddie Boom Examined

NEW YORK The single largest sell-through category in home video is children's programming; more and more original programming is being aimed at children; and book and toy stores are leading the way at retail.

Those observations emerged from the April 17 "Bringing Children's Programs To Market" session at the first New York International Home Video Market.

Scholastic's Debra Forte set the stage when she told attendees that feature films are clearly taking a smaller share of the home video market. Last year, she estimated, more than 12 million children's home video programs were sold, representing \$210 million in revenue.

The market will continue to grow, she said, aided by higher birth rates, lower prices for product, and the increasing amount of dual income families.

Joining Forte at the session were

Martin Keltz, Scholastic; Nicholas Clementi, Western Publishing; Michael Pollack, New Video; Don Edwards, Waldenbooks; and Jeff Jenest, Karl-Lorimar.

Forte also noted that 1985 saw a significant shift in children's programming, swinging away from recycled cartoon characters to original productions that are both entertaining and educational.

Of the top 40 children's titles in 1985, she observed, 15 were original, while only six used heavily merchandised, licensed characters.

Karl-Lorimar looks at video more as an "experience" than as a product, said Jenest, who indicated that children's programming would remain a major priority.

While Waldenbooks supports children's video product, Edwards, head of audio/video development for the book chain, sounded a more cautious note, saying that category represents only 10% of current sales. **JIM McCULLAUGH**

Music Software Is Poised For Sales Lift Marketing & Technology Seen Aiding Acceleration

BY JIM McCULLAUGH

NEW YORK Though growth of the home video music market seems phlegmatic, particularly in terms of units, substantial acceleration is anticipated within 24 months.

This was the conclusion of panelists at the New York International Home Video Market here during a Friday (18) session titled "Publishing & Merchandising A Music Video."

Elements which they say should speed activity include:

- An increasing penetration of stereo VCRs.
- Multiple VCR families with the second or third set in the rooms of children, the demographic with the greatest appetite for music programming.
- A decline in the price of many music video programs combined with catalog promotions from suppliers.
- New distribution channels, par-

ticularly into mass-merchant outlets.

• New technologies, such as the emerging interactive CD-ROM and CD/LaserVision players.

• The growth of stereo TV.

• The advent of exclusive audio/video material that would be unavailable, for a window period, on albums.

Less tangible factors might include the emergence of a "true" video music artist, a return to narrative pieces rather than clip compilations, and more "unique" video efforts by major recording artists.

An exclusive video music program from a superstar artist is the one major catalyst that could give video music its greatest shot in the arm, says Ken Ross, head of CBS/Fox Video Music. The other panelists agreed.

Panel members were: Dr. Stuart Samuels, ATI Video; Chuck Mitchell, RCA Video Productions; Andy Schofer, Sony Video Software; Jeff Klein, Private Music; Saul Melnick, MGM/UA Home Entertainment; and Ross.

Samuels reminded attendees that music video has penetrated American media and consciousness extensively through vehicles like "Miami Vice," MTV, commercials, and films. However, he said it still has not translated successfully into the home video market.

Panelists, such as Ross, agreed, indicating that unit sales levels regarded "successful" for music video tapes might be in the 25,000-30,000 range, or even less. Only a few, they agreed, climb to the 100,000 plateau, leaving the genre well behind theatrical videos.

Melnick reminded attendees that music video still has no viable, large-scale exposure medium, such

as radio is for records, and that it's still a major problem to expose product initially to video-only retailers. To date, music retailers have been at the forefront of home video music sales and rentals.

Ross agreed: "We may come out with a Judas Priest cassette but the nonrecord video dealer may never have heard of the group and doesn't realize how popular it is. We're still in search of a promotional vehicle. MTV is not doing it. I think you will see a lot of sell-through on music video once you hook customers."

He added that the sales-versus-rental issue is also a critical one for music video and that pricing and promotion are the essential ingredients for acceleration. He noted that pricing popular music-oriented films at \$79.95, be they concerts or conceptual pieces, signals a rental title to dealers and consumers and creates a roadblock for sell-through.

MGM/UA has been experiencing good numbers with its Frank Sinatra tape, Melnick added. But he cautioned, "With the Michael Jackson tape, people thought the video music industry grew up overnight. That was a tough act to follow."

RCA's Mitchell, whose product is channeled largely through the MusicVision line of RCA/Columbia Pictures Home Video, contends that the chief challenge is to come up with a flow of product for the home market. There have been a few notable successes, he said, but "the day has not arrived."

Mitchell did sound an optimistic note about mass merchandisers, indicating how MusicVision's recent Alabama release far exceeded expectations, due primarily to a distribution campaign targeting mass-merchant *(Continued on page 53)*

Distributors Claim It Won't Affect Specialty Stores Leasing Plan Is Designed For Libraries

NEW YORK Professional Media Service Corp. has created a "Video-Lease" program to assist in getting libraries involved with prerecorded video. The move further reflects an increase in public library activities tied to the home video marketplace (Billboard, March 29).

Under the VideoLease program, a library will be provided with a start-up collection of as few as 50 titles or as many units as desired in increments of 50 pieces. These basic titles will be supplemented at a rate of 10% a month. Locations with 50 programs will get five new programs each month; outlets with 100 titles will get 10; and so forth.

Participating libraries have the option of keeping all the titles sent through the VideoLease program, steadily building their collection, or keeping a stable level. "The key is that the library selects the video-cassettes it wants," says Peter Jacobs, president of Professional Media.

The cost starts at \$3,000 a year for the 50/5 minimum. All other costs are multiples of that. "There is no maximum," Jacobs says. "Whatever the library wants—any multiple of that—is available. The initial collection is chosen from a list of 500 titles, which includes children's material, feature films, instructional, and educational cassettes."

Professional Media re-priced its leasing program two months ago. There are currently 35 collections being maintained. The company has a goal of servicing 100 client collections by July 1, and 1,000 in two years. Jacobs says the program is designed to "give a library an easy way to start" in video.

Other programs, he says, had entry costs of at least \$9,000, an expense that would force most libraries to request a special budget appropriation from their local government. At the lower cost, he claims, they don't have to take that step.

In addition to leasing product, Jacobs says, libraries have the right to buy the titles at 50% off the retail price once they've had them for six months.

Video distributors claim specialty stores need not worry about the involvement of these institutions in the video business. Libraries usually concentrate on carrying a broad spectrum of titles rather than buying many copies of top hits, as video stores do, according to distributors.

"I don't feel libraries are competitors... mostly because the clientele

is completely different," says Brian Woods of Ingram Video. Whereas a video store will buy 20 copies of a title, a library may purchase one or two, he notes. Unlike video store customers, Woods says, library users tend to be readers rather than frequent television viewers.

Jacobs claims, "Libraries are not to be regarded as competition, but rather as an important auxiliary market to the traditional video outlets. Libraries will refer customers to the video stores" rather than take them away, he adds. **TONY SEIDEMAN**

An old friend
is coming
to town.

**A Nightmare
ON ELM STREET-2
FREDDY'S REVENGE**

From Media Home Entertainment.



THE LOVES. THE LIES. THE TRIUMPHS.
THE UNTOLD STORY...



"Jaclyn Smith succeeds nicely in capturing the public style of Jacqueline Bouvier Kennedy... Bouvier (is) played with rough but affecting compassion by Rod Taylor."

—JOHN J. O'CONNOR, THE NEW YORK TIMES

"...lavishly, tastefully produced..."

—TERRENCE O'FLAHERTY, SAN FRANCISCO CHRONICLE

"Jaclyn Smith turns in a strong performance... she is radiant to look at, has a commanding presence and even a little touch of mystery about her."

—JAMES BROWN, LOS ANGELES TIMES

"Jaclyn Smith is convincing... Rod Taylor is wonderful as Black Jack Bouvier... so compelling, it's easy to get swept up."

—MARILYNN PRESTON, CHICAGO TRIBUNE

Jaclyn Smith is
Jacqueline Bouvier Kennedy

Starring JACLYN SMITH JAMES FRANCISCUS ROD TAYLOR
STEPHEN ELLIOTT CLAUDETTE NEVINS DONALD MOFFAT
Music by BILLY GOLDENBERG Edited by PAUL FREDRICH LaMASTRA
Production Designer MICHAEL BAUGH Director of Photography ISIDORE MANKOFSKY
Produced by LOUIS RUDOLPH
Written and Directed by STEVEN GETHERS

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NEW RELEASES

(Continued from page 40)

SOUNDTRACK

VARIOUS ARTISTS
Top Gun
Original Motion Picture Soundtrack
LP Columbia SC 40323/CBS/no list
CA SCT 40323/no list

CLASSICAL

MARSALIS, BRANFORD
Romances For Saxophone
LP CBS Masterworks M 42122/no list
CA MT 42122/no list

**MORMON TABERNACLE CHOIR/
UNITED STATES AIR FORCE BAND/
THE SINGING SERGEANTS**
An American Tribute
LP CBS Masterworks M 42133/no list
CA MT 42133/no list

MOZART/DEBUSSY/WOLF
Edita Gruberova, Friedrich Haider
LP CBS Masterworks IM 42002/no list
CA IMT 42002/no list

SCHUMANN/SCHUBERT
Fantasia; Wanderer
Murray Perahia
LP CBS Masterworks IM 42124/no list
CA IMT 42124/no list

COMPACT DISC

GRIFFITH, NANJI
Once In A Very Blue Moon
CD Philo PH1096/Rounder/no list

HOODOO GURUS
Mars Needs Guitars
LP Big Time CDBT 7053/no list

LAVIN, CHRISTINE
Future Fossils
CD Philo PH1104/Rounder/no list

STIVELL, ALAN
Harpes Du Nouvel Age
CD Rounder 3094/no list

**THOROGOOD, GEORGE,
& THE DESTROYERS**
More George Thorogood & the Destroyers
CD Rounder 3045/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

THE ADVENTURES OF SINBAD THE SAILOR
♣♥ Lightning Video 9037/\$59.95

BELLISSIMA
Anna Magnani
♣♥ Rizzoli Communications 056/\$49.95

CRY OF THE WILD
The Wildlife Series
♣♥ United Home Video 1022/\$19.95

COUGAR COUNTRY
The Wildlife Series
♣♥ United Home Video 1171/\$19.95

THE DEFIANT
Kent Lane, John Rubenstein, Tisha Sterling
♣♥ Lightning Video 9553/\$69.95

EVILS OF THE NIGHT
John Carradine, Julie Newmar, Tina Louise
♣♥ Lightning Video 9523/\$69.95

FISHING WITH JIMMY HOUSTON VOL. 1
The Sportsman Series
♣♥ United Home Video 8330/\$29.95

FISHING WITH JIMMY HOUSTON VOL. 2
The Sportsman Series
♣♥ United Home Video 1031/\$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.

Nicklaus' How-To Title Racks Up Masterful Sales

NEW YORK Golf fans weren't alone in celebrating Jack Nicklaus' surprise April 13 win at the Masters tournament. Worldvision Home Video wasted no time in tying in its ongoing support of its platinum Nicklaus how-to videocassette "Golf My Way" by doubling its direct mail advertising on both the Cable News Network and CNN Headline News, and by week's end was able to report a tripling in orders.

According to Worldvision vice president and general manager Tom Devlin, 20 spots costing around \$300 apiece usually run on each of the Turner Broadcasting-owned cable news outlets each week, bringing in a weekly average of "a couple hundred" orders for the two-year-old instructional tape. The increased program went into effect the day after Nicklaus' dramatic come-from-behind charge at Augusta—the same day, notes Devlin, that the U.S. took military action against Libya.

"As fate would have it, the Libyan conflict came to a head, and people were heavily tuned in to the news," says Devlin. "I'm not saying that Jack couldn't have done it on

his own, but more people were paying closer attention to TV that day because of Libya."

But Devlin hastens to point out that aside from the Masters-inspired boost in "Golf My Way" orders, the tape—and its creator—are both "phenomena" in their own right. Noting that "there's no science in this thing," he says that the current advertising schedule will continue until response "slacks off." Increased print ads may follow in view of the Nicklaus win, though Devlin notes that results "are not as good with print as direct response" in promoting the title.

OPINION SPLIT ON N.Y. MARKET

(Continued from page 46)

successful. We were led to believe a lot more people and a lot bigger people would be there." But Richard Stadin, head of Mastervision Inc., says, "The kind of people I

BY CARLOS AGUDELO

NEW YORK Video companies serving the Spanish-language market were a potent presence at the April 17-20 New York International Home Video Market, with at least six manufacturers competing for attention and sales.

Among the exhibitors at New York's Jacob Javits Convention Center were Video Mago, Unicorn Video, Spanish Video Sound, Condor Video, Taurus Sound Distributors, and International Home Video.

Exhibitors say their numbers reflect the rapid growth of the Spanish-language marketplace overall, and they were highly optimistic about their prospects.

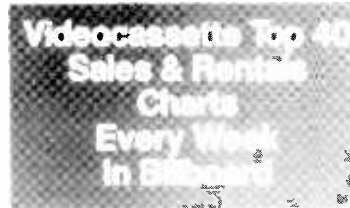
ed, it was that regional VSDA conventions might prove a good idea, especially with the national event slated to be in the West for the next several years.

Most enthusiastic about the show were producers, who got a market to peddle their rights and seminars where they learned about what is to them an unknown business. "Being a small producer it was great, because it told me a lot of what I should not do as well as what I should do," says attendee Norman Fassbender.

'For my company we got a lot of good exposure'

look for were at this show."

Retailers at the market also had varied reactions. Few were enthusiastic about the nontheatrical product on exhibit; many felt the show itself was a good idea, affording them the opportunity to get together with other retailers and speak in person with their distributors. If the market showed anything, some retailers comment-



Don't say we didn't warn you.



A Nightmare ON ELM STREET-2
FREDDY'S REVENGE

From Media Home Entertainment.

MUSIC GROWTH SEEN

(Continued from page 51)

accounts.

Sony's Schofer noted that his firm's video music sales were "up 300% across the board."

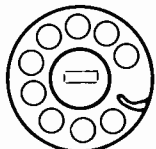
During a question-and-answer session, panelists conceded that the violence and sexism in many music tapes have likely been a hindrance because of the influence of parents over sales of home videos. RCA's Mitchell pointed out, though, that those same elements have also been responsible for elevating video music to today's business levels.

Panelists doubt there will be a backlash if superstar product is released only on video. Consumers may go to record stores if radio stations dub music from exclusive videos and program it, panelists say, but a more likely result might be to inspire more VCR and music video purchases.

CBS' Ross, long a proponent of near simultaneous release, timeliness and crossover marketing, says new opportunities for cross-merchandising will also exist. He foresaw labels issuing singles exclusively on video to the benefit of both audio and video outfits.

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Clip Director Marty Callner Copes With Slapstick Backlash

BY FRANK LOVECE

NEW YORK Marty Callner, one of the most highly regarded directors in the industry, has lately been dealing with a reputation of a different sort, due mostly to the graphic (albeit comedic) violence and anti-authority content of some of his most visible clips.

Callner's slapstick video for Twisted Sister's "We're Not Gonna Take It" was a target of criticism by the U.S. Senate last year. Now, MTV has banned from its playlist Callner's latest Twisted Sister clip, a teenage-zombie comedy done for the Beach Boys cover/pastiche "Be Chrool To Your Scuel."

"I think it's the most ridiculous, insane decision I've ever heard," says Callner, who earlier responded to the Senate charges by putting a tongue-in-cheek "H-for-humor" rating on Twisted Sister's "Leader Of The Pack" clip.

"I was not notified by MTV officially," the director asserts, "though they did tell me unofficially. Frankly, I can't believe the people I know there would do this. It's got to be coming from someone above."

A spokesman for MTV says that the clip was stricken from the playlist because "it simply was not appropriate content-wise to be played at all times of the day on MTV. It was a wonderful idea, but it didn't meet our programming standards."

The clip centers on a high school teacher—played by Bob Goldthwait, the comically psychotic gang leader of "Police Academy 2"

and "Police Academy 3" and the shopkeeper of "Leader Of The Pack." In the faculty lounge, he encounters another teacher, played by special-effects wizard and sometime actor Tom Savini. In an extended fantasy sequence, Goldthwait becomes Twisted Sister frontman Dee Snider, Savini becomes guest star Alice Cooper, and the students be-

'My clip's no gorier than "Thriller," and it's funny'

come drive-in movie zombies.

The clip was conceived by Callner and Snider, and was based, according to the director, on George Romero's cult-classic zombie movies "Night Of The Living Dead," "Dawn Of The Dead," and "Day Of The Dead." Clip co-star Savini gained prominence in the movie industry as Romero's makeup and special-effects person.

"I haven't really challenged MTV about [the ban]," says Callner in his laid-back Midwestern drawl. "The song's not coming out for 30 or 40 days, so I thought they might change their minds. The video's no gorier than 'Thriller,' and it's funny besides."

The controversy surrounding some of Callner's recent projects is ironic, given his background. As a staff director for HBO from 1975 to 1983, Callner churned out craftsmanlike comedy and music specials starring such middle-of-the-road

acts as Liza Minnelli and Diana Ross. "I didn't know what I was doing," he cheerfully admits. "I mean, I'd been directing TV basketball games, and all of a sudden I'm shooting Robert Klein."

Callner's turning point came with "Stevie Nicks In Concert," a 1982 HBO special documenting the Fleetwood Mac vocalist's "Bella Donna" tour. "Just like that," Callner recalls, "I decided I wanted to be in rock'n'roll." He went on to found his Los Angeles-based Cream Cheese Productions—named, he says, for a thoroughbred horse he owned during his days at the Univ. of Kentucky.

Callner's return to rock was cyclic. Born in Chicago and raised in Cincinnati, he was a self-described "lost soul, bum, rocker" who was ejected from three colleges before winding up at Cincinnati's Xavier Univ, where he earned a communications degree. More aimlessness followed. Then, when Callner was almost 30 years old, "My mother, who was office manager with TV Guide in Cincinnati, got me a job directing news and specials for a local TV station. It was a fluke."

Three years later, however, Callner had apparently proven his talent enough to start directing commercials, and to emigrate to Boston NBC affiliate WBZ-TV. There he directed Celtics basketball games, and became friends with commentator Dick Stockton.

In 1975, says Callner, "Dick introduced me to some people at HBO"—at the time a fledgling cable movie service branching out into self-pro-



Director Marty Callner gets showered with affection by Heart's Ann and Nancy Wilson (right). Callner's wife, Aleeza, is standing behind him.

duced programming—"and they made me a staff director." After a long and successful stint there helming music and comedy specials—during which he also directed the 1980 Broadway revival of "Camelot" and its subsequent HBO showing—Callner moved on.

Though his clips for Twisted Sister are his best known, Callner has worked with a variety of acts, including Heart, for whom he directed the current "Nothin' At All" video.

To his chagrin and surprise, Callner became known outside music video and directorial circles during last September's Senate hearing investigating allegations of unsavory lyrics and visuals in rock music and videos. At the hearing, which included testimony by Twisted Sister's Dee Snider, Callner's clip for the group's "We're Not Gonna Take It" was used as an example of graphically violent videos.

The clip is based on Warner Bros.' popular Road Runner cartoons, which were originally made for theaters but have long been a staple of children's television. In it, an obsessive father's plots to eradicate

Twisted Sister backfire on him. Seltzer bottles and cartoon bombs abound; like the Roadrunner's nemesis, Wile E. Coyote, the father picks himself up and dusts himself off after each setback.

In light of this, Callner asserts, the Senate hearings "were a joke. I grew up respecting the people in Congress and the Senate, and trusting them. And then to hear them take an obvious slapstick thing and treat it as if it were real, graphic violence is absolutely sickening—especially when things like [the movies] 'Rambo' or 'Commando,' where hundreds of people are killed in explicit, graphic ways, are glorified.

"I honestly can't believe that anybody could have missed the Coyote-Road Runner schtick of 'We're Not Gonna Take It.' That's why we put that 'H' rating on 'Leader Of The Pack.' And that's why we made 'Be Chrool To Your Scuel' so out-there. I mean, Lainie Kazan is making her rock video debut here, and somebody's going to take [the clip] seriously? Gimme a break."

Video Track

NEW YORK

THE AWARD-WINNING directing team of Kevin Godley and Lol Creme was called upon to create a clip with Lou Reed for "No Money Down." The piece, which recently debuted on MTV, was shot on location in New York and supports the first single from Reed's latest RCA album. Other productions recently completed at Godley & Creme's London-based Videolab include "No One Is To Blame" with Howard Jones, co-directed by Mike Coulson and Nichola Bruce; and "Mystic Rhythms" for Rush directed by Gerald V. Casale.

It's been a year in the making, but the HearN'Aid video—heavy metal's contribution to world hunger relief—is finally premiering on MTV. Set to the single "Stars," written by Dio band members Jimmy Bain, Vivian Campbell, and Ronnie James Dio, the piece was directed by Wendy Charles, who also produced it with Marie Cantin. It features acts such as Judas Priest, Lita Ford, the Scorpions, Iron Maiden, Quiet Riot, Motley Crue, and Y&T and is available through PolyGram Records.

Manic/Tango Ltd. produced the "Scorpio Rising" video for Elektra recording act 10,000 Maniacs. Tal Yarden directed it; Abigail Simon produced. Other projects recently

completed by the production company include clips for Terry Mann (Fly By Night Records) and For Beauty's Sake (Dream Records).

LOS ANGELES

INTERNATIONAL ROCKERS Krokus' video for "Burning Up The Night" is hot in more ways than one. Directed by John House, the clip features a multitude of pyrotechnic effects. The video supports the group's first single from its latest Arista album, "Change Of Address." Fiona Fitzherbert produced for Razor Productions.

Gasp! Productions edited the Ozzy Osbourne video for "Shot In The Dark" at the Post Group in Hollywood. The clip, currently MTV's most requested video, was shot at Laird International Studios and employs some 600 extras. Andy Morahan directed it; John Hoppood produced. Steve Purcell edited for the Post Group.

While on the subject of Osbourne, Panavision just lensed the British rocker's Kansas City show at Kemper Arena. The concert supported his latest CBS album "The Ultimate Sin" and was staged especially for the filming. The completed production will be used for future promotional clips as well as a one-hour concert longform. John Diaz produced for Calhoun Produc-

tions; Morahan again directed.

OTHER CITIES

LONDON-BASED MIDNIGHT FILMS recently announced its new association with Australian directors John Whitteron and Richard Lowenstein. The former's track record includes promotional clips for Paul Young, Men At Work, and Midnight Oil, while the latter has done projects for INXS, the Church, and the Models. Future videos under the new pact will be filmed in the U.K., U.S., and Australia.

The Clip for "Chains" by Canadian recording act Arrow uses "a house and an attic as a metaphor for the inner mind" and "portrays the images of past and present," according to its director Robert Quartly. Great shades of Jung! Produced by Allan Weinrib for Champagne Productions, the piece supports the single from their album "The Lines Are Open," distributed by A&M Records Canada.

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.

CBS Records Sits Out MTV Top 20

NEW YORK The "MTV Top 20 Countdown" syndicated series, cleared in 81% of the country and on 104 broadcast television stations, made its debut without any videos by artists who record for CBS Records or its associated labels.

At presstime, a source close to the situation said no agreement had been reached between the label and the cablecaster regarding the use of CBS clips on the countdown show. CBS and MTV had been involved in discussions regarding secondary licensing of the label's artists' videos to the syndicated program (Billboard, March 8). However, CBS maintained that there are more "countdown-type" video shows currently on the air

than the market can handle.

The one-hour weekly show first aired April 12 and will be seen in most major markets, including New York (WCBS), Los Angeles (KTLA), Chicago (WFLD), Philadelphia (WGBS), Boston (WBZ), Houston (KRIV), Pittsburgh (KDKA), and Cleveland (WOIO).

Viacom Enterprises is handling syndication of the program, and MTV is selling the national advertising. MTV is also providing merchandising materials to record retailers around the country, including Record World, Sound Warehouse, Record Factory, Budget Records, and National Record Mart.

STEVEN DUPLER

MTV PROGRAMMING

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

WEEKS ON
PLAYLIST

VIDEOS ADDED THIS WEEK	NEW	WEEKS ON PLAYLIST
CACTUS WORLD NEWS YEARS LATER MCA	NEW	
THE CALL EVERYWHERE I GO Elektra	BREAKOUT	
EPIDEMICS NEVER TAKE NO FOR AN ANSWER Elektra	NEW	
FIONA LIVING IN A BOY'S WORLD Atlantic	LIGHT	
HEART NOTHING AT ALL Capitol	POWER	
ICEHOUSE NO PROMISES Chrysalis	LIGHT	
INXS LISTEN LIKE THIEVES Atlantic	ACTIVE	
ROB JUNGKLAS BOYSTOWN Manhattan	NEW	
MARILYN MARTIN MOVE CLOSER Atlantic	BREAKOUT	
GEORGE MICHAEL A DIFFERENT CORNER Columbia	POWER	
MOOOY BLUES YOUR WILDEST DREAMS PolyGram	POWER	
NU SHOOZ I CAN'T WAIT Atlantic	BREAKOUT	
PET SHOP BOYS OPPORTUNITIES EMI	POWER	
PSYCHEDELIC FURS PRETTY IN PINK A&M	LIGHT	
VOICES OF AMERICA HANDS ACROSS AMERICA EMI	MEDIUM	
WILD BLUE FIRE WITH FIRE Chrysalis	NEW	
POWER ROTATION		
JOE COCKER SHELTER ME Capitol	4	
DOKKEN IN MY DREAMS Elektra	5	
OREAM ACADEMY LOVE PARADE Warner Bros.	5	
FALCO VIENNA CALLING A&M	5	
THE FIRM LIVE IN PEACE Atlantic	4	
GTR WHEN THE HEART RULES Arista	2	
JULIAN LENNON STICK AROUND Atlantic	2	
MAOONNA LIVE TO TELL Warner Bros.	5	
JOHN COUGAR MELLENCAMP RAIN ON THE SCARECROW Riva/PolyGram	2	
MR. MISTER IS IT LOVE RCA	4	
LOU REED NO MONEY DOWN RCA	2	
BOB SEGER & THE SILVER BULLET BAND AMERICAN STORM Capitol	2	
SIMPLE MINDS ALL THE THINGS SHE SAID A&M	4	
TEARS FOR FEARS MOTHERS TALK PolyGram	3	
HEAVY ROTATION		
*DIRE STRAITS SO FAR AWAY Warner Bros.	8	
FABULOUS THUNDERBIRDS TUFF ENUFF CBS Associated	12	
HONEYMOON SUITE FEEL IT AGAIN Warner Bros.	10	
WHITNEY HOUSTON THE GREATEST LOVE OF ALL Arista	5	
JERMAINE JACKSON I THINK IT'S LOVE Arista	6	
*MIKE + THE MECHANICS ALL I NEED IS A MIRACLE Atlantic	6	
OMO IF YOU LEAVE A&M	13	
THE OUTFIELD YOUR LOVE Columbia	10	
*ROLLING STONES HARLEM SHUFFLE Columbia	8	
SLY FOX LET'S GO ALL THE WAY Capitol	7	
STARSHIP TOMORROW DOESN'T MATTER TONIGHT RCA	6	
*JOHN TAYLOR I DO WHAT I DO Capitol	8	
*ZZ TOP ROUGH BOY Warner Bros.	7	
ACTIVE ROTATION		
*OAVIO BOWIE ABSOLUTE BEGINNERS EMI America	7	
JIMMY BARNES WORKING CLASS MAN Geffen	8	
BOURGEOIS TAGG MUTUAL SURRENDER Island	5	
CULTURE CLUB MOVE AWAY Epic	5	
OENNIS OeYOUNG CALL ME A&M	7	
BOB OYLAN/TOM PETTY BAND OF THE HAND MCA	4	
BRYAN FERRY IS YOUR LOVE STRONG ENOUGH MCA	6	
JANET JACKSON WHAT HAVE YOU DONE FOR ME LATELY A&M	5	
JEAN-MICHEL JARRE RENDEZ-VOUS IV PolyGram	3	
GRACE JONES LOVE IS THE DRUG Island	2	
JUDAS PRIEST LOCKED IN Columbia	3	
LEVEL 42 SOMETHING ABOUT YOU Mercury	11	
MIAMI SOUND MACHINE BAD BOY Epic	2	
MODELS OUT OF MIND, OUT OF SIGHT Geffen	11	
GRAHAM NASH INNOCENT EYES Atlantic	3	
MEDIUM ROTATION		
HOWARD JONES NO ONE IS TO BLAME Elektra	4	
CHARLIE SEXTON IMPRESSED MCA	6	
ROBERT TEPPER DON'T WALK AWAY Scotti Bros.	3	
BONNIE TYLER IF YOU WERE A WOMAN Columbia	2	
WAX RIGHT BETWEEN THE EYES RCA	8	
BREAKOUT ROTATION		
LAURIE ANDERSON LANGUAGE IS A VIRUS Warner Bros.	3	
BIG AUDIO DYNAMITE THE MEDICINE SHOW Columbia	4	
GEORGE HARRISON/ERIC CLAPTON/RINGO STARR FREEDOM Atlantic	2	
HEAR'N'AIO WE'RE STARS PolyGram	2	
KROKUS BURNING UP THE NIGHT Arista	4	
PATTI LABELLE/MICHAEL McDONALD ON MY OWN MCA	5	
KATRINA & THE WAVES IS THAT IT? Capitol	5	
GREG KIHN LOVE AND ROCK & ROLL EMI America	5	
KISS WHO WANTS TO BE LONELY PolyGram	4	
SHARKS ONLY TIME WILL TELL Elektra	2	
LIGHT ROTATION		
ART OF NOISE PETER GUNN THEME Chrysalis	2	
BLOW MONKEYS DIGGING YOUR SCENE RCA	3	
BLUE IN HEAVEN I JUST WANNA Island	4	
BRONSKI BEAT HIT THAT PERFECT BEAT MCA	5	
PETER FRAMPTON ALL EYES ON YOU Atlantic	2	
HOODOO GURUS BITTERSWEET Elektra	7	
KEEL BECAUSE THE NIGHT MCA	4	
TOMMY KEENE PLACES THAT ARE GONE Geffen	5	
KING ALONE WITHOUT YOU Epic	3	
LATIN QUARTER MODERN TIMES Arista	4	
OINGO BOINGO STAY MCA	4	
PLATINUM BLONDE SOMEBODY SOMEWHERE Epic	3	
ROARING BOYS HOUSE OF STONE Columbia	3	
UNTOUCHABLES WHAT'S GONE WRONG MCA	5	
VANITY UNDER THE INFLUENCE Motown	2	
NEW		
BODEANS FADEAWAY Warner Bros.	2	
BOYS DON'T CRY I WANNA BE A COWBOY Profile	3	
CHACKO ONCE BITTEN, TWICE SHY PolyGram	2	
JOHN FARNHAM BREAK THE ICE MCA	2	
GO-BETWEENS BACHELOR KISSES Jem	3	
GREEN ON RED TIME AIN'T NOTHING PolyGram	4	

* 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.

video music

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.



Look Out, Baba Wawa. Twisted Sister frontman Dee Snider, right, recently made his debut as an on-camera interviewer for MTV, talking to Ron Keel, leader of Gold Mountain/MCA act Keel, about the hard rock act's new album, "The Final Frontier." No word on when the golden-maned one will tackle "Live At Five."

AC/DC

Who Made Who

Who Made Who/Atlantic
Jackie Byford/
Milaney Grant Mallet Mulcahy
David Mallet

PHILIP BAILEY

State Of The Heart

Inside Out/Columbia
High Five Productions
Bud Schaezel

DEPECHE MODE

A Question Of Lust

Black Celebration/Sire
Clive Richardson Films
Clive Richardson

TIMOTHY DONAHUE

Image Music

The Fifth Season/Avalon
Chuck Arifuku
Peter Callas

JOHN EDDIE

Jungle Boy

John Eddie/Columbia
Split Screen
Jim Yukich

EL DEBARGE

Who's Johnny?

El Debarge/Motown
Simon Fields/Limelight Productions
Daniel Kleinman

FIONA

Living In A Boy's World

Beyond The Pale/Atlantic
Michael Oblowitz/
Prudhomme Productions Ltd
Nan Swoyer

FORCE M.D.'S

Here I Go Again

Chillin'/Tommy Boy
Libman/Moore Productions
Larry Williams

PETER FRAMPTON

All Eyes On You

Premontion/Atlantic
Paul Flattery/Spit Screen
Jim Yukich

HEAR 'N' AID

Stars

Stars/Mercury
Marie Cantin & Wendy Charles
Wendy Charles

HUSKER DU

Don't Want To Know If You Are Lonely

Candy Apple Grey/Warner Bros.
No Pictures
Bill Pope

INXS

Listen Like Thieves

Listen Like Thieves/Atco
Karl Steinberg/Truism Pty. Ltd.
Karl Steinberg

JUICE

You Can't Hide From Love

Oran "Juice" Jones/Columbia
Andre Harrell
Rolando Hudson

JOHNNY KEMP

Just Another Lover

Johnny Kemp/Columbia
Curt Marvis/The Company
Wayne Isham

KING

Alone Without You

Bitter Sweet/Epic
Fiona O'Mahoney
Nick Morris

KENNY LOGGINS

Danger Zone

Top Gun (Soundtrack)/Columbia
N. Lee Lacy
Tony Scott

HOWIE MANDEL

Watusi

Fits Like A Glove/Warner Bros.
Jerry Kramer & Associates
Jerry Kramer

MARILYN MARTIN

Move Closer

Marilyn Martin/Atlantic
Paul Flattery/Spit Screen
Jim Yukich

MARTINI RANCH

How Can The Laboring Man

Find Time For Self-Culture
Sire
Bill Paxton & Andrew Todd
Rocky Schenk & Bill Paxton

MELI'SA MORGAN

Do You Still Love Me

Do Me Baby/Capitol
Eric Meza/Meza Movies
Peter Allen

GRAHAM NASH

Innocent Eyes

Innocent Eyes/Atlantic
Kris Mathur/Pendulum Productions
Bob Radler

NU SHOOZ

I Can't Wait

Atlantic
J. Blashfield/M. Marsland/
Jim Blashfield & Associates
Jim Blashfield

SAWYER BROWN

Shakin'

Shakin'/Capitol
Michael Pilot/Overview Productions
Martin Kahan

BOB SEGER & THE SILVER BULLET BAND

American Storm

Luke A Rock/Capitol
Paul Flattery
Jim Yukich

WILD BLUE

Fire With Fire

No More Jinx/Chrysalis
Stephen Buck/N. Lee Lacy
Duncan Gibbins

BILLBOARD

SPOTLIGHT

MOVIE

TV &

THEATRICAL

SOUND-TRACKS

ISSUE DATE
JUNE 21

AD DEADLINE
MAY 27

IN THIS ISSUE

Strategy of
major players . . .

to status of
catalog sales . . .

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

CONTACT
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Joint Hardware Ventures In NAB Spotlight

Confab Also Focuses On Video Gear Price Cuts

BY STEVEN DUPLER

NEW YORK The hardware picture at the National Assn. of Broadcasters (NAB) convention, held April 12-16 in Dallas, was highlighted not so much by new product introductions as by joint ventures and pacts between several important firms, and by significant price reductions in video special-effects gear.

One key development came in the area of half-inch professional video systems, as Michael J. Sherlock, NBC's executive vice president of operations and technical services, unveiled a \$50 million-plus contract with Matsushita's American arm, Panasonic Industrial Co., which will see the network adopting Matsushita's MII format rather than Sony's competing Betacam as a "universal system." Sherlock said the network plans to replace all its three-quarter-inch, one-inch, and two-inch tape operations with MII.

Matsushita, Sherlock continued, will supply "all requirements" for tape machines in the MII format, including ENG work, SNG field work, machines for NBC's mobile units, the entire television stations division, and all cart machines.

In response, Sony officials said that they considered their own Betacam the "de facto standard, as it is already in use in so many facilities around the world." By contrast, the only teleproduction facility currently using the MII format is NHK in Japan, according to Sherlock.

Still, Sherlock said, "The benefit of MII is that it gives you one-inch quality for much less than half the price, and it gives you a quality that is far greater than any currently available half-inch format." One aspect of the high quality referred to by Sherlock

comes from MII's use of metal particle tape. Matsushita plans an "immediate" market introduction of metal tape in the MII format; at the same time, Sony showed its own metal particle formulation for Betacam.

The NBC contract was not the only news on the half-inch pro front. The MII format also made headway in the area of licensing, with JVC declaring its firm commitment to the format (the JVC booth was actually demonstrating MII systems), and the announcement of a pact between Matsushita and Ikegami that will see the camera manufacturer becoming "the official camera of the MII format." In fact, an Ikegami spokesman said that, although MII recorders will be available through a variety of manufacturers, "the camera will only be available from us."

Sony was not lax in its own licensing agreements for Betacam. Ampex Corp. made clear its support of Betacam, and Sony embraced Ampex's composite digital VTR technology.

While Ampex's entry into the small-format field had been widely anticipated prior to the NAB meet, observers termed the Redwood City, Calif., firm's commitment to Betacam a surprise. Mark Sanders, Ampex vice president and general manager, said that the company decided to go with the Sony system because "the major negative aspects of Betacam have been corrected."

The deal, Sanders said, will see Ampex marketing both Betacam SP and standard Betacam gear; the two formats are "upward and downward compatible," according to Sony Broadcast president Bill Connelly.

Two other major licensees for Betacam announced at the show were Bosch and Thompson-CSF. Bosch, which had announced its own

proposed joint venture with Philips, said that if that pact is approved, the Betacam product line could help "round out" the Philips video camera range. Sources say the Bosch/Philips deal, which will join both firms under the name Broadcast Television Systems, may be completed as early as the beginning of next month.

Philips itself has been keeping up its reputation as a firm that likes joint ventures. In addition to the Bosch deal, Philips recently pacted with PolyGram International to set up a new firm, American Interactive Media, which will explore software and hardware possibilities for the fledgling CD-I interactive Compact Disc format (Billboard, April 12). Philips also announced a joint venture with Willy Studer A.G. to develop new professional CD systems, and ultimately a studio recorder that will be based around laser-read disks (Billboard, April 19.)

On the video special effects front, many systems that had been previously unaffordable for smaller teleproduction and post-production facilities were either lowered in price, or offered in versions that were less full-featured, but significantly less expensive.

Ampex was one of the leaders in this area with its introduction of the ADO 1000, the latest addition to the ADO family of special effects systems. The 1000 is priced at less than \$40,000, and is said to offer the "same operating environment" as the much higher-priced ADO 3000. Another firm, Abekas, introduced its A-53 three-dimensional video effects system, which augments its A-52 two-dimensional system. The company claims that the A-53 provides "near optical quality 3-D effects," at a price of \$47,500.

Audio Track

NEW YORK

PLENTY HAPPENING AT **Unique Recording**: producer **Russ Titleman** has been in working with **Stevie Winwood** on the latter's upcoming Warner Bros. release, his first since 1982's "Arc Of The Diver." Guest artists who've stopped in to contribute to the project include **James Taylor**, **Nile Rodgers**, **Joe Walsh**, and **Chaka Khan**. **Tom Lord Alge** is behind the board; **Robbie Kilgore** is programming Unique's synthesizer army; and **Jeff Lord Alge** is assisting. Also there, **Ashford & Simpson** continue to track at Unique's **MIDI City**, with Valerie's brother **Jimmy Simpson** producing for **Hopsack & Silk Productions**. New England Digital's **John Mahoney** has been programming the **Synclavier II**, while **Peter Robbins** is engineering, assisted by **Ken Collins**.

Singer/songwriter **Judy Collins** was in at **Giant Sound**, recording a track for the soundtrack to "The Mystery Of Edwin Drood." **Rupert Holmes** produced; **Don Hannenberg** engineered, aided by **Jeff Cox**.

Producer/arranger/engineer **Stephan Galfas** has been working at **Media Sound**, producing a portion of the soundtrack to "The Manipulator," a film described as a "B-movie production," written by Beth B. and Tom Robinson. Media Sound engineer **Tim Hatfield** is assisting.

LOS ANGELES

RECENT PROJECTS AT **Soundcastle** include: **Sergio Mendes** and **Peter Wolf** producing Mendes' album project for A&M, with **Paul Erickson** engineering; **Michael Columbier** producing **Rodney Franklin** for CBS Records, with **Jeremy**

Smith mixing and **Bino Espinoza** assisting; and **Bob Rose** producing **Michael Des Barres** for MCA, with **Larry Brown** mixing and **Marc De Sisto** assisting.

Producer **Roger Nichols** returned from George Benson's Hawaiian studio to enter **Amigo Studios** in North Hollywood, where finishing touches are being added to **John Denver's** upcoming album on RCA. **Jerry Garva** and **Russell Bracher** are engineering. Nichols will also begin work on a new **Jack Mack & the Heart Attack** album in Amigo's Studio E, utilizing the 3M digital gear there. Other news: **Rickie Lee Jones** is tracking her Geffen project with engineer **Mark Wilczak**, and **Pia Zadora** and producer **Tino Barzic** have re-entered Studio E to finish vocals for "Pia & Phil, Part II."

Sorry Folks Department: These Solar Records artists were incorrectly called Elektra acts in "Audio Track" on March 15 and April 5: the **Deele**, **Lakeside**, **Dynasty**, **Shalamar**, and the **Whispers**.

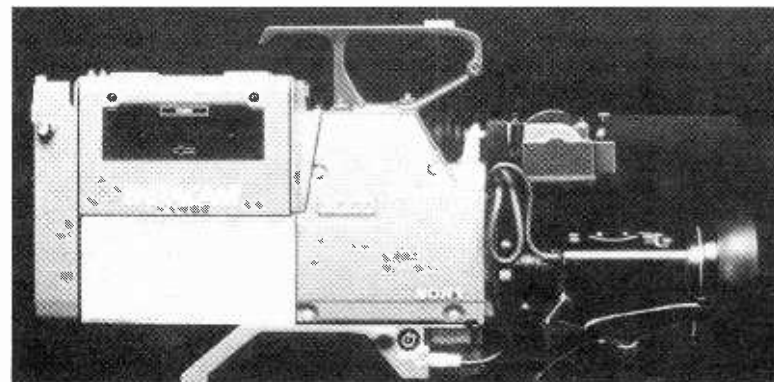
OTHER CITIES

DIGITAL BY **DICKINSON'S** **Frank Dickinson** reports that RCA Records has been mixing **Andrew Lloyd Weber's** Broadway musical "Song & Dance" on D By D's 3M 32-track digital equipment. **Thomas Z. Sheppard** is producing. Also, **Sting's** new live album was mixed at **Air Studios** in Montserrat on Dickinson's 3M digital gear, with final editing and assembly done at Dickinson's Bloomfield, N.J., site on JVC two-track digital equipment.

All material for the Audio Track column should be sent to **Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036**.

A Sample of the NAB New Product Lineup

Just five of the hundreds of products shown at NAB (clockwise, from top right): Sony's BVW-105 Betacam camcorder for ENG field work—a three-CCD model claiming the highest sensitivity in the industry, priced at \$24,500 with July availability; Sennheiser's Infoport wireless tour-guide system, composed of a transmitter and receiver; and three new low-priced signal processors from dbx—the 163X comp/limiter, 263X de-esser, and 463X gate expander—all priced at \$149.



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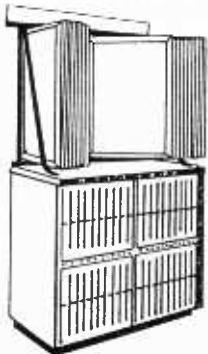
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France Confronts FM Mess TV Changes Also Create Problems

BY MIKE ZWERIN

PARIS Too much FM too soon and massive confusion as to the future evolution of television broadcasting—that's the situation in France as revealed by a roundup of comment from media people.

In 1981, the newly elected Socialist government fulfilled a campaign promise when it passed a law allowing private FM radio. Since no ad-

'It's all confusion and conjecture'

vertising was permitted, many of those who were successful in the ensuing scramble for licenses just broadcast tape loops, including uninterrupted sides of LPs, with station identification to guard their frequencies.

This was neither legal nor illegal. Private radio had been outlawed here since radio began; there were no laws to define it properly. Consulting with SNEP, the record industry association, and SACEM, the society of composers, authors, and publishers, the government passed a copyright reform law last July.

Cassette player sales have skyrocketed and record sales have plummeted since the private FM stations began broadcasting in 1981. And because the new stations broadcast about 80% Anglo-American music, sales of French pop have been suffering.

"It's easy to say in hindsight that this was inevitable," says Patrice Blanc-Francard, director of variety music for Antenne 2, the second French TV channel. "I once took a course in English so I could understand Bob Dylan."

Italian Disco Equipment Exhibition High Hopes Held For SIB Show

RIMINI, Italy SIB, the exhibition of disco and dance-hall equipment and technology, gets under way here next week, and every advance sign suggests that this year's event will be the biggest and most prestigious yet.

The fourth annual SIB begins Tuesday (6) and runs through Friday (9).

"This event certainly confirms the status and relevance of the series, both for exhibitors and visitors," says Mauro Malfatti, director of the Rimini Fair, which organizes SIB in this internationally known holiday resort.

"For the first time, we have official participation of the U.K. and Spanish industries, which are among the most important in the business worldwide. The SIB sector this year takes up 1,800 square meters of space. And the 400 stands are projected to attract over 12,000 visitors, which would be more than 20% up on last year.

"Of these, some 20% are coming from abroad, not only from European territories but also from the U.S., the Far East, Australia, South America, and sundry other Mediter-

Until recently, the government owned major, often controlling, interest in such private stations as Radio Monte Carlo (which has antennae in France) and Europe 1. RTL (Radio-Television Luxembourg) is technically not on French soil.

Says Pierre Chesnais of SNEP: "For many years we wanted very much to have local radio. We fought hard for it. But we got thousands of stations. The copyright laws were inadequate to cover such a sudden revolution. It's as if we constructed thousands of gigantic hi fi sets in public places and allowed everyone to listen and record whatever they wanted, free of charge.

"This will all change when we start applying the new law, which also covers cable TV, blank tape, satellite transmission and other forms of communication, around the middle of the year . . . France is very far behind in these matters."

As the media revolution appeared to settle into disorderly but manageable evolution, two new TV channels, both private, were authorized early this year. There's talk of a possible third, and of privatizing Antenne 2, breaking the other government communications monopoly.

The communications conglomerate Hachette has purchased a 25% controlling interest in Europe 1 from the French government, making it the first private radio station with national coverage. Frank Tenot, new president of Europe 1, says his company will produce programs for the new TV Channel 6, known as the "music channel," and will also be responsible for FM radio programming when Europe 1 and RTL both begin national FM broadcasting.

(Continued on next page)

anean countries."

Says Nicola R. Ticozzi, president of APIAD, the trade association of Italian disco-theater equipment manufacturers: "People are attracted not only by SIB's reputation in this field, but also by the showcasing of new product from Italian companies. There are now more than 500 companies employing over 10,000 people in Italy, generating a total annual turnover of more than \$1.6 billion.

"SIB underlines the fact that Italian firms' product, of which 35% is exported, is appreciated worldwide because of its technical reliability, imaginative design, and competitive quality/price ratio. Newly explored markets such as Australia and China are expected to increase next year's export figures by more than 20%."

At the same time as the SIB show, the Rimini Fair is hosting the MAGIS exhibition, organized with AGIS, the powerful Italian association of cinema/theater owners, which looks after the in-hall equipment in this field, and Congrex, which showcases equipment for conference and congress needs.

Despite Serious Quality Problems Video Finds A Home In Soviet Union

BY VADIM YURCHENKOV

MOSCOW The video business is starting to take off in the Soviet Union. While there are no official statistics to document the home video boom, it's estimated that there are in excess of 60,000 VCRs in use nationwide.

But there are deep-rooted problems with the quality of both hardware and software. And the development of the video industry, as a consequence, is painfully slow.

Production of the locally manufactured Electronica VM-12 VCR is strictly limited, and retail prices are high by Russian standards—though not in comparison with video hardware in the U.S. or U.K. The Russian VCRs are available only in a few major cities, where retailers report long waiting lists.

However, the Electronica unit, based on a Hitachi model but made with Russian components, is not very reliable. There are constant reports of the hardware damaging rented cassettes, as a result of which rental operators have been levying replacement charges on the customers.

The cassettes themselves are frequently defective, since the Moscow-based videocassette duplicating facility suffers from a basic lack of technological know-how. In short, the video business is so new to this country that satisfactory standards have yet to be reached.

The videocassette rental business was initiated here by a com-

pany operating under Goskind, the state committee handling cinematography. It opened a chain of rental shops a year or so ago, which handle only film titles.

Cassettes in the C-120 and C-180 formats are in use, and rental fees are set at varying levels, according to playing time and the type of material featured. There are four separate movie categories, three of Russian origin (history and revolution, classics, musicals/comedy) and a fourth covering foreign features. Rental fees start at the ruble equivalent of a little over \$1 a day and go up to around \$3.50. These rates, too, are high by Russian standards.

There are currently two rental shops in Moscow, and a lot of eager customers. Despite the steep fees and the limited list of titles, entertainment fans are eager to sample video attractions. Plans are being made to cope with expansion.

But many rental stores are failing. The chain of outlets, which also handles other items, was set up with hardly any preliminary research about location or demand. The stores in Norovossika and Kaliningrad, major seaport cities, report few daily rentals and are expected to close soon. Yet the rental business is still developing, with 20 more video centers likely to be set up before the end of the year.

It's widely acknowledged that video will play a vital role in contemporary Soviet life, and efforts

are being made to improve the quality of both hardware and software.

Newspapers and magazines pay close attention to the video developments, slow though they are. But the emergent industry has produced an unwelcome new trend here: the home duplication of video material from cassettes and, less frequently, disks smuggled in from abroad.

The only original material offered by the video shops remains films, so everything else is copied at home from imported masters. Numerous dupes are distributed privately among video hardware owners.

By Russian state law, private duplication is an illegal act when carried out for financial gain. This kind of activity, along with the showing of video material to customers for profit and the distribution of pornographic video material, is likely to lead to laws providing hefty penalties.

Yet despite all the problems, the potential for the video business is clearly very high in this vast territory, with literally millions of householders wanting video hardware and better-value rented tapes. Consequently, foreign firms are said to be planning to seek official entry into the Soviet marketplace.

Bill Mandates Fines And Jail Terms Singapore Acts On Piracy

BY HANS EBERT

SINGAPORE This territory, long regarded as a haven for copyright pirates and a place where shoppers can buy fake cassette tapes for less than a fifth of the price of legitimate product, has finally unveiled details of a new, tougher approach to the problem.

Copyright pirates will now face fines of up to \$40,000 and five years in jail under a new bill set to go through parliament and into operation by the end of this year. The maximum fine used to be \$4,000, and a jail sentence could not be imposed for a first offense.

The British government has already been assured that the new laws will eradicate audio piracy of British product here (Billboard, April 26). It's estimated that record and book piracy in this city currently cost Britain some \$100 million annually.

Under the new bill's provisions, anyone found guilty of pirating records, cassettes, videotapes, books, or computer programs will be fined up to \$2,000 a copy. And anyone who distributes fake items could be fined up to \$60,000 and face three years in jail, or both.

Producing an illegal audio or videotape or advertising to supply copies of unauthorized computer programs will carry a maximum

\$16,000 fine. The bill also proposes that a copyright tribunal be set up to settle disputes over performing and broadcasting rights.

Says Nick Garnett, regional director for Asia Pacific IFPI in Southeast Asia: "From a lawyer's point of view, there are still some grey areas in this new legislation. There will be significant difficulty prosecuting piracy of foreign works. This can only be done through bilateral agreements and Singapore joining international conventions such as the Universal Copyright Convention and the Phonograms Convention of 1971."

He says that from an industry point of view, the much heavier penalties will be an important deterrent to pirates. However, he's concerned that performing and broadcasting rights that existed under the old law have not been granted under the new law.

He says that IFPI is now pressing to have this problem rectified. "To sum up, the time has not yet arrived for celebrating."

Sanyo Boosting Production Of CD Players

TOKYO The Sanyo Electric group here is increasing its production of Compact Disc players to 230,000 by summer, and claims this will make it the leading manufacturer in this hardware field. Sony is now the leader, producing nearly 200,000 units monthly.

In addition to increasing production at the Sanyo Electric and Tokyo Sanyo Electric plants, the group has started making CD units at Tottori Sanyo Electric, where it produces car radios. The new production figure will include 1,000 in-car CD players each month.

Sanyo had previously been unable to increase production because of an inadequate supply of pickups. But the company has now applied a mass-production technique via an automatic assembly line.

Meanwhile, Toshiba is increasing its CD hardware production by 25% in July, to 100,000 units monthly. Increases will begin in the midprice range, where models are priced \$330 and \$440.

FRANCE CONFRONTS FM MESS

(Continued from preceding page)

Says Chesnais: "One thing is sure. The audio/visual landscape is changing. But nobody knows exactly how. It's all confusion and conjecture."

Francois Dacla, president of RCA France, says: "I can't talk about TV, because it is all too new. But when FM radio came, our universe totally changed. The record market in general is very bad. We'll have to find new methods of promotion. If Channel 6 goes ahead with an MTV-style high rotation and promotion policy, that could give the market a little more force."

Adds Dominique Farran, director of rock programming for RTL: "FM radio has affected record sales, but FM radio has existed in the U.S. for years and the record business is in reasonably good shape there. The difference here is that it happened too fast, and it's still so new."

"In the beginning, people were idealistic. They talked about freedom and decentralization and donated their time and expertise."

"But now they're thinking in terms of profit. There are over 4,000 FM stations in France. Most won't last very long. I believe there's room for only one station in each city of over 100,000 people, possibly three in Paris."

"You'll always have specialized stations for jazz, classical, or news, but these amount to less than 1% of the audience," Farran concludes. "There will be a shakeout. In my opinion, we'll end up with about 500 stations, and with no more than 100 making money."

RTL's figures show that the radio listening profile hasn't changed very much. Farran points to a computer printout: "About 75% of the pre-FM population listened to the radio, for example. This figure has gone up maybe 1%, so FM didn't pull in a lot of new listeners."

"There's obviously going to be a

new division of the audience, though, with new markets developing. But nobody knows what they'll look like. It's a whole new game of cards. There will probably be a spate of corporate regrouping."

"Hachette will publish books and produce TV shows. NRJ, the most successful private FM station, may broadcast news. Europe 1 will be in the TV production business."

Says Patrice Blanc-Francard of Antenne 2: "The problem is that it all came too fast and without planning. MTV started in the U.S. after two years of preparation and \$1 million worth of research."

Blanc-Francard has produced "Les Enfants du Rock," the most popular rock TV program here, for five years. "My professional life is more difficult," she says. "We no longer have the monopoly. But it's always good when the consumer has more of a choice. We've a head start and a good image. We'll hold our own."

"For the moment, the majority of Channel 6's programming will be clips. Whether or not it's good for French music depends on how many clips they produce themselves in France. There are something like 25,000 rock bands in France. Nobody knows the answer yet."

Jacques Goldstein, one of Blanc-Francard's producers, says: "In this country we have the monopoly habit. We take the easy way out. If Channel 6 just falls into a predictable, safe mold, nothing will change."

"That's what happened with FM; most of the successful stations are simply top 40 format. I like to think of Britain's Channel 4 as a model—they can be really adventurous. If we can do it like that, it won't be too bad."

"But it's funny. We can't seem to escape it. Once more France is following the Anglo-American model."

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MuchMusic & CBC Team On Awards Show CARAS Chief Coordinates Effort To Honor Videos

BY KIRK LAPOINTE

TORONTO Plans are being mapped out speedily for the first-ever Canadian music video awards program in an effort to stage the event this summer.

Peter Steinmetz, president of the Canadian Academy of Recording Arts and Sciences (CARAS), says his organization is coordinating an effort by the MuchMusic Network and the Canadian Broadcasting Corp. that would culminate in a July ceremony honoring Canadian and international videos.

"I would like very much to make this a reality this year," Steinmetz says. "The target is for somewhere in July. If that's not possible, then we'll look at something between April and July next year."

Steinmetz, who was re-elected CARAS president in April, says he intends to fulfill his current one-year term and then "let some fresh blood" take over. Having overseen the Juno music awards show for the last few years—during which time the program gained immense stat-

ure, becoming the pre-eminent Canadian awards show—Steinmetz wants to leave behind the music video program as his legacy.

He has been meeting with officials of MuchMusic, the national cable music channel, and CBC, the national over-the-air network, in an attempt to pull off a joint broadcast. The two organizations are essentially rivals in the music video business, but Steinmetz envisages a MuchMusic production that would be carried simultaneously by CBC.

But neither CBC nor MuchMusic has much to say about the project yet. A spokesman for CBC, variety chief Carol Reynolds, says the idea of a program is "under discussion," but she would not elaborate. Nancy Smith, vice president of communications for MuchMusic and CITY-TV Toronto, also says it is too early to make any announcement.

Steinmetz says that the format for the show is still far from settled. He doubts it will last longer than 90 minutes and says that the annual MTV music video awards program is serving as something of a model

for the Canadian show.

John Martin, director of programming for MuchMusic, has in the past advocated such a show, but the idea was relegated to the back burner because MuchMusic was only in its infancy. A year and a half into business and already operating at a profit, the network obviously wants to expand its scope.

The Canadian production community would stand to gain measurably from such a program, which would most likely also serve as a showcase for Canadian talent. There are two music-related awards shows in the country—the Junos and the CASBys, an alternative-music-scene awards program.

Steinmetz says that meetings will take place before the end of April to hammer out details, but that CBC has practically committed itself to the concept. CBC carries two highly popular music video programs, the weekday "Video Hits" show and the weekly "Good Rockin' Tonight," which is being clipped to one hour from a 90-minute format in a cost-cutting move by the network.

Massey Hall Deal Kicks Off Blue Live Entertainment Labatt's Enters Music Concert Operation

BY KIRK LAPOINTE

TORONTO Labatt's brewery is increasing its presence in the music field by forming Blue Live Entertainment jointly with Hamilton concert producer Jim Skarratt. Announcement of the new firm was made Thursday (17) at a Massey Hall reception which attracted Toronto's cultural and political elite.

Under a broad-based deal Skarratt became president of the new firm and received a substantial line of credit from the well-heeled Labatt's. Also disclosed was an agreement giving Blue Live exclusive rights to promote music shows in Massey Hall over the next three years.

Skarratt has quietly been producing concerts in many cities across Canada. Toronto, however, has been a tough nut to crack. Rival promoters Concert Productions International Ltd. holds exclusive rights to Maple Leaf Gardens and wields immense international clout by virtue of working arrangements with other big-league promoters across the country, allowing it to stage coast-to-coast major tours.

But, now that the 2,700-seat Massey Hall is Skarratt's to handle, he has received a golden opportunity. And he wants talent agents to know what it means for them and their acts.

"There are 20, maybe 25 acts that can sell out a [16,000-plus seat arena like] Maple Leaf Gardens and maybe 200 that can sell out Massey Hall," he observes. "If I was a band manager, I'd be better off selling out here for a couple of nights with maybe 5,500 tickets sold than to play the Gardens and half fill it.

"Given the music industry today, you put an act into a big hall and it sells only 7,000 seats, it's considered a failure," he says. "But if you play a small hall and sell out, you develop an image of a hot band. Radio plays the record, people want to hear it. You've got something hot on your hands."

Under the Blue Live agreement, Skarratt will program 100 to 150

'Our motives aren't necessarily just profit oriented'

dates a year at Massey Hall.

Blue Live is also setting up for action north of Toronto, with a \$5 concert series at the 15,000-seat Kingswood Theatre. First of the artists set for this season's Canada's Wonderland is Jackson Browne.

Outside this vicinity, Blue Live has other activities already underway, including an eastern Canada tour by the Beach Boys, a four-city series by Kool & the Gang, and a 15-date Ontario tour by Juice Newton. Skarratt will employ local promoters in Vancouver, Montreal, the province of Alberta, and sometimes in Toronto.

Sid Oland, president of Labatt's, says that the move generates good business for the brewery. Not unnoticed was the recent pact between the Molson's brewery and CPI.

"We've created some competition, but that's what the capitalist system is all about," Oland said.

Skarratt expects several national tours to flow from the deal. He sees Blue Live as "a benevolent promoter, whose motives are not

necessarily just profit oriented." While neither he nor Oland talk openly about taking a loss in the venture, clearly such activity by the brewery is a form of "subsidization" for the beer business.

Both men are also looking forward to Toronto's domed stadium, which should be operational in two to three years. No doubt, both Labatt's and Molson's will be jockeying for first rights to the 54,000-seater which will be convertible into a smaller facility. The stadium will feature the world's first retractable dome.

Skarratt, with his office in Hamilton, reminds everyone that the 15,000-seat Copps Coliseum, with no major-league franchise to fill dates, is still wide open and "a card to be played" in the fight for supremacy in the southern Ontario market, by far the biggest in Canada.

CPI holds exclusive rights to the Gardens, but the move has been the subject of court action in the last year. Rivals are attempting to sever the deal under antitrust legislation.

Such to-and-fro is in the back of Skarratt's mind right now, though. He's looking forward to a year with perhaps 300 dates nationwide. In recent weeks, Blue Live oversaw successful ventures in Canada by Robert Palmer and by Mr. Mister (a sell-out across Canada, except in Lethbridge, Alberta, where a blizzard left 500 empty seats in a 3,200-seat hall).

The Massey Hall deal will pour more than \$330,000 into the aging facility. Hall president Edward Pickering expects that the move will keep the place in the black and in the pink.

HITS of the WORLD

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BRITAIN (Courtesy Music Week) As of 4/23/86

This Week	Last Week	SINGLES
1	1	A DIFFERENT CORNER GEORGE MICHAEL EPIC
2	3	ROCK ME AMADEUS FALCO A&M
3	4	A KIND OF MAGIC QUEEN EMI
4	2	LIVING DOLL CLIFF RICHARDS & THE YOUNG ONES FEATURING HANK MARVIN WEA
5	26	JUST SAY NO GRANGE HILL CAST BBC
6	16	WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M
7	10	LOOK AWAY BIG COUNTRY MERCURY
8	14	CAN'T WAIT ANOTHER MINUTE FIVE STAR TENT
9	5	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE
10	NEW	LIVE TO TELL MADONNA SIRE
11	9	ALL THE THINGS SHE SAID SIMPLE MINDS VIRGIN
12	6	WONDERFUL WORLD SAM COOKE RCA
13	8	TRAIN OF THOUGHT A HA WARNER
14	7	YOU TO ME ARE EVERYTHING (THE DECADE REMIX 76/86) REAL THING PRT
15	11	SECRET LOVERS ATLANTIC STARR A&M
16	33	GREATEST LOVE OF ALL WHITNEY HOUSTON ARISTA
17	17	THE FINEST SOS BAND TABU
18	28	DRIVING AWAY FROM HOME (JIM'S TUNE) IT'S IMMATERIAL SIREN
19	13	E=MC2 BIG AUDIO DYNAMITE CBS
20	39	YOU AND ME TONIGHT AURRA 10 RECORDS
21	19	LOVE COMES QUICKLY PET SHOP BOYS PARLOPHONE
22	12	PETER GUNN ART OF NOISE & DUANE EDDY CHINA
23	NEW	LESSONS IN LOVE LEVEL 42 POLYDOR
24	20	COME ON COME ON BRONSKI BEAT FORBIDDEN FRUIT
25	15	HAVE YOU EVER HAD IT BLUE STYLE COUNCIL POLYDOR
26	37	I'LL KEEP ON LOVING YOU PRINCESS SUPREME
27	NEW	I HEARD IT THROUGH THE GRAPEVINE MARVIN GAYE MOTOWN
28	34	THIS IS LOVE GARY NUMAN NUMA
29	NEW	A QUESTION OF LUST DEPECHE MODE MUTE
30	22	IS YOUR LOVE STRONG ENOUGH BRYAN FERRY EG/POLYDOR
31	NEW	STARS HEAR N AID VERTIGO
32	36	STROLLIN ON MAXI PRIEST 10 RECORDS
33	19	HI HO SILVER (THEME FROM BOON) JIM DIAMOND A&M
34	21	ABSOLUTE BEGINNERS DAVID BOWIE VIRGIN
35	18	CHAIN REACTION DIANA ROSS CAPITOL
36	38	SOME PEOPLE BELOUIS SOME PARLOPHONE
37	NEW	THERE'LL BE SAD SONGS BILLY OCEAN JIVE
38	NEW	ALL AND ALL JOYCE SIMS LONDON
39	23	HELLO DARLING TIPPA IRIE UK BUBBLERS
40	NEW	WHY CAN'T THIS BE LOVE VAN HALEN WARNER
ALBUMS		
1	NEW	BRYAN FERRY/ROXY MUSIC STREET LIFE 20 GREAT HITS EG
2	1	VARIOUS HITS 4 CBS/WEA/RCA
3	2	DIRE STRAITS BROTHERS IN ARMS VERTIGO
4	5	WHITNEY HOUSTON ARISTA
5	3	A HA HUNTING HIGH AND LOW WARNER
6	9	SIMPLE MINDS ONCE UPON A TIME VIRGIN
7	4	PET SHOP BOYS PLEASE PARLOPHONE
8	13	VARIOUS HEART TO HEART K TEL
9	12	SHALAMAR THE GREATEST HITS STYLUS
10	NEW	COCTEAU TWINS VICTORIALAND 4AD
11	NEW	CHRIS REA ON THE BEACH MAGNET
12	8	PHIL COLLINS NO JACKET REQUIRED VIRGIN
13	NEW	SIOUXSIE AND THE BANSHEES TINDERBOX WONDERLAND
14	6	PRINCE AND THE REVOLUTION PARADE WARNER
15	NEW	SAM COOKE THE MAN AND HIS MUSIC RCA
16	7	VARIOUS HITS FOR LOVERS EPIC
17	11	JEAN MICHEL JARRE RENDEZVOUS POLYDOR
18	NEW	ART OF NOISE IN VISIBLE SCIENCE CHINA
19	10	MR. MISTER WELCOME TO THE REAL WORLD RCA
20	20	ORIGINAL SOUNDTRACK ABSOLUTE BEGINNERS VIRGIN
21	15	ORIGINAL SOUNDTRACK ROCKY IV SCOTTI BROS
22	38	SUZANNE VEGA A&M
23	17	EURYTHMICS BE YOURSELF TONIGHT RCA
24	16	VAN HALEN 5150 WARNER
25	19	VARIOUS THE TV HITS ALBUM VOL 2 TOWERBELL
26	31	LEVEL 42 WORLD MACHINE POLYDOR
27	21	BLOW MONKEYS ANIMAL MAGIC RCA
28	18	DEPECHE MODE BLACK CELEBRATION MUTE
29	14	ROLLING STONES DIRTY WORK ROLLING STONES
30	27	QUEEN QUEEN'S GREATEST HITS EMI
31	27	BIG AUDIO DYNAMITE THIS IS BIG AUDIO DYNAMITE CBS
32	22	VARIOUS STREET SOUNDS 16 STREETSOUNDS
33	NEW	FIVE STAR LUXURY OF LIFE TENT
34	26	MADONNA LIKE A VIRGIN SIRE
35	NEW	BOB SEGER & SILVER BULLET BAND LIKE A ROCK CAPITOL
36	24	TALK TALK THE COLOUR OF SPRING EMI
37	35	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
38	40	ALEXANDER O'NEAL TABU/EPIC
39	32	STING DREAM OF THE BLUE TURTLES A&M
40	34	TALKING HEADS LITTLE CREATURES EMI

CANADA (Courtesy The Record) As of 4/17/86

SINGLES		
1	1	NIKITA ELTON JOHN WEA
2	4	DON'T FORGET ME GLASS TIGER CAPITOL
3	5	HARLEM SHUFFLE THE ROLLING STONES COLUMBIA/CBS
4	3	KYRIE MR. MISTER RCA/ARIELA
5	17	LET'S GO ALL THE WAY SLY FOX CAPITOL
6	6	CONGA MIAMI SOUND MACHINE CBS
7	7	JOHN COUGAR MELLENCAMP R.O.C.K. IN THE USA (A SALUTE TO '60S ROCK) RIVA/POLYGRAM
8	11	VIENNA CALLING FALCO A&M
9	9	A GOOD HEART IS HARD TO FIND FEARGAL SHARKEY VIRGIN/A&M
10	10	KISS PRINCE PAISLEY PARK/WEA
11	14	THESE DREAMS HEART CAPITOL
12	8	SARA STARSHIP GRUNT/RCA
13	15	ADDICTED TO LOVE ROBERT PALMER ISLAND/MCA
14	2	HOW WILL I KNOW WHITNEY HOUSTON ARISTA/RCA
15	12	THE CULT RAIN WARNER BROS./WEA
16	18	WHY CAN'T THIS BE LOVE VAN HALEN WARNER BROS./WEA
17	20	MANIC MONDAY BANGLES COLUMBIA/CBS
18	NEW	MOVE AWAY CULTURE CLUB VIRGIN/A&M
19	NEW	CAPTAIN OF HER HEART DOUBLE POLYGRAM
20	NEW	WEST END GIRLS PET SHOP BOYS CAPITOL
ALBUMS		
1	1	WHITNEY HOUSTON ARISTA/RCA
2	2	MR. MISTER BROKEN WINGS RCA/ARIELA
3	6	THE ROLLING STONES DIRTY WORK COLUMBIA/CBS
4	7	VAN HALEN 5150 WARNER BROS./WEA
5	3	HEART NEVER CAPITOL
6	5	GLASS TIGER THE THIN RED LINE CAPITOL
7	4	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
8	15	BOB SEGER & THE SILVER BULLET BAND LIKE A ROCK CAPITOL
9	8	SADE PROMISE PORTRAIT/CBS
10	10	HONEYMOON SUITE THE BIG PRIZE WARNER BROS./WEA
11	NEW	PRINCE AND THE REVOLUTION PARADE PAISLEY PARK/WEA
12	13	ROBERT PALMER RIPTIDE ISLAND/MCA
13	11	JOHN COUGAR MELLENCAMP SCARECROW RIVA/POLYGRAM
14	14	PRETTY IN PINK SOUNDTRACK A&M
15	9	THE CULT LOVE VERTIGO/POLYGRAM
16	12	FALCO FALCO 3 A&M
17	NEW	PET SHOP BOYS PLEASE CAPITOL
18	18	ELTON JOHN ICE ON FIRE GEFEN/WEA
19	17	PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA
20	16	COREY HART BOY IN THE BOX AQUARIUS/CAPITOL

WEST GERMANY (Courtesy Der Musikmarkt) As of 4/21/86

SINGLES		
1	1	GEIL BRUCE & BONGO RUSH/ARIELA
2	2	MANIC MONDAY BANGLES CBS
3	5	LOVE MISSILE F11 SIGUE SIGUE SPUTNIK PARLOPHONE/EMI
4	7	KISS PRINCE & THE REVOLUTION PAISLEY PARK
5	4	A LOVE BIZARRE SHEILA E PAISLEY PARK
6	3	WHEN THE GOING GETS TOUGH BILLY OCEAN JIVE
7	8	ABSOLUTE BEGINNERS DAVID BOWIE VIRGIN/ARIELA
8	NEW	IRRESISTABLE STEPUEHANIE TELDEC
9	10	THE PROMISE YOU MADE COCK ROBIN CBS
10	9	SILENT RUNNING MIKE AND THE MECHANICS WEA
11	6	BROTHER LOUIE MODERN TALKING HANSA/ARIELA
12	11	CHAIN REACTION DIANA ROSS EMI
13	13	HARLEM SHUFFLE ROLLING STONES ROLLING STONES/CBS
14	NEW	TAUSENDMAL DU MUENDHENER FREIHEIT CBS
15	NEW	A KIND OF MAGIC QUEEN EMI
16	14	JEANNIE FRANK ZANDER TELDEC
17	12	STRIPPED DEPECHE MODE MUTE/INTERCORD
18	NEW	LITTLE GIRL SANDRA VIRGIN/ARIELA
19	17	LOVE COMES QUICKLY PET SHOP BOYS PARLOPHONE
20	NEW	DON'T WASTE MY TIME PAUL HARDCASTLE CHRYSALIS
ALBUMS		
1	1	HERBERT GROENEMEYER SPRUENGE EMI
2	3	ROLLING STONES DIRTY WORK ROLLING STONES/CBS
3	2	DEPECHE MODE BLACK CELEBRATION MUTE/INTERCORD
4	5	WHITNEY HOUSTON ARISTA/ARIELA
5	8	JOE COCKER COCKER EMI
6	6	JENNIFER RUSH MOVIN CBS
7	4	AALGLATT/M BAP AHL MAENNER MUSICANT/EMI
8	7	SOUNDTRACK ROCKY IV SCOTTI BROS/BELLAPHON
9	12	MUENCHENER FREIHEIT VON ANFANG AN CBS
10	11	MATT BIANCO WEA
11	13	TALK TALK THE COLOUR OF SPRING EMI
12	9	PETER MAFFAY SENSATION K TEL
13	10	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM/PMV
14	NEW	PRINCE & THE REVOLUTION PARADE PAISLEY PARK/WEA
15	15	COCK ROBIN CBS
16	14	SADE PROMISE EPIC/CBS
17	19	MR. MISTER WELCOME TO THE REAL WORLD RCA
18	16	FALCO FALCO 3 GIG/TELDEC
19	NEW	SIMPLY RED PICTURE BOOK ELEKTRA/WEA
20	NEW	YELLO YELLO 1985/86 MERCURY/PHONOGRAM/PMV

FRANCE (Courtesy of Europe 1) As of 4/20/86

SINGLES		
1	1	CAPTAIN ABANOONNE GOLD WEA
2	8	OURAGAN STEPHANIE CARRERE
3	2	BURNING HEART (B O ROCKY IV) SURVIVOR CBS
4	3	3EME SEXE INDOCHINE ARIOLA
5	4	LES RESTOS OU COEUR J J GOLDMAN, COLUCHE ET LES AUTRES LEDERMAN/CBS
6	5	L'AZIZA DANIEL BALAVOINE BARCLAY
7	6	TROPIQUE MURIEL DACQ CARRERE
8	5	PARTENAIRE PARTICULIER CHRIS MUSIC/WEA
9	NEW	THE CAPTAIN OF HER HEART DOUBLE POLYDOR
10	9	IN THE HEAT OF THE NIGHT SANDRA VIRGIN
ALBUMS		
1	1	DANIEL BALAVOINE SAUVEZ L'AMOUR BARCLAY
2	2	MISTRAL GAGNANT RENAUD VIRGIN
3	5	SADE PROMISE CBS
4	9	INDOCHINE 3 ARIOLA/RCA
5	4	STING DREAM OF THE BLUE TURTLES POLYDOR
6	3	JEAN JACQUES GOLDMAN NON HOMOLOGUE CBS
7	NEW	SOUNDTRACK ROCKY IV CBS
8	6	FRANCIS CABREL PHOTOS DE VOYAGES CBS
9	NEW	MADONNA LIKE A VIRGIN WEA
10	7	CURE THE HEAD ON THE DOOR POLYDOR

AUSTRALIA (Courtesy Kent Music Report) As of 4/28/86

SINGLES		
1	1	CHAIN REACTION DIANA ROSS CAPITOL/EMI
2	2	WHEN THE GOING GETS TOUGH BILLY OCEAN LIBERATION/EMI
3	4	KISS PRINCE AND THE REVOLUTION WARNER/WEA
4	5	HOW WILL I KNOW WHITNEY HOUSTON ARISTA/RCA
5	NEW	LIVING DOLL CLIFF RICHARDS & THE YOUNG ONES WEA
6	9	SUSPICIOUS MINDS FINE YOUNG CANNIBALS LONDON/POLYGRAM
7	3	CONCRETE AND CLAY MARTIN PLAZA CBS
8	16	ELOUISE THE DAMNED MCA/WEA
9	8	HIT THAT PERFECT BEAT BRONSKI BEAT LONDON/POLYGRAM
10	6	HARLEM SHUFFLE ROLLING STONES CBS
11	17	WEST END GIRLS THE PET SHOP BOYS PARLOPHONE/EMI
12	13	RUSSIANS STING A&M/FESTIVAL
13	7	ABSOLUTE BEGINNERS DAVID BOWIE VIRGIN/EMI
14	12	SARA STARSHIP GRUNT/RCA
15	11	KYRIE MR. MISTER RCA
16	NEW	MANIC MONDAY BANGLES LIBERATION/EMI
17	20	BEAT'S SO LONELY CHARLIE SEXTON M&A/WEA
18	15	YOU'RE A FRIEND OF MINE CLARENCE CLEMONS CBS
19	18	BABY, YOU'RE SO STRANGE ICEHOUSE REGULAR/FESTIVAL
20	19	KISS THE DIRT (FALLING DOWN THE MOUNTAIN) INXS WEA
ALBUMS		
1	1	STING DREAM OF THE BLUE TURTLES A&M/FESTIVAL
2	2	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
3	8	MENTAL AS ANYTHING GREATEST HITS VOLUME 1 REGULAR/CBS
4	5	VARIOUS ALL THE HITS WEA
5	4	WHITNEY HOUSTON ARISTA/RCA
6	3	ROLLING STONES DIRTY WORK CBS
7	6	FINE YOUNG CANNIBALS LONDON/POLYGRAM
8	10	JIMMY BARNES FOR THE WORKING CLASS MAN MUSHROOM/FESTIVAL
9	NEW	PRINCE PARADE & THE REVOLUTION WARNER/WEA
10	19	ICEHOUSE MEASURE FOR MEASURE REGULAR/FESTIVAL
11	7	VARIOUS TELEVISION'S GREATEST HITS LIBERATION/EMI
12	NEW	HUNTERS & COLLECTORS HUMAN FRAILTY WHITE LABEL/FESTIVAL
13	11	CARS THE CARS GREATEST HITS ELEKTRA/WEA
14	9	STEVIE NICKS ROCK A LITTLE PARLOPHONE/EMI
15	13	SADE PROMISE EPIC/CBS
16	14	PHIL COLLINS NO JACKET REQUIRED WEA
17	18	INXS LISTEN LIKE THIEVES WEA
18	16	TALKING HEADS LITTLE CREATURES EMI
19	12	FEARGAL SHARKEY VIRGIN/EMI
20	NEW	VAN HALEN 5150 WARNER/WEA

JAPAN (Courtesy Music Labo) As of 4/28/86

SINGLES		
1	1	KOI NO ROPU O HODOKANI DE ERI NITTA CANYON/FUJI/PACIFIC/BOND
2	4	KANASHIMI YO KONNICHAWA YUKI SAITO CANYON/TOHO/FUJI/PACIFIC
3	9	BAN BAN BAN KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC
4	6	GENKI NA BROUKUN HAAT CCB POLYDOR/NICHION
5	NEW	CHOTTO YA SOTTO JA CAN'T GET LOVE AYUMI NAKAMURA HUMMING BIRD
6	3	WATASHI WA RIKA CHAN NYANGIRASU ONYANKO CLUB REPLEASE/FUJI/PACIFIC
7	2	DEKAMERON DENSETSU SHONENTAI WARNER/JANIZU
8	5	AOI SUTASUION SONOKO KAWAI CBS/SONY/WATANABE
9	7	MY REVOLUTION MISATO WATANABE EPIC/SONY/THUNDER/NICHION BOND
10	8	YUMEIRO NO MESSAGE TOMOMI NISHIMURA TOSHIBA/EMI/GEIEI/NTV M
11	12	FURAMINGO IN PARADISE YOKO OGINOME VICTOR/HIYOSHI/JCM
12	11	DESIRE AKINA NAKAMORI WARNER/PIONEER/MC CABIN
13	15	SEBANGO NO NAI EISU LAFU LADY PORIDORU/TOHO/FUJI/PACIFIC/LIGHT SONG
14	10	NAMIDA NO HARIUDDO NAKO KAWAI COLUMBIA/TOSHIBA
15	13	KANASHIMI NO MONUMENT YOKO MINAMINO CBS/SONY/FUJI PACIFIC/JCM/KITTY M
16	NEW	HARU NO MORNING TRAIN HIDENORI IURA VAP/NTV M/SHIBAEI
17	16	MORNING MOON CHAGE ASUKA ARD PARK/YAMAHA
18	14	KONYA WA ANGEL MEGUMI SHIINA TDK/CHAPPELL INTERSONG
20	18	OH POPSTAR CHECKERS CANYON/THREE STAR
ALBUMS		
1	1	AKINA NAKAMORI REST REPLEASE
2	2	CHECKERS FLOWER PONY/CANYON
3	4	JUNICHI INAGAKI REALISTIC FUN HOUSE
4	3	ROLLING STONES DIRTY WORK CBS/SONY
5	5	AYUMI NAKAMURA FAIR CHILD HUMMING BIRD
6	6	YUKI SAITO GLASS NO KODO CANYON
7	9	WHITNEY HOUSTON PHONOGRAM
8	7	YUKIKO OKAOA VINUS TANJO CANYON
9	8	MASAHIKO KONDOU MEIBAMEN CBS/SONY
10	10	KIYOTAKA SUGIYAMA OMEGA TORAIU LIVE EMOTION/VAP
11	12	MISATO WATANABE EYES EPIC/SONY
12	11	ONYANKO CLUB YUME CATALOGUE CANYON
13	14	MEIKO NAKAHARA MOODS TOSHIBA/EMI
14	18	SEIKIMATSU THE END OF THE CENTURY CBS/SONY
15	13	LAUDNESS CHYADOUZU ONU WOO WARNER/PIONEER
16	16	SOUNDTRACK BOY'S NIGHT OUT SMS
17	17	MR. MISTER WELCOME TO THE REAL WORLD RVC
18	15	RAPHIN NOOZU SOS VAP
19	NEW	STARSHIP HOOPLA RVC
20	NEW	FALCO ROCK ME AMADEUS ALPHA

ITALY (Courtesy Germano Ruscitto) As of 4/17/86

SINGLES		
1	1	ADESSO TU EROS RAMAZZOTTI DDD
2	NEW	ONE STEP KISSING THE PINK RCA
3	2	RUSSIANS STING CBS
4	11	YOU CAN LEAVE YOUR HAT ON JOE COCKER EMI
5	4	THE CAPTAIN OF HER HEART DOUBLE POLYGRAM
6	NEW	I DO WHAT I DO JOHN TAYLOR EMI
7	NEW	ABSOLUTE BEGINNERS DAVID BOWIE VIRGIN
8	9	BROKEN WINGS MR. MISTER RCA
9	7	LEI VERRA' MANGO FONIT/CETRA
10	NEW	THAT'S WHAT FRIENDS ARE FOR DIONNE WARWICK & FRIENDS ARISTA/CGD MM
11	NEW	LIVING IN AMERICA JACKSON BROWN CBS
12	NEW	LIVING IN ANOTHER WORLD TALK TALK EMI
13	5	BURNING HEART SURVIVOR CBS
14	NEW	A DIFFERENT CORNER GEORGE MICHAEL CBS
15	20	IO NASCERO' LORETTA GOGGI FONIT/CETRA
16	NEW	HYMNE FOR BARILLA PRESS AGENCY RICORDI
17	3	SENZA UN BRICIOLO DI TESTA MARCELLA CBS
18	NEW	KISS ME LICIA CRISTINA D'AVENA FIVE RECORDS/CGD MM
19	16	THE SUN ALWAYS SHINES ON TV A HA WEA
20	10	VAI NINO D'ANGELO DURUM

Industry Stocks Are Beating Market Pace

Vid Imprints, Large Radio Offerings Lag Behind

BY FRED GOODMAN

NEW YORK Home entertainment stocks as a group are performing at or better than the pace of the general market since the beginning of the year.

A survey of stocks covering leading publicly held home entertainment retailers, video manufacturers, broadcasters, and record companies shows an overall increase of 19.75% since Jan. 1, as compared with an 18.99% hike for the Dow Jones industrial average.

Stocks for retailers and rack jobbers lead the way with an overall increase of 23.6%. Video imprints and larger radio offerings lagged behind.

As for the major record manufacturers, the parent corporations of CBS, Warner Bros., and MCA have managed to just scratch past the market average, but those companies have been quick to point to unusually strong results for their record divisions in recent reports.

CBS has been an actively traded stock, largely on the strength of continued takeover rumors. CBS stock closed Friday, April 18, at 138 $\frac{3}{4}$, up 19.7% from its Dec. 31 price of 115 $\frac{7}{8}$. Warner Bros., rumored to be on the verge of going private, was up 28% during the same period, moving from 37 $\frac{3}{8}$ to 47 $\frac{3}{4}$.

The performance of entertainment stocks appears to be a continuation of their strength demonstrated last year.

Mark Reilly, a financial analyst with F. Eberstadt & Co. Inc., says that entertainment stocks he followed last year all generally outper-

formed the market.

Although he has yet to chart results for the first quarter of 1986, Reilly suggests that the entertainment stocks he tracks have "probably outperformed the market again."

The strong showing by retailers was achieved largely on the basis of the performance of New York-based Crazy Eddie (NASDAQ) and California's Warehouse Entertainment Inc. (AMEX), which have risen by 70% and 55.2% respectively since Jan. 1.

As a group, the five entertainment retail stocks traded over the counter—Spec's Music, Lieberman Enterprises, Sound Warehouse, Wall To Wall Sound, and Crazy Eddie—achieved an overall hike in stock prices of 16.46%, lower than OTC market's composite pace of 20.04%. Rack jobber Handleman, traded on the New York Stock Exchange, rose 28%, from 28 $\frac{7}{8}$ to 37.

Although radio and broadcast companies on the NYSE failed to keep pace with the rising market, smaller broadcasters trading over the counter fared better than NASDAQ as a whole.

Among radio groups, NASDAQ-traded companies LIN Broadcasting, Malrite Communications, Reeves Communications, and Scripps Howard rose an aggregate 23%. Malrite led the pack, increasing 37.5%, from 12 to 16 $\frac{1}{2}$. Scripps Howard posted an 11% increase, moving from 48 $\frac{1}{2}$ to 53 $\frac{3}{4}$.

John Blair and Taft Broadcasting, both offered on the NYSE, posted gains of only 15.7% and 14% respectively.

Weakest among entertainment

stocks were the video imprints. Over the counter stock for Prism Entertainment Corp. has risen less than two points this year, starting at 10 $\frac{3}{4}$ and closing on Friday, April 18, at 12 $\frac{1}{2}$. Big board trader Vestron Video has seen its stocks fall during the same period from 13 $\frac{1}{8}$ to 12 $\frac{3}{4}$.

Prime Rate Drop Has Small Effect On Retailers

NEW YORK Although leading banks slashed the prime lending rate further last week, to 8.5%, the availability of cheaper money—even at longterm fixed rates—is having only scattered effect on retailers' inventory and expansion plans.

Dealers say the lower prime may make it easier to negotiate longterm loans, but they point to other factors as overriding or negating the dip in the price of borrowing.

"It might make expansion plans look a little better," says Roy Imber, head of the Long Island-based 62-store Record World chain and president of the National Assn. of Recording Merchandisers (NARM). But he adds that his own company doesn't have mortgages on any of its stores.

At Ohio's Camelot Enterprises, Jack Rogers, chief financial officer, says the prime rate's dip "hasn't had a lot of effect at this point, but we're more comfortable with our debt load."

He says the availability of better longterm financing means "you really have to go back and look at your plans. It probably has increased our willingness to carry inventory. There's a squeeze to carry more and more lines, and this makes it easier, since we haven't seen a drop-off in LPs."

But Stuart Gollin, national director of retail services for the accounting firm of Laventhal & Horwath, says Monday's (21) drop in the prime rate isn't significant for most retailers.

"The overall drop has been significant, yes," he says. "But retailers are being very cautious about what they buy. I think this means they will carry out whatever expansion plans they had, but what's more significant is the fact that the government is not giving out investment tax credits. And this doesn't offset it."

Musicland president Jack Egster says the dropping prime rate played "no role" in the American Can-owned chain's just-completed acquisition of 60 stores from the Durham, N.C.-based Record Bar.

On the other side of that deal, Barrie Bergman, chairman of the board of Record Bar, says the drop in the prime has helped the company in its plans to restructure. "It should speed things up markedly," he says.

FRED GOODMAN

FINANCIALLY SPEAKING

CDs Surge, As Predicted

Re-examining The Third Wave

BY LEE S. ISGUR

A LITTLE MORE THAN a year ago, we published a report titled "The Third Wave," which concluded that Compact Discs would become the consumer medium of choice in the audio area, eventually even supplanting the now-dominant audio cassette. We also forecast that, because of the CD's capabilities as a storage medium for video as well as audio information, laser disks were going to become an important alternative to some software currently supplied in floppy disk or videocassette formats.



ISGUR

We speculated that combination disk players like the Pioneer CLD-9000 would find increasing acceptance. From an operating viewpoint, we opined that distribution at that time represented the only effective way of playing these changes on the market, and we speculated that the earnings of Handleman, Lieberman, and Warehouse would rise considerably.

First, let us say that events during the past year—both macroeconomic developments and the earnings performance of the three companies named above—seem to confirm our original thesis, at least for the short term.

However, although the CD has definitely established itself as a viable format, many still argue with our assessment that CDs will someday supplant the audio cassette as the medium of choice. Moreover, the videocassette continues to grow in popularity, and that laser disks will eventually supplant this format is a minority (not to say nearly nonexistent) opinion. But these are the views I espoused more than a year ago and continue to propound today.

Thus, despite the fact that the earnings have grown very rapidly, we still think the long-term earnings prospects for Handleman, Lieberman, and Warehouse are bright. For reasons we elaborate on below, we do not yet suggest any other way to capitalize on the "Third Wave" concept. To be sure, there are other software distributors, such as Spec's Music and Stereo Warehouse, but for various reasons we are not as positive on them. Hardware distributors such as Circuit City, Crazy Eddie, and Federated Group are an alternative way to participate. But in our view, this is like investing in the distributors of the razors rather than the razor blades.

UNTIL NOW, successful hardware producers have owed most of their prosperity to the growth of the VCR market. While CD player manufacturing has become

increasingly important in terms of units, it doesn't have a tenth of the importance of VCRs, and the value per unit of CD players still isn't even one-half that of VCRs. Given these statistics, it is most improbable that CD player production will ever approach the dollar value of VCR manufacturing today.

Furthermore, VCR manufacturers have been turning out their product in increasing quantities for approximately ten years. Thus, their production efficiencies are at a peak. Obviously, however, 8mm VCRs are increasingly important and within the next year or two will begin to make severe inroads on the popularity of today's half-inch video format. Thus, with this new format emerging, it is doubtful that the hardware manufacturers will duplicate the efficiency and dollar profitability they now enjoy.

But the very popularity of today's VCR has created a boom in video software that many think is fostering a surge in video investment. Companies like New World Pictures, Prism Entertainment, and Vestron have gone public, raising hundreds of millions of dollars already on the strength of this boom. Our view is that there almost assuredly will be a bust. Some 350 to 500 new titles a month are being released in the home video market. The public cannot absorb this kind of supply without significant segmentation. If the latter develops, as we believe it will, many titles will sell no more than a few thousand units at best and be dead losers, with only a minority selling 100,000 units or more.

In the audio area, despite continued price erosion for CD hardware, software prices have actually risen because of shortages in the past year. Naturally, short supply and rising prices are causing a large increase in production capacity. In the U.S. alone, which will probably still have fewer than 7 million CD players by the end of 1987, CD software capacity will be about 50 million units next year.

Thus, in both the home video and CD software areas, we look for an increasing supply of product, and therefore continue to support superior performance for those who benefit from volume, like Handleman, Lieberman, and Warehouse.

The lack of significant new audio software releases this past winter and what we regard as an upcoming video software shake-out could result in some short-term earnings setbacks for the above-mentioned companies.

Lee S. Isgur is first vice president of research for PaineWebber and author of the Isgur Portfolio System, a computer software program marketed by the Irvine, Calif.-based Batteries Included.

...newsline...

COOK BELLYS UP TO THE COUNTER: Cook Data Services Inc., a Dallas-based holding company that owns the Blockbuster Video chain, began trading over the counter on April 15. The stock, trading under the NASDAQ quotation symbol of CDSG, opened at 5 $\frac{1}{2}$ and ended its first week of trading on a high of 13 $\frac{1}{2}$.

BLAIR TAKEOVER? Broadcast group John Blair & Co. (NYSE/BJ), which owns eight radio and five television stations, is fighting a three-pronged takeover attempt by magazine publisher Macfadden Holdings Inc. The suitor's game plan includes a tender offer of \$25 a share, or \$287.5 million; a proxy fight against Blair's plan to increase its authorized common shares from 15 to 20 million; and preventing Blair from using Delaware's anti-takeover law. Macfadden's suit also charges Blair's officers and directors with granting golden parachutes to 23 employees as part of a plan to entrench themselves. Blair also completed a plan last week that saw the company exchange \$75 million in senior subordinated notes due in 1990 for 3,375,000 shares of its common stock.

ENTERTAINMENT ACCOUNTANTS should note that the Foundation for Accounting Education of the New York State Society of Certified Public Accountants has slated its 1986 Entertainment and Sports Conference for May 12 at the Halloran House, 525 Lexington Ave., New York, N.Y. The daylong seminar will cover topics like financial management of entertainment clients and computerizing taxation, accounting, and auditing for arenas and venues. Keynote speaker is Bob Pittman, president and CEO of MTV Networks. More information is available from the foundation at (212) 697-7162.

A BILLBOARD SPOTLIGHT

The U.K.

**ISSUE DATE
JUNE 14**

**AD DEADLINE
MAY 20**

THE MUSIC:

A look at the enduring international popularity of British acts.

Also . . . an up-to-the-minute report on the acts enjoying success at a domestic level . . . who are tipped to triumph internationally in 1986.

THE BUSINESS:

The U.K. music industry has undergone consistent growth for nearly 3 years, as reflected in official statistics.

IN THIS ISSUE:

Billboard surveys the power behind the music . . . the companies that are contributing to this growth.

Interviews with those responsible for finding the talent, marketing the product and guiding U.K. acts to international stardom.

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A TRIUMPH OF BRITISH TALENT

ALBUMS

SPOTLIGHT Predicted to hit top 10 on *Billboard's Top Pop Albums* chart or to earn platinum certification

NEW & NOTEWORTHY Highlights new and developing acts worthy of attention

PICKS New releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

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: *Billboard* 14 Music Circle East Nashville, Tenn. 37203

POP

PICKS

VARIOUS ARTISTS
Live For Life
PRODUCERS: Various
IRS 5731

This collection of previously unreleased live and studio recordings to benefit cancer research features Bob Marley & the Wailers, R.E.M., the Alarm, Sting with Jeff Beck, the Bangles, Stewart Copeland, the Go-Go's, Squeeze, Oingo Boingo, and General Public.

THE MOODY BLUES
The Other Side Of Life
PRODUCER: Tony Visconti
Polydor/Threshold 829 179

Venerable British rock quintet returns with a lush studio set that accents pop lyricism and shrewd use of the band's seasoned electronic edge. Their early-'80s rebound stilled cynics and this set should spread the faith with softer rock and new AC response.

KARLA DeVITO
Wake 'Em Up In Tokyo
PRODUCERS: David Anderle, Steve Goldstein & Bob Ezrin
A&M SP 6-5048

Vocalist DeVito ends several years of silence with her A&M debut. A big production sound marks the album, which succeeds best when DeVito turns her attention to classic girl-group material of the '60s, most notably "Money Can't Buy Love." Other highlight cuts include "Little America" and "We Accelerate."

KING
Bitter Sweet
PRODUCERS: James Richard Burgess & Liam Henshall
Epic BFE 40322

The British quartet led by vocalist Paul King scored well last year with its debut single "Love And Pride." This second offering promises to help the band in shoring up its following, especially with the strong "Alone Without You" and "Won't You Hold My Hand Now."

ACCEPT
Russian Roulette
PRODUCER: Accept
Portrait BFR 40354

German metal band has gained a

following here among fans of the genre, although they have a long way to go before they garner the acceptance enjoyed by countrymen Scorpions. Powerful vocals by Udo Dirkschneider become the band's trump card. The album's "It's Hard To Find A Way" offers a crossover possibility.

BLACK

PICKS

LOU RAWLS
Love All Your Blues Away
PRODUCER: Jay Graydon
Epic FE 40210

Pop vocalist who made his mark with the smooth Philly sound splits his attentions between the traditional and more contemporary here. First side bears the fingerprints of producer Graydon (best known for his work with Al Jarreau), while the flip side finds Rawls working ballads in a lush setting. Should attract a broad audience.

JAZZ/FUSION

PICKS

PAT METHENY/ORNETTE COLEMAN
Song X
PRODUCER: Pat Metheny
Geffen GHS-24096

Metheny's first via his new Geffen deal is a creative peak, a collaboration with saxophonist Coleman that further demolishes any easy dismissal of the guitarist's fusion-driven popularity. A lively, if commercially challenging leap into the avant-garde streams his partner helped define, it's a bracing quintet outing that could usher in a new audience for free jazz.

KAZUMI WATANABE
Mobo Splash
PRODUCER: Kazumi Watanabe
Gramavision 18-8602

Japan's top fusion guitarist leads another brisk studio session that contrasts his high-tech electric textures with strong doses of bop, funk, and more. With guests including Michael Brecker and David Sanborn, Watanabe should fare well with crossover formats and fans.

THE MICHEL PETRUCCIANI TRIO
Pianism
PRODUCER: Mike Berniker
Blue Note BT 85124

Pianist's prolific output has met with checkered chart response, due in part to his restless changing of labels. This first for Blue Note could be the breakthrough his lyrical, precise music deserves, thanks to immaculate digital sonics, strong material, and partners Palle Danielsson and Eliot Zigmund.

ARTHUR BLYTHE
Da-Da
PRODUCERS: David Purse & Arthur Blythe
Columbia FC 40237

The alto saxophonist's last album was an out-and-out bid for commercial crossover acceptance; this one softens that position by combining commercial aspects with his more orthodox approach to jazz. Includes a rework of his "Odessa."

POP

RECOMMENDED

THE TEMPTATIONS
25th Anniversary
PRODUCERS: Various
Motown 5389ML2

NEW AND NOTEWORTHY

DIANA ROSS & THE SUPREMES
25th Anniversary
PRODUCERS: Various
Motown 5381ML3

Motown's long list of anthologies acquires a new and scholarly model with this three-disk, specially priced compilation joining 20 of the trio's biggest hits with 20 track cuts from 1961-67 and previously unreleased tracks. With a brief interview from '65, a Coca-Cola jingle, and a detailed booklet, this becomes a set for the act's most ardent fans. There are no lost hits among the unearthed tracks, but plenty of style does survive.

BRUCE HORNSBY & THE RANGE
The Way It Is
PRODUCERS: Bruce Hornsby, Elliot Scheiner, Huey Lewis
RCA NFL1-8058

With country-rock's late '60s atmosphere emerging in a number of recent releases, this California quintet's debut suggests the logical next step: a revival of the genre's early '70s commercial blueprint. Hornsby's songs recall the melodic flow and western imagery that reached a peak with the Eagles. His band, including multiinstrumentalist David Mansfield, laces these elements with a canny mix of acoustic and electric accents. Post-punkers may sneer, but mainstream and AC options seem viable for songs like "Every Little Kiss."

Specially priced double-disk set reprises 22 tracks. Package includes most of the group's hits and spans the quintet's various lineups and production alliances through the present.

ORIGINAL MOTION PICTURE SOUNDTRACK
Crossroads
PRODUCER: Ry Cooder
Warner Bros. 25399

Ry Cooder's blues roots give pungency to this film music set that alternates between hearty electric blues and moody instrumentals. Cooder's version of the Robert Johnson title song can afford a radio hook.

RUBBER RODEO
Heartbreak Highway
PRODUCER: Ken Scott
Mercury 826 886

East Coast quintet's second for the label further distills a pop/rock style from band's earlier cowpunk slant. Scott's rich sonics help material's melodic charm. A winner.

DANNY WILDE
The Boyfriend
PRODUCER: Peter Coleman
Island 90497

Rocker with a strong feel for songwriting and an expressive vocal style delivers a very promising debut album. His stripped-down quartet offers a no-frills context for his outstanding tunes, most notably "Isn't It Enough," "Restless Heart" and "He Can Have You."

THE BOLSHOI
Giants
PRODUCERS: The Bolshoi, Laurence Burridge
I.R.S. IRS-39058 (EP)

New British trio debuts with an edgy, darkly themed six-song mini-LP; mix of urgent rhythms and dour lyrics will click first with college, alternative rock outlets.

VARIOUS ARTISTS
Standing Stones: A New Age Compilation
PRODUCERS: Various
Coda NAGE 5CD (CD: Jem)

British label marches on Windham Hill with both music and marketing. Generic graphics, including embossed

New Age legend on LP sleeves, hint at this approach in a sampler that offers tracks from Rick Wakeman, John Themis, Tom Newman, Tim Cross, Claire Hamill, and other acts.

GAINSBOURG
Love On The Beat
PRODUCERS: Billy Rush, Philippe Lerichomme
Mercury 822 849

French erotic provocateur returns with techno-pop settings, English refrains, spoken French lyrics and even a lyric-content warning sticker ("explicit French lyrics"). Hope Tipper's kids aren't bilingual.

RAIN PARADE
Beyond The Sunset
PRODUCERS: Jim Hill & Rain Parade
Restless/Enigma 72086

This live recording from a Japanese concert features one of L.A.'s premiere country rock bands. Included are covers of Tom Verlaine's "Ain't That Nothing" and Green On Red's "Cheap Wine." Recording quality is good, yet dynamic range is limited.

SAD CAFE
Politics Of Existing
PRODUCERS: Sad Cafe
Atlantic 81649

Duo's vocalist Paul Young is fresh in the mind (and ears) of American listeners courtesy of his participation in Mike Rutherford's Mike + the Mechanics, which could prove to be the group's leg-up in this country. Album is planted firmly between album rock and AC formats, with best results on "Tryin' To Reach You."

SAVATAGE
Fight For The Rock
PRODUCER: Stephan Galfas
Atlantic 81634

Third album by metal band that defies easy categorization. A cover of Badfinger's "Day After Day" demonstrates the band's interest in divergent streams of rock, and the rest of the collection has smatterings of pop overtones as well.

BOBBY MACK
Night Train
PRODUCERS: Stephen J. Mendell & Bobby Mack
SJM Records (EP)44438

Guitarist, presumably the son of guitar great Lonnie Mack (who guests here on one track), proves he's his own man and very much in the Austin mold of Texas blues and boogie music. Contact: (512) 444-0529.

ORIGINAL 1985 CAST RECORDING
The Cradle Will Rock
PRODUCER: John Yap
Polydor 827-1 Y-1

Time, of course, has dimmed the stark black-and-white nature of labor vs. management in Marc Blitzstein's 1938 work. The opus, often poking fun at the pop song styles of the day as it makes its point, musically and lyrically overcomes its well-meaning politics though. Patti LuPone has the female lead.

COUNTRY

RECOMMENDED

DOBIE GRAY
From Where I Stand
PRODUCER: Harold Shedd
Capitol ST-12489

Already making a strong country bid via his Capitol debut single, "One To Grow On," Gray demonstrates here that he has a lot of quality backup material for the remainder of the album. Gray is a master of intense, reflective delivery—a style that hits paydirt on such numbers as "So Far So Good," "The Dark Side Of Town" and "She's Too True."

MICHAEL JOHNSON
Wings
PRODUCER: Brent Maher
RCA AEL 1-9501

The smooth, reflective style that earned Johnson his pop honors in the '70s remains intact and effective for this, his first country album. The material is uniformly strong—notably "It's Only Over For You" and "The Moon Is Still Over Her Shoulder." Maher's production is a case study in how to convey intimacy on vinyl.

JAZZ/FUSION

RECOMMENDED

VARIOUS ARTISTS
The Best Of Blue Note, Volume 2
PRODUCERS: Various
Blue Note BST2-84433

Label's rebirth prompts this second double-disk compilation of well-chosen performances by Ike Quebec, Tadd Dameron, Art Blakey, Dexter Gordon, Horace Silver, Sonny Rollins, Clifford Brown, Monk, Herbie Hancock, and more.

JOHN ABERCROMBIE
Current Events
PRODUCER: Manfred Eicher
ECM 25044 (Warner Bros.)

Guitarist expands on guitar synthesizer to give this trio set with Marc Johnson and Peter Erskine a deceptively broad, varied palette. Intelligent fusion that can swing, rock, and glide in a single piece.

ANTHONY BRAXTON
Seven Standards 1985, Volume II
PRODUCER: Michael Cuscuna
Magenta MA-0205

Composer/saxophonist's second set of jazz classics is another lively reminder of his vivid technique. Quartet settings include songs by Coltrane, Monk, Dizzy, Miles, and Horace Silver.

L. SUBRAMANIAM
Mani & Co.
PRODUCER: L. Subramaniam
Milestone M-9138

Fusion violinist in six- seven- and eight-piece settings with blue chip support from Maynard Ferguson, Larry Coryell, Bud Shank, and Tony Williams. Accessible crossover fare.

DINO SALUZZI
Once Upon A Time, Far Away In The South
PRODUCER: Manfred Eicher
ECM 25042 (Warner Bros.)

Saluzzi's evocative use of bandoneon is focal point for this haunting quartet offering that features Palle Mikkelborg, Charlie Haden, and percussionist Pierre Favre.

29th STREET SAXOPHONE QUARTET
Watch Your Step
PRODUCER: 29th Street Saxophone Quartet
New Note NN1002

Growing school of all-saxophone bands will find a welcome addition in this outfit comprised of Bobby Watson, Rich Rothenberg, Ed Jackson, and Jim Hartog. Band displays a strong approach to composition and voicing, as well as a refreshing sense of self-deprecating humor. Contact: New Music Dist. Service, (212) 925-2121.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"ADDICTED TO LOVE" by Robert Palmer (Island) moves into the No. 1 spot, displacing Prince & the New Power Generation's "Kiss" (Paisley Park). "West End Girls" by the Pet Shop Boys (EMI-America) is a strong No. 2, and actually had the edge in airplay points, but Palmer led in sales. Look for a tight race between these two English artists next week.

THIS WEEK'S Hot Mover/Sales is Journey's "Be Good to Yourself" (Columbia), which jumped nine places to No. 25. Sales also propelled David Bowie's "Absolute Beginners" (EMI-America), which rebounded at No. 53 without gaining airplay points. The Hot Mover/Airplay is "All I Need Is A Miracle" by Mike & the Mechanics (Atlantic), which was already on 95% percent of reporting stations but gained through significant upward moves. The second biggest airplay gainer was "A Different Corner" by George Michael (Columbia), which was added by more than 25% of the radio panel after being the Hot Shot Debut last week.

A CHART RE-ENTRY is rare, but it happened this week to an artist who is no stranger to the reverses of pop radio. RCA Records last year was able to turn around the fading "Missing You" by Diana Ross and take it top 10. Now it's done an amazing turnaround with her "Chain Reaction." More than four months ago, the record peaked at 95 and fell off. This week, it re-enters at No. 88. In the interval, it became a smash in Europe and Australia (No. 1 in England), and began to pick up believers in America, including PD Steve Perun at Q-104 in Kansas City. "It was getting played here by ACs, and we're very interested in 25+ demos. We got instant phone reaction when we tested it on the air, so we put it in rotation. Sales followed, and call-outs are very strong with 18-34 women, especially those 25-34. It's a hit record, no question."

DESPITE THE SUSPENSION of most independent promotion, several labels are having success with pop records by new artists. Rick Gillette, PD of FM102 in Sacramento, says, "I really don't have a problem with adding a 'no-name' artist if the record's good. This week we added the Blow Monkeys and Bourgeois Tagg. The major problem with adding new artists is that you don't see a whole lot of label support sometimes. It may even take a long time to get records into the stores in the market. The record company has to have good local people who understand each particular market. For example, Cherelle's 'Saturday Love' (Tabu) sounded good; the label expressed support here in my market, so we added it. It started to build slowly, then all of a sudden it exploded and now it's No. 1 at FM102." Nationally, the record peaked at No. 26, but it was a monster in many markets. Another new artist Gillette is playing is the Jets on MCA: "We played 'Curiosity' and it went to No. 2 for us, so it was a natural to go on 'Crush On You' even before it came out as a single. It's becoming a killer in call-out, at the retail level, and it's top five in requests." The Jets are exploding nationally, jumping 12 places to No. 32 this week on large sales and airplay gains.

FOR WEEK ENDING MAY 3, 1986

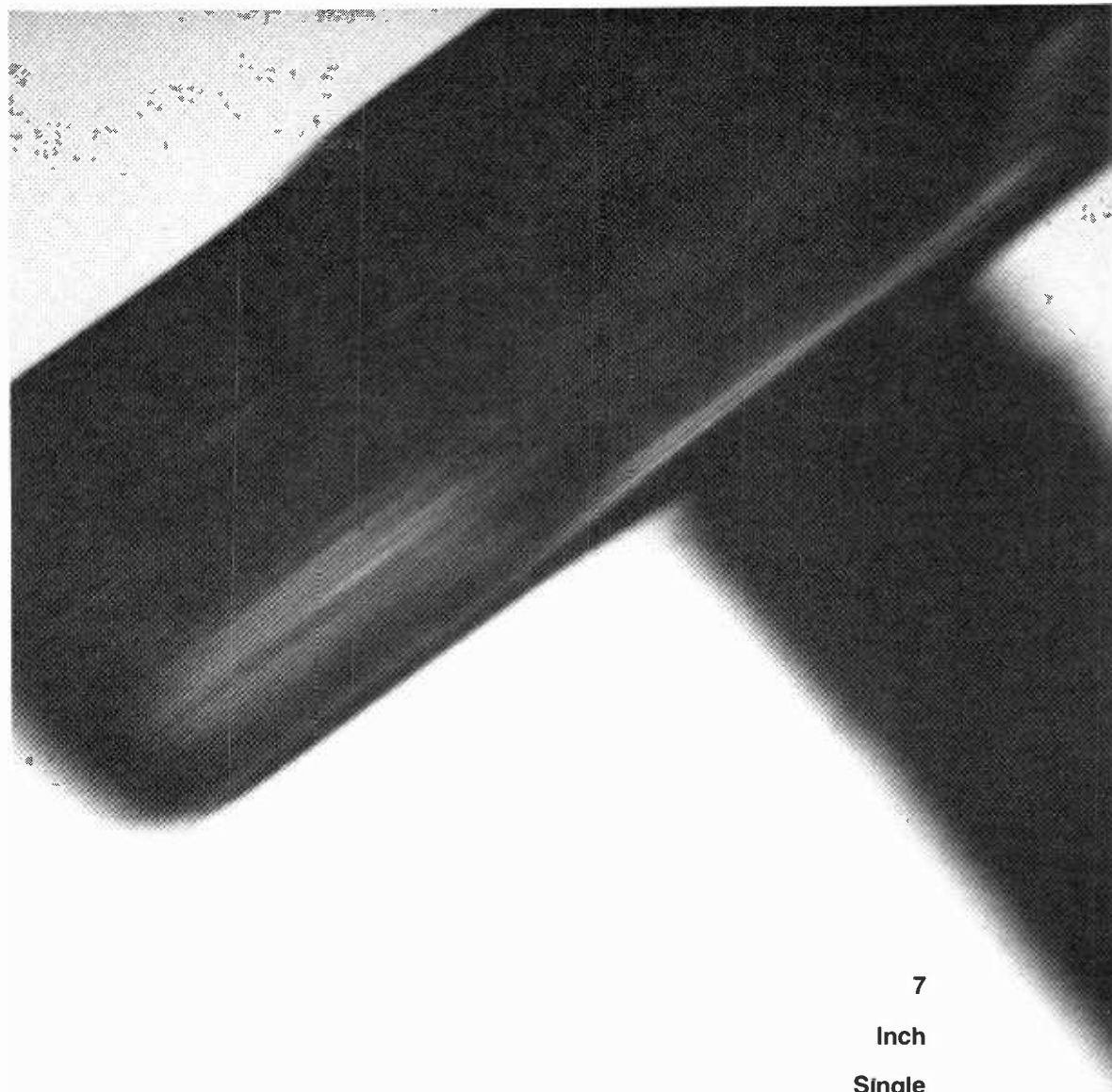
Billboard
HOT 100 SINGLES ACTION

RADIO MOST ADDED			
230 REPORTERS			
		NEW	TOTAL
		ADDS	ON
GEORGE MICHAEL	A DIFFERENT CORNER	COLUMBIA	61 163
JOHN COUGAR MELLENCAMP	RAIN ON THE SCARECROW	RIVA	54 127
.38 SPECIAL	LIKE NO OTHER NIGHT	A&M	53 53
FALCO	VIENNA CALLING	A&M	51 98
EL DEBARGE	WHO'S JOHNNY	GORDY	42 90

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			
203 REPORTERS			
		NUMBER	
		REPORTING	
HEART	NOTHIN' AT ALL	CAPITOL	51
THE FABULOUS THUNDERBIRDS	TUFF ENUFF	CBS ASSOCIATED	37
BILLY OCEAN	THERE'LL BE SAD SONGS	JIVE	30
GEORGE MICHAEL	A DIFFERENT CORNER	COLUMBIA	24
SIMPLE MINDS	ALL THE THINGS SHE SAID	A&M/VIRGIN	20

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7
Inch
Single
from
the
Peter
Gabriel
album
So
Produced
by
Daniel
Lanois
and
Peter
Gabriel

sledgehammer

Peter Gabriel



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New Companies

Deborah Ruth Davidsohn Music, Productions & Investments and Billion Dollar Roqu Queen Records, formed by Deborah Ruth Davidsohn. Operation includes an independent record label and is involved with record production, artist consulting and management, music publishing, movie production and financing, and soundtrack themes. P.O. Box 1982, Los Angeles, Calif. 90078; (213) 871-1479. 6427 W. Sunset Blvd. #330 & #332, Hollywood, Calif. 90028.

Reniram Enterprises, formed by Curt Piar and Cronin Tierney. First release is an EP, "The Two," by the group the Two. P.O. Box 1300, Simi Valley, Calif. 93062; (805) 538-8818.

The Mike Clark Group, a new company established to handle management, record production, and radio promotion of Christian music acts, formed by Mike Clark. First clients include Word Records' group New-Song and producer Mark Aramian. 389 Little Rd., Marietta, Ga. 30067; (404) 565-0434.

Jeff-Rose Productions, formed by Cedric Rose. First signing is Rosetta Jefferson and first release is "You Are Everything." P.O. Box 169, Brooklyn, N.Y. 11217; (718) 712-1162.

THOM/TAY Records, an independent label, formed by Lamar Thomas, Judy Taylor, and Victor Salupo. Company will exclusively release material on the husband and wife act Thomas & Taylor. C/o Victor Salupo, 8 E. 48th St., Suite 4-A, New York, N.Y. 10017; (212) 753-2673.

Sound Enterprises Publishing, formed by Richard J. Zerbey. Com-

pany's objective is to provide clear, concise, and understandable educational materials for guitar players. 970 Cornwallis Dr., West Chester, Pa. 19380; (215) 431-4512.

Turquoise Records, an independent label, formed by Pat Martin. Company will be producing and promoting recordings of progressive folk and bluegrass music and working with performing musicians and bands. First release is "Traditional

Music Of The Future" by No Strings Attached. HC-84, Box 1358, Highway 931, Whitesburg, Ky. 41858; (606) 633-0485.

Kaminsky & Co., formed by Bob Kaminsky. A multifaceted production firm with offices in New York and Nashville. 31 Union Sq. W., Suite 13A, New York, N.Y. 10003; (212) 645-6868 or P.O. Box 121883, Nashville, Tenn. 37212; (615) 794-2153.

Lifelines

BIRTHS

Girl, Sara Matisse, to **Eric and Leonarda Kaz**, March 24 in Los Angeles. He is a staff writer with CBS Songs known for his composition "Love Has No Pride."

Boy, David Gottlieb, to **Harold and Alice Sulman**, March 29 in Los Angeles. He is vice president sales for MCA Distributing Corp.

Boy, Todd Dior, to **Vida and Gary Cooper**, April 9 in Cincinnati. He is a member of the Capitol recording group, Sly Fox.

Girl, Erin Birney, to **Tim and Cynthia Clott**, March 25 in Los Angeles. He is senior vice president and general manager of Paramount Home Video.

MARRIAGES

Tanya Stejskal to Robert Neales, March 10 in the Virgin Islands. She was former directories department assistant for Billboard, Nashville.

Bruce Marcus to Pam Russo,

March 22 in New York City. He is co-owner of Cross Island Productions and manages Russo's career. She is a recording artist.

Irene Cara to Conrad Palmisano, April 13 in Los Angeles. She is a singer/songwriter/actress. He is a 15 year stuntman-turned-film-director and is president of the Stuntmen's Assn.

Anida Rossman to Dr. Edwin Rossman, April 13 in New York. She is the daughter of Warren Rossman who heads the record retail division of Modell's.

DEATHS

Jerome F. Gimbel, 72, after a lengthy illness, on March 25 in Chicago. He was the father of Noel Gimbel, founder/president of Sound Video Unlimited, the national record/video wholesaler.

Kevin Mark Spalding, 31, of viral pneumonia April 15 in Portland, Oregon. Spalding was a record and tape buyer for Sea-Port Records.

...newslines...

LYRICIST SAMMY CAHN, president of the Songwriters Hall of Fame, is helping to launch a campaign called "Literacy Volunteers of America Pro/Am Song Contest," which will let the American public know about the group's efforts to help the more than 27 million functionally illiterate native-born Americans. At a recent news conference with cookie mogul Wally "Famous" Amos, national spokesman for the group since 1979, Cahn offered a rewrite of his "Love And Marriage" lyric. A sample: "If You Will Consid-rit/It's No Fun To Be Illit-rit." For more information on the contest, write to LVA Song, Syracuse, N.Y. 13217.

PROFILE RECORDS will handle Chris Williamson's Rock Hotel Records, with a debut album from the Cro Mags due May 1, to be followed shortly by product from another group, Discharge. Label name stems from a New York nightclub, once operated by Williamson, that features punk and hardcore shows. He now does shows out of John Scher's Ritz.

MUSIC SALES CORP., the New York-based distributor of music print, has just marketed several new books: "The Complete Piano Player Theory Book" (\$7.95), "Beginning Ragtime Guitar" (\$6.95), "100 Graded Classical Guitar Studies" (\$14.95), "Peter Alsop's Wha'D'Ya Wanna Do? Songbook" (\$7.95), "Grand Opera" (\$9.95), and "Chord Basics" (\$4.95).

BMI will be honoring its composers of film and TV music at an awards dinner June 18 in the ballroom of Los Angeles' Beverly Wilshire Hotel.

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MAY

May 1-4, **National Assn. of Independent Record Distributors & Manufacturers (NAIRD) Convention**, Americana Congress Hotel, Chicago. (215) 477-1742 or (609) 665-8085.

May 2-4, **Second Annual Music**

Business Symposium, Ambassador Hotel, Los Angeles. (213) 273-1951.

May 7-10, **First International Music & Media Conference**, Montreux, Switzerland. Contact IM&MC U.S.A., John E. Nathan, (212) 223-0044, or IM&MC Holland, Bert Meyer, (0) 20-62 84 83.

May 13, **BMI Pop Awards Dinner**, Plaza Hotel, New York. (212) 586-2000.

May 14, **34th Annual BMI Awards to Student Composers**, St. Regis-Sheraton Hotel, New York. (212) 586-2000.

May 17-18, **Cameo's Music Technology Expo**, Hollywood Roosevelt Hotel, Hollywood. (213) 822-5774.

JUNE

June 1-4, **Summer Consumer Electronics Show**, Chicago. (202) 457-8700.

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 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.

SEPTEMBER

Sept. 10-14, **National Radio Broadcasters Assn. (NRBA) Convention**, New Orleans. (202) 466-2030.

BILLBOARD SPOTLIGHTS

Jazz & FUSION

In This Issue

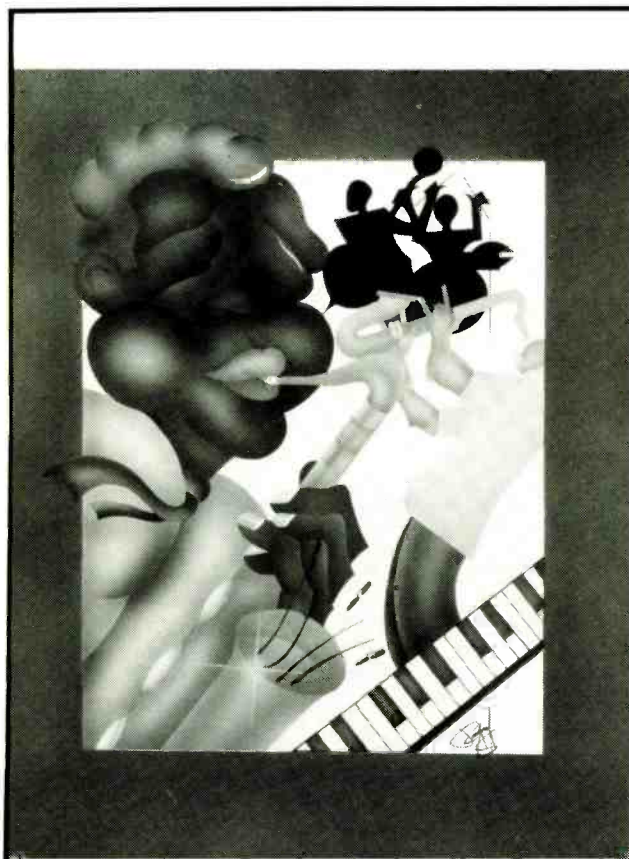
- Jazz Radio
- Jazz & CD
- Major Jazz labels
- Fusion labels
- Jazz catalog & reissue
- Retail guide to marketing Jazz and Fusion
- Jazz videos

**ISSUE DATE JUNE 28
AD DEADLINE JUNE 3**

FOR AD DETAILS CONTACT

EUGENE T. SMITH
ASSOCIATE PUBLISHER (212) 764-7356

OR ANY BILLBOARD SALES OFFICE



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	1	ADDICTED TO LOVE	ROBERT PALMER	1
2	4	WEST END GIRLS	PET SHOP BOYS	2
3	2	KISS	PRINCE AND THE REVOLUTION	3
4	7	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	6
5	6	HARLEM SHUFFLE	THE ROLLING STONES	5
6	3	MANIC MONDAY	BANGLES	10
7	8	WHY CAN'T THIS BE LOVE	VAN HALEN	4
8	13	GREATEST LOVE OF ALL	WHITNEY HOUSTON	7
9	9	AMERICAN STORM	BOB SEGER & THE SILVER BULLET BAND	13
10	10	YOUR LOVE	THE OUTFIELD	8
11	14	BAD BOY	MIAMI SOUND MACHINE	11
12	18	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	16
13	5	ROCK ME AMADEUS	FALCO	15
14	15	TAKE ME HOME	PHIL COLLINS	9
15	19	IF YOU LEAVE	ORCHESTRAL MANOEUVRES IN THE DARK	12
16	29	LIVE TO TELL	MADONNA	14
17	16	I THINK IT'S LOVE	JERMAINE JACKSON	22
18	20	I DO WHAT I DO... (THEME FOR 9 1/2 WEEKS)	JOHN TAYLOR	26
19	22	I CAN'T WAIT	NU SHOOZ	17
20	11	LET'S GO ALL THE WAY	SLY FOX	19
21	23	SOMETHING ABOUT YOU	LEVEL 42	18
22	12	WHAT YOU NEED	INXS	20
23	30	ALL I NEED IS A MIRACLE	MIKE & THE MECHANICS	21
24	—	BE GOOD TO YOURSELF	JOURNEY	25
25	17	TENDER LOVE	FORCE M.D.'S	24
26	—	MOVE AWAY	CULTURE CLUB	27
27	—	IS IT LOVE	MR. MISTER	23
28	—	NEVER AS GOOD AS THE FIRST TIME	SADE	29
29	26	SO FAR AWAY	DIRE STRAITS	30
30	27	SATURDAY LOVE	CHERRELLE WITH ALEXANDER O'NEAL	31

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	WEST END GIRLS	PET SHOP BOYS	2
2	2	ADDICTED TO LOVE	ROBERT PALMER	1
3	4	WHY CAN'T THIS BE LOVE	VAN HALEN	4
4	5	TAKE ME HOME	PHIL COLLINS	9
5	1	KISS	PRINCE AND THE REVOLUTION	3
6	10	GREATEST LOVE OF ALL	WHITNEY HOUSTON	7
7	7	HARLEM SHUFFLE	THE ROLLING STONES	5
8	9	YOUR LOVE	THE OUTFIELD	8
9	11	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	6
10	14	BAD BOY	MIAMI SOUND MACHINE	11
11	16	IF YOU LEAVE	ORCHESTRAL MANOEUVRES IN THE DARK	12
12	6	MANIC MONDAY	BANGLES	10
13	21	LIVE TO TELL	MADONNA	14
14	20	ALL I NEED IS A MIRACLE	MIKE & THE MECHANICS	21
15	8	WHAT YOU NEED	INXS	20
16	22	SOMETHING ABOUT YOU	LEVEL 42	18
17	24	I CAN'T WAIT	NU SHOOZ	17
18	19	AMERICAN STORM	BOB SEGER & THE SILVER BULLET BAND	13
19	23	IS IT LOVE	MR. MISTER	23
20	15	LET'S GO ALL THE WAY	SLY FOX	19
21	25	ROUGH BOY	ZZ TOP	28
22	12	ROCK ME AMADEUS	FALCO	15
23	13	TENDER LOVE	FORCE M.D.'S	24
24	26	BE GOOD TO YOURSELF	JOURNEY	25
25	17	I THINK IT'S LOVE	JERMAINE JACKSON	22
26	—	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	16
27	—	MOVE AWAY	CULTURE CLUB	27
28	18	SO FAR AWAY	DIRE STRAITS	30
29	30	NEVER AS GOOD AS THE FIRST TIME	SADE	29
30	—	FEEL IT AGAIN	HONEYMOON SUITE	35

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (4)	13
Geffen (3)	
Sire (2)	
Paisley Park (1)	
Qwest (1)	
Reprise (1)	
Warner Bros./Tommy Boy (1)	
A&M (10)	11
A&M/Virgin (1)	
ATLANTIC (8)	11
Island (2)	
Modern (1)	
COLUMBIA (9)	10
Rolling Stones (1)	
EPIC (3)	10
CBS Associated (3)	
Portrait (1)	
Scotti Bros. (1)	
Tabu (1)	
Virgin/Epic (1)	
ARISTA (5)	7
Jive (2)	
RCA (5)	7
Grunt (2)	
CAPITOL	6
MCA (4)	6
Camel/MCA (1)	
I.R.S. (1)	
POLYGRAM	6
Polydor (3)	
Riva (2)	
Mercury (1)	
EMI-AMERICA (4)	5
Manhattan (1)	
ELEKTRA (3)	4
Asylum (1)	
MOTOWN (1)	3
Gordy (1)	
Tamla (1)	
PROFILE	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
53 ABSOLUTE BEGINNERS (Jones, ASCAP) HL		
1 ADDICTED TO LOVE (Bungalow, ASCAP/Ackee, ASCAP) WBM		
21 ALL I NEED IS A MIRACLE (Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Chappell, ASCAP) CHA/HL		
39 ALL THE THINGS SHE SAID (Colgems-EMI, ASCAP) WBM		
13 AMERICAN STORM (Gear, ASCAP) WBM		
11 BAD BOY (Foreign Imported, BMI) CPP		
25 BE GOOD TO YOURSELF (Street Talk, ASCAP/Rock Dog, ASCAP/Frisco Kid, ASCAP) WBM		
95 BOP (MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI) HL		
58 CALL ME (Grand Illusion, ASCAP/Almo, ASCAP) CPP/ALM		
80 CALLING AMERICA (April, ASCAP) CPP/ABP		
88 CHAIN REACTION (Gibb Brothers, BMI/Unichappell, BMI)		
32 CRUSH ON YOU (Almo, ASCAP/Crimisco, ASCAP/Irving, BMI) CPP/ALM		
44 A DIFFERENT CORNER (Chappell, ASCAP/Morrison Leahy, ASCAP) HL		
89 DIGGING YOUR SCENE (Blue Network, ASCAP)		
35 FEEL IT AGAIN (Screen Gems-EMI, BMI/Auto Tunes, BMI) WBM		
55 FOR AMERICA (Swallow Turn, ASCAP)		
68 GREAT GOSH A'MIGHTY (DOWN & OUT IN BEV. HILLS THEME) (Paytons, BMI/Wep, BMI)		
7 GREATEST LOVE OF ALL (Golden Torch, ASCAP/Gold Horizon, BMI) CPP		
69 HANDS ACROSS AMERICA (Hannah Heartie, ASCAP/Southern, ASCAP/Julann, ASCAP) CPP		
5 HARLEM SHUFFLE (Marc-Jean, BMI/Bug, BMI/Keymen, BMI) CPP		
83 THE HEAT OF HEAT (Flyte Tyme, ASCAP/Avant Garde, ASCAP)		
50 HOLDING BACK THE YEARS (April, ASCAP) CPP/ABP		
74 HOW WILL I KNOW (Irving, BMI/Graitude Sky, ASCAP) CPP/ALM		
17 I CAN'T WAIT (Poolside, BMI)		
43 I CAN'T WAIT (Welsh Witch, ASCAP/Future Furniture, ASCAP) WBM		
26 I DO WHAT I DO... (THEME FOR 9 1/2 WEEKS) (Music Design, ASCAP/Tritec, BMI/Famous, ASCAP) CPP/HL		
84 I MUST BE DREAMING (Black Stallion, ASCAP) WBM		
22 I THINK IT'S LOVE (Black Stallion, ASCAP/See This House, ASCAP/Blackbull, ASCAP/Jobete, ASCAP) CPP		
49 I WANNA BE A COWBOY (Protoons, ASCAP/Terrace, ASCAP)		
12 IF YOU LEAVE (Virgin, ASCAP/Famous, ASCAP) CPP/WBM		
77 IF YOU WERE A WOMAN (AND I WAS A MAN) (April, ASCAP/Desmobile, ASCAP) CPP/ABP		
71 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		
23 IS IT LOVE (Warner-Tamerlane, BMI/Entente, BMI/Poppy-Due, BMI) WBM		
72 IS THAT IT? (Screen Gems-EMI, BMI/Megasongs, BMI) WBM		
97 JOHNNY COME HOME (Virgin, ASCAP) CPP		
94 KING FOR A DAY (Zomba, ASCAP) CPP		
3 KISS (Controversy, ASCAP)		
90 KYRIE (Warner-Tamerlane, BMI/Entente, BMI) WBM		
85 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		
19 LET'S GO ALL THE WAY (Lito, BMI)		
75 LIKE NO OTHER NIGHT (Rocknocker, ASCAP/John Bettis, ASCAP/WB, ASCAP/Irving, BMI/Calyppo Toonz, PROC) BMI/Harrindur, BMI) CPP		
61 A LITTLE BIT OF LOVE (IS ALL IT TAKES) (House Of Champions, ASCAP)		
65 LIVE IS LIFE (April, ASCAP/Mainhatten) CPP/ABP		
14 LIVE TO TELL (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM		
98 LIVING IN THE BACKGROUND (Screen Gems-EMI, BMI) WBM		
60 THE LOVE PARADE (Warner-Tamerlane, BMI) WBM		
10 MANIC MONDAY (Controversy, ASCAP)		
38 MOTHERS TALK (Virgin Music/10 Music/Nymph, BMI) CPP		
27 MOVE AWAY (Virgin, ASCAP/Warner-Tamerlane, BMI) CPP/WBM		
70 MUTUAL SURRENDER (WHAT A WONDERFUL WORLD) (Ackee, ASCAP/Life Size, ASCAP) WBM		
29 NEVER AS GOOD AS THE FIRST TIME (Silver Angel, ASCAP) CPP		
86 NIGHT MOVES (Pun, ASCAP/Bogus Global, ASCAP) CPP/WBM		
56 NIKITA (Intersong, ASCAP) CHA/HL		
78 NO EASY WAY OUT (Flowering Stone, ASCAP/Heavy Breather, ASCAP) CPP		
36 NO ONE IS TO BLAME (Howard Jones Music, Ltd.) WBM		
40 NOTHING AT ALL (Music Corp. Of America, BMI) HL/MCA		
16 ON MY OWN (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)		
91 ONCE IN A LIFETIME (Bleu Disque, ASCAP/Index, ASCAP/E.G., BMI) WBM		
79 OUT OF MIND OUT OF SIGHT (Mushroom, APRA)		
52 OVERJOYED (Jobete, ASCAP/Blackbull, ASCAP) CPP		
99 THE POWER OF LOVE (April, ASCAP) CPP/ABP		
54 PRETTY IN PINK (Blackwood, BMI) CPP/ABP		
51 RAIN ON THE SCARECROW (Riva, ASCAP) WBM		
46 RESTLESS (Philesto, BMI/Keith Diamond, BMI/Willesden, BMI/Harrindur, BMI) CPP		
45 RIGHT BETWEEN THE EYES (Sluggo Songs, BMI/Man-Ken, BMI)		
41 R.O.C.K. IN THE U.S.A. (A SALUTE TO 60'S ROCK) (Riva, ASCAP)		
15 ROCK ME AMADEUS (Nada, ASCAP/Almo, ASCAP/Manuskript) CPP/ALM		
28 ROUGH BOY (Hamstein, BMI) WBM		
64 SARA (Kikiko, BMI/Petwolf, ASCAP/Chappell, ASCAP/Unichappell, BMI) CHA/HL		
31 SATURDAY LOVE (Flyte Tyme, ASCAP/Avant Garde, ASCAP)		
81 SAY IT, SAY IT (Baby Tanzi, BMI/Black Lion, ASCAP/House Of Fun, BMI)		
42 SECRET LOVERS (Almo, ASCAP/Jodaway, ASCAP) CPP/ALM		
73 SHOT IN THE DARK (Virgin, ASCAP) CPP		
96 SILENT RUNNING (Michael Rutherford, ASCAP/Pun, ASCAP/B.A.R., ASCAP/Warner-Tamerlane, BMI) WBM		
30 SO FAR AWAY (Chariscourt, BMI/Almo, ASCAP) CPP/ALM		
82 SOMEBODY SOMEWHERE (T.B.A., CAPAC)		
18 SOMETHING ABOUT YOU (Chappell, ASCAP/Island, BMI) CHA/HL		
33 STICK AROUND (Charisma, ASCAP/Pun, ASCAP) WBM		
9 TAKE ME HOME (Phil Collins, ASCAP/Pun, ASCAP/WB, ASCAP) WBM		
24 TENDER LOVE (Flyte Tyme, ASCAP)		
37 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) (Zomba, ASCAP) HL		
47 THESE DREAMS (Little Mole, ASCAP/Intersong, ASCAP/Zomba, ASCAP) CPP/CHA/HL		
62 THIS COULD BE THE NIGHT (Frisco Kid, ASCAP/April, ASCAP/Duke Reno, ASCAP/Mel-Day, ASCAP/Blackwood, BMI/Dean Of Music, BMI) CPP/ABP		
34 TOMORROW DOESN'T MATTER TONIGHT (Trademarc, ASCAP) HL		
63 TUFF ENUFF (Fab Bird, BMI)		
66 UNDER THE INFLUENCE (MCA, ASCAP/Music Corp. Of America, BMI/It's A Gonna Rain, BMI/Warner Bros., ASCAP/Erteljay Musique, ASCAP) HL/MCA		
57 VIENNA CALLING (Nada, ASCAP/Almo, ASCAP/Manuskript, GEMA) CPP/ALM		
2 WEST END GIRLS (Cage, ASCAP/Virgin, ASCAP/10, BMI) CPP		
6 WHAT HAVE YOU DONE FOR ME LATELY (Flyte Tyme, ASCAP)		
20 WHAT YOU NEED (MCA, ASCAP) HL/MCA		
100 WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) (Zomba, ASCAP) HL		
93 WHERE ARE YOU NOW? (Harnen, BMI/Congdon, BMI/Empire, ASCAP/Jakota, ASCAP)		
48 WHERE DO THE CHILDREN GO (Dub Notes, ASCAP/Human Boy, ASCAP)		
92 WHISPER IN THE DARK (Maplewood, ASCAP/Boozertunes, ASCAP/Broozertunes, BMI) CPP		
59 WHO'S JOHNNY ("SHORT CIRCUIT" THEME) (Petwolf, ASCAP/Chappell, ASCAP/Kikiko, BMI/Unichappell, BMI) CPP/CHA/HL		
4 WHY CAN'T THIS BE LOVE (Yessup, ASCAP) WBM		
76 WORKING CLASS MAN (Frisco Kid, ASCAP)		
8 YOUR LOVE (Warning Tracks, ASCAP)		
67 YOUR WILDEST DREAMS (Warner Bros., ASCAP) WBM		
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.

**Al,
We'll Miss You.**

Al Frontera
November 13, 1937 - April 18, 1986



MTV SETTLES ANTITRUST EXCLUSIVITY SUIT

(Continued from page 1)

graphic targeted by MTV's second service, VH-1, never got off the ground.

Bennett's spokesman says it is "highly unlikely" that the settlement will impact on existing video exclusivity deals, nor is it expected to affect the status of the still-pending second suit, brought by Denver-based Wodlinger Broadcasting Co., operator of two Houston-based video channels, local TV5 and national Hit Video USA.

The Wodlinger suit was filed last October in U.S. district court for the southern district of Texas, and is still "very much alive," according to Mike Opelka, program director of Hit Video USA.

"MTV has filed for two continuances, and is also making a motion for dismissal of the suit," says Opelka. "However, we have no in-

tention of allowing that to happen, or of settling out of court. We want this thing to come to trial so that the nature of these exclusivity deals can be objectively examined."

Curtis V. Trinko, one of the attorneys representing Wodlinger, says that the litigation is "very complicated," with two separate sets of lawyers acting on behalf of MTV and its former parent Warner companies, Warner Amex Cable Communications Inc. and Warner Amex Satellite Communications Inc. Trinko says the suit is now entering the lengthy process of discovery, in which pertinent documents are reviewed by the court, and requests for various information are relayed back and forth in writing between the defendants' and complainants' lawyers.

He says the case could come to

trial as early as Spring, 1987. Trinko notes, however, that a difference of opinion exists between the various attorneys representing Wodlinger, with some saying the suit could "take years" to come to court.

According to Trinko, there has been no discussion of settlement negotiation, and he says Wodlinger has "no intention, at this time, of a settlement."

Trinko says also that a slightly amended complaint has recently been filed, adding Hit Video USA and TV5 as party complainants and Viacom International, MTVN's new parent company, as a party defendant.

MTV refuses to comment on the Wodlinger suit, saying its policy is to not discuss "ongoing litigation."

The central complaint in the Wodlinger suit is that MTV Networks

and its co-defendants are practicing unfair restraint of trade by using the exclusivity deals to "deny competitors access to vital, unique, and otherwise unavailable materials, namely the choicest music video clips of most major record companies."

Unlike the Discovery complaint, the Wodlinger suit contains three other charges.

The first is that MTV has attempted to extend its "monopoly" in the Houston metropolitan area of dominant influence (ADI) by "denying (TV5 and Hit Video USA) access to many of the cable systems" now serving that area. The suit also charges that MTV has attempted to deny to TV5 and Hit Video USA "access to advertising coverage on many of the channels carried" by these cable systems. Finally, Wod-

linger's suit claims that MTV negotiates unfair "tie-in" contracts with cable system operators, wherein, the suit says, the operator is told that if he carries MTV and wishes to pick up a second music service, it must be VH-1.

The Discovery suit had been filed in September, 1984, following MTV's announcement of plans to launch VH-1 (Billboard, Sept. 29, 1984).

The complaint stated Discovery's concern that "unless [MTV's] exclusive dealing arrangements are enjoined by the court, Discovery Music Network may be denied entry into the relevant market."

QUINCY JONES ADDS ENTERTAINMENT INTERESTS

(Continued from page 4)

Qwest Films meanwhile bows with two feature film properties in hand and several TV projects in development. Features include a three-part anthology derived from Langston Hughes' Jesse B. Simple stories and a contemporary musical based on an original idea of Jones'.

The new organization will bring Qwest's film, TV, home video, music production, music publishing, and film scoring operations together in Jones' offices on Beverly Boulevard here. The lone exception will be the Qwest label, recently relocated to the Warner Bros. Records complex

in Burbank, where Harold Childs continues as president and chief operating officer.

Attorney Wilson left private practice with Mason & Sloane here to join Quincy Jones Productions as director of business affairs in 1983. Randolph has also been with the Jones organization for some time, having joined the Qwest label in 1982 after starting her career at A&M Records. SAM SUTHERLAND

SUMMER TO CBS RECORDS INTL.

(Continued from page 4)

measures to deal with the problem, cites "significant gains in the last few years as a result of energies by such trade groups as RIAA and IFPI."

"The greatest activity has been identifying the magnitude of the problem, so that now we're in a new phase in which the industry and governmental agencies are dealing with the problem through legislation and through activities that uncover theft of copyright."

Summer, leaving RCA after more than 30 years, is credited with expanding RCA's international setup during his vice-presidency from 1973-77. RCA's international recording sales at that time accounted for more than half of the label's total sales. He also directed the establish-

ment of subsidiaries in Germany and Japan.

When Summer was named president of RCA Records in 1978, following appointments as vice president of marketing in 1977 and, later the same year, vice president of RCA Records-U.S.A., he joined the board of IFPI, the international label trade group, and continued to travel extensively to foreign markets. More recently, his concern for the international scene was deepened by the formation last year of RCA/Ariola International, a joint venture of RCA and Bertelsmann,

A.G. where he served as president and CEO and co-chairman of Arista Records.

Summer was replaced as RCA Records president late last year by Elliot Goldman to assume the role of president of RCA Red Seal. Summer will oversee CBS Records International's worldwide network of subsidiaries, a&r, business affairs, manufacturing, marketing and distribution areas, joint-venture companies, and licensees.

While Summer steps down as chairman of the RIAA, he continues as a board member of IFPI.

Watch for BILLBOARD SPOTLIGHTS in May and June

- HEAVY METAL
- WEST GERMANY
- VIVA PUERTO RICO
- RECORD MERCHANDISING
- AUDIO BOOKS
- CES
- JAPAN
- U.K.
- MOVIE, TV &
THEATRICAL SOUNDTRACKS
- THE WORLD OF JAZZ & FUSION

BILLBOARD COVERS IT ALL!

ENIGMA DISTRIBUTION

(Continued from page 4)

cassettes for some time, because we think they're the best available," notes Hein. Capitol was also approached to add disk pressing services in a negotiation separate from the distribution pact. The first Capitol-manufactured product coincide with the launch of the distribution pact.

Enigma was initially launched under the aegis of Greenworld Distribution here and later reorganized as a separate company. Enigma's early base in alternative rock has broadened to include forays into heavy metal and soundtracks, with a recent developmental label, Restless, also added to the fold.

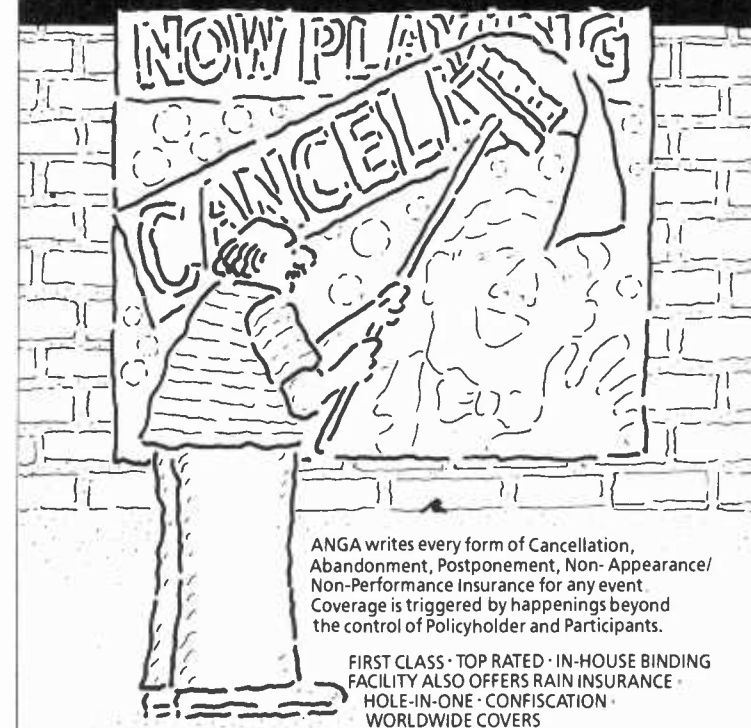
Inaugural release for Capitol distribution will comprise albums by Alan Holdsworth, Creepers, Dangerously Close, Peter Hammill, Poison, and Stryper.

FOR THE RECORD

The SIB In Italy, a special section in the April 12 issue, listed incorrect dates for the trade fair. The exposition runs May 6-9 in Rimini, Italy.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	3	4	VAN HALEN WARNER BROS. 25394 (8.98)	2 weeks at No. One 5150
2	2	1	58	WHITNEY HOUSTON ▲ ⁴ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
3	6	14	3	PRINCE & THE REVOLUTION PAISLEY PARK 25395/WARNER BROS. (9.98)	PARADE
4	5	9	4	THE ROLLING STONES COLUMBIA OC 40250 (CD)	DIRTY WORK
5	7	6	10	SOUNDTRACK ● A&M SP-5113 (9.98) (CD)	PRETTY IN PINK
6	9	47	3	BOB SEGER & THE SILVER BULLET BAND CAPITOL PT 12398 (8.98)	LIKE A ROCK
7	3	5	10	FALCO ● A&M SP-5105 (8.98) (CD)	FALCO 3
8	4	2	43	HEART ▲ ³ CAPITOL ST-12410 (9.98) (CD)	HEART
9	13	15	24	ROBERT PALMER ● ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
10	8	4	20	SADE ▲ ² PORTRAIT FR 40263/EPIC (CD)	PROMISE
11	10	7	12	OZZY OSBOURNE ▲ CBS ASSOCIATED FZ 40026/EPIC	THE ULTIMATE SIN
12	19	25	9	JANET JACKSON ● A&M SP-5106 (8.98) (CD)	CONTROL
13	11	8	34	JOHN COUGAR MELLENCAMP ▲ ³ RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
14	16	19	22	THE OUTFIELD ● COLUMBIA BFC 40027 (CD)	PLAY DEEP
15	12	12	14	BANGLES COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
16	21	38	3	PET SHOP BOYS EMI-AMERICA PW 17193 (8.98)	PLEASE
17	17	20	4	JUDAS PRIEST COLUMBIA OC 40158 (CD)	TURBO
18	18	17	61	PHIL COLLINS ▲ ⁴ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
19	14	10	48	DIRE STRAITS ▲ ⁴ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
20	15	11	36	MR. MISTER ▲ RCA AFL1-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
21	20	13	27	INXS ● ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
22	22	27	25	ZZ TOP ▲ ² WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
23	24	18	31	STARSHIP ▲ GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
24	25	22	51	ATLANTIC STARR ● A&M SP-5019 (8.98) (CD)	AS THE BAND TURNS
25	23	16	24	BARBRA STREISAND ▲ ² COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
26	31	24	10	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
27	29	30	24	MIAMI SOUND MACHINE EPIC BFE 40131	PRIMITIVE LOVE
28	26	26	50	THE HOOTERS ▲ COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
29	32	33	24	MIKE & THE MECHANICS ATLANTIC 81287 (8.98) (CD)	MIKE & THE MECHANICS
30	30	31	6	METALLICA ELEKTRA 60439 (8.98)	MASTER OF PUPPETS
31	28	23	7	JACKSON BROWNE ASYLUM 60457/ELEKTRA (8.98)	LIVES IN THE BALANCE
32	33	34	4	JULIAN LENNON ATLANTIC 81640 (9.98) (CD)	THE SECRET VALUE OF DAYDREAMING
33	27	21	23	CHARLIE SEXTON MCA 5629 (8.98) (CD)	PICTURES FOR PLEASURE
34	35	46	8	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED BFZ 40304/EPIC	TUFF ENUFF
35	34	28	29	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
36	36	29	26	SIMPLE MINDS ● A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
37	40	41	10	SLY FOX CAPITOL ST-12367 (8.98)	LET'S GO ALL THE WAY
38	38	48	14	SOUNDTRACK MCA 6158 (9.98)	OUT OF AFRICA
39	39	32	22	NEW EDITION ● MCA 5679 (8.98) (CD)	ALL FOR LOVE
40	50	69	3	JOE JACKSON A&M SP-6021 (9.98) (CD)	BIG WORLD
41	37	37	58	TEARS FOR FEARS ▲ ⁴ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
42	56	—	2	CULTURE CLUB VIRGIN/EPIC OE 40345/EPIC	FROM LUXURY TO HEARTACHE
43	51	58	7	LEVEL 42 POLYDOR 827 487-1/POLYGRAM (8.98)	WORLD MACHINE
44	41	35	98	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
45	45	53	7	BRIAN SETZER EMI-AMERICA ST-17178 (8.98)	THE KNIFE FEELS LIKE JUSTICE
46	49	54	7	JERMAINE JACKSON ARISTA AL8-8277 (8.98) (CD)	PRECIOUS MOMENTS
47	47	56	17	L.L. COOL J ● COLUMBIA BFC 42039 (CD)	RADIO
48	43	36	14	CHERRELLE TABU BFZ 40094/EPIC	HIGH PRIORITY
49	42	44	21	STEVIE NICKS ▲ MODERN 90479/ATLANTIC (9.98) (CD)	ROCK A LITTLE
50	54	80	4	KATRINA AND THE WAVES CAPITOL ST-12478 (8.98)	KATRINA AND THE ... WAVES
51	62	97	5	THE JETS MCA 5667 (8.98)	THE JETS
52	48	40	31	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
53	44	39	7	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 40173 (CD)	KING OF AMERICA
54	57	63	15	FINE YOUNG CANNIBALS I.R.S. 5683/MCA (8.98)	FINE YOUNG CANNIBALS
55	46	42	34	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT

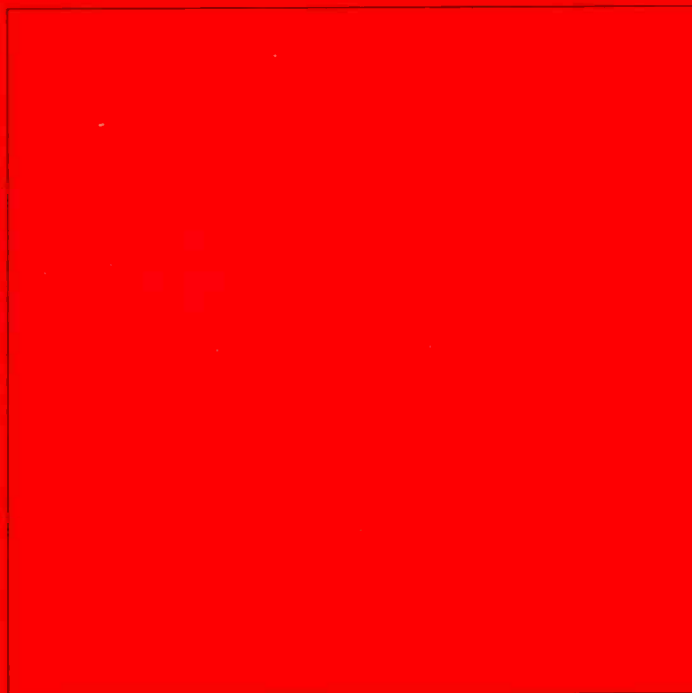
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	75	105	4	JOE COCKER CAPITOL ST-12394 (8.98)	COCKER
57	52	43	11	THE FIRM ATLANTIC 81628 (9.98) (CD)	MEAN BUSINESS
58	61	65	7	TALK TALK EMI-AMERICA ST-17179 (8.98)	THE COLOUR OF SPRING
59	69	73	6	SOUNDTRACK CAPITOL SV 12470 (9.98)	9 1/2 WEEKS
60	58	45	25	SOUNDTRACK ▲ SCOTTI BROS. SZ 40203/EPIC (CD)	ROCKY IV
61	70	83	8	HONEYMOON SUITE WARNER BROS. 25293 (8.98) (CD)	THE BIG PRIZE
62	79	112	6	STEPHANIE MILLS MCA 5669 (8.98)	STEPHANIE MILLS
63	66	55	13	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
64	90	95	4	SOUNDTRACK EMI-AMERICA SV-17182 (9.98)	ABSOLUTE BEGINNERS
65	67	52	41	ARETHA FRANKLIN ▲ ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
66	81	109	3	KEEL MCA 5727 (8.98)	THE FINAL FRONTIER
67	60	49	10	ELECTRIC LIGHT ORCHESTRA CBS ASSOCIATED FZ 40048/EPIC	BALANCE OF POWER
68	68	70	5	SOUNDTRACK MCA 6160 (9.98)	DOWN AND OUT IN BEVERLY HILLS
69	71	77	11	FORCE M.D.'S WARNER BROS./TOMMY BOY TNLP 1010/WARNER BROS. (8.98)	CHILLIN'
70	53	51	26	THE DREAM ACADEMY WARNER BROS. 25265 (8.98) (CD)	THE DREAM ACADEMY
71	89	88	7	VANITY MOTOWN 6167 ML (8.98)	SKIN ON SKIN
72	72	60	43	STING ▲ ² A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
73	63	62	63	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
74	74	74	44	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
75	77	68	50	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98) (CD)	ROCK ME TONIGHT
76	65	59	23	ELTON JOHN GEFEN GHS 24077/WARNER BROS. (8.98) (CD)	ICE ON FIRE
77	59	50	20	DIONNE WARWICK ● ARISTA AL8-8398 (8.98) (CD)	FRIENDS
78	105	150	3	SIMPLY RED ELEKTRA 60452 (8.98)	PICTURE BOOK
79	80	89	44	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
80	73	66	26	THE ALARM I.R.S./MCA 5666/MCA (8.98) (CD)	STRENGTH
81	88	81	33	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
82	85	94	25	THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
83	83	61	29	THOMPSON TWINS ● ARISTA AL8-8276 (8.98) (CD)	HERE'S TO FUTURE DAYS
84	55	57	7	JOHN LENNON CAPITOL SV-12451 (9.98)	LIVE IN NEW YORK
85	64	64	10	OPUS POLYDOR 827 952-1/POLYGRAM (8.98) (CD)	UP AND DOWN
86	78	78	31	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
87	87	96	19	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
88	91	101	12	ANNE MURRAY CAPITOL ST-12466 (9.98)	SOMETHING TO TALK ABOUT
89	NEW ►			HOWARD JONES ELEKTRA 60466 (8.98)	ACTION REPLAY
90	82	72	24	THE CARS ▲ ELEKTRA 60464 (9.98) (CD)	GREATEST HITS
91	96	107	9	THE CALL ELEKTRA 60440 (8.98)	RECONCILED
92	76	76	7	TED NUGENT ATLANTIC 81632 (8.98)	LITTLE MISS DANGEROUS
93	84	82	20	DOKKEN ● ELEKTRA 60458 (8.98)	UNDER LOCK AND KEY
94	100	126	41	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
95	98	90	23	HIROSHIMA EPIC BFE 39938 (CD)	ANOTHER PLACE
96	114	—	2	DEPECHE MODE SIRE 25429/WARNER BROS. (8.98)	BLACK CELEBRATION
97	110	143	4	PHILIP GLASS CBS MASTERWORKS SM 39564	SONGS FROM LIQUID DAYS
98	86	75	9	FEARGAL SHARKEY A&M SP6-5108 (6.98)	FEARGAL SHARKEY
99	NEW ►			ART OF NOISE CHRYSALIS BFV41528	IN VISIBLE SILENCE
100	106	110	11	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98) (CD)	WORKIN' IT BACK
101	93	79	23	PETE TOWNSHEND ▲ ATCO 904736/ATLANTIC (8.98) (CD)	WHITE CITY - A NOVEL
102	102	71	8	ANIMATION CASABLANCA 826 691-1/POLYGRAM (8.98) (CD)	STRANGE BEHAVIOR
103	99	102	43	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
104	104	120	75	MADONNA ▲ ⁶ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
105	130	185	3	ANITA BAKER ELEKTRA 60444 (8.98)	RAPTURE
106	111	123	5	UFO CHRYSALIS BFV 41518	MISDEMEANOR
107	NEW ►			KROKUS ARISTA AL8-8402 (8.98)	CHANGE OF ADDRESS
108	119	122	6	VARIOUS ARTISTS WINDHAM HILL WH-1048/A&M (9.98) (CD)	WINDHAM HILL RECORDS SAMPLER '86
109	109	111	9	JIMMY BARNES GEFEN GHS 24089/WARNER BROS. (8.98)	JIMMY BARNES
110	138	195	3	COLONEL ABRAMS MCA 5682 (8.98)	COLONEL ABRAMS

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

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ALABAMA
Entertainer of the Year
Vocal Group of the Year



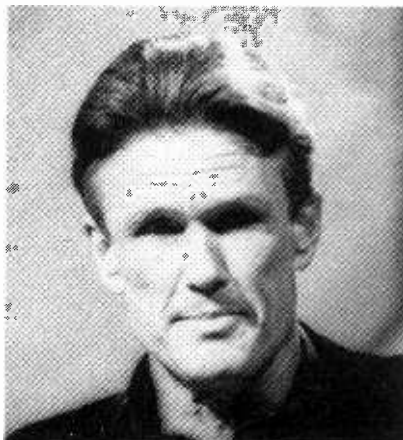
JIMMY BOWEN
Album of the Year, producer



WAYLON JENNINGS
Single of the Year



GEORGE JONES
Country Video of the Year
"Who's Gonna Fill Their Shoes"



KRIS KRISTOFFERSON
Single of the Year



THE JUDDS
Duet of the Year



WILLIE NELSON
Single of the Year



KITTY WELLS
Pioneer Award

Not Pictured: FRED PARRIS
Song of the Year "In the Still of the Night"
("Lost in the Fifties") Llee Corporation, publisher



Wherever there's music, there's BMI.

Billboard **TOP POP ALBUMS** continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
111	134	154	3	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
112	95	84	14	THE ALAN PARSONS PROJECT ARISTA AL9-8384 (9.98) (CD)	STEREOTOMY
113	123	—	2	AEROSMITH COLUMBIA FC 40329 (CD)	CLASSICS LIVE
114	112	92	12	VIOLENT FEMMES SLASH/WARNER BROS. 25340/WARNER BROS. (8.98)	THE BLIND LEADING THE NAKED
115	120	135	24	BIG AUDIO DYNAMITE COLUMBIA BFC 40220 (CD)	THIS IS BIG AUDIO DYNAMITE
116	101	93	13	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98) (CD)	BORN YESTERDAY
117	NEW	—	—	JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-1/POLYGRAM (9.98)	RENDEZ-VOUS
118	117	103	31	THE CURE ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
119	103	98	76	BRYAN ADAMS A 4 A&M SP5013 (8.98) (CD)	RECKLESS
120	92	67	7	MARILLION CAPITOL MLP 15023 (6.98)	BRIEF ENCOUNTER
121	158	—	2	BONNIE TYLER COLUMBIA OC 40312 (CD)	SECRET DREAMS & FORBIDDEN FIRE
122	108	108	6	DENNIS DE YOUNG A&M SP-5109 (8.98) (CD)	BACK TO THE WORLD
123	128	132	132	PHIL COLLINS A 2 ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
124	97	86	42	A-HA A WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
125	94	87	11	BLUE OYSTER CULT COLUMBIA FC 39979 (CD)	CLUB NINJA
126	147	145	126	U2 A ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
127	118	99	26	RUSH A MERCURY 826 098-1/POLYGRAM (8.98) (CD)	POWER WINDOWS
128	113	85	23	AEROSMITH GEFEN GHS 24091/WARNER BROS. (8.98) (CD)	DONE WITH MIRRORS
129	107	113	9	SOUNDTRACK QWEST 25389/WARNER BROS. (16.98) (CD)	THE COLOR PURPLE
130	125	116	30	SOUNDTRACK A 4 MCA 6150 (9.98) (CD)	MIAMI VICE
131	136	141	85	TALKING HEADS S SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
132	135	140	159	ZZ TOP A 5 WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
133	127	114	622	PINK FLOYD S HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
134	168	—	2	WAX RCA AFL-1-9546 (8.98)	MAGNETIC HEAVEN
135	116	91	46	READY FOR THE WORLD A MCA 5594 (8.98) (CD)	READY FOR THE WORLD
136	129	100	50	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
137	133	115	9	PUBLIC IMAGE LTD ELEKTRA 60438 (8.98)	ALBUM/CASSETTE
138	137	129	21	TOM PETTY AND THE HEARTBREAKERS MCA 2-8021 (10.98) (CD)	PACK UP THE PLANTATION - LIVE
139	122	106	16	BALTIMORA MANHATTAN SQ 53026/CAPITOL (8.98)	LIVING IN THE BACKGROUND
140	146	156	4	HUSKER DU WARNER BROS. 25385 (8.98)	CANDY APPLE GREY
141	141	144	5	THE ROBERT CRAY BAND HIGHTONE 8005 (8.98) (CD)	FALSE ACCUSATIONS
142	124	119	13	PETER FRAMPTON ATLANTIC 81290 (8.98) (CD)	PREMONITION
143	143	155	6	THE NYLONS OPEN AIR DA 0304/A&M (9.98) (CD)	SEAMLESS
144	142	117	66	KLYMAXX S MCA/CONSTELLATION 5529/MCA (8.98) (CD)	MEETING IN THE LADIES ROOM
145	150	180	3	GEORGE HOWARD TBA TB 210/PALO ALTO (8.98)	LOVE WILL FOLLOW
146	132	118	13	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
147	131	131	7	CLANNAD RCA NFL1-8063 (8.98)	MACALLA
148	151	158	6	TOMMY KEENE GEFEN GHS 24090/WARNER BROS. (8.98)	SONGS FROM THE FILM
149	172	177	3	ROBERT TEPPER SCOTTI BROS BFZ 40126/EPIC	NO EASY WAY OUT
150	153	159	42	METALLICA ELEKTRA 60396 (8.98)	RIDE THE LIGHTNING
151	156	163	3	MAZARATI PAISLEY PARK 25368/WARNER BROS. (8.98)	MAZARATI
152	126	125	24	JAMES TAYLOR S COLUMBIA FC 40052 (CD)	THAT'S WHY I'M HERE
153	179	—	2	LET'S ACTIVE I.R.S. 5703/MCA (8.98)	BIG PLANS FOR EVERYBODY
154	161	165	5	MODERN ENGLISH SIRE 25343/WARNER BROS. (8.98)	STOP START
155	155	161	5	METALLICA MEGAFORCE 069 (8.98)	KILL EM ALL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	140	134	12	ALBERT COLLINS, ROBERT CRAY, JOHNNY COPELAND ALLIGATOR 4743 (8.98)	SHOWDOWN!
157	162	169	120	PHIL COLLINS A ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
158	139	130	30	STEVIE RAY VAUGHAN EPIC FE 40036 (CD)	SOUL TO SOUL
159	163	168	130	LIONEL RICHIE A 10 MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
160	160	127	12	SAM HARRIS MOTOWN 6165ML (8.98)	SAM-I-AM
161	145	151	29	MORRIS DAY S WARNER BROS. 25320 (8.98) (CD)	COLOR OF SUCCESS
162	159	136	24	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV
163	144	137	28	THE DEL FUEGOS WARNER BROS. 25339 (8.98)	BOSTON, MASS.
164	157	160	81	U2 A ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
165	170	187	4	STAN RIDGEWAY I.R.S. 5637/MCA (8.98)	THE BIG HEAT
166	115	104	8	RAINBOW MERCURY 827 987-1/POLYGRAM (10.98)	FINYL VINYL
167	190	—	2	GRAHAM NASH ATLANTIC 81633 (8.98)	INNOCENT EYES
168	154	138	64	JOHN COUGAR MELLENCAMP A 2 RIVA 814 450-1/POLYGRAM (8.98) (CD)	UH HUH
169	148	142	73	KOOL & THE GANG A 2 DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
170	121	121	9	RAVEN ATLANTIC 81629 (8.98)	THE PACK IS BACK
171	175	179	78	WHAM! A 4 COLUMBIA FC39595 (CD)	MAKE IT BIG
172	177	182	148	U2 A ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
173	194	—	2	LAURIE ANDERSON WARNER BROS. 25400 (8.98)	HOME OF THE BRAVE
174	152	152	105	JOHN COUGAR MELLENCAMP A 3 RIVA 814 993-1/POLYGRAM (8.98) (CD)	AMERICAN FOOL
175	178	178	5	SAM COOKE RCA CPL 2-7127 (11.98) (CD)	THE MAN & HIS MUSIC
176	183	124	9	PIA ZADORA CBS ASSOCIATED FZ 40259/EPIC	PIA & PHIL
177	165	171	140	MADONNA A 3 SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
178	182	172	12	SMOKEY ROBINSON TAMLA 6156TL/MOTOWN (8.98) (CD)	SMOKE SIGNALS
179	149	139	33	SHEILA E. S PAISLEY PARK 25317/WARNER BROS. (8.98) (CD)	ROMANCE 1600
180	NEW	—	—	THE MONKEES ARISTA ALB6-8313 (6.98)	THE MONKEES' GREATEST HITS
181	176	183	133	SOUNDTRACK A 2 MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
182	180	164	129	GEORGE WINSTON A WINDHAM HILL WH 1025/A&M (9.98) (CD)	DECEMBER
183	NEW	—	—	MODELS GEFEN GHS 24100/WARNER BROS. (8.98)	OUT OF MIND OUT OF SIGHT
184	164	162	22	BOB DYLAN COLUMBIA CSX 38830 (CD)	BIOGRAPH
185	NEW	—	—	RONNIE MILSAP RCA AHL-1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
186	167	128	11	MARILYN MARTIN ATLANTIC 81292 (8.98)	MARILYN MARTIN
187	187	192	41	GEORGE WINSTON WINDHAM HILL WH 1012/A&M (9.98) (CD)	AUTUMN
188	188	170	22	GEORGE WINSTON WINDHAM HILL C-1019/A&M (9.98) (CD)	WINTER INTO SPRING
189	169	149	51	BON JOVI S MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
190	195	190	26	VARIOUS ARTISTS TEE VEE TOONS TVT 1100 (16.95)	TELEVISION'S GREATEST HITS
191	NEW	—	—	CASHFLOW ATLANTA ARTISTS 826028-1M1/POLYGRAM (8.98)	CASHFLOW
192	181	147	99	TINA TURNER A 4 CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
193	193	176	43	SCORPIONS S MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
194	NEW	—	—	MARVIN GAYE TAMLA 6172TL/MOTOWN (8.98)	MOTOWN REMEMBERS MARVIN GAYE
195	NEW	—	—	GREEN ON RED MERCURY 826346-1/POLYGRAM (6.98)	NO FREE LUNCH
196	NEW	—	—	PAUL WINTER LIVING MUSIC LMR6 (9.98) (CD)	CANYON
197	197	194	39	THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD)	VOCALESE
198	166	173	76	SOUNDTRACK S FANTASY WAM-1791 (2LPS) (19.98) (CD)	AMADEUS
199	192	181	36	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
200	174	174	14	THE GAP BAND TOTAL EXPERIENCE TEL8-5714/RCA (8.98)	GAP BAND VII

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Z-100 TOPS WINTER ARBS

(Continued from page 1)

station went on the air in August of that year.

Z-100's return to the No. 1 slot marks a unique triumph for program director Scott Shannon. In the fall sweep, ABC's WPLJ topped Z-100 for the first time.

Adding extra spice to the battle is the fact that it was WPLJ that submitted to Arbitron tapes of alleged ratings distortions comments, which prompted it to "delist" Z-100 (Billboard, March 29). Z-100 was restored to the book after a federal judge issued an opinion supporting Arbitron's antidistortion policies but stating that delisting was "unduly harsh."

In the winter book, WPLJ slipped

to a 5.5 share, good enough for the third market spot behind Z-100 and urban outlet WRKS.

Shannon has been trying to shed the perception that Z-100 is primarily a teen station, and the winter book survey has Z-100 No. 1 in all adult demos, Shannon says. That standing reflects gradual programming shifts that Z-100 has been making to evolve into what Shannon calls "a full-service CHR, a family CHR."

Because Arbitron's initial delisting decision involved omitting Z-100's numbers from the second winter Arbitron reports, Z-100's return to No. 1 was especially significant. But Z-100's and

KPWR's triumphs were not the only surprises in the winter results.

Most notably, every Gotham adult contemporary outlet lost shares. WLTW stayed on top of the Gotham AC pack, but suffered the biggest drop, from a fall 4.5 share to a winter 3.8.

In addition, the '86 results marked the first time in several years that an urban outlet did not rank No. 1 in the winter book, a phenomenon commonly credited to variances in Arbitron survey techniques from book to book.

RKO urban station WRKS edged up to a 5.6 for the second spot in the market, while challenger WBLS lost a little steam, dropping from a 4.7 fall share to 4.0. Inner City's WBLS still ranked sixth in the city.

On the album rock front in New York, Howard Stern's move to mornings on Infinity's WXRK and the station's incorporation of many classic tracks paid off with an increase from 2.1 to 2.8. Rock topper WNEW-FM maintained its lead, but slipped from a 4.1 to a 3.7 share.

In the Los Angeles album rock race, future Infinity station KROQ continued its upward trek by scoring a format-topping 4.3 share. Unseated rock leader KLOS dropped drastically, from a 4.8 to a 3.3. Under the direction of former KGB San Diego PD Larry Bruce, KMET

reversed a downward trend by pulling a 3.2 winter share, up from its 2.5 spring book.

As predicted, KPWR's presence stole some fire from distant Los Angeles leader KIIS-AM-FM, which dropped a full point in the winter book but remained on top with a 7.8 share. KIIS' top 40 competitor, KKHR, continued its downward trend; the CBS outlet dipped to a 1.6.

For the last several years in Los Angeles, few urban outlets have accounted for more than a 2.0 share, often because of weak signals. In the winter book, KJLH lost three-tenths of a share to hold on to a 2.0, and "Quiet Storm"-formatted KUTE increased slightly to a 1.4 share of the market.

The AC story is much brighter in Los Angeles, where several ACs made strong gains. Topping that crowd is KOST, which scored highest with a 4.1, while KIQQ made the biggest share jump by going from a 2.5 to a 3.9.

Los Angeles' sole country outlets, Malrite's KLAC/KZLA, did not fare well. Even with top-notch morning man Gerry House recruited from WSIX Nashville, KLAC lost a 10th of a share for a 1.4, and KZLA dropped from a 2.6 to a 1.9.

In the country's third largest market, Chicago, an interesting flip

occurred at urban competitors WGCI-FM and WBMX-FM. Lee Michaels, who last year left his PD post at WBMX for the same slot at WGCI, fulfilled his promise to beat his former station. WGCI unseated WBMX with a jump from 5.3 to 6.4, for the No. 2 Windy City slot. WMBX dropped to fifth, with a slip from 6.4 to 5.6.

Long-time Chicago leader WGN widened its lead to an outstanding 9.7 share, a possible carry-over came from Chicago Bears fans who followed the Superbowl champs on WGN. Windy City ACs remained steady, with the exception of WFYR, which descended to a 2.0 share from a 3.1.

Album rocker WLUP jumped into the No. 6 position with a .7 increase, to 4.7. And progressive rocker WXRT continued a gradual upward trend by pulling a 2.8 share.

Chicago's country outlets suffered a bit, as WUSN slipped from a 3.3 to a 2.7 and WMAQ dipped from a 2.6 to a 2.5.

Complete winter results for the nation's top three markets—New York, Los Angeles, and Chicago—and 20th-ranked San Diego appear on page 10. More winter market results will appear as they become available.

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MUSICLAND GETS RENTAL SITES; PIZZA GETS 'SELL' POSTURE

(Continued from page 3)

has also been testing video rental through Musicland/Sam Goody stores since that time (Billboard, Aug. 24). Record Bar outlets have not had a major video presence until now.

"We believe in prerecorded video software," says Eugster. "We have 40 Musiclands in video rental and now 34 Licorice. That constituted a strong interest on our part. We think video rental is a business that is strong, growing, and going to continue."

"I personally believe there's an evolution in the type of store where it's going to be done. I may be wrong but I believe that evolution is on the one hand a full-line offering in the setting of an audio/video combo store, and on the other hand an abbreviated offer-

ing available in a grocery outlet."

Eugster says he is enthused with video sales through Musicland stores and lauds recent CBS/Fox's recent promotion, as well as promos by Warner Home Video, RCA/Columbia, and MCA Home Video. He characterizes the promotions as "another window."

"I think," he says, "that you give video rental its shot and then you bring the price down permanently. You find that the promotions don't tend to end."

"The video manufacturer is still learning. We're learning. It's tough for the vendors to go from \$79 to \$24.95. You give up a tremendous amount of profit, at least on paper. But you only make profit if you sell something."

"I've been surprised at how quickly the vendors have embraced some of these concepts. They must be awfully bright people. They don't always agree with me. But six months after rental you bring the price down and you have a very good sales market."

Eugster marvels at how well vendor promotion titles are selling at the lower price points. He cites "Animal House," "The Blues Brothers," "1941," "Jaws," "South Pacific," "The King And I," "West Side Story," "Funny Girl," "The Natural," "Patton," and "Alien" as examples.

Assistance in preparing this story provided by Earl Paige.

CHART-TOPPERS' RELEASES BOW IN MAY

(Continued from page 3)

release for AC/DC's "Who Made Who," which also serves as the soundtrack to the film, "Maximum Overdrive."

Two charity compilations are also due in May. PolyGram will release "Hear'n'Aid," an anti-hunger album featuring such heavy metal heavyweights as Kiss, Dio, Rush, and the Scorpions. And IRS will release "Live For Life" to benefit the AMC Cancer Fund. The album features cuts by such acts as Sting, the Bangles, R.E.M., and Oingo Boingo.

Two long-running stars who slipped in sales with their last albums hope to regain lost ground in May. Neil Diamond's "Neil Diamond," which he co-produced with Maurice White, David Foster, Burt Bacharach, and Carole Bayer Sager, is due May 5 on Columbia; Paul Simon's "Graceland," which he co-produced with Roy Halee, is due

May 19 on Warner Bros.

Johnny Cash & Waylon Jennings will follow their gold "Highwayman" collaboration (which also featured Kris Kristofferson and Willie Nelson) with "Heroes," produced by Chips Moman.

Six other followups to gold albums are due this month: Philip Bailey's "Inside Out," the Fixx's "Walkabout," Midnight Star's "Headlines," Jeffrey Osborne's "Emotional," Run-D.M.C.'s "Raising Hell," and George Strait's "Number Seven."

Emerson, Lake & Powell, an outgrowth of Emerson, Lake & Palmer featuring Cozy Powell in place of Carl Palmer, will bow on PolyGram in May. Emerson, Lake & Palmer earned nine straight gold albums in the '70s on Atlantic. Skyy, which earned a gold album in 1981 on Sal-soul, will bow on Capitol as well

with "From The Left Side."

Also due on Capitol is a new album by the Little River Band, which has reverted to its old name (and sound) after flirting with a more techno-rock approach under the name LRB. The new album is titled "No Reins."

Three double-record greatest hits albums are due in May. Arista plans to release the Kinks' "Come Dancing" and an untitled Monkees 20th anniversary album, while Warner Bros. has scheduled "20 Years Of Dirt: The Best Of The Nitty Gritty Dirt Band."

Other key albums due in May include Bob James & David Sanborn's "Double Vision" on Warner Bros., Shadowfax's "Too Far To Whisper" on Windham Hill, Peter Gabriel's "So" on Geffen, and Joan Armatrading's "Sleight Of Hand" on A&M.

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'GENTLEMEN'S AGREEMENT' STRUCK IN PARALLEL IMPORTS SUIT

(Continued from page 1)

ther the titles named in the complaint, or any other copyrighted product, without written authorization from the labels.

No fines were imposed against the defendants, and each party will bear its own court costs. The plaintiffs originally sought either profits made from the sale of infringing product or \$50,000 for each willful copyright infringement, along with court costs, but Tower president Russ Solomon says the labels "got what they were looking for" in the settlement.

"What the labels wanted to demonstrate is that they have the right to control their product," says Solomon, "and they did. There are no

fines, no punishments, just an agreement on our part to not infringe on their copyrights."

"Both Caroline and Tower have agreed to the same consent," says attorney John Probststein, whose New York firm Probststein & Napolitano represented Caroline. "The consent does not provide for any payment to the labels."

Probststein calls the settlement "basically a gentlemen's agreement." Solomon contends that if the plaintiffs had actually been interested in receiving financial compensation they would have let the case go to trial.

When the suit was originally filed, Solomon said he was hopeful

that a settlement would establish parameters for retailers on the proper importation of label copyrighted titles that aren't domestically available. However, he says it became apparent that the various record companies "couldn't agree on any guidelines they could all live with."

Still, Solomon says that this settlement sets the stage for productive discussions regarding parallel imports.

"The record companies have indicated that they're ready to sit down and have some serious dialog about this issue. I'm looking forward to the chance to establish once and for all how we might go about bringing

in titles which aren't available here but are covered by label copyrights without stepping on anybody's toes."

Final judgment by consent finds that the defendants did infringe on copyrights by importing and purchasing recordings outside the U.S. and offering them for sale without the authorization of plaintiff labels.

For his part, Solomon says that Tower's stores no longer have any of the recordings mentioned in the suit, but they must also remove any other imports that "may be infringing."

Of the 20 titles listed in the suit, only two were mentioned in claims against both defendants: "Little Creatures" by Talking Heads and

Yello's "You Gotta Say Yes To Another Excess." Other key titles included in claims against Tower: "The Stranger," Billy Joel; "Infinity," Journey; "Victory," The Jacksons; and "Minute By Minute," the Doobie Brothers. Infringing titles claimed against Caroline included: "No Jacket Required," Phil Collins; "Best Of Blondie"; "A Broken Frame," Depeche Mode; and "Alf," Alison Moyet.

Attorneys at Moses & Singer, the firm that represented the plaintiffs, could not be reached for comment at presstime. Officials at Caroline Records were also unavailable for comment.

MTV TO BROADCAST IM&MC TALENT SHOWCASE

(Continued from page 1)

views and news reports from the event via satellite beginning 9 a.m. on May 10. The channel will repeat highlights of the gala on the day following.

Theo Roos, publisher of the European weekly Music & Media, and one of the showcase organizers, reports that interest in the first International Music & Media Conference and the video competition has developed to "a fantastic extent." This, he adds, has heavily underscored the need for such an event in Europe.

The New International Talent & Video Awards Gala is also set to be transmitted live by BBC-2, Music Box, and Swiss Television. Other countries will receive the show soon after, through commitments from Canada's MuchMusic, Italy's Video Music and the national TV networks of France, Spain, Portugal, Denmark, Holland, and Yugoslavia.

The new talent gala is one of the highlights of the IM&MC show which has been inaugurated to provide a meeting point for the broadcasting and music industries at a time when the radio and TV landscape in Europe is experiencing a dramatic period of change.

Leading up to the gala, there will be a two-day seminar focusing on the relationship between the music

and broadcasting industries. Key-note speaker for opening day, Thursday, May 8, will be Les Garland, MTV Networks' senior vice president.

On day two, an artist discussion will be moderated by Michael Hurl, producer of BBC-TV's "Top Of The Pops" show. The panel will include George Duke, Bronski Beat, Roger Daltrey, Mike Rutherford, and the Thompson Twins.

Tony James, leader of the controversial U.K. group Sigue Sigue Sputnik, will contribute to a panel titled "Are Clips Killing Music?," and Steve Barron, director of Limelight

Films, will be a panelist on a session called "Is There Life On TV?"

Other panel-topics include:

- Who Is Serving Whom?—the relationship between broadcast media and the music industry.
- TV 2000—The Impact Of New Technology On Home-Viewed Entertainment.
- The Pan-European Challenge In Broadcasting.
- The Pros & Cons Of Format Radio.
- The Pirate Stations—Pioneers Or Parasites?
- The Syndication Supermarket.

SUPREME COURT EASES RULES ON PORN RAIDS

(Continued from page 1)

to the local trial court for further proceedings. James Erhardt, owner of P.J. Video in Depew, N.Y., was charged in 1983 with possession of obscene material.

At issue in the case was whether the descriptions of certain films given by the police to the judge in the suburban Buffalo investigation gave him probable cause to believe the films were obscene.

The warrant in the case was based on descriptions of sexual acts. A majority of the Supreme Court ruled that the descriptions were enough to justify probable cause, but the minority said that such descriptions, as the original Erie County judge had ruled, were simply a "catalog" of sexual acts, providing insufficient evidence for the magistrate to make a decision on whether the material was obscene.

Obscenity statutes in New York say that the state must apply contemporary community standards to material and judge whether it shows "patently offensive" activity that, considered as a whole, "lacks literary, artistic, political, and scientific value."

In the majority opinion, Justice William Rehnquist said that "materials presumptively protected by the First Amendment should be evaluated under the same standards of probable cause used to review warrant applications generally."

However, Justice Thurgood Marshall, writing for the minority, said that "a mere listing of sex acts... says nothing about whether the film, considered as a whole, has any artistic value. And it says nothing about how the film should be regarded in light of contemporary community standards." Justices William Brennan and John Paul Stevens joined Marshall in the dissent.

Ruttenberg says he doesn't think the "narrow" ruling is "of the earthshaking type," but adds that "once the word gets out that a certain title was seized, what dealer will want to carry it—who's going to do it?" He also thinks the decision is "one more step" toward censorship.

He adds that VSDA has not yet issued a formal statement on the reversal, and that the views he expressed were his "personal reaction."

EXECUTIVE TURNTABLE

(Continued from page 4)

Mark Diller becomes Northeast regional promotion manager for Chrysalis Records in New York.

DISTRIBUTION/RETAILING. Camelot Enterprises makes the following promotions in North Canton, Ohio: **Jim Bonk** to chief executive officer; **Larry Mundorf**, senior vice president of retail operations; **Joe Bressi**, senior vice president of purchasing; and **Lew Garret**, vice president of purchasing. Bonk will continue as executive vice president.

Sue Lynn Shue is promoted to music video product manager at WEA's Los Angeles branch. She was Western region video sales representative.

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Administration & Bar Group Oppose Source Licensing

BY BILL HOLLAND

WASHINGTON Local broadcasters intent on having Congress set aside blanket licensing of synchronized music rights for source-licensed syndicated TV shows are facing a setback—the Reagan administration and a 5,300-member bar association of patent, copyright, and trademark lawyers oppose the pending legislation.

Both groups have submitted statements to the Senate Copyright Subcommittee, which is studying the proposal, testifying that the source-licensing bills in Congress (S. 1980 and H.R. 3521) undermine the principles set forth in the Copyright Act.

The administration's view is presented in testimony submitted by the Patent and Trademark Office of the Commerce Department. The bar group is the American Intellectual Property Law Assn. (AIPLA).

The written testimony, which came to light last week, is similar to opposition statements by performing rights societies, publishers, songwriters, the Copyright Office, and the Motion Picture Assn. of America (MPAA).

"The bill undermines the principle that copyright creates a bundle of divisible rights and that an author should receive a continuing payment for continuing use of his copyrighted work," stated Donald J. Quigg, assistant secretary and commissioner of the Patent and Trademark Office. "Under these conditions, we do not believe that the proponents of this legislation have justified the need for government intervention to impose a single form

of licensing in this industry by an amendment to the copyright law."

Thomas F. Smegal Jr., president of AIPLA, wrote to the subcommittee: "We find it [source licensing legislation] objectionable on several grounds. If enacted, there would be only one lawful method to license performing rights [to TV stations]. All others would be illegal."

Smegal said that if the law was enacted "it would be unlawful for a creator and copyright owner to license performing rights directly to a television broadcaster. Furthermore, the bill would require that performing rights could not be lawfully licensed without also simultaneously licensing 'synchronization' [reproducing the work in copies] right . . . Severe limitations on use such as this are not and have never been a part of the U.S. patent, trademark, or copyright laws and should not be."

At the Federal Bar Assn.'s annual Copyright Law Conference, held here April 17, ASCAP counsel Bernard Korman drove the point home in a panel on source licensing.

"Everybody's against the legislation," he concluded, "everybody who doesn't stand to gain from this." Korman called the broadcasters' motives "pure and simple greed." At stake is an annual \$100 million in fees.

Bruce Lehman, a copyright lawyer who has orchestrated the local (non-network) stations' lobbying efforts on the Hill, responds that "it's past the time when we need to use the blanket license in every case," such as with the music on records at radio stations. "It's okay, it's practical there," he says. But on TV reruns, it's "absolutely necessary" to use source licensing "for that narrow use of music—to command a reward in the marketplace commensurate with its worth."

So far, the broadcasters have been successful in presenting their case to Congress, but those close to the Hill say the matter may not be settled this year. Even a key legislator grumbles that, should the bill be marked up by May 1—it is not scheduled to be—it will be difficult for legislation to pass out of the Judiciary Committee this term.

Sippel Gets NAIRD Nod

NEW YORK Veteran Billboard editor John Sippel will be honored with a Lifetime Achievement Award from the National Assn. of Independent Record Distributors and Manufacturers (NAIRD) at its upcoming convention in Chicago.

The award, made in recognition of Sippel's life-long participation in the record business, will be presented Saturday (3), as part of the organization's annual Indies Awards Banquet at the Americana Congress Hotel.

Sippel, who will retire from Billboard on May 30 after more than 25 years with the publication, is also a former president of Monument Records and vice president of Mercury Records. His career as a journalist also included a stint as an editor for Downbeat magazine.

Citing Sippel's longtime interest in reporting on record retailers, NAIRD board member Tom Silverman says the award is being made "partly in recognition of the fact that while everyone else in the industry was going crazy about the importance of radio, John recognized and championed the retail community and its value to our industry."

INSIDE TRACK

SEEBURG PHONOGRAPH CORP. expects to ship its first Compact Disc juke boxes on the heels of its June 21 national distributors' convention at Hamilton Lakes in Itasca, Ill. According to company spokesman Bob Braither, the Crusader will accept currency or coin for selections from 60 CDs. Sony is supplying the CD hardware, which provides 13-second search for up to 600 titles. Seeburg won't divulge price or styling, but insiders say the CD juke will be extremely innovative in its design, emulating fine furniture. Seeburg chairman Ed Blankenbeckler and president Nick Hindman are personally shepherding the introduction, which has been in the works for 18 months . . . Enterprising Mobile One-Stop, the nation's largest disk supplier of juke ops, has quietly introduced CDs during the past six months, with Brud Oseroff and Harvey Campbell carrying more than 600 primarily pop, r&b, and country titles.

TARGET'S in-house rack division for audio product and home video, Jetco, convenes nationally Aug. 12-15 at the Radisson South, Minneapolis, with John Farr emceeding the Awards Night Aug. 13 to an anticipated crowd of 250. More than 70 Target/Jetco employees will attend . . . Kinky Friedman is running for civic office in Kerrville, Texas . . . Bruce Ogilvie of Abbey Road, the Santa Ana, Calif., one-stop, has returned to his office after setting up Jerry Bassin's Miami one-stop on computer . . . More than 500 were expected to attend the American Video Assn. convention last weekend at Loew's Paradise Valley Resort in Scottsdale, Ariz. . . Blockbuster rumor has Capitol Cities/ABC trying to acquire the CBS Records division. Spokesmen for both deny the report.

DENNIS WILSON'S widow, Shawn Love Wilson, received a confidential settlement from Transamerica Occidental Life Insurance in an L.A. Superior Court litigation in which she claimed rights to his insurance benefits. The defendant firm contended it voided the claim because the former Beach Boys drummer lied on his application when he denied he used drugs . . . Industry veteran Phil Piccone reportedly hit on a multihorse pick at Santa Anita track last week to the tune of \$300,000 . . . The California Assn. of Ticket Agencies is pushing Senate Bill 675, authored by state Sen. Joseph Montoya (D-El Monte), which would require ticket sellers to maintain a permanent address, keep records of transactions, and disclose seat locations, among other requirements. Thrust of the proposal is aimed at the arrest of ticket scalpers at concerts.

GARY LEMEL, according to the grapevine, will soon ankle his post as senior vice president, music, Columbia Pictures, for a top post at the adjacent Burbank Warner Bros. studios . . . Springsteen surprise: When he walked in, the staff at Music Plus' Westwood store thought the shopper might be the CBS superstar. Tension mounted as he shopped. Then he came to the register with Steve Earles and Mink DeVille albums and paid for them with a credit card embossed with the Boss's moniker. An hour of feverish autographing followed . . . Still no official confirmation, but the street

says the Coconuts stores in Jacksonville and Atlanta have been acquired by Bob Higgins of TransAmerica from Bob Sturges and Al Scafidi, the onetime Peaches executives . . . Sick Call: Joan Libman, wife of Steve, owner of Nova Distributors, the Atlanta one-stop, undergoing treatment for spinal disc trouble in a local hospital. Retired wholesaler executive Sol Gleit recuperating from serious surgery.

JOHN IERARDI, one of the pioneers of label representation, has incorporated his business. He now represents more than a dozen labels out of his L.A. office . . . Terror threats at English airports, following the U.S. reprisal bombing raids on Libya, are reportedly delaying record/tape imports to the U.S. . . . Indie labels will try to form an association at 7:15 p.m. Saturday (3) during the Music Business Symposium in L.A., when Airwaves' Terry Brown, Bigtimes' Mark Kates, Frontier's Lisa Fancher and Allegiance's Scott Bergstein hold the first meeting of the Independent Label Assn. Formative group has been working two months prior to the gathering. All indie labels are invited to attend . . . Track erred: Red Schwartz and Alan Mink are in the car-leasing business, but not with TLC, as is Marv Helfer.

MUSIC HANDS-ACROSS-AMERICA: Musicland, with stores in all states involved in the May 25 charity event, is stepping up its involvement. The soon-to-be 512-unit chain is one of three sponsors for the Minneapolis segment, which will benefit the Minnesota Food Bank. Musicland ad/promotion chief Bruce Jesse says many of his stores are pumping to get radio stations interested in cross promotions. "I'm surprised at how many stations are waiting on this," says Jesse . . . Track found Ed Crawley, a 20-year veteran of black music promotion. He just kicked off his Plush Records with a release by Gwen "Fury" Newsome through indie distributors . . . The late Larry Dean, pioneer black radio broadcaster whose abilities ranged from air personality at major stations across the South and Midwest to general manager at WEBB and WWIN, will be honored at a benefit May 17 at Godfrey's Famous Ballroom in Baltimore. The evening will raise funds for a foundation that will offer scholarships for careers in black radio. Address of the project is 3800 Hillsdale Rd., Baltimore, Md. 21207.

AMANDA McBROOM has formed her own label, Gecko Records, based in L.A. . . . The Sunday, April 20, Calendar section of the L.A. Times set a new high for CD hardware ads with seven different area retailers offering an average of three different units in their ads . . . Al Sherman of Alshire Records is releasing 10 budget-priced CDs by the 101 Strings in June, with another 10 by the same instrumental orchestra due in August . . . At presstime, Murray Berman was reportedly going out of business at his C&M one-stop in Hyattsville, Md. Berman, according to sources, sent letters to his vendors informing them that sustained annual losses over the past several years forced him to close his operation.

Edited By JOHN SIPPEL

Appeals Court Reverses Willie Nelson Ruling

BY IRV LICHMAN

NEW YORK A U.S. appeals court has unanimously reversed a lower court ruling that excused a promoter's lateness in filing to set aside an arbitration award to performer Willie Nelson.

The U.S. court of appeals for the fourth circuit in Roanoke, Va., viewed its role in the case as "significant" in that it could resolve "serious and unsettled questions" involving compliance with applicable statutes of limitation affecting arbitration."

In the April 11 ruling that Donald Taylor, a Virginia promoter, could not circumvent deadlines set by the Federal Arbitration Act by filing an untimely application to vacate and set aside an arbitration award issued by the American Federation of

Musicians in September 1984, in favor of Nelson, the court remanded the matter to the district court, and ordered it to confirm Nelson's award.

The case centers on a no-show appearance by Nelson at a music festival sponsored by Taylor. Nelson turned down the date, he said, on the basis of reports indicating inadequate provisions for security. In an action in a Virginia federal court, Taylor filed a suit claiming breach of contract, among other charges. Nelson then filed a timely motion for a stay of proceedings pending arbitration, but the district court denied this motion. On appeal, the court vacated the order denying the stay and remanded with directions to grant the stay pending arbitration.

After an arbitration award in Sep-

tember 1984 disallowing Taylor's multimillion-dollar claim in its entirety, Nelson petitioned in a New York state court for confirmation of the award, an action opposed by Taylor on the grounds that the earlier action stayed in favor of the arbitration was still pending in the Virginia federal court.

The New York court agreed that it should not hear Nelson's petition to confirm, and on Feb. 1, 1985 it granted Taylor's cross motion to dismiss. The next day, Taylor moved in the district court to vacate the arbitration award, while Nelson filed a motion to confirm it and dismiss the underlying civil action on April 10, 1985.

The federal appeals court noted that the Federal Arbitration Act requires that motions to vacate be served on the opposing party within

three months after the award is filed or delivered. The court disagreed with the lower court's refusal to find Taylor's motion—made five months after the award—untimely. In part, the court concluded that the district erred in holding that Taylor's failure to make a motion to vacate within three months of the filing of the award was excused by due diligence. The decision reads: "We do not consider . . . whether due diligence [is a] proper [exception] to the limitations period prescribed by the Federal Arbitration Act, for we conclude that Taylor did not, in any event, act with due diligence, and was not prevented by the pendency of the New York proceeding from making a timely motion to vacate in the district court."

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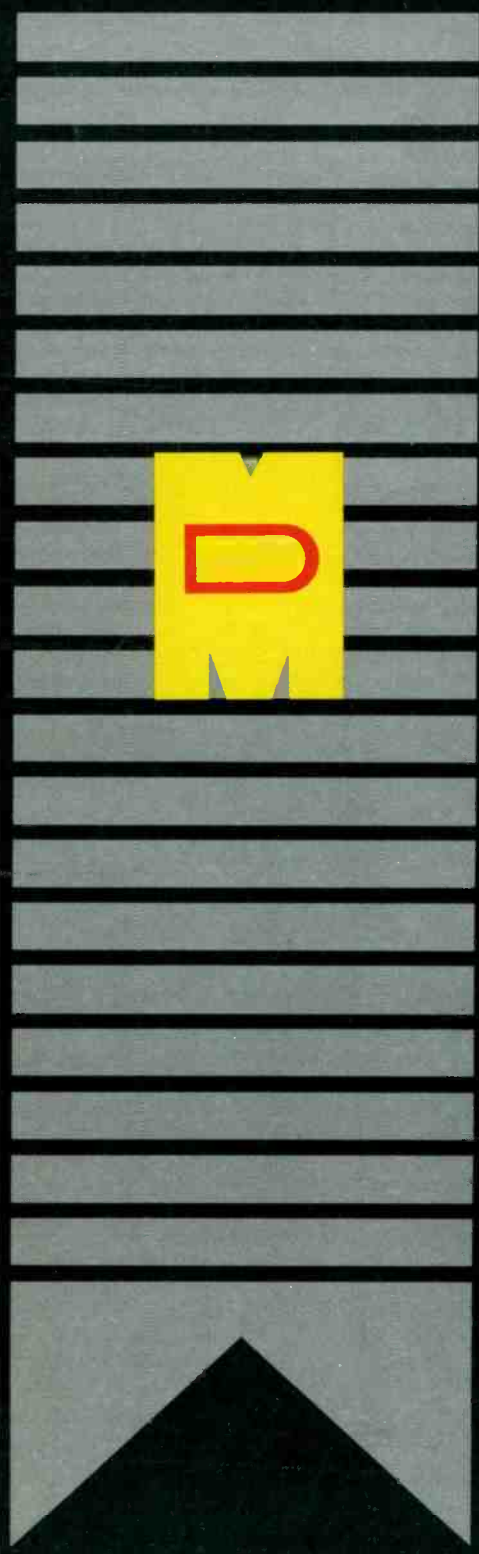
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