

Billboard

010660480248B
MONTY GREENLY
APT A
3740 ELM
LONG BEACH
CA 90807

NEWSPAPER

NEWSPAPER

in this issue
SUMMER
CES
AUDIO & VIDEO HARDWARE GUIDE

VOLUME 98 NO. 23

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

June 7, 1986/\$3.50 (U.S.)

Waldenbooks Reads Profits In Compact Disk's Future

BY JIM McCULLAUGH

NEW ORLEANS The 980-store Waldenbooks chain is testing classical and new age music compact disks in 100 of its stores and plans to roll CDs out to more units this summer. The plans were revealed here at the American Booksellers Assn. annual convention, May 24-27.

CD results have been encouraging, says Don Edwards, manager of audio/development for the nation's

Ingram Adds Windham Hill To CD Catalog

NASHVILLE Ingram Audio here is distributing Windham Hill's complete catalog of CDs and audiocassettes to bookstores. The move follows Ingram's April entry into CD distribution with selected classical and semiclassical titles from PolyGram, Telarc, and Denon.

The Windham Hill collection includes 70 titles, all available on audiocassettes and 28 on CD. To launch its program, Ingram will be offering a limited number of 30-cassette prepacks that feature a sampling of the label's titles, as well as point-of-purchase merchandising aids.

With the addition of the Windham Hill stock, Ingram offers its bookstore and library accounts nearly 500 CD titles.

"Whenever we mention Windham Hill to booksellers," says Ingram Audio vice president Jim Parker, "they are very excited. Their music is sane, civilized, and

largest book chain, which is based in Stamford, Conn.

Edwards says the move to CD is part of the chain's aggressive expansion into such viable nonbook product as home video and books-on-cassette (Billboard, May 31). He also points out that at least one of the lines the chain is carrying—Windham Hill—gives it the opportunity to cross-merchandise with Paramount-Windham Hill Videos.

Larry Hayes, Windham Hill director of marketing, says Waldenbooks began testing his company's audiocassettes last summer and started testing half of the 48-title CD catalog last fall.

Hayes notes that bookstores and other alternative outlets have always carried Windham Hill product,

(Continued on page 91)

Albums Due From Genesis, Madonna, Richie, Too Major Soundtracks Bow In June

BY PAUL GREIN

LOS ANGELES June is bustin' out as a big month for superstar albums and major pop soundtracks.

In addition to new albums by such platinum sellers as Lionel Richie, Madonna, and Genesis, labels are planning to release at least eight soundtracks between now and the end of the month, a barrage linked to the annual flood of summer film releases.

The film/record tie-in is also seen in the fact that the month's two hottest studio albums include No. 1 hits from films. Madonna's "True Blue" features the current No. 1 single, "Live To Tell," from the Sean Penn-starring film "At Close Range." And Lionel Richie's

long-awaited "Say You, Say Me" includes his Oscar-winning hit of the same name from "White Nights"; the single reached No. 1 in December. Between them, these two artists have sold more than 23 million copies of their last two al-

bums in the U.S. alone.

Genesis is expected to move into the multiplatinum category with "Invisible Touch," set for release Friday (6). Since the 1983 release of the trio's last album, "Genesis,"

(Continued on page 97)

CES Debates VHS-C & 8mm CD, VCR Also In Spotlight

BY TONY SEIDEMAN

CHICAGO The battle between Sony Corp.'s 8mm and JVC's VHS-C highlights the hardware scene this week (1-4) at the 1986 Summer Consumer Electronics Show here.

Few revolutionary product devel-

opments or market upheavals are expected at CES. Manufacturers plan to ride the success of such products as compact disks and VCRs.

About 100,000 people are expected to attend the show at McCormick Place. Here are the major topics and developments executives say will dominate the event:

- The state of the half-inch VCR marketplace. Manufacturers continue to worry about compensating for the rising yen and a potential sales slowdown.

- The continuing strength of compact disk hardware. Manufacturers say most of the action will involve majors broadening and deepening their lines, and off-brands struggling to hold on to whatever fragments of the market they can snare.

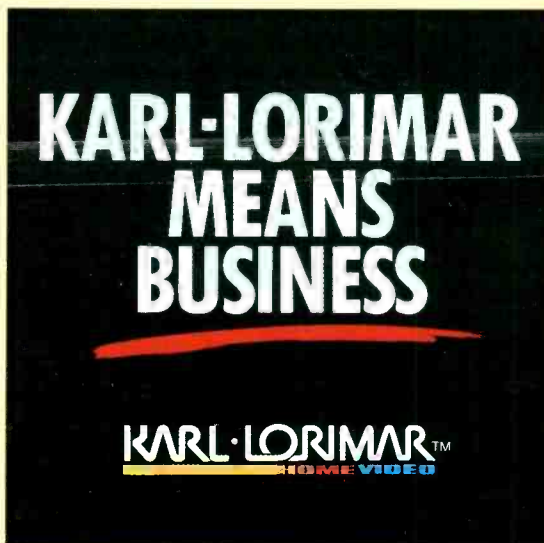
- The reinforcement of the mass merchandiser as a video retail outlet. Video software manufacturers also want to meet video specialty dealers, who may not attend other

(Continued on page 94)

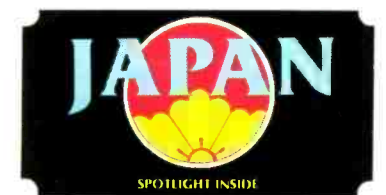
ADVERTISEMENTS



ELIAHU INBAL CONDUCTS MAHLER'S THIRD ON DENON COMPACT DISC. The critics are praising Inbal's "keen intelligence and musicality," his "soaring vitality and ardor" and Denon's "admirably wide dynamic range." Symphony No. 3 is the latest release in Inbal's Mahler cycle. No. 4 is coming soon. Digitally recorded by DENON. THE FIRST NAME IN DIGITAL RECORDING.



Karl-Lorimar Home Video, the pioneer in home video product that sells, will be showcasing their vast array of products at the Summer CES, including their Childrens Programming line, alternative titles (including Jane Fonda's New Workout), Video Publishing, Music, Comedy and Feature Films. Special appearances will be made by Johnny Bench and Playboy's Playmate of the Year, Kathy Shower. Booth # 5036.



CAN YOU SOLVE THE SECRET SEPARATION?

(See Inside Front Cover For Answers)



A APPEARED IN TINA TURNER VIDEO



B CO-WROTE "BETTER BE GOOD TO ME"



C ACTOR IN LONDON THEATRE



D KEYBOARD PLAYER



E NEWEST MEMBER

MCA HiQ CASSETTES AND RECORDS

THE NEW ALBUM

walkabout

MCA-5705

FEATURING

secret separation

MCA-52832



Adam Woods



Rupert Greenall



Cy Curmin



Dan K. Brown

THE

FIXX

FIXX

FIXX

SEE THE FIXX
ON TOUR WITH
THE MOODY BLUES

6/19 ATLANTA, GA
6/20 NEW ORLEANS, LA
6/21 NEW ORLEANS, LA
6/22 MEMPHIS, TN
6/25 QUEBEC CITY, QUEBEC
6/26 OTTAWA, ONTARIO
6/27 MONTREAL, QUEBEC
6/28 TORONTO, ONTARIO
6/29 CHARLEVOIX, MI
7/01 ST. LOUIS, MO

7/02 KANSAS CITY, KS
7/03 OMAHA, NB
7/05 CHICAGO, IL
7/06 DETROIT, MI
7/07 DETROIT, MI
7/08 CLEVELAND, OH
7/10 ERIE, PA
7/11 PHILADELPHIA, PA
7/12 PORTLAND, ME
7/13 MANSFIELD, MA

7/15 ROCHESTER, NY
7/16 HOLMDALE, NJ
7/17 PROVIDENCE, RI
7/18 JONES BEACH, NY
7/19 BINGHAMTON, NY
7/20 SARATOGA SPRINGS, NY
7/22 WASHINGTON, D.C.
7/23 PITTSBURGH, PA
7/24 MILWAUKEE, WI
7/25 CINCINNATI, OH

MCA
HiQ CASSETTES
AND RECORDS

Produced by Rupert Hine for Gestalt
North American Management
Ed DeJoy

© 1986 MCA Records Inc.

IN THIS ISSUE

VOLUME 99 NO. 23

JUNE 7, 1986

1 NEWS ▶June has many superstar album and major soundtrack releases scheduled. ▶Waldenbooks is testing classical and new age compact disks. ▶Ingram Audio of Nashville is distributing Windham Hill's catalog of CDs and audiocassettes to bookstores. ▶The battle between 8mm and VHS-C highlights the hardware scene at the Consumer Electronics Show in Chicago. ▶3/Organizer Ken Krage calls Hands Across America "a tremendous victory." ▶4/The House version of the home-taping bill appears stalled until fall. ▶6/An Indonesian national is guilty of manufacturing and exporting pirate tapes.

4 Executive Turntable	34 Gospel
17,74,81 Newsmakers	37 Dance Trax
33 Latin	84 Album & Singles Reviews
33 Classical	98 Inside Track
34 Jazz	

9 COMMENTARY ▶Guest Column: Clearing up the music video rights mess. ▶Letters.

10 RADIO ▶Increasing competition in L.A. is making it difficult for one station to dominate. ▶Out of the Box. ▶Newline. ▶Washington Roundup. ▶15/Vox Jox. ▶Yesterhits. ▶16/Featured Programming. ▶Promotions.

22 TALENT ▶Lou Reed maintains a high profile in support of his new RCA album, "Mistrial." ▶On the Beat. ▶23/Boxscore. ▶Talent in Action.

25 BLACK ▶"Radioscope" marks its third anniversary. ▶The Rhythm & the Blues.

29 COUNTRY ▶Nashville's Music Row shuts its doors to protest the source-licensing bills now in Congress. ▶Nashville Scene.

41 RETAILING ▶Sam Marmaduke, founder of Western Merchandisers, yields control of the operation to his sons. ▶On Target. ▶43/Grass Route. ▶47/New Releases.

48 VIDEO RETAILING ▶The pay-per-transaction approach to retailing elicits debate at analyst Paul Kagan's annual VCR seminar. ▶55/Video Plus.

56 PRO AUDIO/VIDEO ▶An ITA seminar focuses on audiocassette duplicating. ▶58/Sound Investment. ▶59/Audio Track.

C-1 SUMMER CES PREVIEW/AUDIO & VIDEO HARDWARE GUIDE

60A HOME VIDEO ▶Statistics show that the video industry will continue to grow. ▶Fast Forward. ▶64/Newsline.

72 VIDEO MUSIC ▶A \$25 clip leads to bigger things for a duo. ▶Video Track. ▶73/New Video Clips. ▶MTV Programming.

76 CANADA ▶A consultant proposes an initiative to attract advertisers to radio. ▶Maple Briefs.

77 INTERNATIONAL ▶A panel at the IM&MC examines the role pirate stations play in Europe.

J-1 SPOTLIGHT ON JAPAN

78A CLASSIFIED ACTIONMART

83 FINANCIAL ▶Financial experts are divided on what effect tax proposals will have on the industry. ▶Newsline. ▶Financially Speaking.

90 UPDATE ▶Newsline. ▶Lifelines. ▶New Companies. ▶Calendar.

CHARTS ▶6/Chartbeat: Half the singles in the top 40 are by U.K. artists.

Top Albums	Hot Singles
15 Rock Tracks	16 Adult Contemporary
28 Black	18 Power Playlists
32 Country	25 Black Singles Action
33 Classical	26 Black
34 Jazz	29 Country Singles Action
44 Compact Discs	30 Country
92 Top Pop	36 Dance/Disco
Top Video/Computer	86 Hot 100
47 Computer Software	88 Hot 100 Singles Action
48 Kid Video	
54 Videocassette Rentals	
60A Music Videocassettes	
64 Videocassette Sales	

©Copyright 1986 by Billboard Publications, Inc. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the last week in December) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$148.00. Continental Europe £140. Billboard, Quadrant Subscription Service Ltd., Perry-mount Road, Haywards Heath, West Sussex, England, Y80,000. Music Labo, Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from Kraus Microform, One Water Street, White Plains, N.Y. 10601 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.

Kragen Hails Success Of 'Hands' Calls For Return To Individual Efforts

BY STEVE GETT

NEW YORK Hands Across America organizer Ken Krage says the ambitious May 25 drive for this nation's hungry and homeless was "a tremendous victory in terms of what we set out to accomplish, which was to call attention to these issues, creating something dramatic enough that would have lasting impact."

Reports indicated that only 1.5 million people had signed up for the project in advance (Billboard, May

17), but Krage estimates that more than 5 million people—including President Reagan, various city and state officials, and a host of entertainment celebrities—joined hands on the line, which ran through 16 states.

"The event turned out to be a last-minute kind of thing," says Krage. "But we had done a lot of research, polls, and focus groups. Our people, who are very wise politically, predicted that about 60% of the people would show up on the day, and they were absolutely right."

Krage estimates that another 1.5 million people were involved in Hands Across America events held in Florida, Hawaii, Guam, Alaska, and Germany.

The event cost between \$12 million and \$14 million to organize, including \$3 million for liability insurance. Just how much money Hands Across America will ultimately raise remains to be seen.

"We haven't released any hard figures," says Krage. "We used a figure of about \$20 million two
(Continued on page 97)



Joyous New Yorkers line up at the East Coast starting point of the Hands Across America chain in Manhattan's sun-drenched Battery Park. Among the celebrities joining hands were Mayor Ed Koch, Sen. Alfonse D'Amato (R-N.Y.), Cardinal John O'Connor, and music great Harry Belafonte. (Photo: Chuck Pulin)

PolyGram Music Feature Opens Originally Planned As Long-Form Video

BY STEVEN DUPLER

NEW YORK The first feature-length music film from PolyGram MusicVideo U.S. makes its theatrical debut in Houston on Friday (6), via a pact with the 1,000-screen American Multi Cinema Theatres (AMC) chain.

The film, "Incident At Channel Q," features clips by Bon Jovi, Lita Ford, Golden Earring, Scorpions, Rush, Iron Maiden, Kiss, Motley Crue, Rainbow, Deep Purple, and Motorhead.

"I believe we're the first label video-arm, without access to a major film studio such as Warner Bros., to do a project like this," says Len Epand, senior vice president and general manager of PolyGram MusicVideo U.S. "Originally, we created 'Incident At Channel Q' as a long-form video for home sale. We hoped if it was good enough, we could go theatrical with it—and that's what happened."

The 11 videoclips are integrated into a storyline anchored around PolyGram artist Al Corley, who appears as a rebellious rock'n'roll VJ working at an MOR video station. British video director Storm Thurgerson (Robert Plant, Yes) directed the feature which, according to Epand, was budgeted "in the mod-

est six figures."

Following its premiere at AMC's newly opened Town & Country 10 multicinema in Houston, "Incident At Channel Q" opens at five additional Houston theaters, next moving to other markets and more screens. The timing of the release and number of screens depend on

audience reaction in Houston, says Epand.

"We're testing the campaign. If all goes well, the film will open nationally in the 27 states and 185 outlets covered by AMC, and hopefully other national markets covered by major film distributors such as UA,
(Continued on page 94)

TV Viewers Pick Top 3

NEW YORK "Hound Dog," "Bridge Over Troubled Water," and "What's Love Got To Do With It" have been voted the top songs of the decades in which they were No. 1 records.

Viewers of Wednesday's (28) "America Picks The No. 1 Songs" on ABC made their preferences known with telephone votes, choosing from among five songs nominated for each decade from 1955-85. Each song was assigned its own number. A panel of 25 members of the music industry had previously selected the 15 candidates from among songs that hit the top spot on the singles chart, using Fred Bronson's "The Billboard Book Of Number One Hits"

as its source.

Elvis Presley's RCA recording of "Hound Dog," written by Presley, Otis Blackwell, Jerry Leiber, and Mike Stoller, first hit No. 1 in Billboard's Aug. 18, 1956, issue.

Simon & Garfunkel's Columbia recording of "Bridge Over Troubled Water," written by Simon, first hit No. 1 in Billboard's Feb. 28, 1970, issue.

Tina Turner's Capitol recording of "What's Love Got To Do With It," written by Terry Britten and Graham Lyle, first hit No. 1 in Billboard's Sept. 1, 1984, issue.

The show was co-hosted by producer Dick Clark, among others.

IRV LICHTMAN

Bill Has Yet To Reach Subcommittee Hearings Recording Act Is Stalled In House

BY BILL HOLLAND

WASHINGTON Although the Senate version of the Home Audio Recording Act, S. 1739, was sent to the full Judiciary Committee on May 21, sources on the House side say they do not expect much movement on the companion bill, H.R. 2911, until the fall.

Sources add that while the Senate version no longer has a provision for a royalty on blank tape, there are no plans in the House of Representatives to drop that provision.

H.R. 2911, introduced 11 months ago by Rep. Bruce Morrison, D-Conn., also provides for a higher

royalty fee to be placed on conventional recording equipment used to copy music—10% of wholesale price, as opposed to the 5% in the Senate version. Both bills slap a 25% fee on dual-port dubbing decks.

The Morrison bill has not yet been scheduled for a hearing at the subcommittee level, largely because Rep. Robert Kastenmeier, D-Wis., chairman of the subcommittee on courts, civil liberties, and the administration of justice, has said he feels there are more pressing issues in the copyright field.

In an interview last week, Kastenmeier said that despite the Senate markup, he still does not feel the

need to schedule a hearing now because there is already "a full legislative agenda [through the summer]. Of course, we'll continue to monitor what happens in the Senate. Then we'll see what happens."

Last week, the Audio Recording Rights Coalition (ARRC) fired its predictable salvos at the marked-up Senate bill, calling a royalty on audio recorders "an outrage and an unprovoked attack on consumers."

According to Charles D. Ferris, counsel to the ARRC, tape recorders which play record companies' products have given "these companies and their recording stars unprecedented profits." He called the bill "special-interest legislation at its worst."

ARRC is composed of retailers, manufacturers of consumer electronics products, and individuals who support the coalition's anticonsumer stand on the bills.

If and when the House version gets to subcommittee hearings, sources say Morrison might consider amending the bill to reflect the changes in the Senate version.



Royal Performance. Prince Charles meets with members of Columbia recording act Loverboy while Princess Diana chats with other celebrities following the opening night of the Expo '86 concert in Vancouver. Loverboy band members are, from left, Scott Smith, Doug Johnson, Mike Reno, and Paul Dean.

Gore: Payola Probe May Last Until Fall

WASHINGTON Sen. Albert Gore Jr., D-Tenn., says field investigations and interviews in his Senate payola probe may continue into September, but he is already satisfied that evidence exists of a payola problem.

A spokesman at the senator's

Washington office confirmed that the interviews conducted by the Senate Permanent Subcommittee on Investigations could run into the fall but refused to elaborate.

Gore's comments were made in Nashville during a May 22 rally against a source-licensing bill.

Roth Promoted To MCA Records President Move Reflects Expansion Of Music Operations

BY SAM SUTHERLAND

LOS ANGELES MCA's ongoing expansion of its music operations is underscored this week by Myron Roth's promotion to president of MCA Records.

Roth's move follows last week's reorganization of the former MCA Records and Music Group into its new, expanded structure as the Music Entertainment Group, itself a reflection of MCA's recent acquisition of three new music-related units and the addition of the Universal Amphitheatre to the group's divisions.

According to group president Irving Azoff, Roth's new post stems from more than those developments, however. Terming the promotion "a long overdue appointment," Azoff notes, "Myron has played an integral part in the resurgence of MCA Records."

Roth says the actual shift in his duties will be modest. "Irving is the chief executive officer and will continue to be actively involved in major decisions, especially the creative ones," he says. "I'll focus more on the day-to-day operation of the company, which is what I've been doing."

"The appointment is a recognition of the way we've been operating. With what's been going on here in terms of expansion, however, it was inevitable that Irving would need to have the mobility to work with other units," Roth says.

That growth has added artist management, merchandising, and an additional record label to the group's mix via the buyouts of Front Line Management, Facility Merchandising Inc. and Full Moon Records. But Roth says those and other MCA units will continue to be administered separately.

"Obviously, there's going to be interaction between the companies,

but I'm going to be doing records, Howard [Kaufman, Front Line chief] will be running Front Line, and there will be key appointments made at FMI and the Amphitheatre," says Roth.

His own priorities will thus cohere around the record company's renewed sales strength and ongoing diversification. Roth was a key architect behind MCA's return to jazz last year, its recent expansion of its soundtrack catalog, and its newest thrust into classical and theatrical

music, launched earlier this year with the appointment of Tom Shepard to head that department.

For Roth, that diversification meshes with previous business affairs posts at both RCA and CBS, as well as his role as senior vice president and general manager for the West Coast operations of the latter company. "The goal here is to be a major full-line record company, and we're a long way toward that end now," he says.

Living Music Gets Distrib Windham Hill Deal Inked

LOS ANGELES Saxophonist/composer Paul Winter's Living Music Records has entered a distribution and manufacturing pact with Windham Hill Records.

Under the agreement, Winter's most recent album, "Canyon," and cellist Eugene Friesen's "New Friend" will be available through Windham Hill's multitiered distribution system, which includes its RCA, A&M, and Associated labels pact. Starting in July, the remaining five Living Music catalog titles will be added.

The label plans to step up its release flow in the wake of the new partnership; it has expanded its roster with the addition of Winter Consort members Friesen, pianist Paul Halley, and guitarist Oscar Castro-Neves, and pianist Denny Zeitlin.

Plans for albums from those acts, a label sampler, and a Christmas album will double the catalog by year's end, to 12 titles.

Living Music has also added the

marketing firm of Morris Baumstein Associates and the public relations firm of Markham/Novell Communications to buttress its own staff.

Living Music, formed by Winter five years ago out of his Connecticut home, relocated to the Bay Area last year and added a new executive staff, headed by president Richard Perl.

Winter's arrangement with Windham Hill underscores the growth in the instrumental music market since the late '70s. Ironically, both Winter and Windham Hill founder Will Ackerman have resisted the new age tag.

The agreement marks a reunion of sorts for Winter. His catalog for the five-year-old imprint will now be channeled to music accounts through the A&M/RCA distribution web; the veteran musician's influential acoustic ensemble, the Winter Consort, recorded for A&M during the '70s.

SAM SUTHERLAND

Executive Turntable

RECORD COMPANIES. Myron Roth is appointed president of MCA Records (see story, this page).

CBS Records International promotes Peter Bond to senior vice president of its Australia/Asian/African operations, based in Sydney. He was regional vice president.

Chrysalis Records makes the following promotions in Los Angeles: Ron Fair to senior director of a&r, West Coast; Fran Musso, senior director West Coast merchandising and publicity; and Delly Muchoney, West Coast a&r administrator. Fair and Musso were directors of their respective areas.



ROTH



BOND



FAIR



MUSSO

Andrew Fuhrmann is appointed director of a&r at Arista Records in New York. He was director of talent acquisition for Capitol.

Bud Katzel is promoted to vice president/director of operations and sales at GRP Records in Ridgefield, Conn. He was sales and distribution director.

Vivian Piazza joins A&M Records as East Coast publicity director in New York. She was a publicist for Epic/Portrait/Associated Labels.

Atlantic Records promotes Joe Ianello to national secondary promotion manager in New York. He was a local promotion representative.

The Columbia House Division of CBS/Records Group elevates Harry Eli-



FUHRMANN



KATZEL



PIAZZA



IANELLO

as to vice president of video marketing and Richard Capossela to director of video advertising in New York. Elias was vice president of new business development. Capossela was director of software club marketing.

HOME VIDEO. RCA/Columbia Pictures Home Video in Burbank, Calif., restructures its marketing department and names the following senior product managers: John Levin for features; Bob Mercer, MusicVision; and Mark Storchheim, Magic Window. The company also appoints the following product managers: Dawn Holding, Jon Barbour and Joan Goldman, features; Bob Knight, MusicVision; and Linda Lemcke, Magic Window.

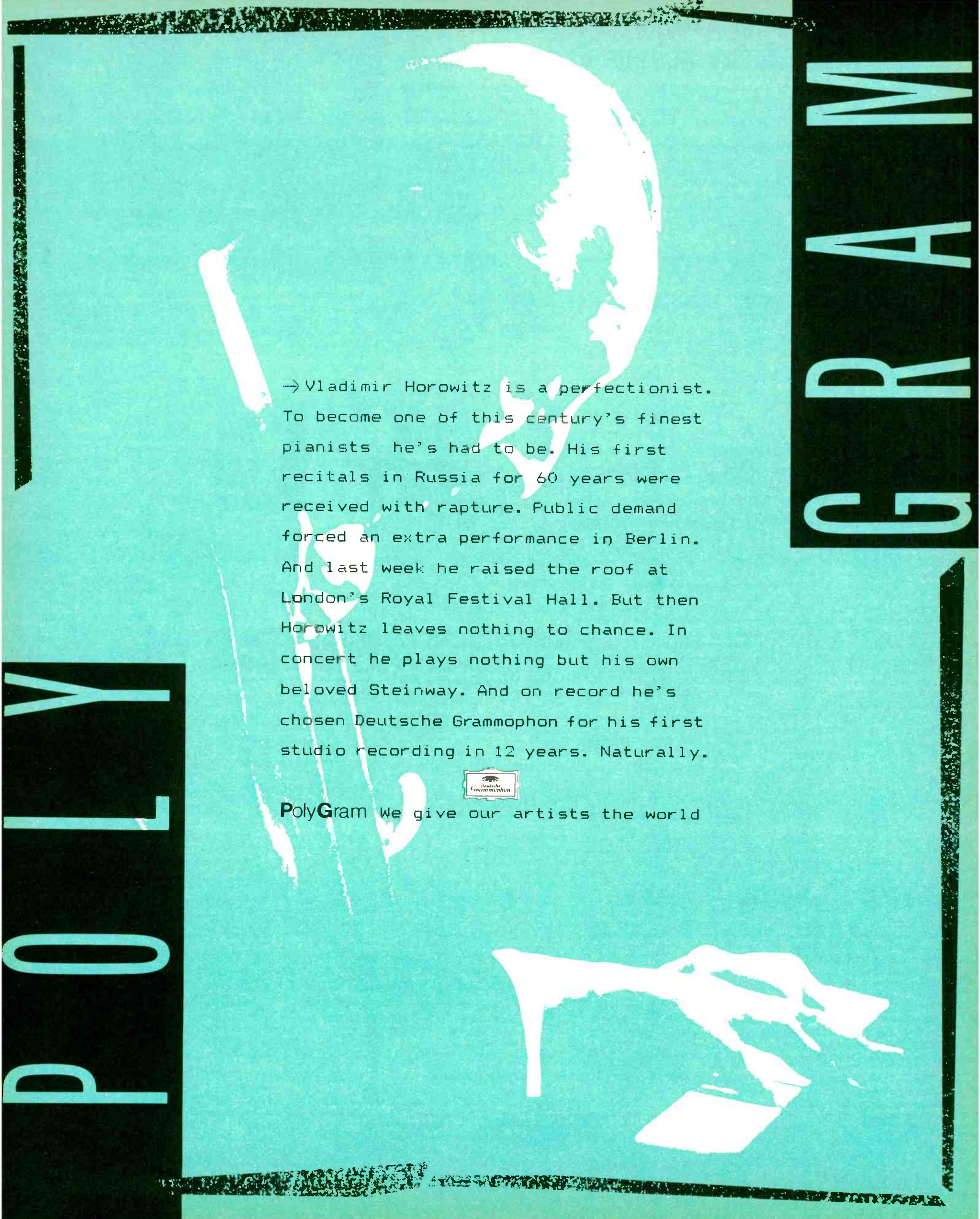
Lisa Judson is appointed product manager for CBS/Fox Video in New York. She was upped from manager of program research and development.

TRADE GROUPS. The Nashville Assn. of Musicians elects Jay Collins president. He succeeds Johnny DeGeorge, who retired.

RELATED FIELDS. Jensen Communications in Burbank, makes these promotions: Heidi Ellen Robinson to senior vice president; Kevin Kennedy, manager, national publicity; and Gail Raimi, associate manager, publicity.

POLY

GRAM



→ Vladimir Horowitz is a perfectionist. To become one of this century's finest pianists he's had to be. His first recitals in Russia for 60 years were received with rapture. Public demand forced an extra performance in Berlin. And last week he raised the roof at London's Royal Festival Hall. But then Horowitz leaves nothing to chance. In concert he plays nothing but his own beloved Steinway. And on record he's chosen Deutsche Grammophon for his first studio recording in 12 years. Naturally.



PolyGram We give our artists the world

Manufactured And Exported Bogus Recordings Indonesian Guilty In Tape Piracy Case

NEW YORK An Indonesian record and tape manufacturer lured to the U.S. by a Recording Industry Assn. of America (RIAA) sting operation was found guilty May 22 of manufacturing and exporting pirate tapes.

Anthony Dharmawan Setiono, aka Anthony Dharmawan, was found guilty as charged in Federal District Court in Brooklyn of six felony counts of copyright infringement and violation of U.S. customs laws. The jury trial, which began on May 15 and included six days of testimony and almost five hours of deliberation, was prosecuted by assistant U.S. attorney Laurence Shtasman before Judge Edward R. Korman.

Dharmawan was arrested by U.S. Customs agents on Dec. 13, 1985, after offering 360,000 illicit recordings for sale and shipping 5,000 counterfeit cassettes to a dummy import/export corporation based in New York. The corporation, run by RIAA antipiracy undercover operatives posing as businessmen, pro-

cured bogus titles on the Joker, Galaxy, King, and Billboard labels manufactured in Indonesia by Dharmawan's company, P.T. Inexco.

The 5,000 tapes that were shipped from Djakarta and seized by the U.S. Customs Service at Kennedy International Airport here were accompanied by fraudulent documentation pertaining to their nature and value, which claimed the counterfeit tapes were blank cassettes.

Representatives of CBS, Atlantic, Elektra/Asylum, Warner Bros. Records, and WEA Distribution testified to the legitimacy of the copyrights on the cassettes brought into evidence, and each swore that neither Dharmawan nor P.T. Inexco had been given permission by the copyright owner to produce the tapes in question. Georgina Challis, license and permissions manager of Billboard magazine, testified to the unauthorized use of the Billboard trademark.

At the time of his arrest,

Dharmawan was accompanied by Edward Parapat, a commercial attaché to the Indonesian consulate. The RIAA had charged that Parapat acted as a hired go-between for Dharmawan in his sale of product, but Parapat, who has diplomatic immunity, was not charged in the case.

Commenting on the case, Joel Schoenfeld, director of antipiracy for the RIAA, says the conviction of Dharmawan should slow foreign counterfeiters. "It is an illegal act in the U.S., and they will be prosecuted to the fullest extent of our law," says Schoenfeld.

Sentencing of Dharmawan is expected by the end of July. He could receive up to 27 years in jail, a fine of up to \$500,000, or both.

FRED GOODMAN



Hot Sales In Chile. RCA Records worldwide Spanish vocalist Emmanuel is presented with a platinum disk for his debut Chilean release, "Intimamente." The award, which represents sales in Chile, is the country's first such award in more than five years. Making the presentation in Santiago are RCA Records Chile's Guillermo Vera, left, and managing director Jamie Román, right.

21 To Retailer Advisory Panel NARM Names Committee Members

NEW YORK Roy Imber, president of the National Assn. of Recording Merchandisers (NARM), has named 21 members to the trade group's 1986-87 retail advisory committee.

Imber, who heads Long Island-based Elroy Enterprises (Record World, TSS) appointed Jim Bonk chairman of the committee, which is scheduled to meet Sept. 15 in San Diego. Bonk, executive vice president and CEO of North Canton, Ohio-based Camelot Enterprises (Camelot Music), has long been active in committee functions.

Other members named are: Jerry Adams, Harmony House Records & Tapes; Ned Berndt, Q Records & Tapes; Arnie Bernstein, The Musicland Group; Randall Davidson, Sound Shop; John Farr, Target Stores/Jetco; Rochelle Friedman, J&R Music World; Stan Goman, Tower Record and Tower Video; Ira Heilicher, Great American Music/Wax Museum; Bruce Imber, Elroy Enterprises; David Jackowitz, Peaches Entertainment; and Lou Kwiker, Warehouse Entertainment.

Also named to the committee: Sterling Lanier, Record Factory; Evan Lasky, Danjay Music & Video/Budget Tapes and Records; Alan Levenson, Turtles Records & Tapes; Mary Ann Levitt, The Record Shop; Ann Lief, Spec's Music; James Rose, Rose Records; Carl Rosenbaum, The Flip Side; Mark Silverman, Waxie Maxie Quality Music; and Terry Worrell, Sound Warehouse.

The purpose of the retail advisory committee is to address common issues that affect prerecorded music dealers, as well as providing guidance and input for NARM activities. Last year's committee discussed topics such as standardized cassette packaging, concerns over album lyrics and art, and UPC bar coding. Discussion at last year's annual meeting also led to the formation of the NARM/Video Software Dealers Assn. security device committee, which is examining the feasibility of establishing common articles surveillance technology for all prerecorded music and video product (Billboard, Feb. 1). GEOFF MAYFIELD

CHART BEAT



by Paul Grein

DON'T LOOK NOW, but exactly half the singles in the top 40 on this week's Hot 100 are by British artists. That's a record, surpassing the number of British acts in the top 40 at the height of the British Invasion in 1965 and during the British synth-pop boom of 1983.

British acts also account for half of the top 10 and half of the top 20. Listed in the top 10 are **Mike & the Mechanics**, **OMD**, **Level 42**, **Billy Ocean**, and **George Michael**. Posted in the top 20 are **Culture Club**, **Howard Jones**, **Simply Red**, **Boys Don't Cry**, and **the Pet Shop Boys**.

Charting in the bottom half of the top 40 (which is better than the top half of the bottom 40) are the **Outfield**, **Phil Collins**, the **Moody Blues**, **Robert Palmer**, **Peter Gabriel**, **GTR**, the **Dream Academy**, **Genesis**, **Simple Minds**, and **Tears for Fears**.

A couple of notes: Billy Ocean is originally from Trinidad, but was raised in Britain. And this item is the brainstorm of Watermark's foreign affairs expert, Darryl Morden.

MADONNA'S "Live To Tell" jumps to No. 1 on this week's Hot 100, becoming her third top-charted hit in less than 18 months. Interestingly, two of Madonna's three No. 1 hits are movie themes. "Crazy For You" was featured in "Vision Quest"; "Live To Tell" will be featured in the Sean Penn film "At Close Range."

Only three other artists have hit No. 1 with more than one movie theme so far in the '80s. **Prince & the New Power Generation** scored with two songs from "Purple Rain" and one from the upcoming "Under The Cherry Moon." **Lionel Richie** and **Phil Collins** triumphed with title songs from "Endless Love" and "Against All Odds," respectively,

and then each returned to No. 1 with a song from "White Nights."

"Live To Tell" will be featured on Madonna's third album, due June 30 on Sire (see story, page 1). But it's not currently available on any album. It's only the fifth song in the last eight years to hit No. 1 without being available on an album, as Ed Wentzel of Stevens,

Half of the top 40 pop singles are by British artists

Pa., reminds us.

The four other "independent" No. 1 hits since the late '70s are the **Bee Gees'** "Too Much Heaven," which hit No. 1 six weeks before the "Spirits Having Flown" album entered the chart; M's "Pop Muzik," which reached No. 1 seven weeks in front of his album, "New York-London-Paris-Munich"; **Queen's** "Crazy Little Thing Called Love," which topped the chart five months before the release of the album "The Game"; and **Lionel Richie's** "Say You, Say Me," which hit No. 1 nearly six months ago—with no album yet in sight (though one is promised for June).

That makes Richie the champion procrastinator. To beat him at this little game, Madonna would have to hold back her album until Christmas.

PATTI LABELLE this week earns her first top five pop album, 24 years and seven weeks after she made her first appearance on the Hot 100 with the **Bluebelles'** "I Sold My Heart To The Junkman." LaBelle's long hard climb to the top five stands as the longest by

any artist in chart history. It breaks—by a razor-thin margin—the previous record, established in August 1984 by **Tina Turner**, who scored her first top five album exactly 24 years after she first cracked the Hot 100 with the **Ike & Tina Turner** single, "A Fool In Love."

Turner's album, "Private Dancer," went on to log 25 weeks in the top five, another record LaBelle probably wouldn't mind breaking.

FAST FACTS: **George Howard's** "Love Will Follow" on Palo Alto Records holds at No. 1 on the Jazz Albums chart for the third straight week. Howard dethroned **Stanley Jordan's** "Magic Touch," which is only fair because "Magic Touch" was the album that dethroned Howard's first No. 1 jazz album, "Dancing In The Sun," last October.

Paul Winter's "Canyon" on Living Music Records jumps to No. 141 on this week's Top Pop Albums chart. The activity comes nearly 24 years after Winter's last charted album, "Jazz Meets The Bossa Nova." That Columbia album climbed to No. 109 in December 1962.

The **Fabulous Thunderbirds** this week notch their first top 20 album with "Tuff Enuff." The breakthrough comes five years after the Texas group first cracked the chart with its album "Butt Rockin'."

Boys Don't Cry's "I Wanna Be A Cowboy" on Profile Records jumps to No. 17 on this week's Hot 100, becoming the first independently distributed single to crack the top 20 since KC's "Give It Up" on Meca Records reached No. 18 in 1984.

WE GET LETTERS: David Ross of St. Paul, Minn., notes that you don't have to go back to 1967 to find the last time before April 19 that a one-word title was No. 1, a two-word title was No. 2, and a three-word title was No. 3. It happened in May 1979 with "Reunited," "Hot Stuff," and "In The Navy." In fact, that week it went one better, because the title at No. 4 had four words: "Love You Inside Out."

VSDA Drawing A Crowd

NEW YORK A record 400 exhibitors are expected at the fifth annual convention of the Video Software Dealers Assn. Aug. 24-28 at Bally's MGM Grand Hotel in Las Vegas. The event is projected to draw 8,000 to 10,000 members of the home video industry.

Some 50% of the meet's exhibit space in the east hall of the convention center has been sold, according to Stan Silverman, VSDA's director of meetings and conventions. This percentage represents almost 150,000 square feet of exhibit space.

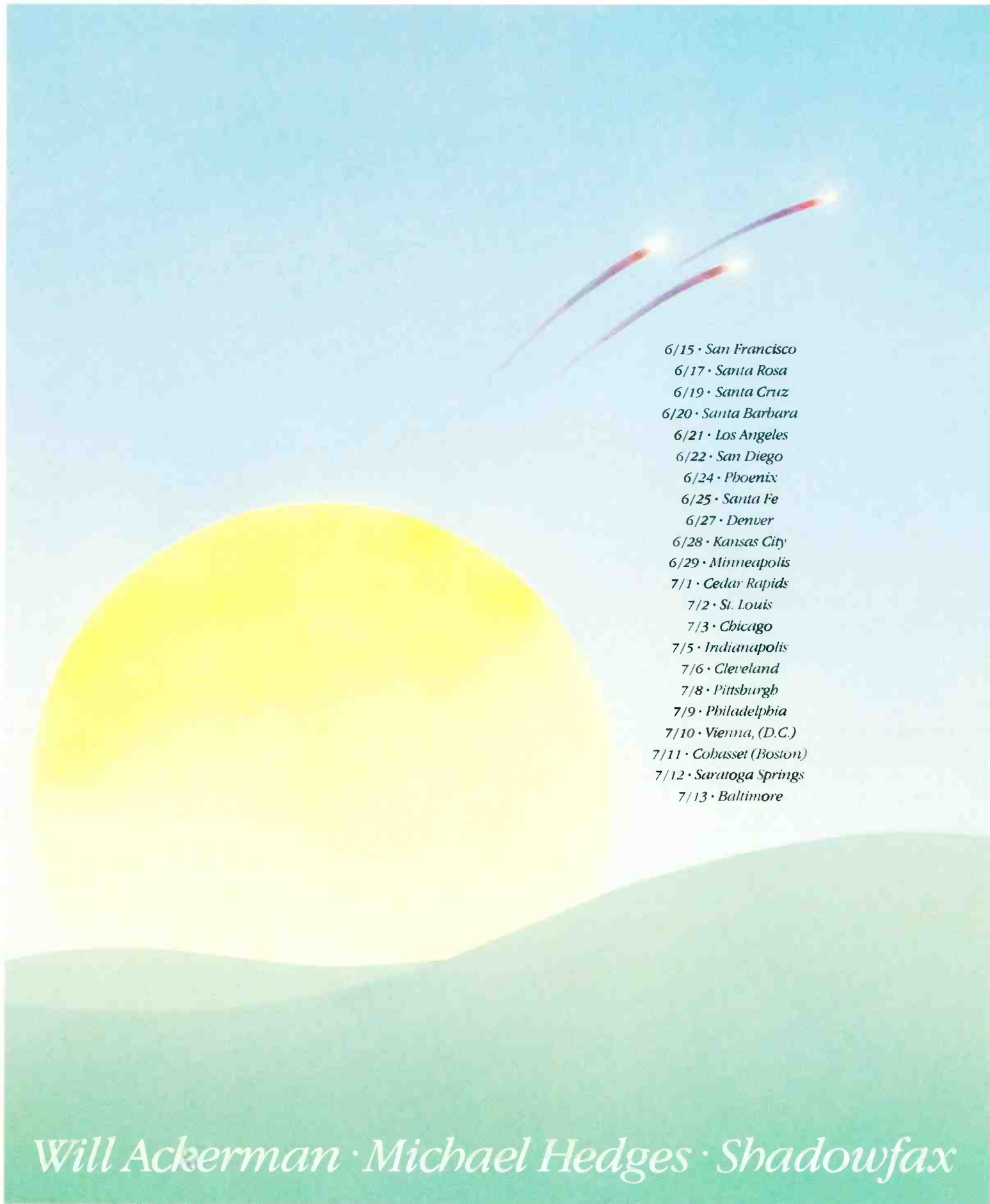
Silverman reports that exhibitors are lining up at a pace three weeks ahead of last year's, largely the result of a preregistration mailing made in February to last year's exhibitors.

For VSDA members who wish to

visit only the exhibition area and for exhibit personnel who are not registered for the convention, there is a \$25 "Exhibit Only" registration fee. Such registrants must send hotel deposits directly to one of four hotels after receiving their reservation card from VSDA. With Bally's Grand reserved for full registrants only, they can choose from among Caesar's Palace, Holiday Inn Casino, and the Tropicana.

This year's convention theme is "Freedom Of Choice." VSDA officials say it is meant to symbolize the right of consumers to buy prerecorded video of their own choosing, including X-rated, and that the home video business can remain healthy by attracting both rental and sell-through interest.

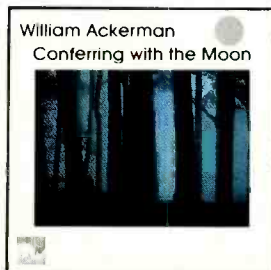
Windham Hill The Summer Concerts



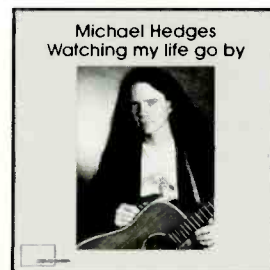
- 6/15 • San Francisco
- 6/17 • Santa Rosa
- 6/19 • Santa Cruz
- 6/20 • Santa Barbara
- 6/21 • Los Angeles
- 6/22 • San Diego
- 6/24 • Phoenix
- 6/25 • Santa Fe
- 6/27 • Denver
- 6/28 • Kansas City
- 6/29 • Minneapolis
- 7/1 • Cedar Rapids
- 7/2 • St. Louis
- 7/3 • Chicago
- 7/5 • Indianapolis
- 7/6 • Cleveland
- 7/8 • Pittsburgh
- 7/9 • Philadelphia
- 7/10 • Vienna, (D.C.)
- 7/11 • Cobasset (Boston)
- 7/12 • Saratoga Springs
- 7/13 • Baltimore

Will Ackerman • Michael Hedges • Shadowfax

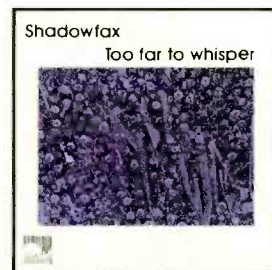
Windham Hill New Music For All Seasons



WH-1050



OA-0303



WH-1051



SPYRO GYRA

THE NEW ALBUM BREAKOUT

MCA-5753



SEE SPYRO GYRA ON TOUR THIS SUMMER:

DATE:	CITY/STATE:		
MAY 31	SCHENECTADY, NY	JULY 26	PHILADELPHIA, PA
JUNE 1	CUYAHOGA FALLS, OH	JULY 27	HAMPTON BEACH, NH
JUNE 13	GREENSBORO, NC	AUGUST 4	NEW FAIRFIELD, CT
JUNE 14-15	MONROEVILLE, PA	AUGUST 6	HYANNIS, MA
JUNE 20	NEW LONDON, CT	AUGUST 7	HARTFORD, CT
JUNE 21	NEW YORK CITY, NY	AUGUST 8	CHAUTAQUA, NY
JUNE 22	MANSFIELD, MA	AUGUST 10	SYRACUSE, NY
JUNE 24	VENNA, VA	AUGUST 12	HIGHLAND PARK, IL
JUNE 26	SAN ANTONIO, TX	AUGUST 13	ST. LOUIS, MO
JUNE 27	AUSTIN, TX	AUGUST 14	KANSAS CITY, MO
JUNE 28	DALLAS, TX	AUGUST 15	MORRISON, CO
JUNE 29	ROCHESTER, MI	AUGUST 16	SAN DIEGO, CA
JULY 1	ST. PAUL, MN	AUGUST 17	HOLLYWOOD, CA
JULY 5	MILWAUKEE, WI	AUGUST 21-24	SARATOGA, CA
JULY 6	NICE, FRANCE	AUGUST 26	SNOWBIRD, UT
JULY 11	DEN HAGUE, HOLLAND	SEPTEMBER 12	MEMPHIS, TN
JULY 12	ANDORRA	SEPTEMBER 13	ATLANTA, GA
JULY 13	VALENCIA, SPAIN	SEPTEMBER 14	BIRMINGHAM, AL
JULY 14	NICE, FRANCE	SEPTEMBER 19	ST. PETERSBURG, FL
JULY 15	LONDON, ENGLAND	SEPTEMBER 20	ORLANDO, FL
JULY 16	MONTREUX, SWITZERLAND	SEPTEMBER 26	COLUMBUS, OH
JULY 19	LEWISTON, NY	OCTOBER 2	TOLEDO, OH
JULY 24	WILMINGTON, DE	OCTOBER 3	INDIANAPOLIS, IN
JULY 25		OCTOBER 4	ANN ARBOR, MI
		OCTOBER 11	JACKSONVILLE, FL

AVAILABLE ON COMPACT DISC:
ALTERNATING CURRENTS MCAD 5606
MORNING DANCE MCAD 37148
CATCHING THE SUN MCAD 1487

AND COMING SOON ON COMPACT DISC:
INCOGNITO MCAD 5368
BREAKOUT MCAD 5753

MANAGEMENT: CROSSWEYED BEAR PRODUCTIONS



MCA RECORDS



Needed: A Central Agency

CLEARING UP THE MUSIC VIDEO RIGHTS MESS

BY MICHAEL L. REINERT

There is probably no more sensitive issue today facing songwriters, recording artists, and their legal and business representatives than the proper licensing of creative product. This is evidenced by bills before Congress concerning audio and video home taping, by the aggressive litigious stance being taken by record companies in combatting parallel imports, and increasing industry efforts in fighting piracy of all forms.

However, even though the fear of lost income is being reduced by a more comprehensive approach to some of these problems, uncertainty can lead to paranoia, and that, in turn, to a restrictive effect on the most beneficial exploitation of creative works.

Such is the case today with the use of music videos in this country. The music video industry faces growing problems every day. Perhaps the two most crucial are the astronomical costs in producing a video and the "burn-out" potential—too much product out in too many places.

I remember attending a seminar at the Billboard Video Music Conference two years ago and listening to David Benjamin of NBC's "Friday Night Videos" warning of the danger of letting anyone have videos for the asking (a point of view echoed by representatives of MTV and "Night Flight").

At the time I thought this was simple complaining by market dominators afraid that their almost-monopoly would erode through competition from the "little guys." But now I give Mr. Benjamin tremendous credit for his foresight. I agree with him completely that the magic of music video gets lost when put in the hands of those who are perennial bandwagon jumpers who do nothing to advance the medium.

The saturation problem, however, is now being corrected to a degree by economics. Record companies and artists realize that music videos cannot exist purely as promotional tools; they must be treated as a new art form, supportive of, yet separate from, the underlying recording.

So now we see payments being demanded by the record labels from broadcasters and others for the use of music videos. This is to cover administrative costs, to help in recouping some of the tremendous production costs and, perhaps, to weed out those videoclip users who are not contributing to effective exposure.

As one who deals daily in the commercial licensing of music videos (synchronization rights, as well as video rights), I see an alarming

separate music publishers each month.

With larger companies, this usually does not present much of a problem. But in the case of smaller publishers, getting a response to a request can be a very slow process for any number of reasons, not least of which is just tracking them down.

And then, of course, we have to deal with negative responses, such as the money is not enough (isn't something better than nothing?), or that

matter that must not go unnoticed: the unions. Their stance is less ambiguous, but none the less restrictive. With very few exceptions, it is impossible to use a music video "commercially" that contains any footage from a theatrical motion picture or broadcast TV show (such as vintage clips from the '60s and '70s). Even if permission is granted, the costs are usually prohibitive.

What, then, is the answer? The answer is to treat the commercial exploitation of music videos as they are treated in Europe.

- Have them licensed, both for video rights and synchronization rights, through one central agency.

- Provide for a uniform system of payments based on clear and specific definitions of what constitutes commercial use (and that definition should be structured to include all payments made for the use of music videos, no matter the source).

- Administer these licenses for all parties concerned so that the burden is no longer on the record companies and music publishers.

In the U.K., this system is handled through organizations such as the Mechanical Copyright Protection Society MCPS and Video Performance Ltd. In this country we have the performing rights societies and the Harry Fox Agency.

Why not have an additional domestic entity to handle the growing need for video licenses? Or better yet, why not have one of the existing agencies set up a facility in which such rights could be cleared?

Artists, then, would not have to be concerned with who gets the use of their videos. Record companies wouldn't be saddled with the administrative and political burden of tracking such use. And music publishers would be able to collect money they are now being deprived of because of widespread synchronization piracy.

If a method is not soon developed to exploit the commercial potential of music videos, we are going to kick ourselves in the butt for not having done what's necessary to preserve the art form as a business.

It's time we stopped hiding behind the excuse that our industry is still in its infancy and do some serious growing up, fast.

'It is often difficult to fix the difference between commercial & promotional uses'



Michael Reinert is director, video operations, for Rowe International Inc.

number of artists and companies growing increasingly conservative in their dissemination of product.

What is more frustrating, I see uses of music videos that do not seem to lend anything to the continued growth of the business given priority over uses that contribute directly to the artist and company.

What does one have to go through in order to commercially license a music video?

At the simple level, it means arranging for two basic licenses—the video license and the synchronization license. (The performing rights license is left to the end user.)

The video license tends to be the more direct of the two; better than 90% of the video rights are controlled by a record label.

The synchronization license gets more complicated. Unless there is one administrator for a copyright on the underlying musical composition, the synchronization license must be arranged with each of the various co-publishers of the song. In the case of our video jukebox, that can mean dealing with 60 to 70

the artist is concerned with overexposure (while they are giving it away to any television show that plays videos).

This is sort of like saying, "I have a valuable and expensive product that I am going to give away to people who aren't really going to pay me anything, but you, with checkbook in hand, can't have it."

However, let's not blame just songwriters and publishers. Recording artists and record companies are often not any better.

Most artist agreements negotiated in the past few years state that the record company has full rights to the video for promotional uses but must get the consent of the artist for any form of commercial use. However, in this day and age it is often very difficult to determine the difference between these two uses.

The double standards which exist today are embarrassing to the industry, and the timidity with which some labels deal with their artists in discussing "consent" makes one wonder who is really in control.

There is one other culprit in this

Letters to the Editor

Premier's latest releases. Guess what? I've just canceled same.

Robert W. Stern
Premier Recordings
New York

POUNDING HEAVY METAL

I find it amusing that MTV continues to insist they have nothing against heavy metal and that their commitment to it has not diminished.

When MTV announced its decision to cut back on metal videos last year, the reason given was that they were too violent or sexist. Strangely, this standard didn't seem to apply to other music. Videos such as "Under Cover Of The Night" by the Rolling Stones, "Wild Boys" by Duran Duran, and various

Madonna and Prince videos continued to receive heavy airplay despite violence and sexism.

MTV also stated it would not play more than 24 metal videos a day, which averages out to only one per hour. Does that constitute their idea of a balanced playlist?

Rose Riker
Sioux City, Iowa

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

Billboard Offices:

New York 1515 Broadway N.Y. 10036 212 764-7300 telex 710 581-6279 cable Billboy NY	Los Angeles 9107 Wilshire Blvd. Beverly Hills, Calif. 90210 213 273-7040 telex 66-4969 cable Billboy LA
Nashville 14 Music Circle E. Tenn. 37203 615 748-8100	Washington, D.C. 733 15th St. N.W. D.C. 20005 202 783-3282
London 71 Beak St. W1R 3LF 01 439-9411	Tokyo 6-19-16, Jingumae Shibuya-ku, Tokyo 03 498-4641 telex J25735

Publisher & Editor-In-Chief:

SAM HOLDSWORTH
Associate Publisher/Director of Research:
MARTY FEELY
Associate Publisher/
Director of Marketing and Sales:
GENE SMITH
International Editorial Director:
MIKE HENNESSEY
General Manager/Nashville: **GERRY WOOD**

Editorial

Managing Editor: **KEN SCHLAGER**
Deputy Editor: **Irv Lichtman**
Executive Editor: **Is Horowitz**
News/Financial Editor: **Fred Goodman**
Art Director: **Jeff Nisbet**
Copy Editor: **Peter Kobel**
Copy Editor: **Jean Rosenbluth**
Special Issues:
Editor: **Ed Ochs** (Los Angeles)
Assistant Editor: **Robyn Wells** (N.Y.)
Bureau Chiefs:
Sam Sutherland (Los Angeles)
Bill Holland (Washington)

Editors:

New York: Steven Dupler, Nancy Erlich, Nelson George, Steve Gett, Geoff Mayfield, Tony Seideman, Kim Freeman (asst. editor), Linda Moleski (editorial assistant)
Los Angeles: Paul Grein, Jim McCullough, Earl Paige, John Sippel
Nashville: Edward Morris
London: Peter Jones

Charts & Research

Director of Charts/Associate Publisher:
Thomas Noonan
Hot 100 Chart Mgr.: **Michael Ellis**
Country Chart Mgr.: **Marie Ratliff**
Black Chart Mgr.: **Mike Mongiovi**
Research Mgr.: **JoDean Adams**
New York: Harry Michel (retail supervisor), Kevin Murray (radio supervisor), Jimmy Canosa, Ed Coakley, Rita Ferrence, Kathy Gillis, Eleanor Greenberg, Cathy Kaslow, Robert Martucci, Lillian McGuire, Sharon Russell, Debra Todd, Marc Zubatkin

Marketing & Sales

Director of Sales, Video/Sound: **Ron Willman**
Promotion Director: **Phylis Goldberg**
Information Mgr.: **Michele J. Gambardella**
New York: Norm Berkowitz, Grace Whitney-Kolins, Jeff Serrette (classified)
Los Angeles: Christine Matuchek, Mickey Grennan, Marv Fisher
Nashville: John McCartney
London: Patrick Campbell
Tokyo: Hugh Nishikawa
Milan: Germano Ruscitto, 28-29-158
Hamburg: H.M. v. Frankenberg, 40 271 3221
Paris: Jean-Luc Morel, 1-47-20-40-32
Sydney: Mike Lewis, 612 412-4626
Toronto: Karla Goldstein, 416 928-0569

Production

Corporate & Billboard Production Director:
MARIE R. GOMBERT
Advertising Production Mgr.: **John Wallace**
Atex System Mgr.: **Raymond H. Heitzman**
Edit. Production Manager: **Terrence C. Sanders**
Edit. Production Coordinator: **Dolores Palombit**

Administration

Business Manager/Directories Publisher:
JOHN BABCOCK JR.
V.P. & Executive Editorial Director: **Lee Zhitto**
Divisional Controller: **Tom Hasselle**
Circulation: **Eileen Bell, Gina Oh**
License & Permissions Mgr.: **Georgina Challis**
Directory Services Mgr.: **Leslie Shaver**
Credit Manager: **Howard Wolff**

Billboard Publications Inc.

President & Chief Executive Officer:
GERALD S. HOBBS
Executive Vice President: **Sam Holdsworth**
Senior Vice President: **Ann Haire**
Vice Presidents: **John B. Babcock, Paul Curran, Rosalee Lovett, Martin R. Feely, Lee Zhitto**
Managing Director, Billboard Ltd.:
R. Michael Hennessey
Publisher: **Billboard Operations Europe:**
Theo Roos
Chairman Emeritus: **W.D. Littleford**

CATALOGING CONCERNS

I wish to add my reaction of concern and dismay to those quoted in the article about Schwann's intent to switch to a CD-oriented listing, dropping LP and cassette catalog material except on a sporadic basis (Billboard, May 31).

I think I speak for the hundreds, if not thousands, of small, independent labels throughout the U.S., Canada, and Europe who have counted on Schwann as a regular monthly resource to announce record releases and to keep such knowledge in front of the public. Schwann's premature decision will only serve to drive the nail deeper into many coffins and further erode what is currently, at best, an ailing industry.

It is, after all, we small indies who are finding it the most difficult to get compact disks manufactured. While the scarcity of worldwide production exists, it is we, the "mama and papa" companies, who will continue to be generally overlooked and ignored. Thus, rather than sit by and do nothing, most of us continue to issue our product in the LP and cassette formats. And—surprise, surprise—it sells.

At the NAIRD convention last month, Schwann had a booth and solicited subscriptions and advertising from those who attended. Since none of the above was ever mentioned as being the intention of Schwann or ABC Publications, I subsequently proceeded with plans for a series of fall ads to announce

L.A. Race Heats Up; Station Dominance Is Difficult

BY DENIS McNAMARA

NEW YORK As radio stations become more efficient and creative, it is increasingly difficult for a single outlet to dominate a market. Such is the case in Los Angeles—the nation's No. 2 market—where Tim Kelly, program director at Capitol Cities/ABC-owned KLOS, says, "Competition is heating up, and stations here keep getting better and better." All this competition is aimed primarily at top 40 outlet KIIS, long the radio leader.

Since January, the market has seen a number of significant changes and upheavals. These include the advent of KPWR, Emmis Broadcasting's new urban contemporary outlet, programmed by former WUSL Philadelphia PD Jeff Wyatt. The station was immediately successful, debuting with a 4.4 share in the winter Arbitron.

The market's latest format switch was scheduled to take place Saturday (31), when CBS-owned KKHR returns to a soft album rock approach. The outlet is dropping its three-year-old top 40 format and resurrecting the call letters KNX-FM. As KNX-FM, the station had been the dominant soft rock format in the market for almost a decade. The station's new PD is Bill Minckler. (See Vox Jox,

page 15.)

On the album rock front, Metro-media's KMET is showing signs of a comeback with the addition of former KGB San Diego PD Larry Bruce, who has shaken up the outlet's air staff and sound.

'KIIS has been No. 1 for 3 years. We know competition'

KLOS, the highest-rated album rocker in 1985, dropped from a 4.8 in the fall Arbitrons to a 3.3 in the winter book. The station has since hired Raechel Donohue away from the KIIS morning show to do its early show. Kelly says he made the move because Donohue is "very identifiable" to the 18- to 34-year-old male demographic that is his primary target.

A big surprise has been the rise of progressive KROQ—where Donohue was before she worked at KIIS—to the top of the album rock race. The station was recently sold by Mandeville Broadcasting to Infinity Broadcasting for more than \$45 million, the highest price ever paid for a single outlet.

KNAC Long Beach, which has specialized in hard rock since Janu-

ary, is also beginning to have an impact and is expected to make a good showing in the spring ratings.

Add to this another 34 outlets of varying formats and signal range, and the difficulty of maintaining any degree of dominance in the L.A. market becomes obvious.

All of this activity is putting pressure on KIIS. The top 40 outlet's ratings have eroded somewhat during the past year, dropping from an 8.2 12-plus share in the fall to a 7.4 in the winter, still enough for the market lead. The outlet had a 9.7 in the winter 1985 Arbitron.

"We've been No. 1 for three years, so we're used to the competition," says KIIS vice president/programming Gerry DeFrancesco. "It's business as usual, which means growth and improvement. KIIS reflects what the market wants. We have not 'urbaned up.' Playing the right music is how we've built our dominance and will maintain it."

Of KPWR's high winter debut, DeFrancesco says, "Curiosity

doesn't mean our product is bad."

In the ratings, KPWR and KROQ show evidence of sharing a large number of listeners with KIIS. According to KROQ PD Rick Carroll, his station shares 44% of its audience with the market leader, almost 20% more than any other outlet. He says KIIS was competing with him for teens before the arrival of KPWR. Now, Carroll maintains, "There's no question KIIS has urbaned up by adding

more records heard on KPWR."

Kelly says KLOS and KMET are now more appealing to men ages 15-34 than KIIS is and are pulling some men away from the top 40 giant.

The cornerstone of KIIS' dominance in the market has been morning personality Rick Dees. His show's 12-plus ratings went down from an 11.8 in the fall to a 9.3 in the winter. Last winter, he scored a 12.3.



Programmers reveal why they have jumped on particular new releases.

TOP 40

WMMS Cleveland operations manager John Gorman says Genesis' new track "Invisible Touch" is his station's hottest add, "for the obvious reasons. If this were their first release it would be put on the air right away because it's a great tune." Another single that is a "real surprise," he says, is Andy Taylor's solo release "Take It Easy" (Atlantic). "It has a real Power Station feel," he says, adding that "it reminds me a lot of old T. Rex." Other cuts grabbing attention are Rod Stewart's "Love Touch" (Warner Bros.), which Gorman calls "a natural mass-appeal song," and the Outfield's "All The Love In The World" (Columbia). Watch for more action on Joe Cocker's cover "You Can Leave Your Hat On" (Capitol) as well, he says.

BLACK/URBAN

WEKS Atlanta's playlist often focuses on artists that are scheduled to play in the area, according to music director Tony Scott. Such is the case of Patti LaBelle, who is welcomed on the air with "Something Special," "Finally We're Back Together," and "Kiss Away The Pain"—three tracks off her new MCA album. Vying for most requested song are Starpoint's "Till The End Of Time" (Elektra) and Run-D.M.C.'s "You Be Illin'" (Profile). Finally, Pieces Of A Dream's "Say La La" (Manhattan) has a "love, reggae, uptempo type of beat," says Scott, "which fits in well with our album/singles format."

ALBUM ROCK

The Smithereens' debut single "Blood And Roses" (Enigma/Capitol) has WNEW-FM New York music director Mark Chernoff excited. So excited, in fact, that the station did a live broadcast with the band from the Cat Club in Manhattan last week. Billy Joel's "Modern Woman," a track off Epic's motion picture soundtrack "American Anthem," has also sparked interest, says Chernoff, who describes it as "another multiformat smash." The station's most requested song, however, is John Eddie's "Jungle Boy" (CBS)—a title it has held for the past three weeks. Other promising singles are Rob Jungklas' "Boystown" (Manhattan) and Icehouse's "No Promises" (Chrysalis). The station is also supporting the J.A.M. '86 (Jersey Artists for Mankind) benefit release "We've Got The Love" (Arista).

COUNTRY

Getting strong reaction at WUBE Cincinnati is John Cougar Mellencamp's version of the classic Drifters' tune "Under The Boardwalk" (PolyGram), says program director Mike Chapman. "Not too many country PDs are playing it right now," he says. "We started it in light rotation and now it's the No. 1 requested song." Chapman attributes the single's success to its crossover appeal, noting that "it's a great summer tune that's readily recognizable to adults." Also doing well, he says, is Randy Travis' new release "On The Other Hand" (Warner Bros.) because it's a "good traditional-flavor song." Some other summer-sounding tracks worth noting are Billy Joe Royal's "Boardwalk Angel" (Atlantic/America) and the Bandana's "Touch Me" (Warner Bros.).

LINDA MOLESKI

Washington Roundup

BY BILL HOLLAND

WASHINGTON A daylight-saving time extension bill passed by the Senate in mid-May has daytime broadcasters up in arms.

The measure advances daylight-saving time to the first weekend in April, starting next year, and broadcasters say it will cause daytimers to lose about three to four weeks of prime morning drive-time hours.

"It'll be a major burden to many of us," says David Palmer, of WATH/WXTQ in Athens, Ohio, and chairman of the NAB's Daytimer

Committee. The National Assn. of Broadcasters also says the measure would disrupt the delicate balance the FCC has achieved among various classes of AM broadcasters.

Even the Federal Communications Commission foresees difficulties. Says mass media chief Jim McKinney: "I will say it's going to be a difficult issue for the commission to fix. Congress has sent the draft bill to the commission."

A version already passed by the House of Representatives also extends daylight-saving time into the first weekend in November.

Wally Clark To Leave KIIS

NEW YORK Wally Clark will resign his post as president/general manager of Gannett powerhouse KIIS-AM-FM Los Angeles on Sept. 1 to form his own consultancy. All outlets in the growing Gannett chain will be his first clients.

Clark joined KIIS in 1982, when the station had a 2.2 share of the market and an advertising rate of \$37.50 per minute. Under his direction, KIIS has dominated Los Angeles radio for more than two years, and the top 40 station regularly commands a rate of \$2,500 per spot. The station is recognized as the biggest money-maker in radio.

When he forms Wally Clark Productions Inc., Clark will specialize in marketing, promotion, programming, sales, research, and management.

Gannett is expected to appoint a KIIS station manager soon. On the corporate level, KIIS vice president of programming Gerry DeFrancesco has been promoted to national program director for the Gannett chain, and will continue to oversee the programming at KIIS.

In August, Gannett will relocate its corporate headquarters from St. Louis to Los Angeles. Further executive changes that will regionalize group operations are expected soon.

In addition to the KIIS combo, the Gannett Radio Division owns KSDO-AM-FM San Diego, WCZY-AM-FM Detroit, KKBQ-AM-FM Houston, KTKS-FM Dallas, WDAE/WIQI Tampa, WGCI-AM-FM Chicago, and KUSA/KSD St. Louis. Gannett is awaiting FCC approval of its purchase of KHIT Seattle, and two more acquisitions are expected in the near future.

KIM FREEMAN

...newslines...

WIN COMMUNICATIONS has agreed to purchase Mid America Media's six properties for an undisclosed sum. The transaction includes WXTZ/WIRE Indianapolis, WBEZ Tulsa, WSWT/WIRL Peoria, and KRVR Quad Cities. Four of the outlets are easy listeners, adding to WIN's own WQAL Cleveland.

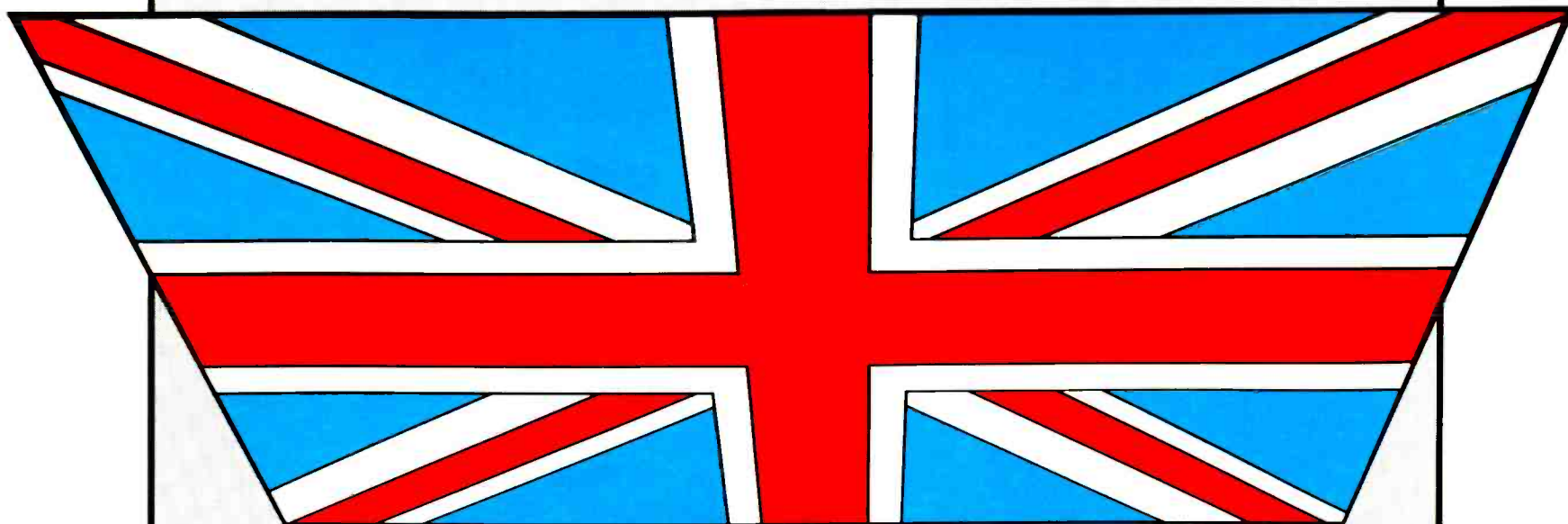
TRANSTAR RADIO NETWORKS appoints Gary Fries president. Fries will continue as president of the Sunbelt Broadcast Division. He will report to Transtar chairman C.T. Robinson. Fries, who has been with Sunbelt for three years, will be based in Colorado Springs.

SATELLITE MUSIC NETWORK appoints Katherine Taylor account executive for the network's Central Division's advertising sales office in Chicago. Previously, Taylor was with the ABC television network, ABC radio network, and NBC News.

PRICE COMMUNICATIONS CORP. appoints Lori A. Silberger assistant controller. She comes to Price from CBS Inc., where she served as accounting manager. Price operates 15 radio stations across the country and owns television stations, newspapers, and an outdoor-advertising firm.

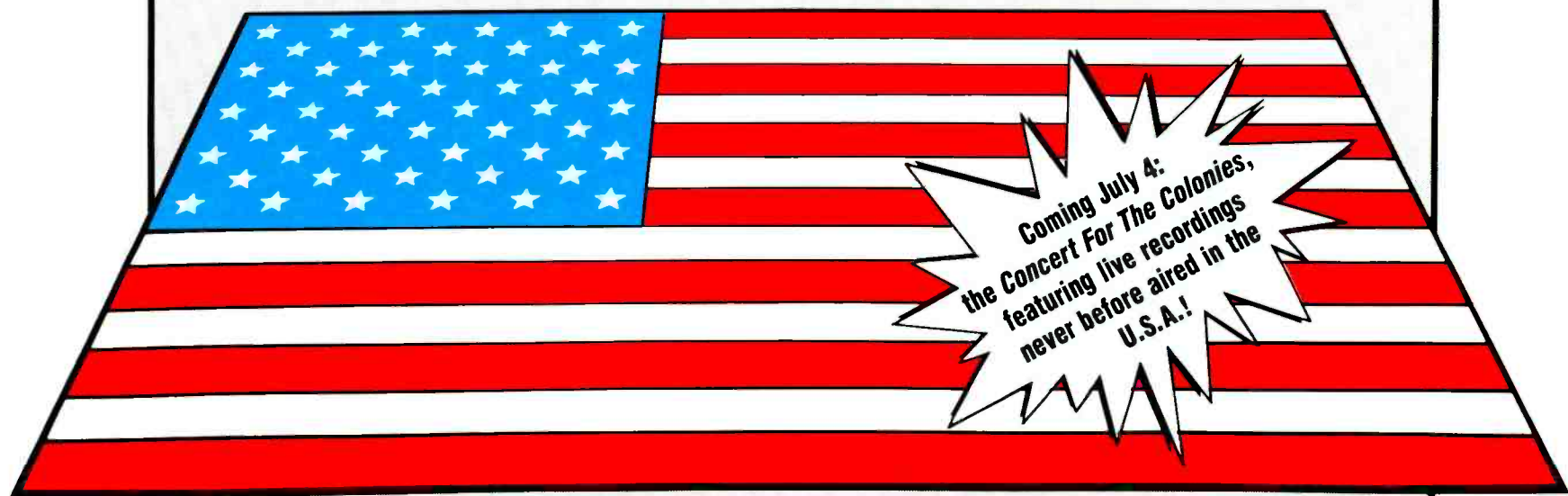
 WESTWOOD ONE PRESENTS

BBC *Concert Classics*



FEATURING

PINK FLOYD



Coming July 4:
the Concert For The Colonies,
featuring live recordings
never before aired in the
U.S.A.!

The Westwood One Radio Networks' *In Concert* series proudly presents a special *BBC Concert Classic* starring the legendary Pink Floyd, airing the week of June 9 *exclusively* on Westwood One affiliates throughout North America. Recorded in 1970 and '71 at the BBC's Paris Theatre in London, the 90-minute concert features guitarist David Gilmour, keyboardist Rick Wright, bassist Roger Waters and drummer Nick Mason performing a dream set for early Floyd fans: "One Of These Days," "Careful With That Axe, Eugene," "Echoes," "Atom Heart Mother" and "Embryo." To get you and your listeners into The Pink, contact your Westwood One Station Sales Representative *now* at (213) 204-5000 or Telex 4996015 WWONE.

BBC Concert Classics, exclusively from Westwood One—it's revolutionary!



WESTWOOD ONE RADIO NETWORKS

AT 33¹/₃ RPM

THE PLEASURE

BILLY JOEL
"Modern Woman" 34-06118

MICK JAGGER
"Ruthless People"

BRUCE SPRINGSTEEN
"Stand On It"

LUTHER VANDROSS
"Give Me The Reason" 34-06129

DAN HARTMAN
"Waiting To See You" 34-06130

PAUL YOUNG
"Wherever I Lay My Hat (That's My Home)"

MACHINATIONS
"No Say In It"

NICOLE
"Don't You Want My Love"

MICHEL COLOMBIER
"Neighborhood Watch"

KOOL & THE GANG
"Dance Champion"



RCA

IS RUTHLESS.

"RUTHLESS PEOPLE." SE 40398

THE ORIGINAL MOTION PICTURE SOUNDTRACK.

The hi-powered hit list is set to shatter radio at all formats with the simultaneous explosion of *three* new singles from Billy Joel, Dan Hartman and Luther Vandross!

The ruthless release schedule promises relentless market penetration with Mick Jagger's title cut, written by Jagger with Daryl Hall and Dave Stewart; plus Paul Young's "Wherever I Lay My Hat (That's My Home)" and "Stand On It," the razor sharp cut from Bruce Springsteen.

Beware of "Ruthless People." The Soundtrack. Ten killer cuts that just won't let up!
On *Gpic* Records, Cassettes and Compact Discs.

"Ruthless People." The Motion Picture.

Starring Danny DeVito, Judge Reinhold, Helen Slater and Bette Midler.

TOUCHSTONE FILMS presents in association with SILVER SCREEN PARTNERS II A ZUCKER, ABRAHAMS, ZUCKER FILM "RUTHLESS PEOPLE" A WAGNER/LANCASTER PRODUCTION
Starring DANNY DeVITO JUDGE REINHOLD HELEN SLATER and BETTE MIDLER as Barbara Stone Director of Photography JAN DeBONT Executive Producers RICHARD WAGNER and JOANNA LANCASTER
and WALTER YETNIKOFF Produced by MICHAEL PEYSER Written by DALE LAUNER Directed by JIM ABRAHAMS, DAVID ZUCKER and JERRY ZUCKER

Color by DE LUXE® Distributed by BUENA VISTA DISTRIBUTION CO., INC.

Musical Supervision: Tommy Mottola, Champion Entertainment Organization, Inc. Dan Hartman appears courtesy of MCA Records, Inc. Kool & The Gang appear courtesy of Delite/Polygram Records.

Album Cover Photograph: © 1986 Touchstone Films. All Rights Reserved. *Gpic* is a trademark of CBS Inc. © 1986 CBS Inc.





WESTWOOD ONE PRESENTS

THE **LIVE** RADIO CONCERT EVENT OF THE YEAR

A CONSPIRACY OF HOPE

for

AMNESTY INTERNATIONAL

JUNE 15, 1986

Bryan Adams

Joan Baez

Peter Gabriel

The Neville Brothers

Lou Reed

Sting

U2

and more

As the official radio network of the historic six-city *A Conspiracy of Hope* tour to benefit Amnesty International, Westwood One proudly invites you and your listeners to join us June 15 for a live broadcast of the year's most important musical event: the tour's climactic concert at Giants Stadium in East Rutherford, New Jersey, featuring an incredible lineup of rock & roll superstars and celebrity hosts including Mia Farrow, Anjelica Huston, Madonna, Sean Penn and Meryl Streep.

We're making this spectacular concert available live via satellite in digital stereo to any radio station on a non-exclusive basis, with our fleet of mobile recording studios and a seasoned team of concert broadcast producers on hand to deliver this event as only Westwood One can.

And as anticipation builds for the tour's finale,

Westwood One will be delivering exciting via-satellite tour reports every day from Westwood One's London Correspondent Roger Scott, who will be travelling with the tour from the opening date June 4 in San Francisco all the way to Giants Stadium. Westwood One will also be providing station affiliates with a special series of celebrity PSAs detailing Amnesty International's Nobel Peace Prize-winning work on behalf of human rights and prisoners of conscience throughout the world.

A Conspiracy Of Hope is rock & roll's way of raising awareness of and funds for Amnesty International (for more info about the organization, call (800) 253-1100). Show your station's support by joining the Conspiracy - contact your Westwood One Station Sales Representative at (213) 204-5000 or Telex 4996015 WWONE.



WESTWOOD ONE RADIO NETWORKS

WOX by Kim Freeman JIOX

THE LOS ANGELES market sees the return this week of some familiar call letters: KNX-FM. The CBS-owned outlet has decided to bring back those calls and rest the **KKHR** calls that replaced them three years ago. The switch means that the original "mellow rock" KNX-FM format has returned, replacing **KKHR's** top 40 approach. The station's slogan is now "Rocking L.A. the mellow way." **Bill Minkler** is the outlet's new PD. He exits his two program manager positions, at **KYA** and **KSFO** San Francisco.

Former **KKHR** PD **Ed Scarborough** is Texas bound. He's been named to the newly created position of operations manager-program director at CBS' Houston outlet, **KLTR**. The station's former PD, **Steve Matt**, returns to morning drive and will be assistant PD.

WWCL Pittsburgh is about to become that market's newest album rocker, according to owner **Empire Media**. A staff was being hired at presstime. Cassettes and résumés should be sent to **WWCL**, c/o Penn Media Associates, 224 North Ave., Pittsburgh, Pa. 15209. From Pittsburgh, we switch to **Erin Kelly**, who was hired this week by Washington top 40 outlet **WAVA**. Kelly's previous on-air location was sailing the Atlantic, broadcasting on the British pirate operation **Laser**. U.K. authorities have since put **Laser** in hock and out of business. At **WAVA**, Kelly will handle overnights and production chores.

Consultant **Mike Josephs** has unleashed a new format at **WTRK** Philadelphia. The man who brought us "Hot Hits" is calling his new format "Electric." Says Josephs: "The sound is 100% current because everyone else in the market is primarily gold. I'm counter-programming them." Josephs calls his playlist "electric currents," and fast-rising new releases, in case you haven't guessed, are "electric charges."

WE'RE ALWAYS LOOKING for dirt for this column, and ranks to **WEKS-AM-FM** (Kiss 104) Atlanta, we now have some dirt to throw around. The upstart urban outlet mailed out a nice package of real live local dirt to commemorate the groundbreaking ceremonies for a new tower and transmitting facility.

That'll give **Kiss 104** a 1,200-foot tower, shooting the signal in to the north, east, and downtown parts of Atlanta. PD **Mitch Faulkner** says the facilities ought to be ready by mid-July. Meanwhile, Faulkner maintains

his "All is fair in love and radio" philosophy with the hiring of **Larry Steele** as **WEKS** morning man. Like **Faulkner**, **Steele** was stolen from Atlanta stronghold **WVEE**, which **WEKS** is taking steady shots at. With **Steele** in the mornings and **Faulkner** in the afternoons, the drive time lineup is a replica of what was once heard on **WVEE**. "Listeners are saying 'Hey, what station is this?'" jokes **Faulkner**.

Promoted to reinforce **WEKS'** image is **Israel Green** (known as **Tony Scott** on air), who assumes music director duties. **Green** has been with **WEKS** since its debut and will take some of the programming weight off **Faulkner's** shoulders. Also upped is **Kevin Krock**, who is appointed mix director. **Krock** will be reviewing remixes from local club jocks.

At **WVEE**, **Mike Roberts**, **Steele's** former sidekick, has been given the nod as morning personality. The station is still looking for a PD, following the recent untimely death of **Scotty Andrews**.

ROGER BARKLEY has quickly found a new L.A. home on **KJOI**, where he arrived last week as morning man. Last month, **Barkley** parted company with longtime partner **Al Lohman** when the duo signed off at **KFI**. In landing on the top-rated **Legacy** easy listener, **Barkley** pushes **Burden Richardson** back to middays.

WMZQ-AM Washington has devised an alternative to the usual tape-and-résumé route in seeking new air talent. For the past few weeks, the **Viacom** country outlet has been hosting a "jock-off" during its afternoon shift to find a partner for **Jeannie Jackson**. Local candidates are auditioning with **Jackson** live on the air. Listeners will call in their favorites, and program director **Katy Daley** will ultimately make the decision.

Too bad **Geffen Records** has no country product, or the label's new D.C. promotion woman, **Jann Zlotkin**, could drop by and test for the **WMZQ** job. **Zlotkin** relocated from album rocker **WSHE** Fort Lauderdale, Fla., where she was promotion director.

Zlotkin's former position at **WSHE** has been filled by **Neil Barry**. He is a market vet at the position, having held it at neighboring **WMJX** and **WCKO**.

Playing musical mikes at **WAPP** New York are **Kelly West** and **Randi Rhodes**, who have moved into the 6 p.m. to 10 p.m. and 10 p.m. to 2 a.m. shifts, respectively. The station, by the way, hosted a blowout party Friday (30) to commemorate the move out of **Lake Success** to new digs in the **Kaufman Astoria Studios** in **Queens**. A number of former **Doubleday** staffers were reportedly in attendance.

Chuck Finney has left his programming seat at top 40 **WKZL** Winston-Salem, N.C. . . . Across town at urban-formatted **WAAA**, **Benny Jones** is out as PD.

Assistance in preparing this week's column provided by Denis McNamara.

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Love Hangover**, Diana Ross, MOTOWN
2. **Silly Love Songs**, Wings, CAPITOL
3. **Get Up And Boogie**, Silver Convention, MIDLAND INTERNATIONAL
4. **Misty Blue**, Dorothy Moore, MALACO
5. **Happy Days (From the Paramount TV Series)**, Pratt & McLain, WARNER/REPRISE
6. **Shannon**, Henry Gross, LIFESONG
7. **Welcome Back**, John Sebastian, WARNER/REPRISE
8. **Sara Smile**, Daryl Hall & John Oates, RCA
9. **Shop Around**, Captain & Tennille, A&M
10. **Fool To Cry**, Rolling Stones, ROLLING STONES

POP SINGLES—20 Years Ago

1. **When A Man Loves A Woman**, Percy Sledge, ATLANTIC
2. **A Groovy Kind Of Love**, Mindbenders, FONTANA
3. **Paint It Black**, Rolling Stones, LONDON
4. **Did You Ever Have To Make Up Your Mind?**, Lovin' Spoonful, Kama Sutra
5. **I Am A Rock**, Simon & Garfunkel, COLUMBIA
6. **Monday, Monday**, Mamas & the Papas, DUNHILL
7. **Rainy Day Women # 12 & 35**, Bob Dylan, COLUMBIA
8. **It's A Man's Man's Man's World**, James Brown, KING
9. **Green Grass**, Gary Lewis & the Playboys, LIBERTY
10. **Strangers In The Night**, Frank Sinatra, REPRISE

TOP ALBUMS—10 Years Ago

1. **Black And Blue**, Rolling Stones, ROLLING STONES
2. **Wings At The Speed Of Sound**, CAPITOL
3. **Presence**, Led Zeppelin, SWAN SONG
4. **I Want You**, Marvin Gaye, TAMLA
5. **Here And There**, Elton John, MCA
6. **Fleetwood Mac**, WARNER BROS
7. **Diana Ross**, MOTOWN
8. **Frampton Comes Alive**, Peter Frampton, A&M
9. **Look Out For # 1**, Brothers Johnson, A&M
10. **Amigos**, Santana, COLUMBIA

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. **One Piece At A Time**, Johnny Cash, COLUMBIA
2. **I'll Get Over You**, Crystal Gayle, UNITED ARTISTS
3. **You've Got Me To Hold Onto**, Tanya Tucker, MCA
4. **Don't Pull Your Love/Then You Can Tell Me Goodbye**, Glen Campbell, CAPITOL
5. **After All The Good Is Gone**, Conway Twitty, MCA
6. **Hurt/For The Heart**, Elvis Presley, RCA
7. **Walk Softly**, Billy "Crash" Craddock, ABC/DOT
8. **El Paso City**, Marty Robbins, COLUMBIA
9. **Suspicious Mind**, Waylon & Jessi, RCA
10. **Lonely Teardrops**, Narvel Felts, ABC/DOT

SOUL SINGLES—10 Years Ago

1. **Young Hearts Run Free**, Candi Staton, WARNER BROS
2. **I'll Be Good To You**, Brothers Johnson, A&M
3. **I Want You**, Marvin Gaye, TAMLA
4. **Sophisticated Lady (She's A Different Lady)**, Natalie Cole, CAPITOL
5. **Kiss And Say Goodbye**, Manhattans, COLUMBIA
6. **Who Loves You Better (Part One)**, Isley Brothers, T-N-E-C-K
7. **Love Hangover**, Diana Ross, MOTOWN
8. **Tear The Roof Off The Sucker**, Parliament, CASABLANCA
9. **Dance Wit Me**, Rufus Featuring Chaka Khan, ABC
10. **Open**, Smokey Robinson, TAMLA

FOR WEEK ENDING JUNE 7, 1986

Billboard

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

ALBUM ROCK TRACKS™

				Compiled from national album rock radio airplay reports.		TITLE
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE	
				★ ★ NO. 1 ★ ★		
1	1	2	6	PETER GABRIEL Geffen	SLEDGEHAMMER	
2	2	1	8	BOB SEGER & THE SILVER BULLET BAND Capitol	LIKE A ROCK	
3	13	—	2	GENESIS Atlantic	INVISIBLE TOUCH	
4	4	4	8	THE MOODY BLUES Polygram	YOUR WILDEST DREAMS	
5	5	5	6	38 SPECIAL A&M	LIKE NO OTHER NIGHT	
6	3	3	10	THE ROLLING STONES Rolling Stones	ONE HIT TO THE BODY	
7	7	7	7	GTR Arista	WHEN THE HEART RULES THE MIND	
8	8	10	10	VAN HALEN Warner Bros.	DREAMS	
9	10	17	4	THE FIXX MCA	SECRET SEPERATION	
10	11	19	3	EMERSON, LAKE & POWELL Polydor	TOUCH AND GO	
11	6	6	7	HEART Capitol	NOTHIN' AT ALL	
12	9	9	5	JOURNEY Columbia	GIRL CAN'T HELP IT	
13	14	15	7	INXS Atlantic	LISTEN LIKE THIEVES	
14	17	21	4	STING & JEFF BECK I.R.S.	I'VE BEEN DOWN SO LONG	
15	15	11	9	JOE JACKSON A&M	RIGHT AND WRONG	
16	19	23	4	ICEHOUSE Chrysalis	NO PROMISES	
17	20	33	4	JACKSON BROWNE Asylum	IN THE SHAPE OF A HEART	
18	26	36	3	THE FABULOUS THUNDERBIRDS CBS Associated	WRAP IT UP	
19	12	12	10	VAN HALEN Warner Bros.	BEST OF BOTH WORLDS	
20	22	34	3	ZZ TOP Warner Bros.	WOKE UP WITH WOOD	
21	23	24	6	ROBERT PALMER Island	HYPERACTIVE	
22	25	30	5	HONEYMOON SUITE Warner Bros.	BAD ATTITUDE	
23	29	37	4	LOU REED RCA	NO MONEY DOWN	
24	34	42	3	KENNY LOGGINS Columbia	DANGER ZONE	
25	33	41	3	THE OUTFIELD Columbia	ALL THE LOVE	
26	16	16	26	JOHN COUGAR MELLENCAMP Riva	RAIN ON THE SCARECROW	
27	27	20	7	HOWARD JONES Elektra	NO ONE IS TO BLAME	
28	30	32	5	GIUFFRIA MCA	I MUST BE DREAMING	
29	21	13	9	THE ROLLING STONES Rolling Stones	WINNING UGLY	
30	35	45	3	JOHN EDDIE Columbia	JUNGLE BOY	
31	31	31	4	GOLDEN EARRING 21 Records	QUIET EYES	
32	18	8	9	JOURNEY Columbia	BE GOOD TO YOURSELF	
33	28	22	7	MODELS Geffen	OUT OF MIND, OUT OF SIGHT	
34	24	14	12	SIMPLE MINDS A&M	ALL THE THINGS SHE SAID	
35	38	—	2	JOE COCKER Capitol	YOU CAN LEAVE YOUR HAT ON	
36	36	26	8	VAN HALEN Warner Bros.	LOVE WALKS IN	
37	43	—	2	AC/DC Atlantic	WHO MADE WHO	
38	32	18	12	JULIAN LENNON Atlantic	STICK AROUND	
39	39	35	5	BOB SEGER & THE SILVER BULLET BAND Capitol	TIGHTROPE	
40	40	—	2	38 SPECIAL A&M	SOMEBODY LIKE YOU	
41	NEW ▶	—	1	ROD STEWART Warner Bros.	LOVE TOUCH	
42	NEW ▶	—	1	DAVID BOWIE EMI-America	UNDERGROUND	
43	47	—	2	ROB JUNGKLAS Manhattan	BOYSTOWN	
44	NEW ▶	—	1	THE MOODY BLUES Polygram	THE OTHER SIDE OF LIFE	
45	37	27	5	JOURNEY Columbia	RAISED ON RADIO	
46	42	28	13	VAN HALEN Warner Bros.	WHY CAN'T THIS BE LOVE	
47	NEW ▶	—	1	JUDAS PRIEST Columbia	TURBO LOVER	
48	44	40	16	HONEYMOON SUITE Warner Bros.	FEEL IT AGAIN	
49	46	43	16	THE FABULOUS THUNDERBIRDS CBS Associated	TUFF ENUFF	
50	45	25	7	STARSHIP RCA	TOMORROW DOESN'T MATTER TONIGHT	

Featured Programming

RON CUTLER PRODUCTIONS, Los Angeles, is looking to put a big twist in the crowded top 40 program market with the launch of "Party America." The two-hour weekly show already has the support of WPLJ New York program director **Larry Berger**, who says he is basically not a believer in syndicated shows.

In this case, however, Berger has taken on consulting duties for "Party America," and WPLJ's **Fast Jimmy Roberts** will serve as host. Currently, the Capital Cities/ABC outlet only airs ABC Radio Network's "American Top 40," but Berger says the new program fills WPLJ's Saturday night needs like a glove.

The show debuts July 5 on WPLJ, and several major market outlets are expected to sign on once a distributor is selected, says **Ron Cutler**, creator and producer of the show.

"You'll swear you are there," says Cutler of the weekly show's party approach. To achieve that, Cutler has lined up 60 correspondents in 29 U.S. cities. These "Party America" stringers are assigned the dirty task of hanging out at all celebrity functions to gather quips and quotes from the stars.

The show's demo, for example, includes bits from Julian Lennon, Boy George, Johnny Dynell, Vanity, Michael Keaton and Katrina, taped live at hot spots like New York's Area and First Avenue in Minneapolis.

Cutler says the star flow from all sectors of the entertainment industry will continue, but stresses that "Party America" is a music-intensive outing. Berger covers that area by selecting the hottest dance-oriented top 40 songs each week.

"In most major markets with any kind of ethnic population, [top 40s] are competing heavily with urbans on weekend nights," says Berger of the show's potential to keep listeners tuned in during that difficult time slot.

For that reason, "Party America" is designed for Friday or Saturday night broadcast. It will be available on a barter basis. For more information, call Cutler at (213) 478-2166.

GANNETT NEWS MEDIA SERVICES is offering "USA Today Broadcast" as an information and lifestyle computer feed to contemporary music outlets. Assembled from items compiled for the USA Today national newspaper, the broadcast version is delivered nightly to subscribers via modem.

The feature covers everything from trends to technology, and the copy is a quick and lively read. So far, the Washington, D.C.-based service has high marks from **Ross Brittain**, morning man at WTRK Philadelphia (formerly WZGO), **KCMO-AM** Kansas City PD/morning man **Mike Shanin**, and others. The cost of the show prep aid is \$75 per month.

THE RADIO NETWORK ASSN. (RNA) reports that revenues for member webs were up by 28% this April over that cruelest month last year. Meanwhile, collections for

members totaled \$106,664,536 through the end of April, up by 19% from the same 1985 period.

Much of the increase is a credit to the continued strength of RNA members **Capital Cities/ABC**, **CBS**, **NBC**, **Satellite Radio**, **Tristar Radio**, **United Stations Programming**, **Westwood One/Mutual**, and **Sheridan Broadcasting** networks.

Steve Jaffe has been appointed corporate controller for Culver City, Calif.-based Westwood One. A former Price Waterhouse accountant, Jaffe had been an outside consultant for several Westwood One accounts for the past two years.

KIM FREEMAN

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

June 6-8, **Journey**, Countdown America, United Stations, four hours.

Promotions

AS THE BALL BOUNCES
KKBQ Houston (top 40)
Contact: John Lander

IN A CITY depressed about the oil situation, KKBQ picked up on one of the few current rallying points Houston has by putting its punches behind the Houston Rockets basketball team.

Banking on the ever-shaded Lakers fanatic Jack Nicholson being in attendance at the Houston playoffs, the KKBQ crew passed out 17,000 sunglasses to game-goers May 16.

Program director and Zoo keeper **John Lander** explains how attendees were instructed to use the shades: "Every time the referee made a call against the Rockets, attendees were told to don shades and yell 'Hi, Jack.' The whole idea was to psych 'em out."

Sports fans know that the KKBQ gag was effective. The Rockets logged a surprising four-to-one victory over the Lakers and are now on their way to battle the Boston Celtics.

WJLB Detroit wrapped up its third annual search for local vocalists, instrumentalists, and rappers. On May 24, the urban outlet held the finals of its Motor City Made contest, during which local talent competed for the eight slots on WJLB's forthcoming compilation album of homegrown talent. The finalists were selected from 250 entrants, and WJLB's listeners were on hand to help with the final voting. Proceeds from the concert/contest went to Detroit's YWCA, and Coca-Cola was a co-sponsor in the Motor City music hunt.

CHRISTIAN MUSIC station **KLTY** Arlington, Texas, is offering a godsend to listeners driving less-

June 6-8, **Joe Jackson**, **Jackson Browne**, **Rock Chronicles**, **Westwood One**, one hour.

June 6-8, **Julian Lennon**, **Hot Rocks**, **United Stations**, 90 minutes.

June 6-8, **Flim & the BB's**, **Jazz Show With David Sanborn**, **NBC Radio Entertainment**, two hours.

June 6-8, **Johnnie Ray**, **The Great Sounds**, **United Stations**, four hours.

June 6-8, **the Hooters**, **Rick Dees' Weekly Top 40**, **United Stations**, four hours.

June 6-8, **INXS**, **the Motels**, **Superstar Concert Series**, **Westwood One**, 90 minutes.

June 6-8, **Michael Martin Murphy**, **Weekly Country Music Countdown**, **United Stations**, three hours.

June 6-8, **Roy Orbison**, **Dick Clark's Rock, Roll & Remember**, **United Stations**, four hours.

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

June 6-12, **John Denver**, **Eddie Murphy**, **Tina Turner**, **Spirit Of Summer**, **CBS Radioradio**, one hour.

than-blessed cars with the "Lemon-Aid" promotion. Entrants are asked to explain in under 50 words why their vehicle needs help. Those with the best requests will get their cars/lemons repaired on **KLTY's** tab.

AT WASH-FM Washington, "Continental Breakfast" cohort **Tyler Haney** was traveling the old-fashioned way in a campaign to raise canned foods for the Hands Across America project. At last check, Haney was still sitting on his fake horse in front of the station's studio, where he intended to stay until 1 million pounds of food were collected.

FOR WEEK ENDING JUNE 7, 1986

Billboard ADULT CONTEMPORARY MOST ADDED

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

	NEW ADDS	TOTAL ON
87 REPORTERS		
BILLY JOEL	22	22
MODERN WOMAN CBS		
D.FOSTER/O.NEWTON-JOHN	10	41
THE BEST OF ME ATLANTIC		
PETER CETERA	9	9
GLORY OF LOVE WARNER BROS.		
GENESIS	8	21
INVISIBLE TOUCH ATLANTIC		
HIROSHIMA	7	30
ONE WISH EPIC		

FOR WEEK ENDING JUNE 7, 1986

Billboard

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

HOT ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	8	LIVE TO TELL SIRE 7-28717/WARNER BROS. ★★ NO. 1 ★★	2 weeks at No. One ◆ MADONNA
2	2	2	9	ON MY OWN MCA 52770	◆ PATTI LABELLE & MICHAEL MCDONALD
3	4	5	8	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) JIVE/ARISTA 1-9465/ARISTA	◆ BILLY OCEAN
4	6	14	7	NO ONE IS TO BLAME ELEKTRA 7-69549	◆ HOWARD JONES
5	5	4	11	HOLDING BACK THE YEARS ELEKTRA 7-69564	◆ SIMPLY RED
6	7	10	6	A DIFFERENT CORNER COLUMBIA 38-05888	◆ GEORGE MICHAEL
7	3	1	11	GREATEST LOVE OF ALL ARISTA 1-9466	◆ WHITNEY HOUSTON
8	8	9	7	YOUR WILDEST DREAMS POLYDOR 883096-7/POLYGRAM	◆ THE MOODY BLUES
9	11	12	8	ALL I NEED IS A MIRACLE ATLANTIC 7-89450	◆ MIKE & THE MECHANICS
10	10	11	9	SOMETHING ABOUT YOU POLYDOR 883362-1/POLYGRAM	◆ LEVEL 4
11	12	15	8	MOVE AWAY VIRGIN/EPIC 34-05847	◆ CULTURE CLUB
12	9	6	11	TAKE ME HOME ATLANTIC 7-89472	◆ PHIL COLLINS
13	15	16	5	HEADED FOR THE FUTURE COLUMBIA 38-05889	NEIL DIAMOND
14	14	20	6	THE LOVE PARADE REPRISE 7-28750/WARNER BROS.	◆ THE DREAM ACADEMY
15	17	23	4	THAT'S WHY I'M HERE COLUMBIA 38-05884	JAMES TAYLOR
16	18	22	6	IF YOUR HEART ISN'T IN IT A&M 2822	◆ ATLANTIC STAR
17	20	26	5	THAT GIRL IS GONE WARNER BROS. 7-28892	DAVID PACE
18	16	8	12	BAD BOY EPIC 34-05805	◆ MIAMI SOUND MACHINE
19	13	7	11	NEVER AS GOOD AS THE FIRST TIME PORTRAIT 37-05846/EPIC	◆ SAD
20	19	13	12	CALL ME A&M 2816	◆ DENNIS DE YOUNG
21	27	—	2	THE BEST OF ME ATLANTIC 0	◆ DAVID FOSTER AND OLIVIA NEWTON-JOHN
22	31	—	2	ONE WISH EPIC 34-05875	◆ HIROSHIMA
23	22	18	12	MANIC MONDAY COLUMBIA 38-05757	◆ BANGLE
24	21	17	13	SO FAR AWAY WARNER BROS. 7-28789	◆ DIRE STRAIT
25	23	21	16	TENDER LOVE WARNER BROS./TOMMY BOY 7-28818/WARNER BROS.	◆ FORCE M.D.
26	28	35	3	WHO'S LEAVING WHO CAPITOL 5576	ANNE MURRAY
27	26	28	7	WEST END GIRLS EMI-AMERICA 8307	◆ PET SHOP BOY
28	32	32	4	A FINE MESS MOTOWN 1837	THE TEMPTATION
29	24	24	14	I THINK IT'S LOVE ARISTA 1-9444	◆ JERMAINE JACKSON
30	29	29	9	IF YOU LEAVE A&M 2811	◆ ORCHESTRAL MANOEUVRES IN THE DARK
31	38	—	2	WHO'S JOHNNY ("SHORT CIRCUIT" THEME) GORDY 1842/MOTOWN	◆ EL DEBARCO
32	35	—	2	BABY PLEASE DON'T TAKE IT (I NEED YOUR LOVE) JIVE 1-9500/ARISTA	JONATHAN BUTLER
33	30	27	19	THESE DREAMS CAPITOL 5541	◆ HEAVEN
34	25	19	15	OVERJOYED TAMLA 1832/MOTOWN	◆ STEVIE WONDER
35	34	34	5	MOVE CLOSER ATLANTIC 7-89424	◆ MARILYN MARTIN
36	36	37	3	HAPPY, HAPPY BIRTHDAY BABY RCA 14286	RONNIE MILSTEIN
37	NEW	—	1	YOU SHOULD BE MINE (THE WOO WOO SONG) A&M 2814	JEFFREY OSBORNE
38	39	—	2	LIKE A ROCK CAPITOL 5592	BOB SEGER & THE SILVER BULLET BAND
39	40	—	2	HAS ANYONE EVER WRITTEN ANYTHING FOR YOU MODERN 7-99532/ATLANTIC	STEVIE NICK
40	NEW	—	1	INVISIBLE TOUCH ATLANTIC 7-89407	GENESIS

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



Short Shots. Actor Danny Devito goes shoulder to shoulder with the creators of Global Satellite Network's "Rockline." During a recent edition of the syndicated rock show, Devito appeared with the Alarm, Joe Piscopo, and Joe Cocker. He's shown here with "Rockline" producer Cindy Tollin, left, and GSN general manager Rachel Perloff.



Stan's A Fan. Naomi Judd pays a visit to friends and fans at WHN New York, where air personality Stan Martin takes a moment to congratulate one half of the stellar mother-daughter act, the Judds.



Wilde Wild West. MCA recording artist Eugene Wilde drops by to "Serenade" the supportive staff at KGFJ Los Angeles. Standing from left at the urban outlet are MCA a&r director Louil Silas Jr., the label's West Coast regional r&b promotion manager Sara Melendez, KGFJ program director Kevin Fleming, and Wilde.



All Shook Up. WAQX Syracuse staffers investigate a case of upside-down 95X billboards, which cropped up throughout the city during a recent promotion. Seated are morning partners Chris Rivers and Lisa Walker. Promotion director Smokin' Joe Simpson stands aloof and distraught.



Great Date. WPEN Philadelphia morning man Joe Niagara poses with Doris Day for a shot promoting the station's "Date With Doris" campaign. Later this month, Niagara and a listener will be flown out to Carmel, Calif., for a private meal with the television and film star.



99 Ways. KZZC (ZZ99) Kansas City programmers get the Loverboy scoop straight from the horse's mouth as the band's Paul Dean discusses future plans during a visit to the album rocker. Standing from left are KZZC music director Kim Welsh, operations manager Todd Chase, Dean, and Gene Denonovich, album manager at Columbia Records.



KSHE's So Shy. KSHE St. Louis morning maniac J.C. Corcoran, right, hams it up with "Gilligan's Island" star Bob Denver while serving as host of KSHE's celebration of spring's arrival. During the festivities, Corcoran and company christened a new fleet of rowboats with a bottle of vintage Busch beer.

POWER

Houston P.D.: Paul Christy

- 1 2 Patti LaBelle & Michael McDonald, On
- 2 1 Madonna, Live To Tell
- 3 5 Orchestral Manoeuvres In The Dark, If
- 4 6 Nu Shooz, I Can't Wait
- 5 7 Mike & The Mechanics, All I Need Is A
- 6 9 Boys Don't Cry, I Wanna Be A Cowboy
- 7 12 The Jets, Crush On You
- 8 4 Whitney Houston, Greatest Love Of All
- 9 8 Phil Collins, Take Me Home
- 10 13 Simply Red, Holding Back The Years
- 11 3 The Outfield, Your Love
- 12 14 El DeBarge, Who's Johnny ("Short Circ
- 13 10 Journey, Be Good To Yourself
- 14 15 Culture Club, Move Away
- 15 11 Van Halen, Why Can't This Be Love
- 16 16 Magazine 60, Don Quichotte
- 17 18 Billy Ocean, There'll Be Sad Songs (T
- 18 24 Howard Jones, No One Is To Blame
- 19 21 Heart, Nothin' At All

A20 — Janet Jackson, Nasty

- 21 22 The Fabulous Thunderbirds, Tuft Enuff
- 22 23 The S.O.S. Band, The Finest
- 23 25 INXS, Listen Like Thieves
- 24 27 The Blow Monkeys, Digging Your Scene
- 25 EX Times Social Club, Vicious Rumors
- 26 30 The Moody Blues, Your Wildest Dreams
- 27 EX Genesis, Invisible Touch
- 28 28 John Cougar Mellencamp, Rain On The S
- 29 17 ZZ Top, Rough Boy
- 30 EX Gavin Christopher, One Step Closer To

A — Van Halen, Dream

A — Bob Seger & The Silver Bullet Band, L

A — Peter Gabriel, Sledgehammer

A — Bangles, If She Knew What She Wants

A — Robert Palmer, Hyperactive

EX EX GTR, When The Heart Rules The Mind

EX EX 38 Special, Like No Other Night

EX EX The Fixx, Secret Separation

EX EX Neil Diamond, Headed For The Future

EX EX Mai Tai, Female Intuition

EX EX Charlie Sexton, Impressed

EX EX Rod Stewart, Love Touch (Theme From "

EX EX Krokus, Schools Out

92.5 FM KKHR THE RADIO

Los Angeles P.D.: Ed Scarborough

- 1 4 Janet Jackson, Nasty
- 2 1 Patti LaBelle & Michael McDonald, On
- 3 5 George Michael, A Different Corner
- 4 2 Whitney Houston, Greatest Love Of All
- 5 7 Simply Red, Holding Back The Years
- 6 9 Bronski Beat, Hit That Perfect Beat
- 7 12 T.K.A., One Way Love
- 8 3 Nu Shooz, I Can't Wait
- 9 10 Falco, Vienna Calling
- 10 14 Jermaine Stewart, We Don't Have To Ta
- 11 11 Sade, Never As Good As The First Time
- 12 13 The Jets, Crush On You
- 13 8 Pet Shop Boys, West End Girls
- 14 16 Mr. Mister, Is It Love
- 15 18 The Blow Monkeys, Digging Your Scene
- 16 9 Madonna, Live To Tell

- 17 24 Pet Shop Boys, Opportunities (Let's M
- 18 20 Patti Austin, The Heat Of Heat
- 19 19 Journey, Be Good To Yourself
- 20 17 Culture Club, Move Away
- 21 15 Orchestral Manoeuvres In The Dark, If
- 22 22 Billy Ocean, There'll Be Sad Songs (T
- 23 26 Level 42, Something About You
- 24 21 Psychedelic Furs, Pretty In Pink
- 25 EX Peter Gabriel, Sledgehammer
- 26 29 Prince & The Revolution, Mountains
- 27 27 E.G. Daily, Say It, Say It
- 28 28 Heart, Nothin' At All
- 29 30 Howard Jones, No One Is To Blame
- 30 EX Bangles, If She Knew What She Wants

KMEL 103.5

San Francisco P.D.: Steve Rivers

- 1 1 Madonna, Live To Tell
- 2 2 Patti LaBelle & Michael McDonald, On
- 3 3 Simply Red, Holding Back The Years
- 4 4 The Art Of Noise Featuring Duane Eddy,
- 5 8 Janet Jackson, Nasty
- 6 6 Howard Jones, No One Is To Blame
- 7 7 The Jets, Crush On You
- 8 9 El DeBarge, Who's Johnny ("Short Circ
- 9 11 The Dream Academy, The Love Parade
- 10 13 Falco, Vienna Calling
- 11 17 The Blow Monkeys, Digging Your Scene
- 12 19 Billy Ocean, There'll Be Sad Songs (T
- 13 18 Patti Austin, The Heat Of Heat
- 14 22 Peter Gabriel, Sledgehammer
- 15 15 Magazine 60, Don Quichotte
- 16 16 Journey, Be Good To Yourself
- 17 21 The S.O.S. Band, The Finest
- 18 20 George Michael, A Different Corner
- 19 23 Times Social Club, Vicious Rumors
- 20 25 George Clinton, Do Fries Go With That
- 21 EX Boys Don't Cry, I Wanna Be A Cowboy
- 22 26 Jermaine Stewart, We Don't Have To Ta
- 23 27 Pet Shop Boys, Opportunities (Let's M
- 24 33 Genesis, Invisible Touch
- 25 28 Prince & The Revolution, Mountains
- 26 32 Jeffrey Osborne, You Should Be Mine (
- 27 31 Belinda Carlisle, Mad About You
- 28 5 Whitney Houston, Greatest Love Of All
- 29 10 Nu Shooz, I Can't Wait
- 30 30 Heart, Nothin' At All
- 31 EX Bangles, If She Knew What She Wants
- 32 24 Level 42, Something About You
- A33 — The Fixx, Secret Separation
- 34 12 Tears For Fears, Mothers Talk
- 35 14 E.G. Daily, Say It, Say It

A — Peter Cetera, Glory Of Love

A — Yarbrough and Peoples, I Wouldn't Lie

A — John Eddie, Jungle Boy

EX EX 38 Special, Like No Other Night

ORDER YOUR COPY NOW!

Have the Information You Really Need Right at Your Fingertips

1986 International Buyer's Guide

Bigger and better than ever Filled with the most comprehensive listings by category and geographical area; thousands of names, addresses and telephone numbers for

- Record companies
- Music publishers
- Wholesalers
- Distributors
- One Stops
- Rack Jobbers
- Importers
- Exporters
- Industry Services & Organizations
- Record Promotion Services
- Equipment Manufacturers
- Suppliers

PLUS — manufacturers, wholesalers, hardware, software and accessories for, Compact Disc, Video and Audio Disc, Video Cassettes, Video Games Statistics and Charts on consumer purchasing trends.

A complete International Guide to the Music and Home Entertainment Industries

The price is \$50.00
SUPPLY IS LIMITED SO ORDER TODAY!

Call Toll Free 800-223-7524 (In New York State: 212 764-7579) Or Mail Coupon

Mail to: Billboard, Circulation Department, 1515 Broadway, New York, N.Y. 10036

Please reserve _____ copies 1986 International Buyers Guide—Price \$50.00

_____ My check enclosed (U.S. Currency Only)

_____ Please charge my _____

American Express _____

VISA _____

MasterCard _____

_____ MasterCard Bank # _____

Name _____

Address _____

City _____

State _____ Zip _____

Signature _____

A520

Alternative Market: Low Ratings, High Profits

YOU DON'T NEED ARBITRON numbers to make money in radio. There are several format concepts that have low rating prospects but still have potential for great profit. One of them is gay radio, which we'll address here. Other concepts will be discussed in future columns.

Gay radio won't appeal to corporate broadcasters. But a weak, money-losing AM or FM facility in San Francisco, Los Angeles, New

The gay male household is affluent

York, Houston, or Washington can be turned into a cash cow. This is one for the entrepreneur and venture capitalist.

The target audience is the homosexual community. The key is attitude. The programming includes music, news, talk, and entertainment aimed at the needs and tastes of gays and lesbians. Others will listen out of curiosity.

Think it won't work? Several years ago, a well-known broadcaster sold his major-market station to a corporate broadcaster for the highest dollar transaction in the city's history. About a third of the station's advertising revenues came from the gay community.

The new owners alienated this loyal group and quickly turned the money-maker into a money-loser. After a recapitalization for tax

purposes, the station was sold. The station's original owner now owns other stations in the same market. An innovator, he's laughing all the way to the bank. (Business is business; the dollar bill has no prejudice.)

About four years ago, a prominent Los Angeles political and social activist (a gay member of the California Board of Regents) founded a new bank in the heart of West Hollywood, a gay community. The first year's deposits came to a very impressive \$85 million. West Hollywood's Unity Savings and Loan opened in 1982 and its assets have ballooned to over \$110 million.

In Los Angeles, there is the Community Yellow Pages, a phone directory of services specifically available for homosexuals. A recent issue had 216 pages of listings, with everything from Amway distributors to gay physicians to yacht dealers.

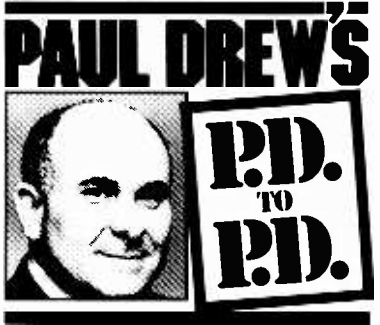
Robert Adams began publishing the Gay Area Telephone Directory in San Francisco in 1979. (In New York, there is the "Gayellowpages.") It had 18 white pages and 72 pages of classified advertising, with advertising revenues of about \$50,000.

Three years later, the directory had over 200 pages, 500 advertisers and advertising revenues over \$300,000. Get a copy and check the listings. They include the Gay Backpacking and Hiking Group; Married Men's Group; Mom, Guess What; and Parents and Friends of Gays. It contains a long list of po-

tential programming ideas for the station.

Ever hear of the Advocate? It's been the nation's leading gay newsmagazine for years. Its advertisers include Bank of America, Levis, Perrier, Coors, United Artists, Simon & Schuster, Motown, Dean Witter Reynolds Inc., Universal Pictures, Bache Halsey Stuart Shields Inc., and Seagrams.

In 1984, researchers estimated that between 6% and 10% of the population was homosexual. Sev-



enty-five percent of the gays are in cities of at least 250,000.

Since men generally earn more than women, the gay male household is all the more affluent. A 1982 survey by a West Coast research firm found gay males to have a median income 15% higher than the median family income found by the U.S. Census. The Census concluded 19.5% of U.S. families had an annual income of \$35,000 or more. The research firm found that 26% of the gay sample made more than \$40,000 per year.

The findings revealed gays as conspicuous consumers of high style and high tech. Gays were asked in the survey whether they would be more likely to purchase products and services of national businesses, such as an airline or brewery, that maintained a presence in the gay media or active involvement with the gay community. Four out of five said they would.

Hallmark, B. Dalton, and Häagen-Dazs are well established in the gay areas of San Francisco, Los Angeles, Washington, Houston, and New York.

Advertising to the gay and lesbian communities is big. The New York gay ad club was founded about four years ago and has over 500 members. Members are typically 20 to 30 years old; 75% are male. Members include representatives from advertising agencies and the marketing departments of major corporations.

Thousands of homosexual entrepreneurs, professionals, and executives—male and female—pay dues to over 20 organized business groups such as the Atlanta Business and Professional Guild, Bay Area Career Women, the Greater San Diego Business Assn., all united in the National Assn. of Business Councils (NABC), the self-described "national gay Chamber of Commerce."

In San Francisco, the gay Golden Gate Business Assn. includes in its membership Air New Zealand, the Hyatt Regency, Crocker Bank, Holiday Inn, and First Interstate

Bank. (Also in San Francisco, gay businesses are regularly invited to participate in the Chamber of Commerce.)

For almost a decade KPFFK-FM, Los Angeles, a public broadcasting station, has presented news, music, and issues programs to the gay community. It is produced by Overnight Productions Inc., an all-volunteer collective.

A commercial station fully committed to a format concept serving

Programming includes music, talk aimed at gays

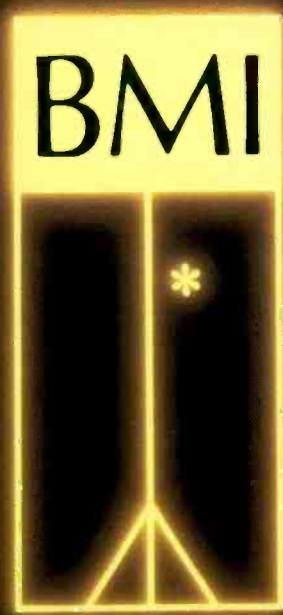
the homosexual communities will generate big advertising dollars and become an influential political power.

The ideal staff makeup includes gays, lesbians, heterosexuals, and air talents with and without radio experience—just good communicators, good entertainers.

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serette at (800) 223-7524.

BMI 1986 POP MUSIC AWARDS



SONG OF THE YEAR...
"EVERYTIME YOU GO AWAY"
WRITTEN BY DARYL HALL

SONGWRITER OF THE YEAR...
DAVID FOSTER

PUBLISHER OF THE YEAR...
WARNER-TAMERLANE



On behalf of all our writers and publishers, BMI was pleased to spread the good news of these awards to the 1,500,000 people who passed by the busiest intersection in the world and saw our winners' names in lights. For one full, glorious day, Times Square was lit the BMI Way!



Photo by Sam Siegel

AFTER ALL

David Foster · Al Jarreau · Jay Graydon · Aljarreau Music · Foster Frees Music, Inc. · Garden Rake Music, Inc.

ALL I NEED (SECOND AWARD)

David Pack · Art Street Music

ALONG COMES A WOMAN

Mark Goldenberg · Fleedleedle Music · Music Corporation of America, Inc.

BREAKDANCE

Bunny Hull · Brass Heart Music

CALIFORNIA GIRLS (SECOND AWARD)

Brian Wilson · Irving Music, Inc.

CHER SH

Robert Bell · Ronald Bell · James Bonnefond · George Brown · Claydes Eugene Smith · James Taylor · Curtis Williams · Delightful Music Ltd.

CRAZY FOR YOU

Jon Lind · Deertrack Music · Warner-Tamerlane Pub. Corp.

DANCE HALL DAYS

Jack Hues (PRS) · Warner-Tamerlane Pub. Corp.

DON'T CALL IT LOVE

Dean Pitchford · Tom Snow · Pzazz Music · Snow Music

DON'T YOU (FORGET ABOUT ME)

Steve Schiff · Music Corporation of America, Inc.

EVERYBODY WANTS TO RULE THE WORLD

Roland Orzabal (PRS) · Ian Stanley (PRS) · Nymph Music, Inc.

EVERYTIME YOU GO AWAY

Daryl Hall · Hot Cha Music Co. · Unichappell Music, Inc.

FOREVER

David Foster · Foster Frees Music, Inc.

FREEWAY OF LOVE

Jeffrey E. Cohen · Polo Grounds Music

FRESH

Robert Bell · Ronald Bell · James Bonnefond · George Brown · Sandy Linzer · Claydes Eugene Smith · James Taylor · Curtis Williams · Delightful Music Ltd.

GETCHA BACK

Mike Love · Terry Melcher · Daywin Music, Inc.

(IT'S HARD TO) GO DOWN EASY

Jay Bolotin · Irving Music, Inc.

HEAVEN

Bryan Adams (PROC) · Jim Vallance (PROC) · Irving Music, Inc.

HIGH ON YOU

Frankie Sullivan · Rude Music

HOLD ME

Linda Creed · Decead Music Publishing Company · Music Corporation of America, Inc.

I DON'T KNOW WHY YOU DON'T WANT ME

Rosanne Cash · Atlantic Music Corp. · Chelcalt Music

I DON'T THINK I'M READY FOR YOU

Milton Brown · Steve Dorff · Snuff Garrett · Burt Reynolds · Happy Trails Music · Music Corporation of America, Inc.

I WANNA HEAR IT FROM YOUR LIPS

Eric Carmen · Dean Pitchford · Eric Carmen Music · Pitchford Music · Safespace Music · Warner-Tamerlane Pub. Corp.

IF YOU LOVE SOMEBODY SET THEM FREE

Sting (PRS) · Reggatta Music Ltd.

JUST AS I AM

Robert Eric Hegel · Richard Allen Wagner · Don Kirshner Blackwood Music Publishing · Mystery Man, Inc. · Rightsong Music, Inc.

KEEPING THE FAITH

Billy Joel · Joelsongs

LEGS

Frank Beard · Billy Gibbons · Dusty Hill · Hamstein Music Company

LOST IN THE FIFTIES TONIGHT

(IN THE STILL OF THE NIGHT)
Fredericke L. Parris · Lee Corporation

LOVERBOY

Keith Diamond · Keith Diamond Music · Willesden Music, Inc.

THE LUCKY ONE

Bruce Roberts · Roliram Lorimar Music

MATERIAL GIRL

Peter Brown · Robert Rans · Minong Publishing Co.

METHOD OF MODERN LOVE

Janna Allen · Daryl Hall · Fust Buzza Music, Inc. · Hot Cha Music Co. · Unichappell Music, Inc.

MISLED

Robert Bell · Ronald Bell · James Bonnefond · George Brown · Claydes Eugene Smith · James Taylor · Curtis Williams · Delightful Music Ltd.

MYSTERY LADY

Keith Diamond · Keith Diamond Music · Willesden Music, Inc.

NEUTRON DANCE

Allee Willis · Off Backstreet Music · Streamline Moderne Music

NIGHTSHIFT

Frannie Golde · Dennis Lambert · Franne Golde Music · Rightsong Music, Inc. · Tuneworks Music Company

ON THE DARK SIDE

John Cafferty · Aurora Film Partners Music · John Cafferty Music

OUT OF TOUCH (SECOND AWARD)

Daryl Hall · John Oates · Hot Cha Music Co. · Unichappell Music, Inc.

REAL LOVE

David Malloy · Randy McCormick · DebDave Music, Inc.

RUN TO YOU

Bryan Adams (PROC) · Jim Vallance (PROC) · Irving Music, Inc.

SEA OF LOVE (THIRD AWARD)

Philip Baptiste · George Khoury · Fort Knox Music, Inc. · Tek Publishing · Trio Music Co., Inc.

THE SEARCH IS OVER

Frankie Sullivan · Rude Music

SHE BOP

Gary Corbett · Cyndi Lauper · Stephen Broughton Lunt · NOYB Music · Perfect Punch Music · Rellia Music Corp.

SHOUT

Roland Orzabal (PRS) · Ian Stanley (PRS) · Nymph Music, Inc.

ST. ELMO'S FIRE (MAN IN MOTION)

David Foster · Foster Frees Music, Inc. · Gold Horizon Music Corp.

STATE OF SHOCK

Randy Lee Hansen · Michael Jackson · Mijac Music

SUDDENLY

Keith Diamond · Keith Diamond Music · Willesden Music, Inc.

TELL ME I'M NOT DREAMING

Bruce Sudano · Sudano Songs

THERE GOES MY BABY (SECOND AWARD)

Benjamin Nelson · Lover Patterson · George Treadwell · Jerry Leiber · Mike Stoller · Jot Corporation · Unichappell Music, Inc.

THINGS CAN ONLY GET BETTER

Howard Jones (PRS) · Warner-Tamerlane Pub. Corp.

TIME DON'T RUN OUT ON ME

Gerald Gaffin · Screen Gems-EMI Music, Inc.

TURN AROUND

Carole Bayer Sager · Carole Bayer Sager Music

A VIEW TO A KILL

John Barry · Simon Le Bon (PRS) · Nick Rhodes (PRS) · Andy Taylor (PRS) · John Taylor (PRS) · Roger Taylor (PRS) · Blackwood Music, Inc. · United Lion Music, Inc.

WALKING ON SUNSHINE

Kimberley Rew (PRS) · Screen Gems-EMI Music, Inc.

THE WARRIOR

Nick Gilder (PROC) · Red Admiral Music, Inc.

WE ARE THE WORLD

Michael Jackson · Mijac Music

WE BELONG

Eric Lowen · Dan Navarro · Screen Gems-EMI Music, Inc.

WE DON'T NEED ANOTHER HERO

(THUNDERDOME)
Graham Lyle (PRS) · Irving Music, Inc.

WHAT SHE WANTS

Kerry Chater · Renee Armand · Padre Hotel Music · Vogue Music

WHO'S HOLDING DONNA NOW

David Foster · Jay Graydon · Foster Frees Music, Inc. · Garden Rake Music, Inc.

YOU SEND ME (SECOND AWARD)

Sam Cooke · ABKCO Music, Inc.

YOU'RE ONLY HUMAN (SECOND WIND)

Billy Joel · Joelsongs

YOU'RE THE INSPIRATION

David Foster · Foster Frees Music, Inc.

BMI... "WAY TO GO!"

Reed Walks On The High-Profile Side

BY STEVE GETT

NEW YORK Lou Reed has been maintaining a high public profile to support his latest RCA release, "Mistrial," which is No. 58 on this week's Top Pop Albums chart.

In addition to granting a series of rare press and radio interviews, the veteran performer—once dubbed "the grand old man of Manhattan rock"—has appeared on such television shows as NBC's "Late Night With David Letterman," and has gained strong video exposure with the clip of the album's first single "No Money Down," directed by Godley & Creme.

"I don't get a tremendous amount of radio airplay," says Reed. "So I think videos could help me a lot. They're on TV, and they get me into places I don't reach."

Reed will also be seen on the Amnesty International stadium tour, which starts Wednesday (4) in San Francisco, though it would be unfair to suggest that his involvement in the benefit concerts is merely a promotional exercise.

Last year, Reed performed at Farm Aid and also gained widespread attention with a TV commercial for Honda scooters.

"That was a great commercial," says Reed. "I thought it was a terrific idea, a good way to reach people and get my music across. I like trying different things to make peo-

ple aware of me, because I think they'd like the music if they got to hear it. I certainly don't make records not to get heard."

That the song used in the commercial was his early '70s hit, "Walk On The Wild Side," didn't bother Reed. "If they'd wanted to use one of my new songs, that would have been great too," he says. "But I'd never made a penny from that song anyway."

According to Reed, he made no money from his legendary Velvet Underground recordings in the late '60s, nor from his early solo albums. "Stories like mine are a dime a dozen in the music business," he says. "In my case, it was more than a dime."

Since connecting with manager Eric Kronfeld in 1976, Reed says, he has taken a more active interest in his business affairs. However, he says he finds it hard to accept the cost of making an album these days.

"Things are out of control, partic-

ularly in New York. If you go into one of the better studios and then you make videos, you're going to be in for at least \$200,000. It's scary."

Despite the high rates, Reed says he wanted to record his latest album at a "killer studio." Consequently, he booked into the famed Power Station studios, paying about \$220 an hour.

Recognizing that it would have been cheaper to record outside the city, Reed says, "I like recording in New York. I don't know that I'd want to be out in the middle of nowhere."

Reed recorded his 1980 album "Growing Up In Public" in Montserrat, but he says, "It wasn't the way for me to work because I wasn't disciplined. I'm much more disciplined in New York. It's brought out the worst in me, but it can also bring out the best. Certainly, at those prices, you're not going to be late!"

Although he considered bringing in an outside producer for "Mis-

trial"—he approached the Cars' Ric Ocasek—Reed decided to co-produce the record with his bassist, Fernando Saunders. The experience, he says, "was more fun than is legal."

Finding the right engineer was important to Reed. "For the longest time, people had told me I should only record live because my studio [albums] never sounded right," he says. "Part of the reason for that, though, was because of the engineers—I wouldn't trust them to do anything. So my records tended to sound almost completely dry. Working on this record with Bruce Lampcov [the Power Station engineer], that weight was lifted and mixing was not a nightmare."

Lampcov mixed "Mistrial" digitally before the master was cut to metal at New York's Masterdisc by Bob Ludwig. The final result is Reed's most significant output in a long time.

George & Andrew's Final Wham! Jam; Phil & Pete Answer Pal Paul's Call

by Steve Gett

NEW YORK As predicted in this column, **Wham!** plays its farewell concert June 28 at London's Wembley Stadium. Billed as "Wham! The Final," the gig will run for six hours, with support acts to be announced.

In addition to witnessing **George Michael** and **Andrew Ridgeley's** last stage performance together, the audience will also see the first showing of "Foreign Skies," a documentary of their 1985 Chinese tour.

Wham!'s final Columbia album, "Music From The Edge Of Heaven," ships later this month. The package includes the current **George Michael** solo single, "A Different Corner." **Elton John** reportedly sings on the track "The Edge Of Heaven."

Michael is set for an upcoming Detroit studio session with **Aretha Franklin**; there is also talk of a duet with **Michael Jackson**.

PAUL McCARTNEY'S new Capitol album, due at the end of this month, features guest appearances by **Phil Collins**, **Pete Townshend**, and **David Bowie's** musical director, **Carlos Alomar**.

Contrary to reports elsewhere, McCartney has not scheduled a tour to promote the **Hugh Padgham**-produced record, but the possibility of U.S. dates later this year should not be discounted.

PEPSI PAID OUT megabucks for the real thing, but last week in New York a discount trading store was selling off 10-inch **Michael Jackson** dolls—complete with sunglasses and white glove—for \$1.99. Originally priced at \$20, the models can be updated with surgical masks by diehard fans.

SHORT TAKES I: Ex-Plasmatics

member **Jean Beauvoir**, whose "Feel The Heat" single is featured in the new **Sylvester Stallone** movie, "Cobra," is in Sweden putting his new band together... Nice to see **Motorhead's Lemmy** doing his **Clint Eastwood** bit in the **Boys Don't Cry** video of "I Wanna Be A Cowboy"... Rumor has it that **John Lydon's PiL** will cut a version of **Led Zeppelin's** epic "Kashmir." Spiky-topped fans should note that Lydon (formerly **Rotten**) has

Turkey," and **Lou Reed's** "Walk On The Wild Side."

The grand finale was dedicated to the memory of the late great **Philip Lynott**—members of his old band **Thin Lizzy**, notably guitarists **Gary Moore** and **Scott Gorham**, played a few Lynott tunes, with **Bob Geldof** providing vocal support on "The Cowboy Song."

PAUL SHAFFER'S Late Night Band, always an entertaining combo, must be commended for its recent backing work for **Lou Reed** and **Belinda Carlisle** on **David Letterman's** show. The rendition of Carlisle's "Mad About You" single was excellent.

As for Letterman, after his vicious (and humorous) attacks on the **Stevie Nicks**' video "I Can't Wait," the chat-show host has been giving the music business a break lately. C'mon Dave, it's time to hit the weasel trail!

TROOPER OF THE WEEK Award: After canceling U.S. dates to promote its Warner Bros. album "Seventh Star," **Black Sabbath** kicked off a two-month European tour last week.

Guitarist **Tony Iommi**—the only original band member—says the threat of Libyan-influenced terrorist attacks won't stop the Sabs from playing in cities like London, Paris, Milan, and Zurich.

"You can't stop the import of rock'n'roll because of the recent events," says a fearless Iommi. Rumors that the band's "explosive" opening night show in Sheffield, England, were misinterpreted as the latest **Khadafy** strike are denied.

SHORT TAKES II: Ex-Kajagoo-goo singer **Limahl** is readying the followup to his debut "Never Ending Story" album.

'X' Marks Spot For Metheny's Move To Majors

BY PETER KEEPNEWS

NEW YORK Pat Metheny might have been expected to herald his move from the relatively esoteric confines of the ECM label to the Geffen Records fold by releasing a crossover-oriented album. But the versatile jazz guitarist—his music has been characterized as fusion, though not by Metheny himself—doesn't work that way.

Metheny, whose work often evokes the spirit of free-jazz pioneer **Ornette Coleman**, has gone one step beyond that concept for his first Geffen album, "Song X." The album is an uncompromising collaboration with Coleman himself, closer in spirit to the saxophonist's own work than to the rockish sound of the Pat Metheny Group.

"I have always felt that a lot of musicians underestimate the listening potential of their audience," says Metheny. "I always assume that everybody in the audience is at least as hip as me, and maybe hipper. And if they're not already, they're going to be."

According to Metheny, the people at Geffen share his open-minded attitude toward music, which is one reason he signed with the label. Another reason is that Geffen offered him complete creative freedom.

"What comes out under my name is ultimately my responsibility," he

(Continued on page 24)

the Whippoorwill

June 3 thru June 8

BENNY CARTER QUINTET

June 9, 10 & 11

MODERN JAZZ QUARTET

June 12, 13 & 14

LIONEL HAMPTON
And His 17 Piece Orchestra

June 17 thru June 22

FREDA PAYNE

June 24 thru June 29

NEW YORK JAZZ QUARTET

Mondays

DAVID EARLE JOHNSON BAND

July 1 thru 6

STAN GETZ QUARTET

Dinner 8 PM-1 AM
Music From 9:30

18 EAST 18 ST., NYC
RESERVATIONS 675-7100

May 27-June 8

HANK JONES

June 10-June 22

RANDY WESTON

JOANNA

18 East 18th St.
New York, N.Y. 10003
(212) 675-7900

NO COVER CHARGE

Talent in Action

BEAUSOLEIL
*St. Ann Center, Brooklyn
Tickets: \$10*

SINCE SELLING OUT Carnegie Hall a year ago, Cajun band Beausoleil has become a regular visitor to New York. While this May 2 World Music Institute-sponsored concert pared down Beausoleil's usual roster to Michael Doucet, fiddle and vocals; brother David Doucet, guitar and vocals; Errol Verret, accordion; and Billy Ware, percussion, the group's high-spirited and deeply affecting Cajun French music still kept listeners enrapt throughout the 90-minute set.

Beausoleil—which was named after an 18th-century Acadian rebel—offered a score of traditional Cajun and zydeco music staples, including the title tracks of its last two Arhoolie albums, "Allons A Lafayette" and "Parlez-Nous A Boire." The group also performed a couple of songs from its forthcoming Rounder album, "Bayou Boogie."

Of these, "Chezelles Waltz," a mazurka about the Seychelles islanders, had a wondrously sweet fiddle refrain and was a beautiful interlude to the otherwise outstanding collection of waltzes, two-steps, reels, "food songs," and love ballads of the you-left-me-for-somebody-better type.

Michael Doucet explained the material to a sedately appreciative audience with warmth and humor, singing in a strained high pitch that echoed his crying Cajun fiddle style. Verret, an unusually understated Cajun accordion stylist, seamlessly exchanged melodic phrases with Doucet, who, with brother David, eventually brought the music to such joyous emotional heights that they had to whoop and holler just to let off steam.

JIM BESSMAN
TONY BENNETT
*Radio City Music Hall, New York
Tickets: \$25, \$22.50, \$20*

IT'S ALWAYS A PLEASURE to hear the great American popular songs—the works of Gershwin, Porter, Ellington, and their ilk—interpreted with affection, emotion, and intelligence. The pleasure is heightened when the manner in which they are presented matches the quality of the compositions. Such was the case on May 10, when Tony Bennett belatedly made his Radio City debut before an adoring crowd.

The first half of the show had its

ups and downs. Some of the material Bennett chose to showcase from his new Columbia album, "The Art Of Excellence," wasn't quite up to his usual standards. He also seemed a little nervous during the first few numbers, and his phrasing suffered somewhat as a result.

After the intermission, however, everything ran smoothly, with Bennett singing one great song after another—from one classic movie after another—with strong orchestral accompaniment. A series of film-clip collages, notably a breathtaking Fred Astaire sequence, enhanced Bennett's performance. It was a kind of MTV for grown-ups, and it worked beautifully.

Tony Bennett is a singer's singer; he cares as much about the nuances of melody and rhythm as he does about the meaning of a lyric. He also knows how to put on a hell of a show.

PETER KEEPNEWS
KOOL & THE GANG
*Southern Star Amphitheater
Six Flags Over Georgia, Atlanta
Admission: \$17.50*

KOOL & THE GANG'S concert here last month marked the christening of a new 17,000-capacity outdoor facility that should have a major impact on the Atlanta area.

But despite the energy and professionalism of its 75-minute performance, the eight-man group was far from a raving success with the predominantly white, suburban audience of 7,500 gathered on the benches and lawns.

A significant problem was that this was Senior Night, a traditional gathering of area youth for whom music appreciation is only a secondary goal.

When lead singer J.T. Taylor delivered rockers like "Tonight" and "Misled," a small cadre of girls in the front row screamed. Many of their dates, however, sat on their hands, seemingly wondering where they could hear some "real" guitar.

Most of Kool & the Gang's ballads, like "Cherish" and "Joanna," bored even the few fans in attendance, and the older funk material, such as "Hollywood Swingin'," was barely recognized.

The Southern Star's upcoming rock-oriented attractions, like Mike & the Mechanics, Robert Palmer, Starship, and Survivor, should be more appealing to the theme park's potential clientele than Kool & the Gang was.

RUSSELL SHAW
AB
Amusement Business®

BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LIBERACE	Fox Theatre St. Louis, Mo.	May 13-18	\$529,298 \$21.50/\$9.50	30,878 37,320	in-house
ZZ TOP JIMMY BARNES	Market Square Arena Indianapolis, Ind.	April 30-May 1	\$432,240 \$15	28,816 two sellouts	Sunshine Promotions
DAVID COPPERFIELD	O'Keefe Performing Arts Centre Toronto, Ont., Canada	May 16-18	\$298,229 (\$372,787 Canadian) \$23.50/\$14.50	17,701 21,700	Donald K. Donald Prods
OZZY OSBOURNE METALLICA	McNichols Arena Denver, Colo.	May 15	\$212,125 \$15.95/\$14.85/\$13.75	13,729 14,000	Feyline Presents
RUSH THE FABULOUS THUNDERBIRDS	Cal Expo Amphitheatre Sacramento, Calif.	May 24	\$201,300 \$16.50	12,200 sellout	Bill Graham Presents
THE STATLER BROS. HELEN CORNELIUS	Riverside Theater Milwaukee, Wis.	May 14-15	\$195,031 \$23.50/\$13.80	9,696 9,812	in-house
OZZY OSBOURNE METALLICA	Frank C. Erwin Center Austin, Texas Univ. of Texas	May 8	\$191,260 \$15/\$13	13,327 sellout	in-house
AEROSMITH ARMORED SAINT	Joe Louis Arena Detroit, Mich.	May 12	\$190,170 \$15	12,678 13,940	Brass Ring Prods.
AEROSMITH TED NUGENT	Market Square Arena Indianapolis, Ind.	May 17	\$184,622 \$15.50/\$14.50	12,512 14,000	Sunshine Promotions
HEART HONEYMOON SUITE	Compton Terrace Phoenix, Ariz.	May 17	\$164,875 \$17.50/\$16.50/\$15	10,824 14,000	Feyline Presents
DAVID COPPERFIELD	Fisher Theatre Detroit, Mich.	May 9-11	\$156,000 \$21.50/\$19.50/\$17.50/ \$15.50	9,010 11,400	Pace Theatrical Group
VAN HALEN BACHMAN-TURNER OVERDRIVE	Allen County Memorial Coliseum Ft. Wayne, Ind.	May 2	\$146,595 \$15	9,773 sellout	Sunshine Promotions
SIMPLE MINDS THE CALL	Olympic Saddledome Calgary, Alta., Canada	May 3	\$135,720 (\$169,650 Canadian) \$17.50	14,000 10,340	Perryscope Prods.
BILL COSBY	Carolina Coliseum Columbia, S.C. Univ. of South Carolina	May 17	\$134,325 \$16.50	9,000 8,140	in-house
THE STATLER BROS. HELEN CORNELIUS	Holiday Star Theater Merrillville, Ind.	May 17-18	\$118,024 \$15	8,280 13,600	Whiteco/Star Tickets Inc.
RUSH KICK AXE	Olympic Saddledome Calgary, Alta., Canada	May 15	\$107,931 (\$134,914 Canadian) \$18	8,036 14,000	Donald K. Donald
AEROSMITH TED NUGENT	Wendler Arena Saginaw, Mich.	May 20	\$107,625 \$15	7,347 sellout	Brass Ring Prods.
AEROSMITH TED NUGENT	Ohio Center Columbus, Ohio	May 16	\$102,660 \$14.50	7,080 sellout	Sunshine Promotions
AEROSMITH TED NUGENT	Wings Stadium Kalamazoo, Mich.	May 19	\$102,615 \$15	5,841 8,113	Brass Ring Prods.
ROBIN WILLIAMS JUNIOR BRANTLEY	Riverside Theater Milwaukee, Wis.	May 13	\$96,843 \$24.50/\$14.50	4,617 5,000	in-house
HANK WILLIAMS JR. & THE BAMA BAND MERLE KILGORE EARL THOMAS CONLEY	Asheville Civic Center Asheville, N.C.	May 23	\$82,039 \$13.50	6,077 7,500	Kaleidoscope Prods.
DAVID COPPERFIELD	Cumberland County Civic Center Portland, Maine	May 13	\$66,572 \$16.50/\$14.50/\$10.50	4,732 7,000	TM Prods.
DAVID COPPERFIELD	National Arts Centre Ottawa, Ont., Canada	May 15	\$62,996 (\$78,745 Canadian) \$19.50/\$16.50/\$13.50	4,600 sellout	Donald K. Donald Prods.
THREE DOG NIGHT JOHN SEBASTIAN	Mud Island Amphitheater Memphis, Tenn.	May 25	\$55,984 \$13.50	4,147 5,000	Mid-South Concerts
SIMPLE MINDS THE CALL	Cumberland County Civic Center Portland, Maine	May 19	\$55,903 \$13.50	4,140 4,500	Larry Vaughn Presents
DIONNE WARWICK CARL STRONG	Riverside Theater Milwaukee, Wis.	May 16	\$51,663 \$24.50/\$14.50	2,494 sellout	in-house
ROBERT PALMER BOURGEOIS TAGG	Holiday Star Theater Merrillville, Ind.	May 16	\$47,787 \$15	3,299 3,400	Star Tickets Inc./Whiteco
JACKSON BROWNE	Grand Ole Opry House Nashville, Tenn.	May 20	\$43,545 \$15	2,903 4,424	Alex Cooley/Southern Promotions
DAVID COPPERFIELD	Ulster Performing Arts Center Kingston, N.Y.	May 14	\$43,064 \$15/\$13	3,076 sellout	in-house
PRINCE & THE REVOLUTION	Warfield Theater San Francisco, Calif.	May 23	\$38,062 \$17.50	2,175 sellout	Bill Graham Presents
ROBERT PALMER BOURGEOIS TAGG	DeVos Hall Theatre Grand Rapids, Mich.	May 17	\$33,579 \$14.50/\$13.50	2,412 sellout	Unlimited Entertainment
ROBERT PALMER BOURGEOIS TAGG	Clowes Hall Indianapolis, Ind. Butler Univ.	May 19	\$24,954 \$14.50	1,810 2,182	Sunshine Promotions
SHOXSIE & THE BANSHEES THE RAUNCH HANDS	Royal Oak Music Theater Royal Oak, Mich.	May 23	\$23,533 \$14.75	1,623 sellout	Brass Ring Prods.
ROBERT PALMER BELINDA CARLISLE	Syria Mosque Pittsburgh, Pa.	May 23	\$23,493 \$12.75	1,837 3,774	DiCesare-Engler Prods.
JERRY GARCIA BAND ELECTRIC	California Theatre San Diego, Calif.	May 23	\$23,025 \$14.75	1,591 1,700	Fahn & Silva Presents
LEVEL 42 WILD CARDS	The Roxy W. Hollywood, Calif.	May 23-24	\$17,424 \$11	1,600 two sellouts	Avalon Attractions
MACK & JAMIE	Rainbow Music Hall Denver, Colo.	May 16	\$15,507 \$13/\$12	1,201 1,450	Feyline Presents
JOHN PRINE ROGER MANNING	The Ritz New York, N.Y.	May 11	\$10,462 \$17.50/\$15.50	803 1,000	Monarch Entertainment Bureau/John Scher Presents

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

PUBLICITY PRINTS

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

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

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

Send For Catalog & Samples

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

19,200 SEATS



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

Tour Is Steppin' Stone To Album, TV Movie Monkees Dolenz, Tork, And Jones Regroup

BY JEFF TAMARKIN

NEW YORK Three-fourths of the original Monkees—Davy Jones, Micky Dolenz, and Peter Tork—have regrouped for a 120-date North American tour, which will take them to more than 100 cities in five months. Michael Nesmith, the fourth Monkee, will not participate. The reunion comes just shy of the 20th anniversary of the debut of the NBC television sitcom that launched the group's career.

The summer outing, launched Friday (30) in Atlantic City, N.J., was conceived and is being produced by Gotham-based promoter David Fishof. Fishof's Happy Together package tours of the past two years, each featuring four or five '60s acts, did well at U.S. boxoffices.

Fishof says he got the idea for a Monkees' reunion tour by going over

a list of best-selling '60s artists. He has signed three other '60s hit-makers—Herman's Hermits (without original vocalist Peter Noone), Gary Puckett & the Union Gap, and the Grass Roots—to open for the Monkees.

Getting the Monkees project off the ground was not easy, though, says Fishof. "Peter Tork said that a million people had approached him. And although he was interested, he didn't think the others would be."

Tork, who has continued working in music as a solo artist, agreed to accompany Fishof to England, where Dolenz had become a successful film producer/director and Jones was pursuing an acting career. Dolenz and Jones were eventually convinced to reform the Monkees.

The fourth original band member, Nesmith, who owns and operates the Pacific Arts Video company in Cali-

fornia, declined to involve himself in the venture because he is working on three film projects.

Convincing skeptical concert promoters to book the show was another problem Fishof encountered. "The response I got from some was that the Monkees haven't toured in almost 20 years, so they [the promoters] didn't know how many tickets they could sell," says Fishof.

Coincidentally, while Fishof was planning the tour, MTV ran a 22 1/2-hour Monkees' marathon, playing more than 40 of the half-hour 1966-68 sitcoms without a break. Interest in the long-dissolved group was given a considerable boost by the broadcasts. Fishof says he has had to add extra dates in some cities.

Fishof calls the Monkees "the originators of music video" because their quick-paced sitcoms featured the group lip-synching to its records within the scope of thinly plotted skits.

During its heyday, the group logged four consecutive No. 1 albums and seven top 10 singles.

One criticism often leveled at the Monkees during the '60s was that they didn't play their own instruments. This was true of their early recordings, but they did eventually play, both on record and in concert.

On this summer's reunion tour, Dolenz and Tork are playing drums and guitar, respectively, and an eight-piece band will back the three singers.

Arista, which owns the rights to the Monkees' original recordings, plans to issue a two-record greatest-hits album to coincide with the Chunky-sponsored tour. It is expected that Jones, Tork, and Dolenz will also record some new material for the label, and they may shoot a TV movie for Columbia Pictures.

Whole Lotta Promotion For Rock Veterans' New Album

BY RUSSELL SHAW

ATLANTA "Class Of '55," a new album reuniting Sun Records' originals Jerry Lee Lewis, Carl Perkins, Johnny Cash, and Roy Orbison, is taking aim at a wide demographic through a unique promotional push.

"I think it will shake a few memories loose for people my age," says Perkins, who wrote the up-tempo "Birth Of Rock And Roll" for the album. "But at the same time, there seems to be a movement around young people today to find out who was the inspiration for so-and-so who they dig so well."

"I've got a lot of high hopes for the record," says producer Chips Moman, who also assembled the talent. "I think it spreads pretty

wide in terms of age-appeal. In the first few days, it sold crazy around Memphis. There is a big move of interest in the early days of rock'n'roll."

Released on Moman's America Records label, "Class Of '55" is distributed by PolyGram.

"From an advertising and merchandising standpoint, we are working the album in all formats of radio," says Steve Popovich, senior vice president PolyGram, Nashville.

He adds, "Some people may have given up on the names, but with great songs, a great producer, and a TV campaign as well, we're real excited."

PolyGram is coordinating radio promotion; a direct-response television ad campaign is being admin-
(Continued on page 40)

Give your smile "Star Quality."

"Today's cosmetic dentistry
can give you the smile
you wish you were born with."

Dr. Stephen Valadez

Stephen Valadez, DDS
Founding Member of the American
Academy of Cosmetic Dentists

Chattanooga, TN

Confidential Consultations (615) 855-0379

METHENY MOVES TO MAJORS

(Continued from page 22)

says. "The way the deal is structured, that's even in writing. And I essentially have a licensing agreement with the company: Pat Metheny Group Productions actually owns the tapes."

The guitarist concedes that the decision to leave ECM, where for close to a decade he was one of the most visible artists on the roster, was extremely difficult. But he says the small German company—which remains "my favorite label"—simply couldn't offer him the support he needed.

Metheny, Coleman, and the other musicians who played on "Song X" recently finished a 15-city concert

tour. Metheny, who is managed by Boston-based Ted Kurland Associates, plans to reassemble his regular group—which he may expand from its current quintet size—to record and tour, probably in the fall.

Metheny and his longtime cohort, keyboardist Lyle Mays—who's also signed to Geffen through Pat Metheny Group Productions—have written a few film soundtracks in the past. But Metheny says he found soundtrack work time-consuming and ultimately unsatisfying, and he's not eager to do more.

He did reap one significant fringe benefit from doing the soundtrack to "The Falcon And The Snowman": It gave him the chance to work with David Bowie, who provided the lyrics to the Metheny/Mays composition "This Is Not America" and collaborated with the Pat Metheny Group on a recording of the song, which became a hit in several countries.

"It was the first time the group really committed itself to doing a real pop record, as opposed to just hinting at pop elements," Metheny says. "And it turns out we're a hot little pop unit. I can imagine at one point doing a record with the group that is less improvisational and more out-and-out pop."

PUBLICATION JULY 1986

ADVERTISING DEADLINE JUNE 6

NEW: EASY-TO-USE
TABBED SECTIONS

NEW AND
UPDATED LISTINGS

BACK BY
POPULAR
DEMAND!

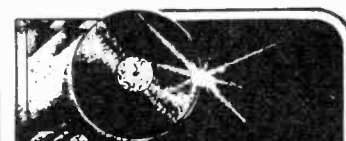
ALL NEW 1986-87 INTERNATIONAL TALENT AND TOURING DIRECTORY

YOUR BEST SOURCE FOR NEW BUSINESS!

FOR AD DETAILS
CONTACT

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

IN LOS ANGELES
Jim Heath (213) 471-8255



RECORD PRESSING
CASSETTE DUPLICATION
MASTERING PLATING
COLOR SEPARATIONS
PRINTING · TYPESETTING

QCA
CUSTOM PRESSING

2832 SPRINGROVE AVE.
CINCINNATI, OHIO 45225
(513) 681-8400



Late-Night Ricky. Ricky Skaggs, left, talks with David Letterman following Skaggs' first performance on "Late Night With David Letterman." Skaggs and the Late Night Band performed Skaggs' "Rockin' The Boat," from his "Live In London" album.

Music Row Rally Blasts Legislation Nashville Shuts Down To Protest Source Licensing

BY EDWARD MORRIS

NASHVILLE Publishers, record labels, and trade organizations on Music Row closed down their offices the afternoon of May 22 to pro-

'Music is being threatened'

test the source-licensing bills now in congressional committee, and to hear Sen. Albert Gore Jr. denounce those bills at a "Don't Stop The Music" rally.

Held at Owen Bradley Park on Music Row, the rally of nearly 1,000 drew not only music office workers on recess but also such industry leaders as Jim Fogelsong, head of

Capitol/EMI America operations in Nashville; Rick Blackburn, CBS/Epic chief; Alan Bernard, chairman of MTM Records; Don Butler, executive director of the Gospel Music Assn.; and Jay Collins, president of Local 257, American Federation Of Musicians.

Describing the American songwriting business as "the best, strongest, and most creative in the world," Gore told the crowd that the fight to maintain blanket licensing of music can be won, "but it's going to take all the energy and determination we can muster."

He added that he was "willing to take on anybody who tries to challenge the merits of the argument" that the present system of compensation to songwriters should be kept.

At a press conference held before the rally, Thom Schuyler, president of the Nashville Songwriters Assn., International, said that as a consequence of the source-licensing push "music is being threatened, and those who make it are on the verge of extinction."

Schuyler, who penned the unoffi-

cial Nashville songwriters anthem, "16th Avenue," said, "I have not met one songwriter in favor of this legislation."

Although neither bill has been reported out of committee, H.R. 3521

'Songwriters can't legally organize'

has gained 153 co-sponsors and S. 1980, 17 co-sponsors. Gore told reporters at the press conference that television station managers are lobbying heavily for the bill, adding, "We have to make Herculean efforts to get our message out to the public."

Gore scorned the notion that blanket licensing fees are an undue financial burden to TV stations, some of which, he noted "are selling for 20 times their earnings."

All three network affiliates in Nashville gave the rally prominent coverage, and two included rebuttal remarks from station managers. WSMV-TV, the NBC affiliate, said

(Continued on page 32)

NASHVILLE SCENE

by Gerry Wood



THEY'RE CALLING IT "The Day The Music Stopped" in Nashville. Dozens of Music Row offices shut their doors for a May 22 rally against the proposed source-licensing bills now in congressional committee (see separate story).

The turnout, the intensity of the group, and the name value of those attending made a success of the event, which featured a speech from Tennessee Sen. Albert Gore Jr. Record company leaders rubbed shoulders with performing rights organization executives and hundreds of songwriters and publishers, as

Rally sought to counter apathy on proposed bills

the Nashville music industry fired its volley toward Washington.

While Tipper Gore and her fight against naughty lyrics make some music executives a tad uneasy, her husband encounters no such problems when he vows to fight against the source-licensing legislation.

Perhaps the biggest problem facing those battling the efforts to eliminate blanket licensing—the bedrock of television royalty income for writers and publishers—is public apathy. That was the major reason for staging this public rally at a Music Row park, ironically wedged between two of the performance rights headquarters that have the most to lose, or gain, by any federal legislation—ASCAP and BMI. SESAC's office isn't much farther away, and those competitive organizations have joined together in a rare display of unanimity that has also drawn in other groups, along with individual songwriters and publishers.

Public apathy. It's hard to get excited over something named H.R. 3521 or S. 1980. Neither stirs enough interest to induce a media-beseiged public to write congressmen or senators. Many songwriters admittedly do not have the business acumen to match their creative skills, and it has been a hell of an educational job to get them to understand and help in a project that could directly and adversely affect their income.

For the first time the Nashville public got an eyeful and an earful of what these "boring" bills are all about. It is enough to wake up a Broadway wino from a wine- and sun-induced slumber. TV executives endured mixed feelings as they watched their news crews cover a story that could affect their stations' bottom line. In fact, two Nashville stations carried edi-

torial rebuttals, giving the TV point of view.

Meanwhile, Nashville songwriters have put Washington on notice that they don't want anyone to have their songs for a song. And both sides are preparing for the showdown with enough fervor to warrant each side using "Battle Hymn Of The Republic" as its theme song . . . even though it is in the public domain.

NEWSNOTES: Nashville's loss and L.A.'s gain, Gerry House, worked as MC for a Memorial Day weekend conclave of TV soap opera fans in Hollywood. The KLAC air personality, formerly with Nashville's WSIX and WSM and one of the funniest jocks in the business, presided at "Celebreak," honoring Deidre Hall, star of NBC's "Days Of Our Lives."

Tony Byworth writes from England that Nashville Fan Fairgoers should keep a close eye on a British all-woman group, Indigo Lady, slated to play the International Show. They've won talent contests and awards in Britain and Ireland and have also worked Norway, Holland, and Germany. Byworth enclosed a photo of the four lovely ladies, whose wardrobe seems to have been chosen by William Lee Golden.

Moe Bandy came through with some "Farm Aid" of his own recently. He helped deliver a calf—by Caesarian section, no less—on his 30-acre farm in Adkins, Texas. Cow, calf, and country singer are all reported doing well.

ASCAP's Nashville associate director Merlin Littlefield journeyed to his home state of Texas to catch George Strait playing the Houston Rodeo. Backstage he swapped shop talk with Strait; Irv Woolsey, Strait's manager; and WSM DJ Cathy Martindale.

Emmylou Harris made the day for KHIP in Hollister, Calif., when she stopped by for a visit—and ended up playing DJ, according to the station's music director Rob Bleetstein . . . Rich Holdsworth, program director at WKKW, Whitehall, Pa., reports he had lunch with Jerry Fox of Bandana during a recent Nashville trip and "was lucky enough to get a sneak preview of the group's latest single."

A red-hot promo idea: Rick Durrett, hosting a Music Row Showcase appearance for Marsha Spears, sent invitations with a photo of Spears and a note that read, "Introducing Louisiana's hottest product since this one . . ." The invitation was attached to a bottle of Tabasco sauce.

Will Host International Showcase Charley Pride Set For Fan Fair

NASHVILLE Charley Pride will host the international show at Fan Fair this year. The show is set for June 13, from 10 a.m. until noon.

Appearing with Pride and the international cast will be the Jordanaires.

According to the Country Music Assn., which sponsors the show, more than 90 acts from 13 countries submitted audition tapes for the event.

Selected to perform were the Bunch, France; John Brack, Switzerland; Nancy Wood, Germany; Family Brown, Canada; Lee & Ray Kernaghan, Australia; Indigo Lady, Ireland; and Karel Gott, Czechoslovakia.

Harold Bradley will serve as musical director for the show. Bob Tubert is producer.

FOR WEEK ENDING JUNE 7, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

129 REPORTERS			NEW	TOTAL
			ADDS	ON
CONWAY TWITTY	DESPERADO LOVE	WARNER BROS	40	40
DON WILLIAMS	HEARTBEAT IN THE DARKNESS	CAPITOL	38	70
EDDY RAVEN	SOMETIMES A LADY	RCA	31	62
MERLE HAGGARD	A FRIEND IN CALIFORNIA	EPIC	29	51
RICKY SKAGGS	I'VE GOT A NEW HEARTACHE	EPIC	27	81

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

45 REPORTERS			NUMBER
			REPORTING
T GRAHAM BROWN	I WISH THAT I COULD	CAPITOL	15
GEORGE JONES	SOMEBODY WANTS ME OUT OF THE WAY	EPIC	14
RONNIE MCDOWELL	ALL TIED UP	MCA CURB	12
PAKE MCENTIRE	SAVIN' MY LOVE FOR YOU	RCA	12
MARK GRAY	BACK WHEN LOVE WAS ENOUGH	COLUMBIA	10

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

HOT COUNTRY SINGLES™

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

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'Happy, Happy Birthday Baby', 'Life's Highway', 'Mama's Never Seen Those Eyes', 'Honky Tonk Man', 'Whoever's In New England', 'Repetitive Regret', 'Living In The Promiseland', 'Everything That Glitters (Is Not Gold)', 'Read My Lips', 'Til I Loved You', 'Drinkin' My Baby Good-Bye', 'Old Flame', 'Hearts Aren't Made To Break (They're Made To Love)', 'Super Love', 'Until I Met You', 'Nights', 'When It's Down To Me And You', 'On The Other Hand', 'Reno Bound', 'One Love At A Time', 'Love At The Five And Dime', 'I Wish That I Could Hurt That Way Again', 'Back When Love Was Enough', 'Somebody Wants Me Out Of The Way', 'Tie Our Love (In A Double Knot)', 'Hey Doll Baby', 'All Tied Up', 'Gotta Learn To Love Without You', 'You're The Last Thing I Needed Tonight', 'Nobody In His Right Mind Would've Left Her', 'Rockin' With The Rhythm Of The Rain', 'Shakin'', 'Tomb Of The Unknown Love', 'Savin' My Love For You', 'Partners, Brothers & Friends', 'Strong Heart', 'Hold On', 'Ain't Misbehavin'', 'True Love (Never Did Run Smooth)', 'Grandpa (Tell Me 'Bout The Good Old Days)', 'Anything Goes', 'Will The Wolf Survive', 'The Lights Of Albuquerque', 'Count On Me', 'You Must Be Lookin' For Me', 'Rollin' Nowhere', 'Boardwalk Angel', 'Cowpoke', 'A Country Boy (Who Rolled The Rock Away)'. Includes a 'No. 1' starburst for the top song.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'I've Got A New Heartache', 'Today I Started Loving You Again', 'Even Cowgirls Get The Blues', 'Heartbeat In The Darkness', 'Touch Me', 'Old Violin', 'Juliet', 'Love Won't Wait', 'Harmony', 'Sometimes A Lady', 'Katie Take Me Dancin'', 'Two Too Many', 'Who's Leaving Who', 'Danger List (Give Me Someone I Can Love)', 'A Friend In California', 'Born Yesterday', 'When You Get To The Heart', 'Blue Suede Blues', 'Doctor's Orders', 'Desperado Love', 'Honky Tonker', 'Easy To Please', 'Once In A Blue Moon', 'I'm Going Crazy', 'Birth Of Rock And Roll', 'Feelin' The Feelin'', 'Somewhere In America', 'With You', 'Was It Just The Wine', 'Rockin' My Angel', 'That's How You Know When Love's Right', 'Miami, My Amy', 'Love Will Get You Through Times With No Money', 'Working Without A Net', 'Wishful Dreamin'', 'Hillbilly Highway', 'She And I', 'I'll Take Your Love Anytime', 'Cross My Heart', 'This Time It's You', 'I Had A Beautiful Time', 'That's One To Grow On', '1982', 'Running Out Of Reasons To Run', 'We've Got A Good Fire Goin'', 'I Don't Want To Know Your Name', 'You're Something Special To Me', 'Carmen', 'Just Out Riding Around', 'Baby Wants', 'Nothing But Your Love Matters'. Includes a 'Hot Shot Debut' starburst for 'Desperado Love'.

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.

NASHVILLE RALLY

(Continued from page 29)

its annual blanket licensing fee was more than \$340,000.

Although the Nashville music community has been active in educating its own about the features of the source-licensing proposals, the rally and press conference were the most thorough efforts so far to get the songwriters' and performing rights' side heard publicly.

"Some people think songs are just like the air and water," Gore told the crowd. "They don't understand that intellectual property is still property."

SESAC president Robert Thompson, who appeared with Gore and

Schuyler at both the press conference and rally, argued that songwriters particularly need the protection of blanket licensing since they are prohibited by federal law from unionizing.

While the bills before Congress apply to syndicated programs on local TV stations, Gore predicted that passage of the bills would have a "chain-reaction effect" in undercutting all present licensing and collection systems.

Also attending the rally were songwriters Harlan Howard, John Hartford, Wayland Holyfield, Charlie Black, and Dickey Lee.



"Juliet." New York City's Kaufman Astoria Studios come alive with the look of Mardi Gras during the taping of the Oak Ridge Boys' video "Juliet." Pictured with Robin Christopher, left, who portrays Juliet, are Oaks Duane Allen, William Lee Golden, Joe Bonsall, and Richard Sterban.

Artists Lend Helping Hand To Charity Chain

NASHVILLE Folk art singer Judy Collins and heavy metal mongers Keel joined country performers and songwriters May 25 to lead a Music City caravan of more than 1,000 participants to the midpoint link of the Hands Across America chain.

Among the country stars in the caravan to Ripley, Tenn., were Terri Gibbs, Dobie Gray, Judy Rodman, Karen Taylor-Good, Marty Haggard, and Holly Dunn.

The Nashville effort was headed by Sharon Hodge, a DJ on WLRQ.

FOR WEEK ENDING JUNE 7, 1986

Billboard

TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	3	7	WILLIE NELSON COLUMBIA FC-40327	THE PROMISELAND
2	4	5	29	THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
3	5	6	9	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
4	2	1	14	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
5	6	7	9	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
6	7	8	8	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
7	8	10	11	MERLE HAGGARD EPIC 40286	A FRIEND IN CALIFORNIA
8	9	11	5	THE OAK RIDGE BOYS MCA 5714 (8.98) (CD)	SEASONS
9	3	2	15	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
10	11	9	13	JOHN CONLEE COLUMBIA FC-40257	HARMONY
11	12	12	13	EMMYLOU HARRIS WARNER BROS. 25352 (8.98)	THIRTEEN
12	14	17	36	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
13	10	4	54	HANK WILLIAMS, JR. ● WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
14	16	19	5	EDDIE RABBITT RCA AHL1-7041 (8.98)	RABBITT TRAX
15	13	13	15	ANNE MURRAY CAPITOL SJ 12466 (8.98)	SOMETHING TO TALK ABOUT
16	18	21	34	LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
17	15	15	36	GEORGE STRAIT ● MCA 3605 (8.98) (CD)	SOMETHING SPECIAL
18	19	20	34	SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
19	21	24	29	RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
20	17	14	32	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
21	20	16	18	JOHN SCHNEIDER MCA 5668 (8.98)	A MEMORY LIKE YOU
22	23	27	81	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
23	22	22	13	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98)	BORN YESTERDAY
24	26	23	55	THE STATLER BROTHERS MERCURY 824 420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
25	27	26	38	EXILE EPIC FE40000	HANG ON TO YOUR HEART
26	28	28	68	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
27	25	25	29	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
28	31	34	10	TANYA TUCKER CAPITOL ST 12474 (8.98)	GIRLS LIKE ME
29	30	40	63	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
30	24	18	49	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
31	34	32	56	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
32	32	31	11	CHARLY MCCLAIN/WAYNE MASSEY EPIC 40249	WHEN LOVE IS RIGHT
33	33	35	38	THE FORESTER SISTERS WARNER BROS. 25314 (8.98)	THE FORESTER SISTERS
34	29	29	54	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON ● COLUMBIA FC 40056	HIGHWAYMAN
35	38	39	10	JUDY RODMAN MTM 71050 (8.98)	JUDY
36	35	30	39	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
37	37	38	13	MARK GRAY COLUMBIA FC-40126	THAT FEELING INSIDE
38	40	46	40	MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98)	THERE'S NO STOPPING YOUR HEART

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	36	37	28	THE CHARLIE DANIELS BAND EPIC 39878	ME & THE BOYS
40	39	33	28	JUICE NEWTON RCA 5493 (8.98) (CD)	OLD FLAME
41	43	36	43	GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
42	41	44	34	WILLIE NELSON COLUMBIA FC 39990	HALF NELSON
43	46	50	5	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
44	47	45	14	DON WILLIAMS CAPITOL ST-12440 (8.98)	NEW MOVES
45	45	61	32	JANIE FRICKE COLUMBIA FC 40165	THE VERY BEST OF JANIE
46	42	43	46	THE BELLAMY BROTHERS MCA/CURB 5586/MCA (8.98)	HOWARD & DAVID
47	52	42	112	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
48	51	54	25	STEVE WARINER MCA 5672 (8.98)	LIFE'S HIGHWAY
49	49	53	246	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
50	50	57	33	REBA MCENTIRE MCA 5585 (8.98)	HAVE I GOT A DEAL FOR YOU
51	44	48	34	RAY STEVENS MCA 5635 (8.98)	I HAVE RETURNED
52	53	49	220	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
53	57	63	31	KENNY ROGERS ● RCA AHL1-7023 (8.98) (CD)	THE HEART OF THE MATTER
54	58	64	108	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
55	55	55	422	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
56	59	47	56	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
57	60	59	168	ALABAMA ▲ ² RCA AHL1-4663 (8.98) (CD)	THE CLOSER YOU GET
58	65	67	4	KEITH WHITLEY RCA CPL1-7043 (8.98)	L.A. TO MIAMI
59	62	—	2	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
60	64	60	221	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
61	66	—	2	DOLLY PARTON RCA AHL1-9508	THINK ABOUT LOVE
62	56	58	24	THE BELLAMY BROTHERS MCA/CURB 1462 (8.98)	GREATEST HITS
63	48	41	46	NITTY GRITTY DIRT BAND WARNER BROS. 25304 (8.98)	PARTNERS, BROTHERS AND FRIENDS
64	54	51	46	REBA MCENTIRE MCA 5516 (8.98)	MY KIND OF COUNTRY
65	67	—	2	MICHAEL JOHNSON RCA AEL1-9501	WINGS
66	69	—	2	THE MAINES BROTHERS BAND POLYGRAM 422 825 143 1	THE BOYS ARE BACK IN TOWN
67	NEW	—	1	NICOLETTE LARSON MCA 5719 (8.98)	ROSE OF MY HEART
68	NEW	—	1	PAKE MCENTIRE RCA AFL1 5809 (8.98)	TOO OLD TO GROW UP
69	70	—	2	ROBIN LEE EVERGREEN EV 1001	ROBIN LEE
70	71	66	101	THE STATLER BROTHERS MERCURY 812 184 1/POLYGRAM (8.98)	TODAY
71	75	56	96	EARL THOMAS CONLEY RCA AHL1 4713 (8.98)	DON'T MAKE IT EASY ON ME
72	73	68	27	JIMMY BUFFETT MCA 5633 (8.98) (CD)	SONGS YOU KNOW BY HEART-JIMMY BUFFETT'S GREATEST HIT (S)
73	63	69	12	MICHAEL MARTIN MURPHEY WARNER BROS. 25369 (8.98)	TONITE WE RIDE
74	74	70	7	RAY PRICE STEP ONE SOR-9 (8.98)	PORTRAIT OF A SINGER
75	68	75	25	ORIGINAL BROADWAY CAST MCA 6147 (8.98) (CD)	BIG RIVER-THE ADVENTURES OF HUCKLEBERRY FINN

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

CLASSICAL KEEPING SCORE

by Is Horowitz



COMMERCIAL CLASSICAL radio stations may not be enjoying the inflated profits that top-rated rockers are, but they are generally doing very well indeed financially. And the most attractive element remains the consistent, longterm health of the format.

That again was the consensus at the **Concert Music Broadcasters Assn. (CMBA)** annual conference, held

CMBA stations report CD programming is 10% to 25%

last week at the Westin Hotel in Washington, D.C. Advertisers apparently continue to take note of the affluent (and devoted) audience served. Station operators are looking ahead to next year and beyond with optimism.

Panel discussions during the two-day meet, May 19-20, focused on sales, promotion, research, and programming. And compact disk, appropriately, came in for special attention. After all, classical radio was in the vanguard among early converts to the technology.

CD talk dominated the perennial record industry session, but a special discussion was also held to explore the special uses of CD by broadcasters.

While much of the record panel discussion was taken up by product previews, the ubiquitous question of label service, particularly of CDs, exercised the participants. Not all were pleased to hear that fill shortages still made it difficult (and uneconomic) to provide CDs gratis to all stations. There is just not enough to go around, they were told, and often the territory's importance as a retail market determines whether the

area's station gets free goods.

However, subscription service is often available to stations in lesser markets. An example cited was that of PolyGram, which offers groups of 40 titles selected from each of the company's three labels at an annual cost to broadcasters of \$250 per label.

CMBA member stations reported that from 10% to 25% of current programming is from CD.

The record panel was moderated by **Gordon Engler** of KKHI San Francisco. Fielding questions were **Steven Gates** of Philips, **Jack Pfeiffer** of RCA, **Harold Fine** of CBS, and **Ron Mannarino** of Qualiton.

The CD hardware panel was moderated by **Robert Conrad** of WCLV Cleveland. Much of the discussion here revolved around CD automation prospects, but it was said that changer and preprogramming components still needed a greater degree of reliability. More work is also being done on improving the treble response of CD players, attendees were told. Participating in the discussion were **Marc Finer** of Sony, **Ken Furst** of Denon, and **Bruce Borgerson** of Studer Revox.

Elected to replace CMBA's outgoing president, KKHI's **Len Mattson**, was **Simona McCray**, vice president of sales at WQXR New York. She is the first woman to be named to the top association post. Elected with her were **Laura Zarco**, KDFC San Francisco, vice president; **Steve Adler**, WNIB Chicago, treasurer; and **John Major**, KCMA Tulsa, secretary. WCLV's Conrad was named to fill out the CMBA board as member-at-large.

Thirty-five stations currently belong to the CMBA. The attendance list at the conference was reported in excess of 100.

LATIN NOTAS

by Enrique Fernandez



"**I**F I THOUGHT ABOUT THE MONEY I'd never compose again," says singer/songwriter **Luis Angel**, who has just released his first LP for A&M, "Amar A Muerte." The Argentine-born artist's first love is composing, but, he says, "You can only make a living as an author if your songs are recorded by the No. 1 singer."

Angel started working as a recording artist when he moved from Argentina to Mexico in 1980. He was signed by **Melody** and enjoyed a big hit with the song "Lluvia." However, the Mexican economic crisis put a halt to his recording career, until **Herb Alpert** heard a tape of his material and invited him to Los Angeles to record for A&M.

His work as a composer never stopped. Angel has written songs for **Vikki Carr**, **Dulce**, **Cesar Costa**, **Marcia Bell**, **Manoella Torres**, and **Ednita Nazario**, among others. He has just written a song for **Paul Anka**, "Los Que Son Las Cosas," which the famous balladeer will record in Spanish. The most successful of his recent compositions has been "Mi Vida Eres Tú," which serves as the theme song of the blockbuster Venezuelan *telenovela* "Cristal."

He co-produced his first A&M LP with **José Quintana**; it was recorded at the A&M Studios in L.A. It is distributed in the U.S. Latin market by **RCA International**, in Latin America by **CBS**, and in Europe by **Polydor**. The album will be released in Spain, and Angel plans to record half of it in Italian for European distribution. Next month the artist will make a promotional tour of Latin America.

"It took us two months to record the album. And though almost all the musicians were Americans, I could tell they were enjoying working with my material." Since October Angel has been living in L.A., con-

centrating on producing and now promoting the album.

"It's nearly impossible to write when you're concerned with promotion," he says. "I need peace and quiet to write. I envy those people who just dash them off. I'm the opposite: It costs me a great deal of effort to write. Sometimes I carry a song in my head for a

Luis Angel releases his first major-label album

year before I can give it shape." Angel has about 200 compositions, more than half of which have been recorded.

ANOTHER SONGWRITER-TURNED-SINGER has moved to a major. Spanish artist **José Luis Perales**, whose work for the Spanish indie **Hispavox** (recently bought by **EMI**) propelled him to a top-selling position in Spanish-language music, has been signed by **CBS**. Judging from the bash the major threw last week in New York for his debut album, "Con El Paso Del Tiempo," Perales will be one of the big names in the CBS roster.

BRAZILIAN SINGER **Roberto Carlos** is already—along with **Julio Iglesias**—at the top of the CBS roster. On June 13, he will be making his debut appearance at Radio City Music Hall. Carlos, whose Portuguese-language recordings have sold more than 20 million copies in his native Brazil, records in Spanish for the U.S. Latin and Spanish-American markets.

FOR WEEK ENDING JUNE 7, 1986

Billboard®

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

TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	16	★ ★ No. 1 ★ ★ HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD) 4 weeks at No. One VLADIMIR HOROWITZ	
2	2	10	SONGS FROM LIQUID DAYS CBS FM-39564 (CD)	PHILIP GLASS
3	3	10	SWING, SWING, SWING PHILIPS 412-626 (CD)	BOSTON POPS (WILLIAMS)
4	4	12	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD)	KATHLEEN BATTLE, CHRISTOPHER PARKENING
5	5	10	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS IM-42096 (CD)	WYNTON MARSALIS
6	6	34	BLUE SKIES LONDON 414-666 (CD)	KIRI TE KANAWA (RIDDLE)
7	8	82	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	NEVILLE MARRINER
8	10	8	COPLAND: BILLY THE KID/ RODEO ANGEL DS-37357 (CD)	SAINT LOUIS SYMPHONY (SLATKIN)
9	7	58	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
10	18	4	PRESENTING APRILE MILLO ANGEL DS-37356 (CD)	APRILE MILLO
11	9	14	BEETHOVEN: SYMPHONIES 1 & 2 L'OISEAU LYRE 414-338 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
12	24	6	ECHOES OF LONDON CBS FM-42119	JOHN WILLIAMS
13	12	14	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
14	11	50	GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD)	LOS ANGELES PHILHARMONIC (THOMAS)
15	21	4	RACHMANINOV: PIANO CONCERTOS 2 & 4 LONDON 414-475 (CD)	VLADIMIR ASHKENAZY
16	14	26	PASSIONE LONDON 417-117 (CD)	LUCIANO PAVAROTTI
17	13	66	WEBBER: REQUIEM ANGEL DFO-38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)
18	16	12	MOZART: CLARINET & OBOE CONCERTO L'OISEAU LYRE 414-339 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
19	15	10	BEETHOVEN: PIANO CONCERTO 3 & 4 CBS IM-39814 (CD)	MURRAY PERAHIA
20	17	22	VIVALDI: THE FOUR SEASONS ANGEL DS-38123 (CD)	ITZHAK PERLMAN
21	19	12	STRAUSS: DON QUIXOTE CBS IM-39863 (CD)	YO-YO MA, BOSTON SYMPHONY (OZAWA)
22	30	6	HANDEL: ROMAN VESPERS RCA ARC2-7182	BLEGEN, VALENTE (KORN)
23	20	28	BRAHMS: SONATAS FOR CELLO AND PIANO RCA ARC1-7022	YO-YO MA, EMANUEL AX
24	22	148	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
25	23	40	MORE MUSIC FROM AMADEUS FANTASY WAM-1205 (CD)	NEVILLE MARRINER
26	26	14	ROSSINI: IL VIAGGIO A REIMS DG 415-498 (CD)	RAIMONDI, RAMEY, RICCIARELLI (ABBADO)
27	27	338	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO RCA FRL1-5468	PAILLARD CHAMBER ORCHESTRA
28	28	50	MUSIC OF WOLFGANG AMADEUS MOZART ANGEL SBR-3980	VARIOUS ARTISTS
29	31	8	VIVALDI: THE FOUR SEASONS CBS M-42095	CANADIAN BRASS
30	NEW		TCHAIKOVSKY: PIANO CONCERTO NO. 1 DG 415-122 (CD)	IVO POGORELICH
31	25	8	SCRIABIN: SYMPHONY NO. 1 ANGEL DS-38260 (CD)	PHILADELPHIA ORCHESTRA (MUTI)
32	37	4	BEETHOVEN: SYMPHONY NO. 9 TELARC 10120 (CD)	CLEVELAND ORCHESTRA (DOHNANYI)
33	33	44	SAVE YOUR NIGHTS FOR ME CBS FM-39866 (CD)	PLACIDO DOMINGO
34	36	4	A BACH FESTIVAL FOR BRASS & ORGAN ANGEL DFO-37353 (CD)	THE EMPIRE BRASS
35	34	86	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244 (CD)	NEVILLE MARRINER
36	29	18	SPIRITUALS PHILIPS 412-631 (CD)	SIMON ESTES
37	32	36	THE DESERT MUSIC NONESUCH 79101 (CD)	STEVE REICH
38	38	36	MISHIMA SOUNDTRACK NONESUCH 79113 (CD)	PHILIP GLASS
39	39	16	RESPIGHI: THE PINES OF ROME ANGEL DS-38219 (CD)	PHILADELPHIA ORCHESTRA (MUTI)
40	40	528	BOLLING: SUITE FOR FLUTE AND JAZZ PIANO CBS M-33233 (CD)	JEAN-PIERRE RAMPAL, CLAUDE BOLLING

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

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

TOP JAZZ ALBUMS™

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	13	GEORGE HOWARD TBA TB 210/PALO ALTO	★ ★ NO. 1 ★ ★ 3 weeks at No. One LOVE WILL FOLLOW
2	3	9	LARRY CARLTON MCA 5689	ALONE/BUT NEVER ALONE
3	2	65	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (CD)	MAGIC TOUCH
4	5	13	JOHN SCOFIELD GRAMAVISION 18-8508-1/POLYGRAM	STILL WARM
5	8	7	DAVID BENOIT SPINDLETOP STP-104/ROUNDER (CD)	THIS SIDE UP
6	11	7	SKYWALK ZEBRA/MCA ZEB 5715/MCA	THE BOHEMIANS
7	4	23	PAUL WINTER LIVING MUSIC LMR 6 (CD)	CANYON
8	6	35	WYNTON MARSALIS COLUMBIA FC 40009 (CD) BLACK CODES (FROM THE UNDERGROUND)	
9	33	5	PAT METHENY/ORNETTE COLEMAN GEFEN GHS 24096/WARNER BROS	SONG X
10	7	23	SADE ▲ ² PORTRAIT FR 40263/EPIC (CD)	PROMISE
11	10	23	DAVID GRISMAN ZEBRA/ACOUSTIC ZEA 6153/MCA	ACOUSTICITY
12	17	5	THE CHICK COREA ELEKTRIC BAND GRP A-1026	THE CHICK COREA ELEKTRIC BAND
13	18	9	CABO FRIO ZEBRA/MCA 5685/MCA	RIGHT ON THE MONEY
14	15	15	PERRI ZEBRA/MCA 5684/MCA	CELEBRATE
15	29	3	LYLE MAYS GEFEN GHS 24097/WARNER BROS.	LYLE MAYS
16	21	5	NANCY WILSON COLUMBIA FC 40330	KEEP YOU SATISFIED
17	13	21	JOHN BLAKE GRAMAVISION 18-8501-1/POLYGRAM	TWINKLING OF AN EYE
18	36	3	JONATHAN BUTLER JIVE J18-8408/ARISTA	INTRODUCING JONATHAN BUTLER
19	9	45	THE MANHATTAN TRANSFER ATLANTIC 82166	VOCALESE
20	19	29	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
21	31	5	DAMON RENTIE TBA TB 212/PALO ALTO	DESIGNATED HITTER
22	22	71	DAVID SANBORN WARNER BROS. 25150-1	STRAIGHT TO THE HEART
23	20	27	DIANE SCHUUR GRP A-1022 (CD)	SCHUUR THING
24	14	21	VARIOUS ARTISTS GRP A-1023 (CD)	GRP LIVE IN SESSION
25	27	5	KITARO GRAMAVISION 18-7016-1/POLYGRAM	MY BEST
26	26	5	MILTON NASCIMENTO POLYDOR 827638-1	ENCUNTROS E DESPEDIDOS (MEETINGS AND FAREWELLS)
27	25	13	VARIOUS ARTISTS WINDHAM HILL WH-1048/A&M (CD)	WINDHAM HILL RECORDS SAMPLER '86
28	16	53	MICHAEL FRANKS WARNER BROS. 25272	SKIN DIVE
29	12	51	DAVE GRUSIN & LEE RITENOUR GRP 1015 (CD)	HARLEQUIN
30	NEW		RUSS FREEMAN BRAINCHILD 8603	NOCTURNAL PLAYGROUND
31	23	59	GEORGE HOWARD TBA TB 205/PALO ALTO	DANCING IN THE SUN
32	39	3	JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-1/POLYGRAM	RENDEZ-VOUS
33	35	3	IVAN LINS PHILIPS 822672-1/POLYGRAM	JUNTOS (TOGETHER)
34	28	65	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
35	30	49	SPYRO GYRA MCA 5606 (CD)	ALTERNATING CURRENTS
36	NEW		VARIOUS ARTISTS MCA 5692	MCA MASTER SERIES SAMPLER '86
37	34	94	GEORGE WINSTON ● WINDHAM HILL C 1012/A&M (CD)	AUTUMN
38	40	13	O.T.B. BLUE NOTE BT 85118/CAPITOL	OUT OF THE BLUE
39	NEW		CHUCK MANGIONE COLUMBIA FC 40254	SAVE TONIGHT FOR ME
40	NEW		AHMAD JAMAL ATLANTIC 81645	ROSSITER ROAD

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

JAZZ BLUE NOTES
by Peter Keepnews



FRANK FOSTER is the new leader of the **Count Basie Orchestra**. The choice of the veteran saxophonist was an inspired one on the part of the Basie organization—as was the choice, early last year, of the man Foster is replacing, trumpeter **Thad Jones**. Foster and Jones have quite a bit in common. Both played with Basie's band during its glory years in the

Foster fathers big ideas about the Count Basie band

'50s and early '60s; Jones was with Basie from 1954-63, Foster from 1953-64. Both are accomplished instrumentalists who are equally well known as composers and arrangers. And both went on to lead their own big bands after leaving Basie.

Jones is better known as a bandleader than Foster, having served a highly visible 14-year tenure as co-director of the ensemble now known as **Mel Lewis & the Jazz Orchestra**. But Foster is better known as a composer, having written a number of staples of the Basie book, chief among them the classic "Shiny Stockings."

Why is Jones no longer leading the band? For the record, the Basie organization's **Aaron Woodward III** will only say that "We decided to go our separate ways" after failing to agree on the terms of a new contract. Jones, through a spokesman, has said essentially the same thing.

Whatever the underlying reasons for the change, it's clear that they're not musical. It's widely acknowledged that Jones did an excellent job of lighting a fire under the Basie orchestra following the potentially de-

moralizing death of its legendary leader. Woodward calls him "a great musician and a jazz giant," and Foster—who was at one point a key member of the Thad Jones-Mel Lewis aggregation—says, "I have more respect for Thad than for almost any composer/orchestrator in the world."

Foster—who says the offer to take over for Jones "really came from out of the blue"—sees his mandate as "upholding the Count Basie tradition" without standing still creatively. "I think my concept [as an arranger] is as close to the Basie concept as you can get," he says. "The chief gave me a lot of clues as to what he liked and didn't like. The most important thing he taught me was to keep it simple."

Foster is prepared to do a lot of writing for the band, and a lot of playing, too. "I'm not going to ego-trip out," he says, "but I plan to make as strong a contribution as possible, instrumentally as well as orchestrally." One of his long-range goals is to feature individual members of the orchestra more extensively. "I want to do what Duke [Ellington] did," he says. "He wrote for the individuals, not for the instruments."

Foster's new gig means he must curtail his other bandleading activities, which have been considerable: In recent years he's been leading no fewer than four ensembles, ranging in size from quintet to big band, as well as co-leading a quintet with saxophonist Frank Wess, another Basie veteran.

He officially ascends the Basie Orchestra podium on June 18 in Detroit. His first week as leader will be a busy one, including a performance at the JVC Jazz Festival in New York and a recording session for the Japanese Denon label.

GOSPEL LECTERN
by Bob Darden



JIM MURRAY, WHO SPENT 20 years with the **Imperials**, has resurfaced after leaving the group earlier this year. Best-known as the high tenor voice behind hits like "Lord Of The Harvest" and "Sound His Praise," and as the tenor cowbell on "Sail On," Murray has launched a solo career. He's recently appeared with the group **New Song** and can be heard on their hit single "Trophies Of Grace."

For information on Murray's career and tour dates, contact Alpha & Omega Productions, P.O. Box 1763, Daphne, Ala., 36526, or call (205) 626-5362.

RADIO: No. 1 at WLIX-AM in Bay Shore, N.Y. is "Where Your Heart Is" from **GLAD'S** "Champion Of Love" album . . . WJTL in Lancaster, Pa., recently concluded a month-long promotion in support of a **Steve Taylor** concert in the Susquehanna Valley . . . No. 1 at WNOP in Cincinnati is the **Rev. S.T. Jerdo's** "On The Jericho Road."

Jim Channell's superb "Christian Countdown America" surely has scored some kind of first in religious radio. In addition to being heard in 30 states and Canada, it is being broadcast weekly on the U.S.S. Ohio, the U.S.S. Georgia, the U.S.S. Florida, the U.S.S. Michigan, the U.S.S. Henry M. Jackson, and the entire Trident submarine fleet . . . No. 1 at the eclectic non-commercial WUSB-FM at SUNY in Stony Brook is **Adrian Snell's** "Feed The Hungry Heart." WUSB has also featured recent interviews with two of my favorite artists: **The Call** and **Bruce Cockburn**.

MOVES: **John Schlitt**, formerly with **Head East** (remember "Never Had Any Reason?") has replaced **Greg X. Volz** as lead singer for **Petra**. The new **Petra**

is currently in the studio . . . **Jeff Mosley** from **Myrrh Records** to **Reunion Records** in Nashville as director of marketing . . . **Rick Hardy** has been named marketing director for **Epoch Universal Publications Inc.** . . . **Orva Koenigsberg** has retired as media director and account executive for **Domain Communications** . . . **Jerry Park** has been named executive vice presi-

Jim Murray has resurfaced with a new solo career

dent and general manager of the **Zondervan Music Sales Division** . . . **Benson** has signed a distribution agreement with the **Frontline Records** label, bringing artists like the **Altar Boys**, **Bloodgood**, **Oden Fong**, and **Wild Blue Yonder** to a wider audience . . . After 7 1/2 years together, **Paul K. Logsdon** and **GLAD** are parting company. Logsdon is the station manager of WJTL in Lancaster, Pa. . . **Blanton/Harrell** Tour Management is now located at 120 30th Avenue No., Nashville, Tenn., 37203

NEW RELEASES: "Everlasting Light," a compilation of songs by **Sandi Patti**, **Steve Green**, the **Imperials**, **Don Francisco**, and others, has just been released on K-Tel's **Arrival Records** . . . **Steve** and **Annie Chapman's** family musical, "Bindu Use Together," has been released on **Star Song Records** . . . Canadian artists **elim Hall** debuted this month on **Reunion Records** with "Things Break." The album was produced by **Gary Chapman** and percussionist **Tim Marsh**.

O R I O N

ASTRODISCO

S I R I U S

ASTRORAGGI

innovators of discotheque lighting



zanza/marelli/poco salta



HOT DANCE/DISCO™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER /DISTRIBUTING LABEL	ARTIST
1	1	1	9	★ ★ NO. 1 ★ ★ WHAT I LIKE WARNER BROS. 0-20449 3 weeks at No. One	ANTHONY AND THE CAMP
2	5	18	5	JUMP BACK (SET ME FREE) SLEEPING BAG SLX-19	DHAR BRAXTON
3	3	3	9	ALL PLAYED OUT DANCE-SING DS 802	L.I.F.E.
4	8	16	4	BABY LOVE ATLANTIC 0-86813	REGINA
5	4	5	7	MOVE AWAY (REMIX)/SEXUALITY VIRGIN/EPIC 49-05360/EPIC	◆ CULTURE CLUB
6	7	11	6	SHADOWS OF YOUR LOVE D.J. INTERNATIONAL DJ 777	J.M. SILK
7	9	13	5	PETER GUNN CHRYSLIS 4V9-42992	◆ THE ART OF NOISE FEATURING DUANE EDDY
8	6	7	8	I LOVE MY RADIO (MIDNIGHT RADIO) EMERGENCY EMDS 6561	TAFFY
9	2	2	10	SAY IT, SAY IT A&M SP-12175	◆ E.G. DAILY
10	13	14	7	THE FINEST TABU 429-05364/EPIC	THE S.O.S. BAND
11	15	20	6	DIGGING YOUR SCENE (REMIX) RCA PW-14327	◆ THE BLOW MONKEYS
12	26	46	3	VANITY KILLS (REMIX) MERCURY 884 714 1/POLYGRAM	◆ ABC
13	16	23	4	RUNNING TOMMY BOY TB 877	INFORMATION SOCIETY
14	19	25	4	NASTY (REMIX) A&M SP-12178	JANET JACKSON
15	17	22	5	TELL ME (HOW IT FEELS) MCA 23623	52ND STREET
16	31	41	3	ONE STEP CLOSER TO YOU (REMIX) MANHATTAN V-56019/CAPITOL	GAVIN CHRISTOPHER
17	20	27	4	THE HEAT OF HEAT QWEST 0-20462 WARNER BROS	PATTI AUSTIN
18	14	15	9	SHELL SHOCK A&M SP-12174	NEW ORDER
19	10	10	9	BAD BOY (REMIX) EPIC 49-05338	◆ MIAMI SOUND MACHINE
20	18	19	7	CONTROL (LP CUTS) A&M SP-5106	JANET JACKSON
21	27	36	4	I'M YOUR MAN (REMIX) RCA JD-14330	BARRY MANILOW
22	34	44	3	AIN'T NOBODY EVER LOVED YOU (REMIX) ARISTA AD1-9473	ARETHA FRANKLIN
23	23	29	4	ALONE WITHOUT YOU (REMIX) EPIC 49-05366	◆ KING
24	22	24	5	ON THE MOVE SIRE 0-20444/WARNER BROS	THE JAMAICA GIRLS
25	11	4	17	SOMETHING ABOUT YOU (REMIX) POLYDOR 883 957-1/POLYGRAM	◆ LEVEL 42
26	33	32	5	MYSTERY OF LOVE D.J. INTERNATIONAL DJ 892	FINGERS, INC.
27	24	34	6	ALL I NEED IS A MIRACLE ATLANTIC PROMO	◆ MIKE & THE MECHANICS
28	28	30	4	STARLIGHT DICE TGR 1005	LAUREN GREY
29	39	43	3	100 MPH PAISLEY PARK PROMO/WARNER BROS	MAZARATI
30	32	33	5	LOVE TAKE OVER (REMIX) RCA PW-14324	◆ FIVE STAR
31	49	—	2	SLEDGEHAMMER (REMIX) GEFEN 0-20456/WARNER BROS	◆ PETER GABRIEL
32	12	8	9	ONE WAY LOVE TOMMY BOY TB 866	TKA
33	NEW ▶	—	1	EXPERIENCE SUNNYVIEW SUN 438	CONNIE
34	43	—	2	STARGAZING VANGUARD SPV 90	ALISHA
35	NEW ▶	—	1	THE DREAM TEAM IS IN THE HOUSE! MCA 23627	L.A. DREAM TEAM
36	44	—	2	JUST ANOTHER LOVER COLUMBIA 44-05368	◆ JOHNNY KEMP
37	NEW ▶	—	1	OH L'AMOUR (REMIX)/WALK ON DOWN THE LINE SIRE 0-20471/WARNER BROS	ERASURE
38	29	26	7	SECRETS (I WON'T TELL)/WE ARE THE BOYS 415/COLUMBIA 44 05341	UNTIL DECEMBER
39	37	35	5	MY LATIN LOVER SUNNYVIEW SUN 434	Q-PID FEATURING NIKKI Q
40	36	37	5	ADDICTED TO LOVE ISLAND PROMO/ATLANTIC	◆ ROBERT PALMER
41	NEW ▶	—	1	STRANGE LANGUAGE COLUMBIA PROMO	DEBORA IYALL
42	NEW ▶	—	1	JANE, GET ME OFF THIS CRAZY THING!/THE JETSONS TEE VEE TOONS TVT 5005	VARIOUS ARTISTS
43	46	48	3	ARE YOU WID IT 4TH & B'WAY BWAY-423/ISLAND	PRIVATE POSSESSION FEATURING HUNTER HAYES
44	NEW ▶	—	1	FUNKY BEAT (REMIX)/WHODINI MEGAMIX JIVE JD1 9462 ARISTA	◆ WHODINI
45	NEW ▶	—	1	HEADLINES SOLAR 0-66851/ELEKTRA	MIDNIGHT STAR
46	NEW ▶	—	1	WHAT YOU GONNA DO ABOUT IT (REMIX) LONDON 886 051-1/POLYGRAM	TOTAL CONTRAST
47	25	17	10	PRISONER OF LOVE 4TH & B'WAY BWAY-421/ISLAND	MILDRED SCOTT
48	45	47	3	LOVE'S GONNA GET YOU NEXT PLATEAU NP50040	MODERN-NIQUE FEATURING LARRY WOO
49	NEW ▶	—	1	SUSPICIOUS MINDS (REMIX) IRS 23626/MCA	◆ FINE YOUNG CANNIBALS
50	NEW ▶	—	1	LIKE A TIGER (REMIX) MOSAIC/CBS ASSOCIATED 429-05371/EPIC	MICHAEL ZAGER
BREAKOUTS	Titles with future chart potential, based on club play this week.			<ol style="list-style-type: none"> 1. SET FIRE TO ME (REMIX) WILLIE COLON A&M 2. RUMORS/VICIOUS RUMORS TIMEX SOCIAL CLUB JAY 3. OPPORTUNITIES (REMIX) PET SHOP BOYS EMI-AMERICA 4. ARTIFICIAL HEART (REMIX) CHERRELLE TABU 5. PEE WEE'S DANCE JOESKI LOVE ELEKTRA 	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER /DISTRIBUTING LABEL	ARTIST
1	1	1	9	★ ★ NO. 1 ★ ★ ON MY OWN MCA 23607 4 weeks at No. One	◆ PATTI LABELLE & MICHAEL MCDONALD
2	2	5	9	THE FINEST TABU 429-05364/EPIC	THE S.O.S. BAND
3	5	7	8	WHAT I LIKE WARNER BROS. 0-20449	ANTHONY AND THE CAMP
4	3	4	13	WEST END GIRLS (REMIX) EMI-AMERICA V 19206	◆ PET SHOP BOYS
5	10	8	6	LIVE TO TELL SIRE 0-20461/WARNER BROS	◆ MADONNA
6	7	12	9	SAY IT, SAY IT A&M SP-12175	◆ E.G. DAILY
7	4	3	11	BAD BOY (REMIX) EPIC 49-05338	◆ MIAMI SOUND MACHINE
8	9	11	6	JUMP BACK (SET ME FREE) SLEEPING BAG SLX-19	DHAR BRAXTON
9	8	10	8	MOVE AWAY (REMIX)/SEXUALITY VIRGIN/EPIC 49-05360/EPIC	◆ CULTURE CLUB
10	14	17	6	NASTY (REMIX) A&M SP-12178	◆ JANET JACKSON
11	11	6	18	I CAN'T WAIT ATLANTIC 0-86828	◆ NU SHOOZ
12	6	2	12	KISS (REMIX)/LOVE OR MONEY PAISLEY PARK 0-20442/WARNER BROS	◆ PRINCE & THE REVOLUTION
13	16	20	5	PETER GUNN CHRYSLIS 4V9-42992	◆ THE ART OF NOISE FEATURING DUANE EDDY
14	15	16	6	THE HEAT OF HEAT QWEST 0-20462/WARNER BROS	PATTI AUSTIN
15	12	9	17	(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX 17	JOYCE SIMS
16	18	23	3	ALONE WITHOUT YOU (REMIX) EPIC 49-05366	◆ KING
17	17	14	15	SWEETHEART SUPERTRONICS RY 013	RAINY DAVIS
18	13	13	11	WHENEVER YOU NEED SOMEBODY MERCURY 884 572 1 POLYGRAM	O'CHI BROWN
19	19	21	5	JANE, GET ME OFF THIS CRAZY THING!/THE JETSONS TEE VEE TOONS TVT 5005	VARIOUS ARTISTS
20	24	49	3	MY ADIDAS PROFILE PRO-7102	RUN-D.M.C.
21	21	25	6	I LOVE MY RADIO (MIDNIGHT RADIO) EMERGENCY EMDS 6561	TAFFY
22	22	28	3	BABY LOVE ATLANTIC 0-86813	REGINA
23	20	22	6	SOMETHING ABOUT YOU (REMIX) POLYDOR 883 957-1 POLYGRAM	◆ LEVEL 42
24	31	—	2	SLEDGEHAMMER (REMIX) GEFEN 0-20456/WARNER BROS	◆ PETER GABRIEL
25	29	—	2	RUMORS/VICIOUS RUMORS JAY 001 MACOLA	TIMEX SOCIAL CLUB
26	26	41	4	STARLIGHT DICE TGR 1005	LAUREN GREY
27	27	—	2	I WANNA BE A COWBOY PROFILE PRO-7084	◆ BOYS DON'T CRY
28	36	—	2	VIENNA CALLING (REMIX) A&M SP-12182	◆ FALCO
29	23	15	17	I'LL BE ALL YOU EVER NEED JAMPACKED JPI-20001 MUSIC SPECIALISTS	TRINERE
30	46	27	16	HIT THAT PERFECT BEAT MCA 23605	◆ BRONSKI BEAT
31	38	—	2	OH L'AMOUR (REMIX)/WALK ON DOWN THE LINE SIRE 0-20471/WARNER BROS	ERASURE
32	28	36	7	ALL PLAYED OUT DANCE-SING DS-802	L.I.F.E.
33	35	—	2	TELL ME (HOW IT FEELS) MCA 23623	52ND STREET
34	32	32	4	FUNKY BEAT (REMIX)/WHODINI MEGAMIX JIVE JD1-9462 ARISTA	◆ WHODINI
35	47	—	2	I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE FRESH FRE 5Y	HANSON & DAVIS
36	39	46	5	THE DREAM TEAM IS IN THE HOUSE! MCA 23627	L.A. DREAM TEAM
37	41	31	7	IF YOU LEAVE A&M SP 12176	◆ ORCHESTRAL MANOEUVRES IN THE DARK
38	25	29	11	CRUSH ON YOU MCA 23613	◆ THE JETS
39	30	18	7	NEVER AS GOOD AS THE FIRST TIME PORTRAIT 4R9-05375 EPIC	◆ SADE
40	NEW ▶	—	1	PEE WEE'S DANCE ELEKTRA 0-66850	JOESKI LOVE
41	37	42	4	JACK YOUR BODY UNDERGROUND UN 101	STEVE 'SILK' HURLEY
42	NEW ▶	—	1	I'M YOUR MAN (REMIX) RCA JD 14330	BARRY MANILOW
43	NEW ▶	—	1	HEADLINES SOLAR 0-66851/ELEKTRA	MIDNIGHT STAR
44	33	33	8	ONE WAY LOVE TOMMY BOY TB 866	TKA
45	45	—	2	DANCIN IN MY SLEEP NIGHTWAVE NWDS-2001	SECRET TIES
46	48	—	2	CENTRAL LINE FLEETWOOD FW005	LEVEL 3
47	RE-ENTRY	—	—	WE DON'T HAVE TO TAKE OUR CLOTHES OFF (REMIX) ARISTA AD1-9423	◆ JERMAINE STEWART
48	50	40	3	DANCE WITH ME IMPORT (WEA.UK)	ALPHAVILLE
49	49	—	2	SEX MACHINE SUTRA SUD-045	THE FAT BOYS
50	NEW ▶	—	1	JUST ANOTHER LOVER COLUMBIA 44-05368	◆ JOHNNY KEMP
BREAKOUTS	Titles with future chart potential, based on sales reported this week.			<ol style="list-style-type: none"> 1. MAD ABOUT YOU (REMIX) BELINDA CARLISLE IRS 2. DIGGING YOUR SCENE (REMIX) THE BLOW MONKEYS RCA 3. BYE-BYE JANICE 4TH & B'WAY 4. AIN'T NOBODY'S BUSINESS BILLIE FLEETWOOD 5. ONE HIT (TO THE BODY) THE ROLLING STONES ROLLING STONES 6. GIVE IT UP FOR LOVE STEVEN DANTE IMPORT (COOL TEMPO.UK) 7. SUSPICIOUS MINDS (REMIX) FINE YOUNG CANNIBALS IRS 8. INSIDE TRACK NADEEN POW WOW 9. LIVING ON VIDEO TRANS-X ATCO 	

○ 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.

DISCO & DANCE 12"

U.S.A. & IMPORTS
(WHOLESALE FOR STORES)
USA+CANADA+ENGLAND+GERMANY
ITALY+FRANCE+HOLLAND

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

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

US & CANADIAN 12"

Aint Nobodys Business—Billie
Dance (Rmx)—Joy St. James
Rumors—Timex Social Club
Be Bumping Fresh—C. Brown
Hungry For Love—Capricorn
JB Traxx—Duane & Co
Baby Can Work Me—J. Edwards
No News Is Good—Kreamcicle
Two Of Hearts—Stacey Q
Pistol (Rmx)—L. Pella
Heartache—Jerr True
Bambaala's Theme—A. Bambaala
007 (US Rmx)—Bondetts
Light (US Rmx)—Peppermint
First Hand Exp.—V. Project
Lover Tonight—K. Cole
Love Memories—Ty Benakin
Can't Live (Rmx)—Suzy Q

Say You Love Me (Rmx)—Lime
One For The Money—Sleeque
What's The Deal—C. Williams
Time To Jack—Chip E.
Love Cant Turn—Farley Funk
Funky Heartbeat—P. Meyers
Hanson & Davis—EP
Main Thing—Shot
Match Made Up In Heaven—Jill
All Men Are Beasts—Man 2 Man
All Played Out—L.I.F.E.

EUROPEAN 12"

Expansions—Chris Paul
Something Wicked—Peter King
Love Spy—Mike Mareen
Love Really Hurts—Bad Boys Blue
S.O.S. Bandito—Carrara
From You To Me—Sil Pozzoli
DJ Track # 1—Fresh Colour
Disenchanted—Communards

Its True—Mick Silver
Scratch My Name (Rmx)—C. Conn.
3rd Time Lucky—Pearly Gates
Communicate—M.C.L.
Fly To Me (Rmx)—Aleph
Reflex Action—L. Thomas
Destiny—D.S.M.
Get Up—High Society Girls
Run To Me—Tracy Spencer
Master Mix # 2 (MEXICO)

DISCO CLASSICS

Cant Fake The Feeling—G. Hurl
La Bamba—A. Rodriguez
Feels Like Im In Love—K. Marie
ALL DIVINE 12"
ALL LIME 12" + Lps
Mix Your Own (Lps)

+ Over 500 Other Classics



UNIQUE RECORD DIST.

855 (E) CONKLIN ST. FARMINGDALE, NY 11735
(516) 694-4545
TELEX 475 8284 IMPT DISC
485 2522 EXP DISC

dance TRAX



by Brian Chin

SINGLES: Gwen Guthrie's "Ain't Nothin' Going On But The Rent" (Polydor) follows up one of the great sleeper hits of recent years, 1985's "Padlock," which emerged in remixed form from the underground to major black radio and retail success. The new cut is very much in the deep-breathing, moody style of last year's hit; appropriately, it's being packaged with a "remix" already tacked on. Four versions are included—a vocal and dub mixed by Mark Berry and PolyGram's Tony Prendatt and two heavier mixes by Larry Levan. A fifth track, the ballad "Passion Eyes," rounds out the disk... Timex Social Club's "Vicious Rumors" (Jay) isn't news to black radio, where it's already a significant hit, but the clubs are just getting into it. The soul-group vocals and rudimentary arrangement are taken apart in an unshowy longer version of the bulleted single—the identical cut, though the standard single is merely titled "Rumors."

ODDS AND ENDS: Brenda and the Tabulations' "Let's Go All The Way (Down)," soon to come on the recently noted PolyGram dance classics series, is now a powerful 8-minute Philly workout as re-edited by Danny Krivit; formerly discarded passages have been restored to the cut, and it sounds like the sleaziest record ever out of that city... Pieces of a Dream's "Say La La" (Manhattan) is low-key for a dance cut, but naggingly attractive, funk/go-go stripped down to a skeletal state by Aldo Marin's B-side remix... Lana Pella, apparently a no-

torious transsexual celebrity in Europe, turns in "Pistol In My Pocket" (TSR), a Dead or Alive-styled Hi-NRG that should probably cross dance rock. Willi Morrison, of THP Orchestra and the Skatt Bros.' soon-to-be-released "Walk The Night," co-produced. The U.S. TSR release will have two new mixes, one by Bob Miro and one by Razormaid's

It's being released in four versions

Warren Sanford... Miquel Brown's three-cut 12-inch, released here on Mega/Record Shack, contains two relatively laid-back cuts, "Close To Perfection," a pretty near-ballad mixed by Morales & Munzibai, and "On The Radio." "One Hundred Percent" is more her usual speed, though a bit less hyper than "So Many Men."

Catching up on some recent albums: Wally Badarou's EP on Island Visual Arts contains remixes of the charted hits "Chief Inspector" and "Novela Das Nove," along with three others, "Endless Race," a relaxed, jazz-pop instrumental, and "Hi-Life," which has more festivity to it than you'd ever think could come out of a machine.

"So," (Geffen), Peter Gabriel's latest, is highly accomplished overall. Aside from "Sledgehammer," we might look for "Big Time" as a later remix, but the rest of the album is a real fascination, head music with guts... "Big And Beautiful" (Sutra), the third Fat Boys album, is sort of one long commercial

for the inevitable line of Fat Boys film and souvenir merchandise to come... Check into: "In The House," with its strange simulated choral effects, and "Breakdown," the least bubblegum cut here... Pauli Carman's "Dial My Number" album (Columbia) has a second System number, "Lose Control," characteristically sharp and eclectic.

Nu Shooz' "Poolside" (Atlantic) which made an impressive album chart debut last week, sports mix credits by Shep Pettibone, Freddy Bastone, and Timmy Regisford: "You Put Me In A Trance" is a sexy midtempo mixed by Regisford, and "Point Of No Return" (mixed by Pettibone) is the heaviest cut on an album whose appeal is basically pop (as if that needed saying). By the way, the central sampled break from the original Pieter Slaghuis remix of "I Can't Wait" has been deleted from the album version. (But you had the records involved anyway, right?)

NOTES: It goes without saying that Disconet remains in business following the passing of its founder, Mike Wilkinson. Poignantly, Disconet celebrated its 100th issue this month; the principals of the company are Laurie Ingber, Raul Rodriguez, Pat Rossiello, and Steven Von Blau. Rodriguez, whose first productions and mixes appeared on Disconet and Importe/12, is now president of Importe/12.

BE THE BEST AND BEST PAID DJ IN TOWN

Don't take chances with your mixes. Achieve those perfect (right on key) overlays every time.

THE ULTIMATE SERVICE to conscientious DJ's providing technical music data previously so hard to get.

- What key new songs are in, classics too
- Charts showing which keys overlay harmonically
- Accurate BPM beginning and end of record
- Phrasing of intro, midbreaks, endbreaks diagramed

WEEKLY INFO ON ALL CHARTED 12" RELEASES!

- Also reviews, hot mix suggestions.
- FREE JUNE SERVICE to all Billboard readers (includes past year's hits keyed.)

If you have an ear for music already, just imagine how good you'll sound when you command total mastery of the music you play.

Just \$20/month direct weekly service—3 month minimum \$15/month, if you sign up for a year.

Contact Stuart Soroka 305-294-4491

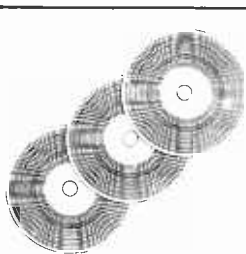
HARMONIC KEYS DANCE MUSIC SERVICE

819 Peacock Plaza, Suite 596, Key West, FL 33040



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

The Leading European Dance & Disco Label



ARS

BREAK

ZYX

MEM



BERNHARD MIKULSKI

DISTRIBUTION LIMITED

Airport Industrial Office Park

145th Ave. and Hook Creek Blvd. Valley Stream, New York 11581

Telefax: 516-568-1125

Tel. 516-568-3777

Manager: Günter Blum

We are only 2.2 miles away from JFK Airport

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

...wholesale inquiries requested... RADIO STATIONS... Please ask for free promotion copies...

MANUFACTURERS AND DISTRIBUTORS
Write or call for free catalog

FARRALAN Enterprises, Inc.

166 Central Ave.
Farmingdale, NY 11735, USA
(516) 752-9824
TELEX: 221618 FARRA UR

 Mirror Ball	 F-301	 Helicopter Beacon	 Fresnel
 Rope Lights	<ul style="list-style-type: none"> • MIRROR EFFECTS • PIN SPOTS • RAIN LITES 	<ul style="list-style-type: none"> • HELICOPTERS • SPEAKERS • MIXERS • ROPE LIGHTS 	<ul style="list-style-type: none"> • THEATER LIGHTS • CONTROLLERS • NEON

Installations through authorized dealers worldwide include:
 CRAZY HORSE—CHILE / CLUB HIPPOPOTAMUS—MEXICO
 SCARAMOUCHE—MEXICO / COMMERCIAL CENTER—VENEZUELA
 SALTY DOG—NEW YORK / LA CASCADA—PANAMA
 DISCOTECH ESTRAMBURGO—PANAMA / TRADEWINDS—NEW JERSEY



Getting The Message. Billboard's Italian general manager, Germano Ruscitto, gets his point across to SIB personalities at the Rimini-based international disco/dance equipment fair. They are, from left, Mauro Malfatti, SIB vice president; Bruno Dedoro of Coemar; Clay Paky, co-owner of Pasquale Quadri; SIB president Ignio Bonetti; and Giulio Savoldi, Clay Paky co-owner.

4th SIB Equipment Manufacturers Meet Italian Confab A Success

BY GERMANO RUSCITTO

RIMINI Increased attendance and a more widely international flavor were the hallmarks of the 4th SIB disco/dance equipment exhibition, which took place May 6-9 on a 59,000 square foot site in this Italian resort town.

Some 12,000 visitors attended, up 20% from the 1985 figure, including nearly 2,000 from overseas. West Germany, France, Switzerland, the U.K., Spain, Holland, and the U.S. were the most heavily represented territories.

Of the 350 exhibiting companies, 13 were from Britain (compared with only three last year), six from Spain, five from West Germany, three from Switzerland, two from the U.S., and two were from France.

Overall, about 116 foreign trade names were represented, either directly or through their Italian distributors.

British participation was semi-officially supported by PLASA (Professional Lighting & Sound Assn.), and official U.K. government support for next year's event is reportedly likely. Spanish participation, organized by the annual Sonimag sound equipment show, was official, and was supported by Spain's show business equipment manufacturers' association, AITA.

The Italian presence was inevitably massive, with all APIAD (Italian Assn. of Disco & Dance Venue Equipment Manufacturers) members attending, led by Coemar and Spotlight. Clay Paky, one of the market leaders, though not an APIAD member, was also present.

SIB vice president Mauro Malfatti said afterwards that the show was an international event aimed at international buyers, of whom 1,700 had attended. He said that to increase its scope, efforts would be made to boost U.S. participation. SIB is looking for a stateside representative.

Reaction from attendees appeared positive, both in terms of contacts and firm deals. Pasquale Quadri, co-owner of Clay Paky, said: "SIB is the leading exhibition

of its kind in the world, and [it is] particularly important for us as we export 80% of our production."

Coemar owner Bruno Dedoro echoed Quadri's view. Coemar increased export sales, currently around 60% of turnover, by one half in 1985, and expects a similar increase this year. Both Coemar and Clay Paky's SIB stands were in effect disco-dance venues in their own right, designed to show off lighting and other equipment at full scale.

Spotlight, another leading Italian company, is also expanding export trade, which is now almost 50% of production. Said managing director Augusto Andraghetti: "Although some SIB attendees are either small operators or simply curious spectators, we handle a lot of firm business at the show. And at least half our contacts were with international participants, possibly as a result of the show's strong overseas promotion."

Louis Woike, General Electric's marketing manager for Europe, North Africa, and the Middle East, said he was impressed by the high technology exhibited in the hardware

Italian operations manager Giordano Grenzi noted that it was the first occasion General Electric's special-lights division had participated directly in a European exhibition. "We distribute in Italy through Coemar and Spotlight, but we wanted to emphasize the wide range of material we can offer as well as our new products. We feel the market is good, and sales are growing here. SIB is also growing, is well organized, and is well-known abroad."

Ferninando Ferrari, RCF sales manager, whose company exports professional PA equipment worldwide, said: "SIB was very positive, and allowed us to present our video projector systems and satellite receivers. I would expect the show to keep expanding for at least another three years. Foreign visitors were about 10% of the total, but all were interested and interesting: That is, [they were] actual buyers."

(Continued on page 40)

Built for non-stop performance



MDJS Series

For the professional disc jockey who wants a mobile sound system that delivers nonstop performance, there's PPD's MDJS Series.

Each system features a premium mixer, microphone, 2 direct-drive turntables, power amplifier and matching speaker system.

And for go-anywhere portability, the entire system is wrapped in protective carpet and features heavy duty carrying handles and casters.



Numark Electronics Corp.
 General Office: 500 Newfield Ave., Raritan Center, Edison NJ 08837 (201) 225-3222
 Telex: 287-249 Edlr Fax: (201) 287-2155
 West Coast Branch: 4486 Runway Street, Simi Valley, CA 92083 (805) 522-3550
 Telex: 287-313 Slim Fax: (805) 584-8416
 See us at CES, booth 4903 and NAMM, booth 301.

Big Chief Shining Feather
on the warpath
with palefaces

australia

getlit 265 burwood road
hawthorn 3122, melbourne
phone (03) 3194566
telex 151493

belgium

rue de wabaucourt 154/156
1210 bruxelles
phone (02) 4283100
telex 62735

canada

125 west 5th avenue
vancouver, b.c. v5y 1h9
phone 604 879-7761/9316

finland

65200 vaasa
phone (61) 112219
telex 74247

france

z. 2 de prouvy-rouvignies
phone (27) 449877
telex 120244

mexico

shakespeare 149
col. nva. arzuces
c.p. 11590 mexico d.f.
phone (5) 8951/4130
telex 1263099

netherlands

kuisstraat 116
550 2 j. v. d. hoven
phone (04C) 533500
telex 5957G

norway

sverres gate 4
0552 oslo C
phone (02) 193110
telex 19184

south africa

p.o. box 721
parklands
2121 j. charmesburgh
phone (011) 7880950/1/2
telex 4202E9

sweden

möbenaes väg 122
35246 växjö
phone (47C) 14600
telex 5222E

switzerland

ch-6951 ponte capriasca
phone (091) 932561/62
telex 7930Z

turkey

csi/tezis
phone (1) 402369/1448189
telex 2578C/31098

united kingdom

4 tenter road, moulton park
northampton nn3 1pz
phone (0604) 499331
telex 312320

usa

251 elm street
buffalo, n.y. 14203
phone (716) 8564300
telex 2754-7

2217 west braker lane
austin, texas 78758
phone (512) 8355900
telex 757835

74 bradford avenue
harrison, n.y. 10528
phone (914) 8353224

west germany

Heine 02
2931 kirchbierlingen
ruf 07391 6050/6059
telex 7 730

coemar spa
via inghilterra
46042 castelgoffredo (mn)
phone (0376) 779336
telex 301590
telefax (0376) 780657

professional projectors
for lighting effects



coemar

DISCO/DANCE CONFAB

(Continued from page 38)

ers."

Emilio Ortega Olallia, export manager for Spanish firm Kremesa, added: "SIB is an excellent meeting place, and unique in the sense that it is wholly devoted to disco/dance venue technology." And at British company Zero 88, sales and marketing head Freddy St. John-Lloyd said he could meet buyers from Mexico, Japan, Singapore, and Hong Kong who would not attend the PLASA show in London, though the latter had more American participants. "Furthermore, SIB is the prime meeting place for European operators; the cost of stand space is cheaper than other events, at \$33 per square meter [1.20 square yards], and it's held at a good time of the year."

Despite this view, SIB may move to March next year. It is seen as a better date in that it will leave the industry more time to produce materials ordered during and immediately after the show, for delivery

before the summer season. APIAD favors such a switch and would also like to see the show extended from four to five days, with it starting on a Sunday rather than a Tuesday.

'We want to grow from 4 to 5 days'

APIAD president Nicola Ticozzi announced a number of official statistics compiled by Italian performing rights society SIAE. Europe-wide there are some 50,000 disco and dance venues, while in Italy alone there are 5,000 year-round sites and a further 2,000 open in the summer months. Income has been increasing at the rate of 15-20% annually, while cinema earnings have declined. They now stand at almost \$330 million. A similar amount is spent on drinks.

The Italian disco equipment in-

dustry numbers some 500 companies, employs 10,000 staff, and turns over an estimated \$1.6 billion a year. APIAD member companies export on average 35% of their production.

One innovation this year was the MAGIS cinema/theater/television equipment showcase organized by the Rimini Trade Fair Institute in conjunction with SIB. APIAD's Mauro Malfatti said that the expansion of private TV in Italy has led to the creation of over 300 production studios.

Italy is now beginning to export its programming to other parts of Europe, and entrepreneurs such as Silvio Berlusconi, owner of the country's three leading commercial stations (Canale 5, Italia 1, and Retequattro) are emerging as major players in the expansion of European broadcasting now under way in France, Spain, and elsewhere.

38 Special Shooting For New Image, Top 40 Hits

BY LINDA MOLESKI

NEW YORK "We want to be taken seriously and not be seen as a Southern rock band," says Don Barnes, lead singer and guitarist for 38 Special. "We worked hard to get out of that categorization," he says, adding that "Southern rock is getting dated."

After three consecutive platinum albums, the band—which also includes vocalist Donnie Van Zant, bassist Larry Junstrom, guitarist Jeff Carlisi, and drummers Jack Grondin and Steve Brookins—is climbing the Top Pop Albums chart with its latest A&M release, "Strength In Numbers." The album's first single, "Like No Other Night," is No. 30 on the Hot 100.

Guitarist Carlisi says 38 Special hopes to maintain its success through hit-oriented songs.

"We want people to recognize our songs for years to come," says Carlisi. "To achieve that you have to have the attitude that you're going to outdo the last project."

To boost the hit potential of "Strength In Numbers," 38 Special recruited songwriter John Bettis. Primarily a pop writer, Bettis has penned hits for artists like Michael Jackson, the Pointer Sisters, and Madonna.

"John was at a point in his life where he wanted to go with a rock act," says Barnes. Bettis collaborated on five of the album's 10 tracks. Also called upon for their songwriting talents were Gary O'Connor and longtime Bryan Adams' partner Jim Vallance.

A&M's initial promotional cam-

paign for the Keith Olsen-produced album included servicing key album and top 40 stations with a compact disk of the single "Like No Other Night" (Billboard, May 3). Some 1,000 copies were pressed at \$3 per unit, according to Barnes.

As added support, the group has hired independent promoter "Heavy" Lenny Bronstein. "We felt radio would respect someone working for the group," says Barnes.

The band is attempting to replace its '70s-style shaggy-haired image with a more stylish, slimmed-down look. Promo photographs of the new-look 38 Special are being issued to the press with a request to "please remove or deadfile any old photos that you may have of the band."

A video for "Like No Other Night" is being aired in power rotation on MTV. It was directed by Jim Yukich, known for his work with Phil Collins, David Bowie, and Pat Benatar. Yukich has also directed a vidclip for the album's second single, "Once In A Lifetime."

Barnes says video airplay has helped to expand 38 Special's audience, but notes that extensive touring has been the key factor in gaining exposure. "We do about 200 shows a year," says Barnes. "We've always been a live act."

38 Special kicks off a world tour next week, with Canadian rock act Honeymoon Suite opening for the band on its U.S. summer leg.

"It's a great package," says Barnes. "The entertainment factor is important to us because of the high ticket prices. We want people to keep coming back."

Digital Dynamite

DM1700T Stereo Preamp Mixer with Read/Write Digital Echo

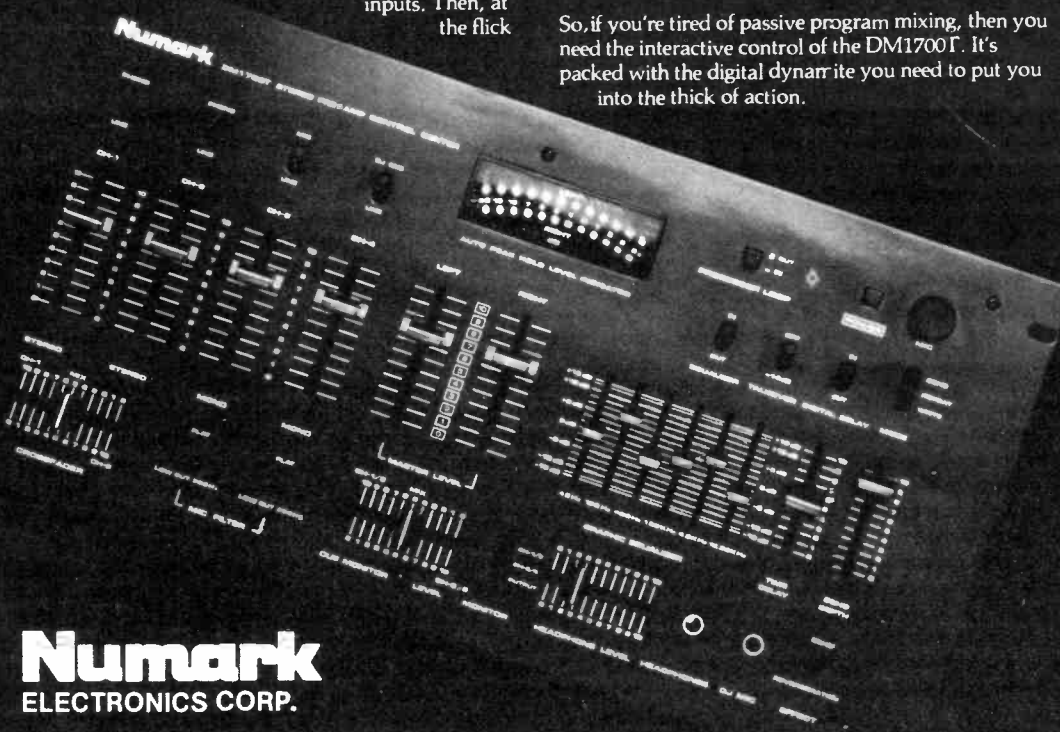
Now there's a phono/mic/line mixer engineered to meet the needs of today's more innovative disc jockeys... Numark's DM1700T. It features advanced digital delay technology to provide you with the finest in interactive mixing control.

Utilizing high-density, 8-bit microprocessor technology, the DM1700T enables you to store up to 1/2 second (480 milliseconds) of program material from mic, phono or line inputs. Then, at the flick

of a switch, you can play back the digitized source material in conjunction with your main program, at delay rates of 120 - 240 milliseconds, to create a wide variety of special effects.

Two slider controls enable you to adjust the playback time and level of the digital delay program material and reverb effects. A built-in, six-band graphic equalizer lets you tailor music to meet a wide range of program and acoustical requirements.

So, if you're tired of passive program mixing, then you need the interactive control of the DM1700T. It's packed with the digital dynamite you need to put you into the thick of action.



Numark
ELECTRONICS CORP.

General Office: 503 Newfield Ave., Raritan Center, Edison NJ 08837
Tel: (201) 225-3222 Telex: 287-249 Edin Fax: (201) 287-2155
West Coast Branch: 4486 Runway Street, Simi Valley, CA 93063
Tel: (805) 522-3550 Telex: 287-313 Simi Fax: (805) 584-8416

See us at CES, booth 4903 and NAMM, booth 301.

WHOLE LOTTA PROMOTION FOR ROCK VETERANS

(Continued from page 24)

istered by America Records, through the Ed LaBuick advertising agency of Palm Springs, Calif.

"We're trying a new marketing approach with this album, trying to reach people we normally might not," says Herb O'Mell, vice president of operations for America Records. "We're doing 90- and 120-second nighttime spots on the Super Station [Atlanta's nationally broadcast WTBS] and in specially selected cities as well."

The TV spots, which broke in late-May, are talent-based, combining footage of Cash, Lewis, Perkins, and Orbison in the studio with still photos from their early Sun Records days. Order information at the end of the spots announces the availability of "Class Of '55" in LP and cassette configurations. At

presstime, a compact disk format was being considered.

The reunion album was recorded on a 50-50 studio-time split between Moman's American Studios and Sun Studios, both in Memphis. Moman, however, is careful to stress that "Class Of '55" is not a nostalgia release.

"I had no intentions of going in and cutting the old sounds," he says. "I asked everybody to write or bring in a new song. Still, though, especially at the Sun sessions, I could hear the old sound in that room. It was one of the most fun things I've ever done in my life."

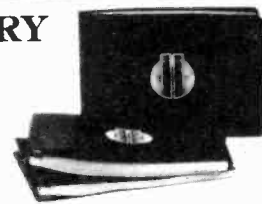
THE DEFINITIVE HISTORY OF DANCE MUSIC Disco, Rock & Oldie Books.

Over 3,000 titles in each book,
listed in 3 sections by BPM,
Song Title & Artist.

Discover why other professionals are subscribing to **Disco & Dance Beats**. Call or write for free brochure 518-587-7733.



TOM LEWIS' Established 1977
Disco Beats
Box 500-D - Ballston Spa, NY 12020



Rebate And Free-Merchandise Offers Moss Mounts Novel Promos

BY IRV LICHTMAN

NEW YORK Retailers can expect more novel merchandising ploys—used to move a line of budget classical cassettes—from Moss Music Group.

After assessing a three-week rebate promotion held last March at the Washington, D.C., unit of Tower Records, Herb Dorfman, the label's vice president of sales, has decided to try other ideas that draw on concepts used by manufacturers outside the recording industry.

In the Tower promotion—which was called "Buy Bach, Get A Buck Back"—the customer was offered four MMG cassettes for \$9.99, entitling him to receive \$1 back after mailing a rebate coupon to MMG's headquarters in New York. According to Dorfman, 1,800 cassettes were sold.

Dorfman says he's merely adopting "contemporary marketing ideas" used by retailers of other product lines, such as appliances and blank tape, to serve his label's own designs.

Dorfman says that MMG needs to be aggressive in its merchandising of budget cassettes because it gets stiff competition from the majors, which have largely followed MMG's strategy of releasing classical cassettes for less than \$5.

The label, once more following the lead of other product lines, is now offering free product in cassette promotions being tried out at the Wiz stores in New York and a Barnes & Noble outlet in Boston. It's a buy-three-get-one-free offer, which Dorfman says will be trumpeted with ads in newspapers. "This is also something new for our industry," says Dorfman. "We offer the consumer great prices, but we don't ever give him something for free."

As for the rebate program, another Washington retailer, Olson's, is getting a shot at the program, and the Great American Music Co. is running the promotion in Minneapolis. Dorfman says that Tower Records may get back in the rebate program via its chainwide Pulse magazine, which is handed out free to consumers.

Western Founder Passes The Reins Sam Marmaduke's Sons Guide Chain

BY EARL PAIGE

AMARILLO Sam Marmaduke, the 65-year-old founder of Western Merchandisers, is yielding control of the rack and 119-store retail operation to his sons and key staff.

Though characterized as acerbic and impatient, the elder Marmaduke allowed himself a rare display of emotion when he presented a pair of 15-year achievement awards during a ceremony at the company's recent convention here.

"I'm not going to say much about these two. They're my sons," said the senior Marmaduke. With that, he tearfully embraced John and Steve Marmaduke, Western Merchandisers' president and vice president of purchasing.

As the evening progressed, the founder's inimitable style emerged. "We regard people as an asset. You're not here to learn to be a better person, to develop a better personality, to walk on fire," he said, making an obvious reference to last summer's well-chronicled Record

Bar convention. "You're here to meet your peers, to get to know major suppliers' executives, to learn about the product, to see talent because that's what we sell.

"I said you would leave here exhausted but exhilarated. Am I right?" There was thunderous agreement.

Earlier in the day, Sam Marmaduke had reflected on a company he started as West Texas News Agency, diversifying into record rackjobbing in 1959. "They said I was crazy."

Despite that characterization, his operating style has never been flashy. "We're not the fastest growing company. Adding 25 stores, then 50, then 100, it means nothing. We put in stores as we need them and as we have the money, it's the same way in rack. We have a low profile, even though ironically we are in show business.

"It was a matter of waiting for the right time. We should have gotten into retail sooner probably," he said, reflecting on the company's

1973 move into retail with two stores.

He says that in some acquisitions, "We inherited some weak sisters, though some of them were our own, too. We kept turning them around, closing some, opening new ones, constantly remodeling."

With a vigor he attributes, in part, to 15 years of jogging, Marmaduke constantly amazes his staff. "I have the best of both worlds," he says, noting the company is in capable hands with his sons. "I can still guide them, run a sailboat, and do my gardening."

While the awards ceremony underlined Western Merchandisers' emphasis on human resources, earlier in the convention, attendees observed the benefits of computer technology during a tour of the company's returns depot.

Staffers refer to the facility as the "hermaphrodite octopus." Other names: "metal monster" and "lunar landing." The depot's sorter, created by executive vice president

(Continued on page 47)

ON TARGET

by Mike Shalett

FOR THOSE who have been fans of his since they "left their hearts in San Francisco," it should come as great news that Tony Bennett's "Art Of Excellence" is available in the form of a new album of the same title, hopefully wherever records, cassettes, and compact disks are sold. It's Bennett's first record in 10 years.

This type of product offers quite a few difficult marketing questions. Who are the fans, and are they record buyers? If the answer to the latter is yes, where and how can they be reached, first to be told about and then sold on the new album? Will you allocate valuable end cap or window space? If not, can you possibly sell records without their display push?

Kudos to Tony Bennett and CBS Records, which has given the retailer a very sophisticated-looking package and display materials, plus bonus cuts on the CD. Will the targeted customer for this record venture forth into a record store? If Tony Bennett's target audience is age 45 and older, do these folks buy records at all?

Of course they buy records. Some buy records through the various record clubs. On average, record buyers over the age of 40 make up more than 5% of the total customer universe. They are black and white and Hispanic. They are male and female.

The most difficult problems to deal with are creating a sense of awareness that there is new record product available these buyers would enjoy, and having a shopping atmosphere they would more than just tolerate.

Folks in this age demographic shop at a particular record store because of selection, and price is not that significant a factor. They would like to feel comfortable browsing and will travel just as far as your average consumer to visit your store.

Luring Bennett's fans into stores

When this shopper is in your store, his focus is strictly on music. This is not a good customer for accessories, though movie rentals are of interest. This customer is much more likely than most to own or have access to a VCR.

This consumer has also shown an interest in buying videos, although he is not the VH-1 viewer. Though wired for cable at home, he doesn't get into watching video-clips.

If you check out the areas where you stock classical, jazz, and pop CDs in your store, you'll find a large percentage of these customers. Anywhere from one-fifth to one-third of these shoppers have bought a CD player. And when they come in to buy, they make multiple purchases.

The key element again is getting them to come in. These folks don't see a lot of concerts, though Tony Bennett is touring through the fall. Here, getting involved with the promoter and/or label may be a positive idea—perhaps a ticket giveaway set up with registration at your store.

How can you use radio effective-

ly to help sell the record? Nontraditional methods, such as advertising on news and talk stations, would be a good idea. Simply going with adult contemporary radio would not be as effective. Alternative radio that plays jazz and offers news programming would also be effective. Print is undoubtedly a strong medium for this targeted customer.

Tony Bennett has long been recognized as one of the truly great American singers. The marketing of this product offers a tremendous challenge to CBS, and especially to the record retailer. It challenges us to bring additional customers to the marketplace.

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

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

CD Store's Computer Offers Near-Perfect Fill On Orders

BY JIM BESSMAN

NEW YORK CD One Stop, recently launched in West Redding, Conn., claims to provide customers with 100% fill on all orders.

The compact-disk-only one-stop, which opened a month ago, uses a computerized system that enables it to ascertain immediately the quantity of every item in stock when customers call in orders.

Thus, says national sales manager David Carroll, customers know at the time of order exactly which product they will receive in the next day's UPS shipment.

"What they order is what they get," says Carroll, who adds that many of his Northeastern accounts have told him that his near-perfect CD fill rate compares favorably to the 25% fill obtained through traditional record and tape one-stops. "That's the main reason why we started up, because no one else was focusing only on CD or offering a lot of selection."

Carroll further distinguishes his company from other one-stops in singling out its weekly "Inventory Report" computer printout, which lists all items in stock and is sent to all active and potential accounts. "Unlike other wholesalers, we don't send people catalogs containing every piece that's in release, just the ones that are on our warehouse shelves. That way customers know exactly what we have when they call and can then find out at point of purchase if we have enough quantity."

Specially noted in the weekly mailers are forthcoming titles available for prebooking at reduced price in advance of release. For example, Journey's "Raised On Radio" and

Elvis Costello's "King Of America" were recently designated for pre-booking at \$10.50 each, more than \$1 below the normal \$11.55 price for most releases. Currently, the CD version of Emerson, Lake and Powell's new self-titled album is pre-booking at \$10.99.

"Prebooking gives people a nice price on new CD releases and guarantees that they get what they want when the disks come out," says Carroll. "A lot of accounts find it appealing because most of the time they don't know when something is coming out on CD or if it has already come out, so when they finally become aware of it one way or another, they can't get any because of various supply problems."

According to Carroll, CD One Stop has 100 accounts from Virginia to Massachusetts. They range from single mom-and-pops to the three-store Nuberry Comics group in Boston, the 12-store Sugarman's chain in Pennsylvania, and the Vinyl Mania stores in Manhattan.

Carroll says current inventory consists of 1,500 titles, following an initial \$150,000 investment. He adds that there is a minimum order of five CDs, with a return allowance of 5% of net purchase.

Regarding CD One Stop's ability to obtain product from manufacturers, he singles out CBS, PolyGram, and RCA for their "good to excellent" fill, but notes that MCA and Capitol suffer from their lack of production capability. As for WEA, whose domestic and European plants won't be on-line until later this year, Carroll says, "It's getting better. But for a company as large as they are, they're falling short in getting product out."

Poor Customer Service Proves A Silent Killer For Businesses

AMARILLO Poor customer service is a fatal disease for retailers—all the more frightening because it silently turns off customers who never come back.

During a recent Western Merchandisers convention, May 14-18 (see accompanying story), seminar speaker Bobby Harper said to ignore customer service is just a dumb play of the percentages.

At times "hamming" it up, field relations manager Harper effectively drove home numerous points. Of percentages he said, "For every customer who does complain, 26 never say anything about being unhappy and 91% of those just go over to your competition."

The first person hired by president John Marmaduke when the firm entered retail, staffers say Harper can afford some irreverence here and there. His enormous popularity, though, stems from recognition of his skills in customer relations, according to Bob Schneider, executive vice president. Harper said he's had 26 years in retail "down among the peon people."

More than once, Harper sought to place management in perspective. "Upper management thinks customer service happens by osmosis because some people are a '10' without heeding any training." He also indicated upper management is often so dedicated they fail to appreciate the dedication required in store service skills. "Unfortunately,

they're behind the desk, not out there in the trenches with us.

"Customer service has many meanings. There are three basic ones, all good. The nonoffensive is what you find in fast food, McDonald's—efficiency. You get your food. It's good by being nonoffensive. Passive service is the grocery—product presentation, well-

Harper spent 26 years 'down among the peons'

merchandised, easy to find. Then there's neutral—clean, smile, and take your money," Harper said.

Dating his tenure "to when we were a two-store chain," Harper stressed three tenets related to great service. "First, you will entice the customer into spending more money than they planned. Second, you'll inspire them to feel good about doing it. Third, they'll come back."

Expressing a basic concern, Harper said, "Ninety percent of customer contact is with low ranking employees. That's scary. John [Marmaduke] has all his money in this."

While everyone basically is motivated by monetary rewards, Harper stressed retailing's deeper satisfactions. "We have more liberties than

most, and we take this for granted. Give yourself a pat on the back. Start it there. Try to see that we're only as strong as you are; a chain is no stronger than its weakest link," he said to loud applause.

Harper sees retail staff in terms of ones, twos, and threes. "Ones are winners. Twos always have a problem—their cat's tail got stuck in the door that morning. Threes say, 'Let George do it.' The problem is twos and threes don't work up, they drag the ones down to their levels."

Although stressing product knowledge and people skills as two basic attributes, Harper said both are difficult to develop. He believes in synergy, people who know something or have special skills teaching others in the store.

"If you can't go to bed with a good book, go to bed with someone who's read one," he said in stressing sharing of skills.

"There are a few sure-fire ways to great retail performance, there are guidelines. Train your people in communication skills. One is to concentrate on names. Take every advantage of repeating someone's name, like when you see them sign their name or when you answer a question."

Acknowledging how retail people can't be totally up every day, Harper said, "You often want to greet a customer with 'What do you

want?' That's the way we feel sometimes. Smile. Use a warm welcome. It doesn't cost anything. This is especially important in the front end.

"And if you're busy with a customer, still acknowledge someone just walking in. Say 'Someone will be with you in a minute.' Show interest, but don't dog people like sales people who are on commis-

'Give yourself a pat on the back. Start there'

sions. And don't bury your head if you're doing splits for singles or some other task. Show you are accessible to customers and can break away."

Responding to numerous requests to do a role playing demonstration, Harper portrayed a typical refund situation. Again, there was the friendly, inviting opener. "There's hardly a way to get back in a selling position if you have turned off communication. Remember, a smile is a frown upside down."

Harper stressed common sense in recognizing the phony exchange or refund. "Nine out of 10 times, if the complaint is legitimate, they are happy to have an exchange. Handle it gracefully. Be diplomatic. It's not

worth alienating the regular customers with an uncomfortable scene."

Harper also recommends remaining in control. If the direct exchange won't work out, "Try a gift certificate or switch something." He said there is a fine line sometimes. "We can't afford to lose customers over \$8, so give them the benefit of the doubt even if they don't have a receipt.

"But don't overdo it either, don't get too caught up. If you're issuing a credit memo, date it," he said, adding that handling complaints offers still one more opportunity to establish name recognition with the customer.

The personalities of staff reflect the store's personality, too, Harper said. Attitudes are formed as the customer enters the store. "Is there dirt in your planter? Do your windows look like it's a pet shop? Is there spit or butts in your ash trays? Is the merchandise new? Customers aren't fools. They know if something being featured is three months old. Greet them with a music handout. It opens it up. It shows interest."

Harper cautioned about the softness in the industry. "We're no longer the only warehouse in the mining town."

EARL PAIGE

Chain Also Moving Eastward

Target Maps Major Video Expansion

BY EARL PAIGE

LOS ANGELES The Target Stores chain expects to double its volume from prerecorded video this year. And, as part of a major expansion, Target plans to double its space commitment to that product line.

The 226-unit discount chain is by no means de-emphasizing prerecorded audio. But while growth in cassette and compact disk remains vigorous, Target is cutting back on LPs by 40%, according to John Farr, director of marketing and operations for Target's in-house Jetco rack operation.

Among the more dramatic aspects of growth are Target's first expansion eastward; the creation of an advertising department; several promotions involving sales and distribution center positions; and the opening of a new warehouse in Pueblo, bringing the total to five.

On the drawing board are 21 new stores for 1986, including "seven or eight in Michigan," according to Farr. That signals an eastward move for the chain, which will also maintain its strong presence in Southern California. Warehouses, ranging in size from 10,000 to 25,000 square feet, are located in Minneapolis (headquarters), Indianapolis, Little Rock, Ontario, Calif., and Pueblo.

In the midst of these developments, George Smith has announced his resignation as national sales manager. Farr says a replacement will be announced this week.

Among the recent promotions at Target is that of Rich Abravaya,

named to the new position of advertising manager. He was formerly a record merchandiser in Colorado.

Another new position is West Coast sales manager, filled by Bob Hodges, formerly Indianapolis distribution center specialist. Another former record merchandiser, Ken Quick, is now catalog buyer in Min-

'Our advertising is getting aggressive'

neapolis, replacing Kathy Schaffer, who becomes distribution center specialist, Indianapolis. A new West Coast distribution center specialist has been named, too: Bill Kennedy, a former record merchandiser who replaces the departing Tom Whalen.

Farr says more appointments will follow in what he terms a new operational structure for Target. "We're instituting a lot of new procedures that will increase our efficiency," he says.

The post of advertising director is an example, with three full-time staffers likely to be working under Abravaya. "This function was formerly handled by about six people when they had time," Farr says. "The manufacturers are going to love this: finally a commitment by someone dedicated solely to advertising."

Farr adds that Target is "going to become much more aggressive in advertising," although he declines to spell out more details beyond saying, "You'll see us using radio for the first time."

Overall, Target is gearing up under the theme "New Frontier," which will also be the banner for its 1986 convention in Minneapolis, set for Aug. 12-16.

Farr acknowledges a relatively soft market around the country for prerecorded audio. But he says, "Where you see chains flat or behind a year ago in mature stores, we're slightly ahead. We run behind trends. It's due to our mass demographics. Whitney Houston is still our No. 1 record. We're late to get on a title, but once we're on it, we stay on it a longer period."

Another factor in Target's continuing healthy sales is its role as a total discount department store chain. The stores range in size from 90,000 to 100,000 square feet. Farr says a projection of \$10 billion in total sales by 1990, made last August, is still on track—although the record/video share, projected as \$80 million for 1986, will have to be adjusted upward.

Video, which not long ago was considered experimental and occupied just 16 of 800 square feet in Target's prerecorded software departments, is now burgeoning, Farr says. "We're carrying 250-300 titles. I see this doubling."

Citing another area of video expansion, Farr says Target is looking into rental. This move has been spurred to some extent by the experiments in video rental being conducted by Gemco and other department stores similar to Target, and by the entry of several grocery and drug chains.



BIG APPLE ENTERTAINMENT

ALL NEW FOR 1986

FREE CATALOG

BIG APPLE ENTERTAINMENT: A leading distributor of home entertainment products serving dealers from coast-to-coast.

LARGEST INVENTORY OF ANY DISTRIBUTOR: We stock BETA as well as VHS. Immediate delivery on all products. Large selection and extra profits.

WE OFFER OUR CUSTOMERS THE FOLLOWING SERVICES: • Daily Specials • Product Information by Phone • One-Stop Distribution • Monthly Newsletter on Our Specials



OR CALL TOLL-FREE 1-800-221-3191 IN NEW YORK CALL: (212) 233-0747

NAME _____ TELEPHONE _____
 TITLE _____ ADDRESS _____
 COMPANY _____ CITY _____
 STATE _____ ZIP _____

15 PARK ROW, NEW YORK CITY, NEW YORK, 10038

Grass Route

BY LINDA MOLESKI

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

GEMINI DISTRIBUTORS just inked a distribution pact with the newly formed **Aspen Records Group** for the Southeast. The group, which is based in New York, consists of three labels: **Aspen**, which is primarily new age and contemporary classical product; **Blackhawk**, which is mainstream jazz; and **Blue Heron**, which includes reggae, funk, and jazz/fusion. The label group is said to have just recorded projects with **Arthur Blythe** and **Oliver Lake**, and watch for a forthcoming release by **Maynard Ferguson**.

Other lines the Atlanta-based distributor picked up recently include **Celestial Harmonies**, **Nimbus**, and **Enpointe**. The latter two are for CD product.

Gemini has opened a CD-only one-stop, which will carry all indie and major product. "The bigger one-stops don't want to fiddle with little accounts," says Gemini's **Mike Walker**, who notes that his facility will cater to small retailers.

NIGERIAN ACTIVIST and musician **Fela Anikulapo Kuti** will serve as guest of honor during the forthcoming Amnesty International concert at New Jersey's Giants Stadium on June 15.

The **Celluloid** recording artist was sentenced to five years in jail in 1984 for allegedly trying to smuggle currency out of his homeland. Through the efforts of Amnesty International, Kuti was retried and released two years later.

To help celebrate his release, Celluloid is putting out the following

Kuti albums: "Upside Down" (CELL 6123), "2000 Black" (CELL 6125), and "Mr. Follow Follow" (CELL 6124). The label has also re-issued several of his past projects.

THRASH METAL continues to make its assault on the U.S. market, as **Noise Records** of Germany signs an exclusive, one-year licensing agreement with **Combat Records**. Under the new pact, Combat will re-

lease product by acts such as **Celtic Frost**, **Voivod**, **Helloween**, **Grave Digger**, **Kreator**, and **Running Wild**.

"This specific genre of music is rapidly growing in the States, and we feel Combat has been an effective tool in the distribution of such product," says a spokesman for the label. Noise is currently being represented in the U.S. by New York-based **Second Vision**.

COMPACT DISCS

- DMP
- American Gramophone
- Rykodisc
- Reference Recordings
- Second Hearing
- Perpetua / Realtime
- Telarc

And over 50 more labels to choose from!

PRECISION SOUND MARKETING
1-800-547-7715

WHAT CD SHORTAGE??



OUR ACCOUNTS are getting a 90%+ CD fill. are YOU??

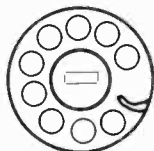
CALL NOW!! We will send you a weekly computer printout of 1000's of CDs actually in stock.



(212) 517-3737
(212) 517-3738
(203) 544-8391
(800) 826-0079

TOUCH That DIAL!

Get fast results with **ACTION-MART**, the Billboard Classified.



Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!

We are the **DIVIDER CARD & PROMOTIONAL IMPRINTING CO.**

We Specialize in **Silk Screening & Hot Stamping**

Fibre Board & plastic cut to size
LP, CD, Cassette & 45's

Excellent for Videocassettes
Artists or categories permanently Imprinted

No Minimum

BUSHMAN CO. INC.
1095 N. Broadway N. Massapequa, NY 11758
Phone # 516-293-6161



CASE LOGIC SETS THE PACE!

Case Logic is setting the standard in contemporary cassette and CD carrying cases that offer hard-case protection in soft-sided style. And while there are bound to be imitators, only one is the innovator.



NEW: CD15 and CD30
Hot New Compact Disc Cases—Holds 15 or 30 CDs

See our complete line at the **Consumer Electronics Show, Booth 1068**

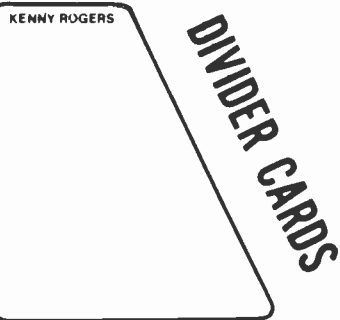
CASE LOGIC®

P.O. Box 4187, Boulder, Colorado 80306
For more information: 800-447-4848

Compact Discs
Compact Discs
Compact Discs
Compact Discs
Compact Discs

Let us manufacture your CD's for you in Europe. 8-10 week delivery with pre-payment only.

NEW WEST DISTRIBUTION, INC.
Phone 213-393-0963 Telex 6972049



BLANK & PRE-PRINTED
CUSTOM OR PROMOTIONAL
800/648-0958
GOPHER PRODUCTS CORP
2201 Lockheed Way
Carson City Nev. 89701

Retailing

Rose Bows North Chicago-Area Unit

BY MOIRA McCORMICK

CHICAGO Rose Records is set to open its ninth unit in the north Chicago area in suburban Vernon Hills this month, according to chain president Jim Rose. The nearly 5000-square-foot unit will be located in the Hawthorn Hills Fashion Square Mall and brings the chain's store total to 10.

According to Rose, the Vernon Hills unit will stock more than 20,000 record/tape titles and more than 4,000 compact disk titles. "We'll test the waters as far as product mix," he says. Rose is

known for emphasizing different musical genres in different areas.

Of the new store's extensive CD selection, Rose says, "Our [west suburban] Naperville store was our first real mall location, and we learned from it. Naperville's done exceptional CD business, so [we're expecting] Vernon Hills to go heavy on CD as well."

As with all Rose stores, the Vernon Hills unit will carry a full line of accessories and blank tapes.

Rose says that Peter Maxfield, currently manager of the Naperville outlet, has been tapped to head the new unit.

Meanwhile, the Rose Records store on Broadway in Chicago's Near North Side is moving to a space across the street, doubling its area from less than 2,500 square feet to just under 5,000 square feet.

"It's our oldest independent location, apart from the downtown flagship store," he says. "The move will allow sufficient room for expanded CD and cassette sections, as well as classical, jazz, and dance music."

Rose says he expects to outfit the transplanted Broadway unit with new custom-made fixtures. The move is projected to be complete by the end of the summer.

FOR WEEK ENDING JUNE 7, 1986

Billboard TOP COMPACT DISKS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP TM	
				Compiled from a national sample of retail sales reports.	
				ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL	
				★★ NO. 1 ★★	
1	1	1	38	WHITNEY HOUSTON	ARISTA ARCD 8212 7 weeks at No. One WHITNEY HOUSTON
2	2	2	53	DIRE STRAITS	WARNER BROS. 2-25264 BROTHERS IN ARMS
3	3	3	9	THE ROLLING STONES	COLUMBIA CK 40250 DIRTY WORK
4	4	4	22	SADE	PORTRAIT RK 40263/EPIC PROMISE
5	5	7	18	HEART	CAPITOL 46157 HEART
6	6	14	3	JOURNEY	CDLUMBIA CK 39936 RAISED ON RADIO
7	7	5	54	PHIL COLLINS	ATLANTIC 2-81240 NO JACKET REQUIRED
8	11	9	33	JOHN COUGAR MELLENCAMP	RIVA 824-865-2/POLYGRAM SCARECROW
9	18	—	2	THE MOODY BLUES	POLYGRAM 829179-2 THE OTHER SIDE OF LIFE
10	12	8	24	BARBRA STREISAND	COLUMBIA CK40092 THE BROADWAY ALBUM
11	10	11	22	MR. MISTER	RCA PCD 1-7180 WELCOME TO THE REAL WORLD
12	9	6	21	THE CARS	ELEKTRA 9-60464-2 GREATEST HITS
13	8	10	54	PINK FLOYD	HARVEST CD 46001/CAPITOL DARK SIDE OF THE MOON
14	16	13	10	ROBERT PALMER	ISLAND 2-90471/ATLANTIC RIPTIDE
15	13	15	8	THE OUTFIELD	COLUMBIA CK40027 PLAY DEEP
16	15	18	4	MIKE & THE MECHANICS	ATLANTIC 2-81287 MIKE & THE MECHANICS
17	14	24	3	JOE JACKSON	A&M CD 6021 BIG WORLD
18	19	16	12	INXS	ATLANTIC 2-81277 LISTEN LIKE THIEVES
19	20	17	8	BANGLES	COLUMBIA CK40039 DIFFERENT LIGHT
20	23	—	9	STEELY DAN	MCA MCAD 5570 DECADE
21	17	12	27	ZZ TOP	WARNER BROS. 2-25342 AFTERBURNER
22	NEW ▶		1	PRINCE & THE REVOLUTION	PAISLEY PARK 2-25395/WARNER BROS. PARADE
23	21	19	41	CREEDENCE CLEARWATER REVIVAL	FANTASY FCD 623-CCR2 CHRONICLES
24	NEW ▶		1	VAN HALEN	WARNER BROS. 2-25934 5150
25	28	30	4	JANET JACKSON	A&M CD 5106 CONTROL
26	NEW ▶		1	JUDAS PRIEST	COLUMBIA CK 40158 TURBO
27	25	28	3	JEAN-MICHEL JARRE	POLYDOR/DREYFUS 829125-2/POLYGRAM RENDEZ-VOUS
28	NEW ▶		1	LED ZEPPELIN	ATLANTIC 2-16002 IN THE THROUGH THE OUT DOOR
29	RE-ENTRY			STEVIE NICKS	MODERN 2-90479/ATLANTIC ROCK A LITTLE
30	NEW ▶		1	LEVEL 42	POLYDOR 827 487-2/POLYGRAM WORLD MACHINE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL TM	
				Compiled from a national sample of retail sales reports.	
				TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
				★★ NO. 1 ★★	
1	1	1	54	AMADEUS SOUNDTRACK	FANTASY WAM-1791 29 weeks at No. One NEVILLE MARRINER
2	2	3	9	SWING, SWING, SWING	PHILIPS 412-626 BOSTON POPS (WILLIAMS)
3	3	2	18	BACHBUSTERS	TELARC 80123 DON DORSEY
4	4	6	11	HOROWITZ: THE LAST ROMANTIC	DG 419-045 VLADIMIR HOROWITZ
5	6	8	6	SONGS FROM LIQUID DAYS	CBS MK-39564 PHILIP GLASS
6	5	4	54	TIME WARP	TELARC 80106 CINCINNATI POPS (KUNZEL)
7	7	5	54	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041 CINCINNATI POPS (KUNZEL)
8	8	7	54	BERNSTEIN: WEST SIDE STORY	DG 415-253 TE KANAWA, CARRERAS (BERNSTEIN)
9	10	10	19	ORCHESTRAL SPECTACULARS	TELARC 80115 CINCINNATI POPS (KUNZEL)
10	9	9	54	STAR TRACKS	TELARC 80094 CINCINNATI POPS (KUNZEL)
11	11	11	32	BLUE SKIES	LONDON 414-666 KIRI TE KANAWA (RIDDLE)
12	12	12	54	TELARC SAMPLER #1	TELARC 80101 VARIOUS ARTISTS
13	13	14	43	GERSHWIN: RHAPSODY IN BLUE	CBS MK-39699 LOS ANGELES PHILHARMONIC (THOMAS)
14	14	15	54	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244 NEVILLE MARRINER
15	15	13	54	BEETHOVEN: SYMPHONY NO. 9	DG 410-987 BERLIN PHILHARMONIC (KARAJAN)
16	21	27	3	TOMASI/JOLIVET: TRUMPET CONCERTOS	CBS MK-42096 WYNTON MARSALIS
17	17	18	7	WILLIAM TELL AND OTHER FAVORITE OVERTURES	TELARC 80116 CINCINNATI POPS (KUNZEL)
18	16	16	54	WEBBER: REQUIEM	ANGEL CDC-47146 DOMINGO, BRIGHTMAN (MAAZEL)
19	20	20	5	BEETHOVEN: SYMPHONY NO. 9	TELARC 80120 CLEVELAND ORCHESTRA (DOHNANYI)
20	18	17	54	TELARC SAMPLER #2	TELARC 80102 VARIOUS ARTISTS
21	19	19	12	BEETHOVEN: SYMPHONIES 1 & 2	L'OISEAU LYRE 414-338 ACADEMY OF ANCIENT MUSIC (HOGWOOD)
22	22	23	54	COPLAND: APPALACHIAN SPRING	TELARC 80078 ATLANTA SYMPHONY
23	23	21	20	PASSIONE	LONDON 417-117 LUCIANO PAVAROTTI
24	25	25	54	PACHELBEL: CANON	RCA RCD1-5468 PAILLARD CHAMBER ORCHESTRA
25	24	22	54	BEETHOVEN: SYMPHONIES 5 & 6	DG 413-932 BERLIN PHILHARMONIC (KARAJAN)
26	28	—	2	PLEASURES OF THEIR COMPANY	ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING
27	26	24	25	BARTOK: MIRACULOUS MANDARIN	LONDON 411-894 DETROIT SYMPHONY (DORATI)
28	NEW ▶		1	RACHMANINOV: PIANO CONCERTOS 2 & 4	LONDON 414-475 VLADIMIR ASHKENAZY
29	27	26	17	MORE MUSIC FROM AMADEUS	FANTASY WAM-1205 NEVILLE MARRINER
30	30	30	44	STRAUSSFEST	TELARC 80098 CINCINNATI POPS (KUNZEL)

Boston CD Opens Second Unit—In Calif.

BY MOIRA McCORMICK

CHICAGO Buoyed by the success of their compact disk specialty store, Boston Compact Disc (BCD), co-owners Don Rose, Fred Jeffery, and John Pinkney have opened a second store, in San Francisco. The West Coast unit debuted May 3, 10 months after BCD first bowed in Boston (Billboard, June 22, 1985).

According to Rose, BCD and Minneapolis-based CD-only distributor

'We found we had the resources'

East Side Digital are partners in BCD San Francisco. East Side proprietor Robert Simonds is a partner in Rose's independent CD label, Rykodisc; the distributor also operates a pair of CD retail outlets, called CD Establishment, in the Twin Cities.

"When we opened Boston Compact Disc," says Rose, "we had no intention of spreading so far. But we found ourselves with the resources to pull it off."

East Side's relatively long experience in operating multiple stores, along with its interaction with national accounts on the distribution side, made the company "a logical partner for us," according to Rose.

San Francisco was chosen for its demographic and geographic resemblance to Boston, he says. "The meat of the matter was those similarities. We couldn't open just anywhere."

BCD San Francisco is located in a 600-square-foot freestanding storefront on Fillmore Street near Union Street, an area considered upscale. The store is stocking 2,500 CD titles to start, the same number that the Boston store carried when it first opened. Rose notes that the latter now handles 3,500 CDs.

Domestic titles are priced at \$14.99, with sale prices ranging from \$11.99-\$12.99. In addition, BCD sells used CDs for as little as \$10.

"We'd never think of selling used records, because of damage and wear," says Rose. "But CD is unique; it doesn't wear." In fact, BCD guarantees satisfaction with its used disks with a 100% refund offer.

As is true of BCD Boston, the San Francisco unit is utilizing fixtures developed in the CD Establishment stores.

According to East Side Digital's Simonds, CD booklets are removed from their 6- by 12-inch packaging and placed inside Japanese-made plastic display bags, stabilized by a thin sheet of plexiglass. The booklet displays are then placed in bins. Customers wishing to purchase a CD bring the empty booklet to the counter, where CD stock is kept.

This system virtually eliminates pilferage, and thus the need for prominent store security. According to Rose, this makes for a more relaxed atmosphere. The packages

(Continued on next page)

COMPACT
disc
DIGITAL AUDIO

The Sound of
Excellence



Make SKC your choice for Compact Discs

What a surprise to hear the SKC CD, the finest sound to ever light up your ears. How bright a prospect to do business with SKC!

Complete production facilities of our own turns your master tape into compact discs.

We are pleased to provide you with our new high-tech product.

Be proud of your products by making SKC your choice.

Manufacturer of Compact Discs

SKC®

Sunkyong Chemical Limited

12th Fl., Hanyang Investment & Finance Bldg., 9-10, 2-ga, Uchi-ro, Chung-gu, Seoul, Korea. Mail: C.P.O. Box 8783, Seoul, Korea. Telex: SKYROL K24874
Cable: SKCHL SEOUL Fax: 752-9088 Phone: 756-5151, 6161

SKC PRODUCT ITEMS

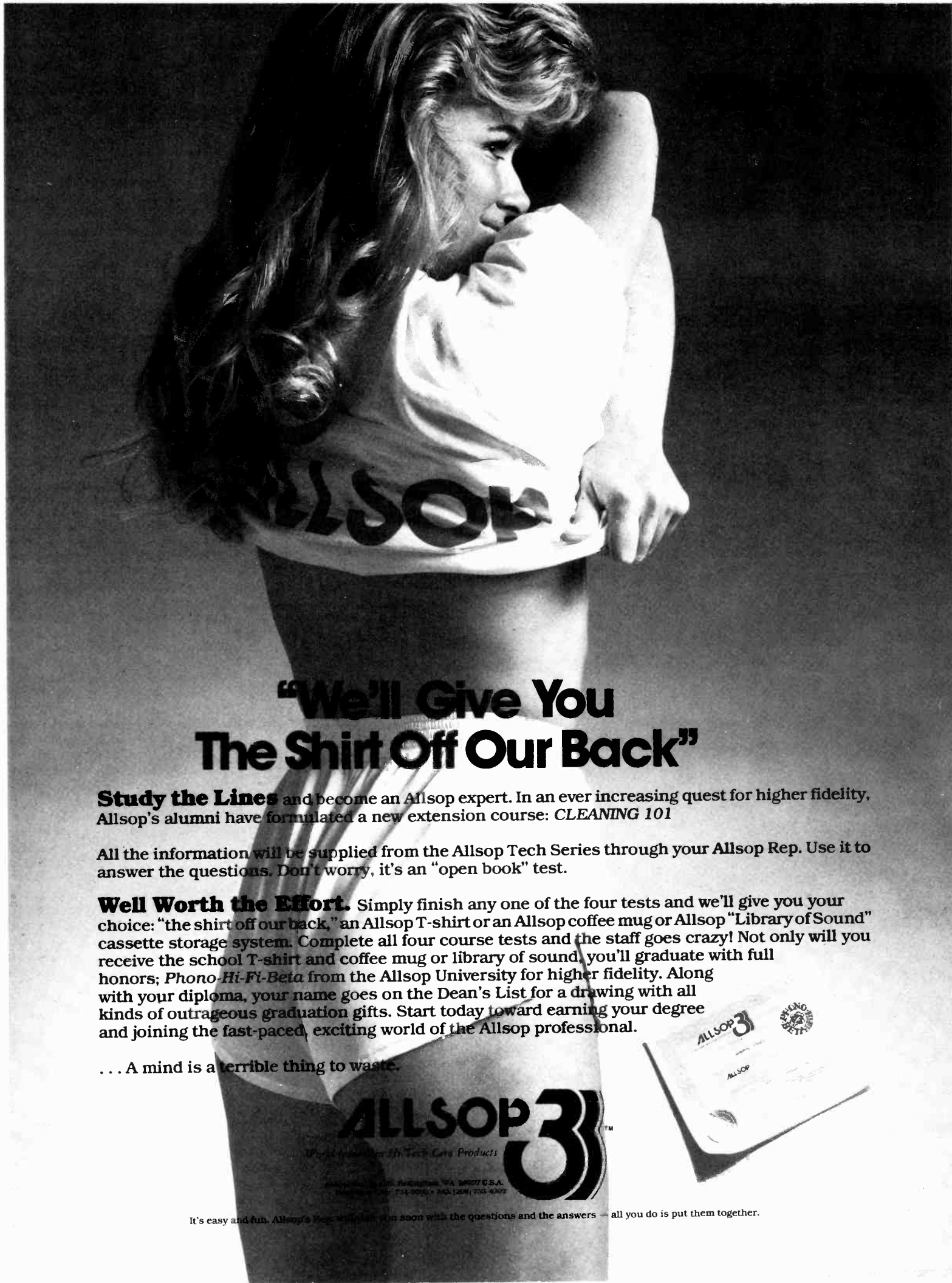
VIDEO
CASSETTES

COMPACT
DISCS

FLEXIBLE
DISKETTES

POLYESTER
FILM

■ NEW JERSEY OFFICE Phone: (201) 438-8787 Telex: 4972203, SKC, USA. ■ LOS ANGELES OFFICE Phone: (213) 327-2347 Telex: 674896, SUNKYONG, LSA.
■ FRANKFURT OFFICE Phone: (069) 666-3095 Telex: 41446, SKC D. ■ TOKYO OFFICE Phone: (03) 591-6325 Telex: 2223873, SKCTK J.



"We'll Give You The Shirt Off Our Back"

Study the Lines and become an Allsop expert. In an ever increasing quest for higher fidelity, Allsop's alumni have formulated a new extension course: *CLEANING 101*

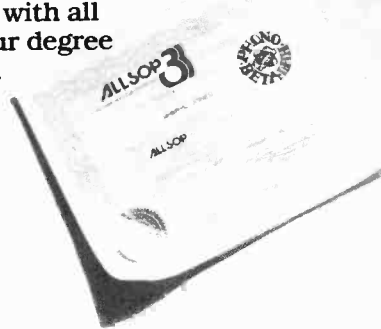
All the information will be supplied from the Allsop Tech Series through your Allsop Rep. Use it to answer the questions. Don't worry, it's an "open book" test.

Well Worth the Effort. Simply finish any one of the four tests and we'll give you your choice: "the shirt off our back," an Allsop T-shirt or an Allsop coffee mug or Allsop "Library of Sound" cassette storage system. Complete all four course tests and the staff goes crazy! Not only will you receive the school T-shirt and coffee mug or library of sound, you'll graduate with full honors; *Phono-Hi-Fi-Beta* from the Allsop University for higher fidelity. Along with your diploma, your name goes on the Dean's List for a drawing with all kinds of outrageous graduation gifts. Start today toward earning your degree and joining the fast-paced, exciting world of the Allsop professional.

... A mind is a terrible thing to waste.



It's easy and fun. Allsop's Rep. will call you soon with the questions and the answers — all you do is put them together.



SECOND BOSTON CD UNIT (Continued from previous page)

don't go to waste: They're frequently used as wall displays.

According to Simonds, "little refinements" have been made in BCD San Francisco. "The Boston store is short on shelf space behind the counter," he says, "so we made sure that wasn't the case in the new store."

The most significant innovation in BCD San Francisco is a "listening area" along the store's left wall. The space features two chairs "optimally situated near the store's speakers," says Simonds, with a remote control wired into the wall. A customer can ask to hear a specific title, and while it plays on the

'We couldn't open just anywhere'

store's stereo system he can either rest in the chair or walk around selecting tracks with the remote control (which features a 15-foot cord).

"The idea of a listening lounge is anathema to typical record-store thinking," observes Rose. "It is an experiment—if it doesn't work, it will be removed."

Rose regards the listening area as another aspect of BCD's service orientation. Service, he says, is crucial to the CD buyer, and employee knowledge is of paramount importance to that service. BCD employees "can tell you what is and isn't available, what's been digitally recorded, which titles have extra tracks, even which disks sound good or bad."

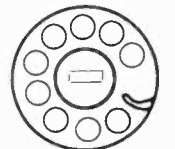
Heading the San Francisco store is Hugh Pruitt, formerly of CD Establishment. Pruitt reports that BCD West did a brisk business on its opening weekend. He describes the average customer as 35-40 years old. "Seventy-five percent of them go to the classical section and stay there," he says.

Pruitt says BCD San Francisco's official grand opening is scheduled for June 7-9. It will feature clowns, balloons, discounts, giveaways, and other attractions. Pruitt is planning on giving away CD players in conjunction with a major manufacturer, as was the case with Boston's opening.

In the meantime, BCD San Francisco is advertising in the regional newspapers Bay Area Guardian and Nob Hill Gazette and is preparing spots to air on four FM radio stations. They are AOR-formatted KFOG, new-age-oriented KKCY, classical KKHI, and public radio KQED. "We'll most likely be collaborating with one of them for the grand opening," says Pruitt.

TOUCH That DIAL!

Get fast results with **ACTION-MART**, the Billboard Classified.



Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!

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

THE CHERRY BOMBZ House Of Ecstasy

EP Jem PVC5911/\$5.98

DIO Intermission

EP Warner Bros. 25443/WEA/\$6.99

DIZZY BITCH In The Pink

LP Fiji/Azra A2615/\$6.98

T LAVITZ Storytime

LP Jem PJC88012/\$8.98

CA PJC88012/\$8.98

RIPPER And The Dead Shall Rise

LP Iron Works/Azra IW1007/\$8.98

SUICIDE TWINS Silver Missiles And Nightingales

LP Jem PVC8950/\$8.98

CA PVCC8950/\$8.98

UTOPIA Trivia

LP Jem PB6053/\$8.98

CA PBC6053/\$8.98

BLACK

RICK JAMES The Flag

LP Gordy/Motown 6185GL/MCA/\$8.98

CA 6185GC/\$8.98

ROCKWELL The Genie

LP Motown 6178ML/MCA/\$4.98

CA 6178MC/\$8.98

VARIOUS ARTISTS

Endless Love: Motown's Great Love Songs

LP Motown 5385ML/MCA/\$4.98

CA 5385MC/\$4.98

COMEDY

BILL COSBY Those Of You With Or Without Children, You'll Understand

LP Geffen GHS 24104/WEA/\$9.98

CA M5G 24104/\$9.98

COUNTRY

THE FORESTER SISTERS Perfume, Ribbons & Pearls

LP Warner Bros. 25411/WEA/\$8.98

CA 25411/\$8.98

RANDY TRAVIS Storms Of Life

LP Warner Bros. 25435/WEA/\$8.98

CA 25435/\$8.98

WESTERN CHAIN

(Continued from page 41)

Bob Schneider, is designed to recycle saleable product, while cutting costs.

Computer prompted, the sorter is aligned with a monitor and laser readout gun. The operator with hand-held gun, reads the bar code tags on the albums. The computer immediately signals which of 48 numbered slots are to receive the product.

On the same monitor, the operator can see when quantity reaches box level, when there are 62 cartons ready for pallet loading, and so forth.

Executives say the prototype sorter will yield additional units. The system can recycle product back to stores or speed it up for return to vendors. "Computer to computer, with the machine generating all the paperwork," said Schneider.

CONWAY TWITTY Fallin' For You For Years

LP Warner Bros. 25408/WEA/\$8.98
CA 25408/\$8.98

SOUNDTRACK

VARIOUS ARTISTS Jo Jo Dancer, Your Life Is Calling Original Motion Picture Soundtrack

LP Warner Bros. 25444/WEA/\$9.98
CA 25444/\$9.98

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

HOME VIDEO

Symbols for formats are ♠=Beta, ♥=VHS, ♦=CED and ♣=LV. Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated.

FILMS

AIDS: PROFILE OF AN EPIDEMIC— UPDATE

Ed Snser

♠♥MPI Home Video MPI1308/\$29.95

BACK TO THE FUTURE

Michael J. Fox

♠♥Amblin Entertainment 80196/MCA Home Video/\$79.95

LE BEAU MARRIAGE

Beatrice Romand, Andre Dussolier, Arielle Dombasle

♠♥Media Home Entertainment CC5020/\$59.95

DICK CLARK'S BEST OF BANDSTAND

Dick Clark

♠♥Dick Clark Productions 1028/Vestron MusicVideo/\$29.95

HOME FOR THE HOLIDAYS

Sally Field, Jessica Walter, Walter Brennan

♠♥Vidmark Entertainment/\$59.95

JACQUELINE BOUVIER KENNEDY

Jaclyn Smith, James Franciscus

♠♥Vidmark Entertainment/\$69.95

THE JEWEL OF THE NILE

Kathleen Turner, Michael Douglas

♠♥CBS/Fox Video \$79.98

TORTURE CHAMBER OF DR. SADISM

Christopher Lee, Karin Dor

♠♥Magnum Entertainment Inc. 3112/\$59.95

TROLL

Shelley Hack, Sonny Bono, June Lockhart

♠♥Vestron Video 5121/\$79.95

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.



LEADER BOARD is the most realistic golf game available because it is actually a **simulator** that gives you a true perspective view of your golf game. There are three levels of play so you can compete from amateur to touring professional. You'll get all the fun, aggravation and stimulation of true golf competition!

- 1 to 4 Players
- Choice of Club, Distance Type of Shot (hook, slice, putting) and More
- Realistic Sound
- Individual Player Level Selection
- Multiple 18-Hole Golf Courses
- Automatic Scoring

ACCESS Software Incorporated
For mail order, enclose check or money order, plus \$1.00 shipping and handling, and specify machine version desired. Order by phone on VISA, MasterCard or C.O.D. by calling (801) 298-9077.
ACCESS SOFTWARE, INC.
2561 South 1560 West
Woods Cross, UT 84067

FOR WEEK ENDING JUNE 7, 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
1	1	5	ELITE	Firebird	Strategic Space Trading and Combat Adventure Game with Flight Simulator			•					
2	10	31	ULTIMA IV QUEST OF THE AVATAR	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•	•			
3	3	39	JET	Sublogic	Flight Simulation	•	•	•					
4	7	15	THE BARD'S TALE	Electronic Arts	Fantasy Role-Playing Game	•		•					
5	RE-ENTRY		TEMPLE OF APSHAI TRILOGY	Epyx	Strategy Action Adventure	•	•	•	•	•			
6	2	31	SILENT SERVICE	MicroProse	Submarine Simulation Game	•	•	•	•				
7	18	37	WINTER GAMES	Epyx	Arcade Style Sports Game	•		•					
8	9	7	WIZARDS CROWN	SSI	Action Adventure Game	•		•					
9	13	5	LEADER BOARD	Access	Pro Golf Simulation Game			•					
10	20	126	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•					
11	RE-ENTRY		LITTLE COMPUTER PEOPLE	Activision	Fantasy Game	•	•	•					
12	4	13	BATTLE OF ANTIETAN	SSI	Simulation Game	•	•	•					
13	19	13	HARDBALL	Accolade	Baseball Game	•		•					
14	16	66	F-15 STRIKE EAGLE	MicroProse	Air Combat Simulation Game	•	•	•	•				
15	15	3	PHANTASIE II	SSI	Fantasy Role-Playing Game	•		•					
16	RE-ENTRY		RAMBO: FIRST BLOOD PART II	Mindscape	Action Adventure Game	•		•	•				
17	14	7	ACRO JET	MicroProse	Advanced Flight Simulator			•					
18	12	9	PSI-5 TRADING COMPANY	Accolade Software	Action Adventure Game	•		•					
19	6	5	CONFLICT IN VIET NAM	MicroProse	Strategic Simulation Game		•	•					
20	8	21	KARATE CHAMP	Data East	Action Arcade Game	•		•					

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

•—DISK ♦—CARTRIDGE ★—CASSETTE

National's PPT Approach Draws Fire At Seminar

By JIM McCULLAUGH

LOS ANGELES National Video's pay-per-transaction approach to home video retailing elicited a flurry of heated debate here May 21 during analyst Paul Kagan's annual VCR seminar.

Another hot topic at the event was the suggestion, from an A.C. Nielsen executive, that the home video software industry may be about to hit a "Jell-O wall" in terms of penetration and market growth. Also discussed was the degree to which marketing campaigns should be targeted at consumers.

During the distribution and retailing portion of the program, Allan Caplan, chairman and owner of Omaha's 16-unit Applause Video, took square aim at fellow panelist Troy Cooper, National Video executive vice president, by telling attendees that the pay-per-transaction (PPT) approach is:

- A device for National to sell more franchises. (The giant franchiser is up to 800 stores after its recent acquisition of Poppingo.)

- A venture that will severely disrupt manufacturer cash flow.

- A program whose increased revenues won't even come close to matching National's claims.

- Something which will send rentals "out of control."

- An approach that sharply raises the risk of setting the home video industry back three or four years by bringing in retailers who don't belong in the business.

"I'd love to buy movies for \$6," said Caplan, "but it won't work."

Cooper staunchly defended the plan, countering that it was not an attempt to gain additional franchises. PPT, he claimed, is a way to give more retailers and consumers access to more titles.

PPT is still in a test phase, added Cooper. He claimed initial results have been positive.

The National Video executive said 45% of his company's PPT system is computerized and that a computer audit trail would monitor transactions for studios.

Caplan countered by saying that

'PPT is a device to sell more franchises'

the industry is unable to control piracy and counterfeiting. He doubted any kind of computer audit trail for PPT could work.

Cooper maintained that National has always taken the position that PPT was a test of a system that will stop the "turn off" factor for video retailers with frustrated customers who can't find a title. If the experiment succeeds, added Cooper, he thinks as many as 4,000 to 5,000 video retailers around the country will adopt it.

Cooper told Caplan that "not every store is as well capitalized as you." Caplan's response was that those stores would and should go out of business.

Fellow panelist and lone studio representative Paul Culberg, president of New World Video, admitted that PPT offers the opportunity to put more units of a title into the marketplace, but agreed with Caplan on the cash flow point. When a \$79.95 title goes out the door, a studio expects some \$4 million to \$6 million to "walk in the door" some 60 days later, Culberg said, and the pay-per-transaction system could potentially have money dripping in for three times that period of time.

Cooper maintained that PPT is a "win-win-win" situation and can potentially stabilize the market.

The session covered a number of other volatile topics, all centered on what the industry has to do to get more people to buy and rent videotapes. Others participating in the discussion included Paul Lindstrom, vice president of research, A.C. Nielsen; Duane Baukus, vice president, marketing research, Circle K Corp.; and Brian Woods, director/marketing, Ingram Video.

Cooper noted that selection has emerged as the No. 1 consumer mo-

tivation for choosing a home video store as opposed to convenience. Recent National Video research indicates that consumers are passing up smaller stores, gravitating to larger "super video stores" which offer a broader selection of titles.

Lindstrom referred to the "Jell-O wall" the industry is likely to hit, noting that while hardware sales continue to climb, a major research surprise is that the demographics of the home video consumer haven't really changed that much since 1982. It's still skewed to an upscale consumer for the most part. And

while VCR sales climb, the frequency of rentals and sales of software is not growing as fast.

Baukus said 1986 marks the third year Circle K stores have been involved in video rental. Expectations are that video, which is racked, will grow from a current 370 stores to 2,500 to 3,000 stores, generating \$70 million to \$80 million annually. But at the same time, Baukus admitted that video at Circle K was being used as a tool to attract a more upscale customer to those stores, which typically have a blue-collar

(Continued on page 52)

FOR WEEK ENDING JUNE 7, 1986

Billboard

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

TOP 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
			★ ★ NO. 1 ★ ★			
1	1	36	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
2	2	36	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
3	3	8	THE SWORD IN THE STONE	Walt Disney Home Video 229	1963	79.98
4	5	31	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
5	4	8	SESAME STREET PRESENTS: FOLLOW THAT BIRD ●	Warner Bros. Inc. Warner Home Video 11522	1985	79.95
6	7	36	THE CARE BEARS MOVIE ▲ ♦	Samuel Goldwyn Vestron 5082	1985	24.95
7	8	27	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
8	10	8	RAINBOW BRITE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95
9	6	13	HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
10	12	12	VIDEO-A-LONG WINNIE THE POOH	Walt Disney Home Video 336	1986	14.95
11	13	11	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
12	9	32	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
13	20	3	PORKY PIG AND DAFFY DUCK CARTOON FESTIVAL	United Artists Television, Inc. MGM/UA Home Video 200708	1986	19.95
14	14	2	HOLD THE LION, PLEASE	United Artists Television, Inc. MGM/UA Home Video 200696	1986	14.95
15	11	12	VIDEO-A-LONG MICKEY'S DISCOVERY SERIES	Walt Disney Home Video 335	1986	14.95
16	25	19	SHE-RA, PRINCESS OF POWER VOL. II	Magic Window 6-20506	1985	24.95
17	NEW		SHE-RA, PRINCESS OF POWER VOL. V	Magic Window 6-20509	1985	24.95
18	19	36	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95
19	23	19	AN OFFICER AND A DUCK	Walt Disney Home Video 258	1985	29.95
20	18	36	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE ♦	Children's Video Library Vestron 1508	1985	29.95
21	16	13	VIDEO-A-LONG THE DISNEY CLASSICS	Walt Disney Home Video 337	1986	14.95
22	17	2	BUGS BUNNY AND ELMER FUDD CARTOON FESTIVAL	United Artists Television, Inc. MGM/UA Home Video 200701	1986	19.95
23	15	6	ROBOTECH-VOLUME 1 (BOOBYTRAP)	Family Home Entertainment F1176	1985	9.95
24	22	4	CARE BEARS VOL. III	Karl Lorimar Home Video 114	1986	24.95
25	21	12	RAINBOW BRITE III-THE BEGINNING OF RAINBOW LAND	Children's Video Library Vestron 1523	1985	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. SF short-form. LF long-form. C concert. D documentary.

VIDEO BOX PROTECTORS



CRYSTAL CLEAR PLASTIC SLEEVES
"Obsoletes Shrink Wrapping"

- Protects video boxes from wear, tear, and abuse
- No equipment breakdowns
- Re-usable
- Video boxes keep their shape
- Laminated look enhances artwork
- Improves store appearance
- Easier handling by store employees
- Greater \$ return on used movie sale
- Longer shelf life generates greater sales and more profits!

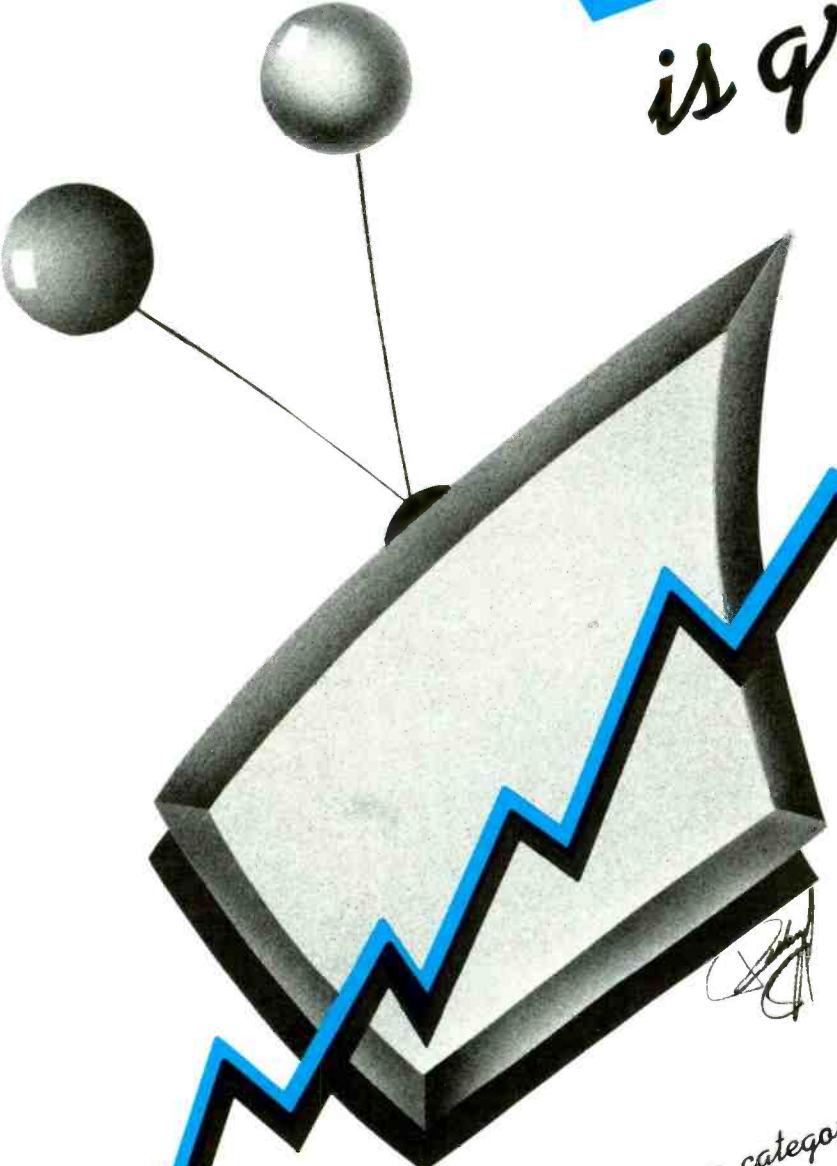
SIZES TO FIT
ALL STANDARD VHS and BETA BOXES
THREE D PLASTICS CO.

P. O. BOX 269
TAUNTON, MA 02780
CALL TOLL FREE 1-800-242-4745
In MASS. (617) 823-8127

30¢ each
for most
popular sizes!

KID VID

is growing up!



86% SALES

Sales are jumping*. The market is skyrocketing**. Kid-vid is now big sell-through business! Billboard previews fall and Christmas product to start stocking now.

RETAILER'S GUIDE TO CHILDREN'S VIDEO

- **Overview:** Kid-vid's position in world video marketplace
- **Reports:** Animation, live action, theatrical
- **Dominant suppliers:** Their top sellers and new product for shipment now through Christmas
- **Retailing survey:** How to merchandise Kid-vid
- **Outlets:** Selling or renting Kid-vid
- **Programming:** Emergence of made-for-children's video
- **Education:** Top suppliers of children's education videos —best-sellers and new product for fall and Christmas
- **Licensing:** Links between popular TV and comic book characters, toys and Kid-vid
- **CHART:** Top 20 Kid-vid titles during the past year

*Projection for 1986: Double 1985 sales
**Kid-vid titles sold in 1985: 13% of home video sales

FOR AD DETAILS CONTACT:

IN NEW YORK
EUGENE T. SMITH, associate publisher
(212) 764-7356
RON WILLMAN, director of sales: video/sound
(212) 764-7350
IN LOS ANGELES
MICKEY GRENNAN (213) 859-5313

Billboard reviews this booming category where millions of cassettes are sold for entertainment and learning!

ISSUE DATE JULY 26
ADVERTISING CLOSING JULY 1

Billboard
EDITORIAL FEATURE



Aggressive Nashville Chain Successful With Coupons

Gusto-Owned Movies To Go Features Free, Easy Club Membership

BY EDWARD MORRIS

NASHVILLE In its first year of operation here, the five-store Movies To Go chain has established itself as one of the most aggressive retailers in the region. It has offered free and quick club membership since its inception, and it features frequent coupon specials on both its titles and VCR rental units.

The company's recent coupon pro-

motion was a direct-mail piece sent to its more than 8,000 members, offering special days of the week discounts, rent-one-get-one-free deals, seasonal and record album tie-ins, and specific title discounts.

Movies To Go is a subsidiary of Gusto Records, a label that specializes in budget and direct-marketed records and tapes—mostly repackaged and reissued material. All the video stores carry a small quantity

of albums, prerecorded cassettes and now-rare 8-tracks, along with blank audiocassettes.

Gusto also owns the 11-store Boot Heel Movies & Music chain in St. Louis, which is stocked and operated in manner similar to its Nashville stores. The name "Movies To Go" is actually used in St. Louis by a rival chain.

Coupon offers in the recent mailer are any movie in stock (except for

new releases) for 50 cents on Thursdays; "Gone With The Wind" and "Police Academy II" for 50 cents Monday through Thursday; any one movie (except new releases) any day for \$1; and "Rambo" any day for 50 cents.

Other coupons offer the bearer any Clint Eastwood movie on Monday, Tuesday, or Thursday for 25 cents when rented with another
(Continued on page 54)

Service Delivers Eight Titles In 90 Minutes

BY JOHN SIPPEL

LOS ANGELES Home delivery of up to eight videocassette titles within 90 minutes is the pledge of Video Valet.

The innovative concept, intended "to take the hassle out of video rental," is the brainchild of Peter Geustyn, chairman and chief executive officer of the privately held company. Unlike other home delivery rental plans, the Los Angeles dealer operates primarily on membership fees, rather than charging for individual rentals.

Charge for platinum service—which offers unlimited monthly rentals—is \$800 annually or \$69 monthly. Gold service provides for up to 20 video cassette rentals monthly at \$60 or \$59 monthly. An unconditional, prorated money-back guarantee is promised by Geustyn.

Members merely phone in their orders. A uniformed motorcyclist delivers requested titles to the member's address. If the member is not home, the videos are placed in a special pickup box, a metal security box supplied free to platinum members. The boxes are made available to gold members at \$10 a year.

Unless Video Valet is advised otherwise, the messenger returns to the member's address 24 hours later to pick up the cassettes from the security box. Members have their own keys and messengers carry a master key. When ordering, members can request a specific delivery time if they wish, says Geustyn.

The first "library," located in suburban Westwood, has 1,100 general interest, children's, and special interest titles, with 100 titles to be added monthly, Geustyn says.

Members call in their code numbers to a battery of up to 18 phone operators equipped with terminals tied in to a Hewlett-Packard Series 42 computer. The mainframe, in turn, electronically conveys the member's order to the "librarian," who pulls the order for delivery.

A quarterly catalog brings members up to date on available titles. Geustyn says a monthly title addendum provides information about new releases 30 days in advance of their issuance. Members can reserve both catalog and new release titles.

According to Geustyn, Video Valet will sell blank cassettes below retail and expects to sell prerecorded video at "2% to 3% above wholesale to members."

Video Valet hopes to open a new library location every quarter. Geustyn says a six-mile radius offers the best service potential for each library.

Only company-owned and operated locations are planned. Geustyn sees five more such locations in greater Los Angeles before he takes the concept elsewhere in the U.S.

FINALLY...

PROTECTION

against video piracy!

Video recording piracy is approaching epidemic proportions—an estimated 1.5 billion dollars in lost potential sales in 1985!

But now a breakthrough in electronics technology has made it possible to block videocassette and disc copying!

The exclusive MACROVISION process is electronically incorporated into the cassette or disc when it is originally produced, and it degrades the quality of subsequent copy generations—without affecting the quality of the original.

Leading copyright holders and duplicators are already benefitting from this protection. Certainly MACROVISION is fast becoming the industry standard.

Call today for more information on how you too can profit from this long-awaited breakthrough (213) 540-9600.

MACROVISION

21515 HAWTHORNE BLVD., SUITE 340 • TORRANCE, CA 90503 • (213) 540-9600 • TELEX 510-600-4801

PREMIUM PRIEST.

FUEL FOR LIFE

\$19.98
SUGGESTED RETAIL

JUDAS PRIEST

Now, Judas Priest is driving home all of their legendary sound and fury with "Fuel For Life", an up-to-the-second home video compilation!

In addition to the two key cuts from their brand-new "Turbo" album, the "Fuel For Life" home video is filled with Priest hits, classics and rarities...10 high-octane videos in all!

And what timing! Judas Priest explodes across North America on a massive 5-month tour beginning in May!

"FUEL FOR LIFE" INCLUDES ALL THESE PRIEST POWER-PLAYS:

- Living After Midnight**
- Breaking The Law**
- Don't Go**
- Heading Out To The Highway**
- Hot Rockin'**
- You've Got Another Thing Comin'**
- Freewheel Burning**
- Love Bites**
- Locked In**
- Turbo Lover**

**CBS
FOX**
VIDEO
MUSIC

**GET THE LEAD OUT!
JUDAS PRIEST IS PUMPING
"FUEL FOR LIFE"
ON VHS HI-FI & BETA
HI-FI VIDEOCASSETTES.**



© 1986 CBS/FOX Company. All rights reserved. Except in Canada, CBS™ is a trademark of CBS Inc. used under license. In Canada, CBS™ is a trademark of CBS Records Canada Ltd. used under license. FOX™ is a trademark of Twentieth Century-Fox Film Corporation used under license.

© 1986 CBS, Inc.

WARNING!

WARNER BROS. and COBRA DECLARE WAR ON VIDEO PIRACY.

When **COBRA**, the new Warner Bros. release starring Sylvester Stallone, opens May 23 in 2,100 theatres across the United States and Canada, every print will bear an identification marking code to enable the tracing of illegally duplicated videocassettes.

This electronically-encoded serial marking — not readily visible — is nonetheless detectable in *all* pirated film-to-video and subsequent video-to-video transfers, *including* those copies shot off theatre screens with a video camera. It will allow for easy tracing of theatrical film prints used for piracy purposes.

Each print used in the later international theatrical release of **COBRA** will also bear traceable encoding.

Warner Bros. is determined to protect the integrity of this major motion picture release in *all* its ancillary media and will prosecute those engaged in any form of its illegal distribution to the fullest extent of the law.

In conjunction with the Film Security Office of the Motion Picture Association of America, Warner Bros. will offer:

- A reward of up to \$5,000 for information leading to the prosecution and conviction of any person(s) guilty of the illegal video distribution of **COBRA**.
- A reward of \$100 for each of the first 15 "pirate copies" of **COBRA** received by June 30, 1986.

For **COBRA** information, please call the MPAA's Film Security Office at (818) 995-6600. Confidentiality will be preserved.

"The piracy of copyrighted material in all forms is a deadly disease for which a cure must be found."

— Jack Valenti, MPAA President 12/6/84



WARNER HOME VIDEO

A Subsidiary of Warner Bros. Inc. A Warner Communications Company
4000 Warner Blvd., Burbank, CA 91522.

© 1986 Warner Home Video Inc.

PPT APPROACH DEBATED

(Continued from page 48)

clientele. He predicted that video will mean more dollars per store because those customers will likely purchase other merchandise.

On the distribution side, Woods said distributors are "as effective as they can be" with 400-500 titles hitting the market every month. Woods said the sheer number of new monthly titles is tough to deal with and he would feel more comfortable with 100-200.

Caplan linked increased rentals and sales of home videos to the cre-

PPT provides consumers with more titles

ative merchandising posture of a dealer, supported by his distributor and manufacturers.

Caplan said he sends out newsletters to his customers and has spent considerable sums of money on signage, lighting, and local promotion. Vendor trailers are absolute must viewing for store personnel, and he asked manufacturers for more review copies. He lauded Warner Home Video on that score and noted the company is serving him directly. For example, he said he would not have bought "Mishima" had he not seen a review copy of it.

Regarding the "ideal sell-through price," Lindstrom indicated that research shows it to be at the \$25 level at this time.

Panelists also agreed that, in general, the level of video retailing in America was "poor." Applause is uncommon, they contended, because of a general lack of merchandising expertise.

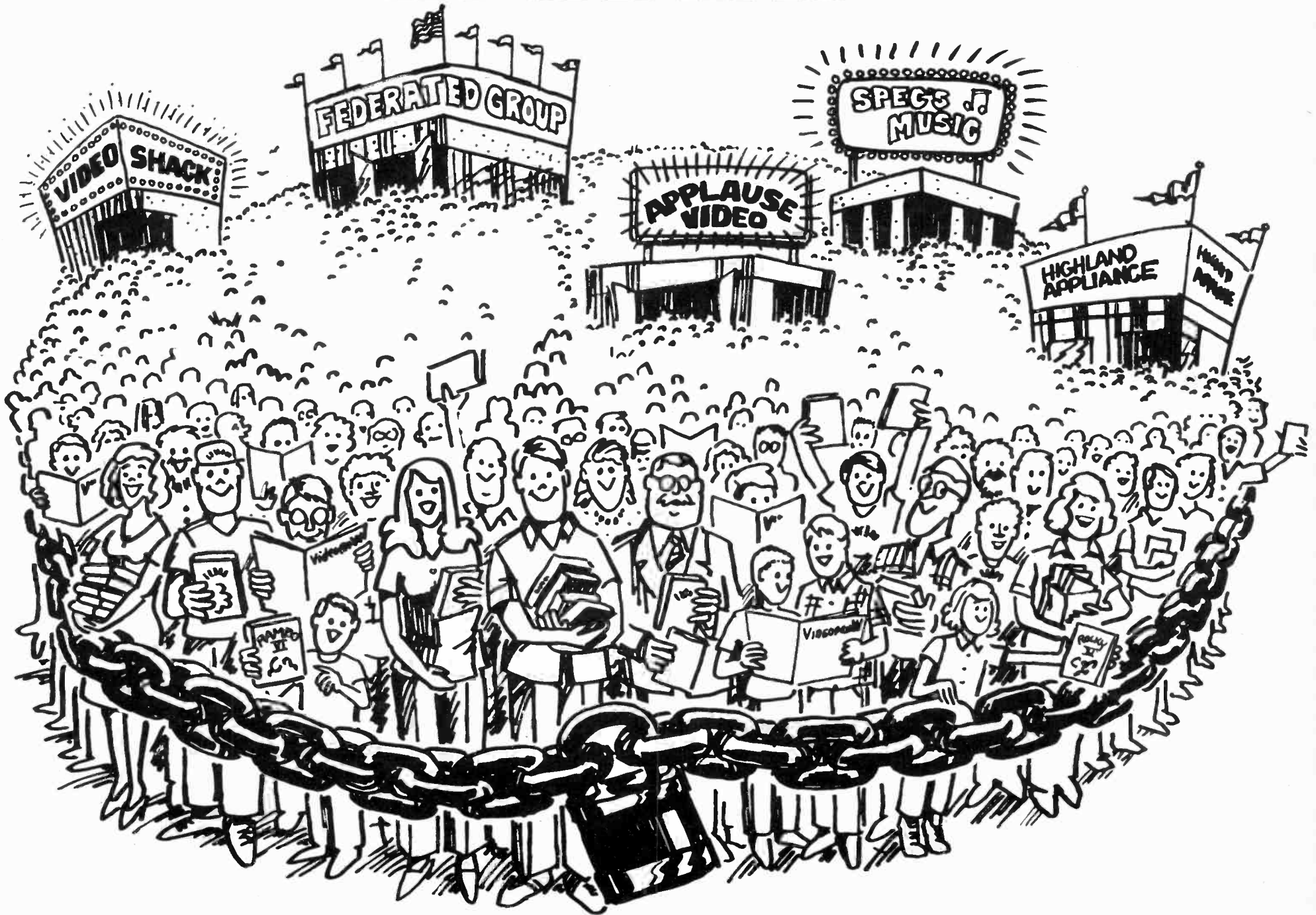
Caplan also took a shot at MCA Home Video, contending that if the marketing department had gone out on a limb and priced a "keeper" like "Back To The Future" at under \$30, they would have sold 2 million copies, surpassing the all-time under \$30 champ, Paramount Home Video's "Beverly Hills Cop."

HOLD THE PHONE!



Dial 800-223-7524 toll free to place an ad in **ACTION-MART**, Billboard's classified advertising section. For quick results, call Jeff Serrette today (NY residents dial 212 764-7388).

WE'VE GOT A MILLION VIDEO CUSTOMERS IN CHAINS!



Only one magazine links your video ads directly to the chain-store customers who account for literally millions of video software transactions every month. Because only one magazine earns the aggressive support of these industry-leading chains.

Videopreview. The colorful new glossy guide to home video releases. With a million copies a month distributed right at the point of sale in the biggest video chains in America. Here's what just a few of the chains are saying:

Allan Caplan, owner of Omaha's APPLAUSE VIDEO—28 locations: "Do I

believe in *Videopreview*? Enough to spend over \$10,000 a month of my own money mailing it to every one of my 90,000-plus club members!"

Gary Tobey, executive vice-president of THE FEDERATED GROUP—over 60 locations in the West: "We're excited about *Videopreview*. We see it as a great way of cross-merchandising our hardware and software departments."

Corbett Thompson, president of SHOWTIME VIDEO—over 100,000 video club members: "*Videopreview* has the right concept and approach. We're going to promote the devil out of it!"

Want a bigger captive audience for your advertising than all the video-enthusiast magazines combined—at about *one-third* the cost? Call Bill Slapin or Marvin Fisch now to lock up your special charter advertiser rates.

But hurry—this special offer ends June 10, so quick response is the key.

1950 Sawtelle Blvd., Suite 330
Los Angeles, CA 90025
213-478-6070

HUDSON'S
VIDEOPREVIEW
THE CONSUMER GUIDE TO HOME VIDEO RELEASES

EXPERIENCED VIDEO SALES PEOPLE:



WE WANT YOU!

Only the best Sales Representatives to add to our caring and experienced staff

- Be a part of an industry leadership team
- Highest pay in the industry
- 2-week training course
- Advancement opportunities

IF YOU DON'T LOVE VIDEO DON'T APPLY!

Please Call or Write:
Director, Personnel
Metro Video
430 West 54th Street
New York, NY 10019
(212) 582-6405

NEW YORK
FORT LAUDERDALE
LOS ANGELES
SAN DIEGO
MINNEAPOLIS
PHOENIX
PUERTO RICO



NASHVILLE CHAIN

(Continued from page 50)

movie at regular price; "Gremlins" on Saturdays, 25 cents; and \$1 off the price of any record or prerecorded tape that retails regularly for \$1.97 or more. Most of the record albums in the stores are on the Gusto label and are in the 99-cent to \$6.97 range.

A stipulation of the mail promotion is that only one coupon a day can be used.

According to general manager Jack Dennis, the stores have from 1,000- to 3,000-square-feet of floor space. Each carries about 1,500 titles at any one time. "We jockey them around," Dennis says. "We own better than 2,400 titles, which we transfer among the stores on a monthly basis." Each outlet will constantly stock "10 or 12 hot titles."

Movies To Go's most profitable Nashville location is on Thompson Lane near the 100 Oaks Shopping Center and only a few minutes from downtown Nashville. Dennis says the store stocks between 3,200 and 3,300 videos. Distributors Source Video, Nashville; WaxWorks, Owensboro, Ky.; and Sight & Sound, St. Louis, are the sources for the chain's product.

Currently, the chain is computerizing its in-store operations. Dennis reports that an average transaction now takes about two minutes because the orders are handled manually. With computers, the process will be cut to less than a minute each, he predicts.

Video sales make up less than 1% of the chain's income, Dennis says, even though it does offer sale inducements to customers. "Witness," for example, which regularly sells for \$79.95 each, was available at \$29.95 after being in circulation for four weeks as a rental.

"Distributors keep hounding us about sell-through," Dennis says, "but why would you want to buy a movie? I love 'Dr. Zhivago'—I could watch that movie about once every year. But why should I buy it when I can go out and rent it for that one time?"

VCR rentals, though, represent "a tremendous amount of business," according to Dennis. Each store has 12 Magnavox VHS units, and they're out most of the time. A coupon in the current mailer offers a VCR for a week at the half-price fee of \$9.95, with required deposit of a \$300 check or credit card slip.

Rentals of X-rated videos probably represent 15% of our revenue, Dennis says. But, he adds, "We don't even talk about it. We have it in a back room, and we instruct our people not to talk about it."

At the outset, says Dennis, the chain was fairly cavalier in its issuance of membership cards. The result was a significant loss of videos. Still, membership requirements are not stringent. Membership is automatic to anyone with a major credit card or a credit card from a local department store. For applicants without cards, the store requires the completion of a one-page credit form. Confirmation or denial is within 24 hours.

Dennis says direct-mail couponing will be stepped up to four times a year or more. He is making greater use of distributor co-op money, he says, alternating his weekly newspaper coupon ads with co-op ads for specific titles.

FOR WEEK ENDING JUNE 7, 1986

Billboard

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

TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	6	WITNESS	★★ NO. 1 ★★ Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
2	2	4	COCOON	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
3	3	8	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R
4	5	5	INVASION U.S.A.	Cannon Films Inc. MGM/UA Home Video 800764	Chuck Norris	1985	R
5	4	7	KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R
6	17	3	AGNES OF GOD	RCA/Columbia Pictures Home Video 6-20563	Jane Fonda Anne Bancroft	1985	PG-13
7	6	13	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG
8	11	5	SWEET DREAMS	Thorn/EMI/HBO Video TVA3666	Jessica Lange Ed Harris	1985	PG-13
9	8	12	SILVERADO ▲◆	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13
10	7	9	THE GOONIES ▲	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG
11	9	8	FRIGHT NIGHT ▲	RCA/Columbia Pictures Home Video 6-20562	Chris Sarandon Roddy McDowall	1985	R
12	12	7	SILVER BULLET	Paramount Pictures Paramount Home Video 1827	Gary Busey Everett McGill	1985	R
13	40	2	TO LIVE AND DIE IN L.A.	SLM Inc. Vestron 5123	William L. Petersen Willem DaFoe	1985	R
14	10	19	PRIZZI'S HONOR ▲◆	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
15	29	2	A CHORUS LINE	Embassy Films Associates Embassy Home Entertainment 2183	Michael Douglas	1985	PG-13
16	13	12	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG
17	18	3	MY CHAUFFEUR	Crown International Pictures Vestron 5135	Deborah Foreman Sam J. Jones	1985	R
18	NEW▶		DEATH WISH 3	Cannon Films Inc. MGM/UA Home Video 800821	Charles Bronson	1985	R
19	15	17	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R
20	14	9	YEAR OF THE DRAGON	MGM/UA Home Video 800713	Mickey Rourke John Lone	1985	R
21	16	5	ONCE BITTEN	Samuel Goldwyn Vestron 5115	Lauren Hutton	1985	PG-13
22	19	19	MASK ▲◆	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13
23	23	4	AMERICAN FLYERS	Warner Bros. Inc. Warner Home Video 11520	Kevin Costner Rae Dawn Chong	1985	PG-13
24	NEW▶		THE JOURNEY OF NATTY GANN	Walt Disney Home Video 400	Meredith Salenger John Cusack	1985	PG
25	22	12	SUMMER RENTAL	Paramount Pictures Paramount Home Video 6604	John Candy Richard Crenna	1985	PG
26	20	12	NATIONAL LAMPOON'S EUROPEAN VACATION ▲	Warner Bros. Inc. Warner Home Video 11521	Chevy Chase Beverly D'Angelo	1985	PG-13
27	25	8	PLENTY	Thorn/EMI/HBO Video TVA3394	Meryl Streep Sting	1985	R
28	24	16	TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG
29	27	7	COMPROMISING POSITIONS	Paramount Pictures Paramount Home Video 1928	Susan Sarandon Raul Julia	1985	R
30	21	17	ST. ELMO'S FIRE ▲◆	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R
31	36	8	RE-ANIMATOR ●	Empire Pictures Vestron 5114	Jeffrey Combs Bruce Abbott	1985	NR
32	26	15	WEIRD SCIENCE ▲◆	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13
33	28	4	KRUSH GROOVE	Warner Bros. Inc. Warner Home Video 11529	Sheila E. Run-D.M.C.	1985	R
34	32	2	HOWLING II	Thorn/EMI/HBO Video TVA3004	Christopher Lee Sybil Danning	1984	R
35	30	30	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
36	31	26	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG
37	37	6	THE SWORD IN THE STONE	Walt Disney Home Video 229	Animated	1963	G
38	NEW▶		ELENI	Embassy Films Associates Embassy Home Entertainment 7609	Kate Nelligan John Malkovich	1985	PG
39	NEW▶		SILENT NIGHT, DEADLY NIGHT	Slayride Inc. USA Home Video 217-919	Lilyan Chauvin Gilmer McCormack	1984	R
40	35	9	BETTER OFF DEAD	Key Video 7083	John Cusack Amanda Wyss	1985	PG

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for non-theatrical titles. SF short-form. LF long-form. C concert. D documentary.

Audio Plus



One of Maxell's upcoming promotions invites video enthusiasts to "Capture History on July 4th." This Statue of Liberty campaign is designed to lift the lamp of the company's HGX series.

BY EDWARD MORRIS

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

A NEW RCA (609/853-2494) promotion offers consumers a free T-120SHG Super High Grade videotape with the purchase of a specially marked five-pack. Debuted in mid-May, the promo runs through the rest of the year.

The pack comes in a full-color carrying carton bearing a coupon good for ordering the freebie from RCA's redemption center. Retail tagged at \$59.95, the five-pack of tapes allows for up to 30 hours of recording time in the SLP mode.

MAXELL (201/641-8600) will introduce its new 15-minute 8mm videotape at CES. Suggested retail is \$14.99. Also from Maxell comes the "Capture History" promotion offering consumers free preprinted and pressure-sensitive labels with a patriotic motif with the purchase of HGX T-120 two-packs of videotapes. Maxell's push is to convince tapers to record the Statue Of Liberty ceremonies in July. The labels will set the patriotic videos apart from others in the consumer's library.

Merchandising displays include floor bins that house the two-packs and a dispenser for the label kits. Suggested retail prices on the buy range from \$10.99 to \$15.99, depending on the market.

RMS ELECTRONICS (800/223-8312, 212/892-6700) is introducing two new aluminum camcorder cases. The VCM-1838 has inside measurements of 18" by 13" by 8" and the VCM-1627 measures 16" by 12" by 7". Both have rounded corners, die-cut foam inserts, padded handles and shoulder straps, and hasp-type locks. No suggested retail tag.



ROMANANCING THE VIDEO

Publishing's Billion Dollar Baby Hit Home Video ... And Became an Instant Smash Success!



Hosted by Louis Jourdan

Love. Chivalry. Adventure.
NOBODY DOES IT BETTER,
BECAUSE WE DID IT FIRST!

Six proven video best-sellers paved the path to success...for four NEW additions to your romance collection!

- ★ THE ISLE OF SECRET PASSION
- ★ THE SIMPLE TRUTH
- ★ LOVE IN THE PRESENT TENSE
- ★ THE AWAKENING OF CASSEY

See us at CES. Booth #5112



© 1986 Prism Entertainment,
1875 Century Park East, Suite 1010, Los Angeles, California 90067

Cassette Duplicating Captures Attention Of ITA Meet Attendees

BY MOIRA McCORMICK

ST. LOUIS Audiocassette duplicating systems were discussed here during the International Tape/Disc Assn.'s (ITA) "How and Why" Cassette Quality seminar, held May 12-14. A two-part panel session featured representatives of both end-user duplicating firms and hardware makers.

Manufacturers speaking during the first part of the session were Mort Fujii, president of Cetec-Gauss Inc.; Mark Nevejans, vice president of sales for Electro Sound Inc.; John Carey, marketing manager for Otari Corp.; and Richard Clark, president of Concept Design/AMI.

Fujii stressed the importance of preventive maintenance to system reliability and consistency, saying, "Inherent design affects reliability, but maintaining it is another matter, regardless of the system."

He then presented a model of a typical maintenance schedule (divided into two-day, weekly, 500-hour, and 1,000-hour segments) and said that although the procedure is painstaking, "It's better than panicking when the unit shuts down during a production run. Preventive maintenance is an insurance policy

on your duplicating equipment. It's not cheap, but it is cost-effective."

Nevejans followed with a thorough discussion of the strong points of Electro Sound's high-speed 480

'Cassettes don't compare to CDs'

ips master with digitally controlled three-speed slave. Otari's Carey stressed performance and reliability in master machines, describing the features of his firm's DP-80 unit.

Clark described research he had done to find weaknesses in the duplicating chain. He discussed tape tension problems of both single and dual capstan bins, and he outlined the "balanced servo concept" that uses dual vacuum columns.

The second part of the panel featured duplicators talking about improvements they would like to see in the hardware, including faster adjustment for calibration and quicker slave changeover. Other vital points were consistency in tapes and slave pancakes, and the importance of raising the "technical consciousness" of equipment operators.

Speaking first was Max Mantooth, duplicating manager for RCA/Ariola International, who opened with a call to the assembly to "help prevent that compact disk from eroding our cassettes."

He suggested a number of practices aimed at optimizing quality, including constant inspections of tapes and equipment, stabilizing the pancake's temperature 24 to 48 hours before a duplicating run, and a last-minute test to ensure that the integrity of the master equipment is still in order.

Pat Shevlin, chief audio engineer for WEA Manufacturing's specialty records division, expressed a desire for more "kid-proof" features for technologically inexperienced operators, noting, "We have to teach the quality-control department to tell the technicians exactly what they need to know when there's a problem [with the machinery]."

Shevlin also stated that "with digital knocking at our backdoor, we need improvements in bin tape."

Finally, Shevlin praised the spectrum analyzer as the "No. 1 piece of test equipment" and cautioned,

"Before you do any tape alignment, make sure the mechanical alignment is done first. If frequency response is lost at the duplicator, you can't make it up at the slave."

'The spectrum analyzer is No. 1'

A ceiling on tape speeds was also discussed, with Clark holding that "quality duplicating won't exceed 80:1. But, you might see 500:1 in a few years. If enough money is

thrown at it, anything can happen—provided cassettes are still around," he said.

"I own 1,000 CDs," he added. "It might sound like heresy, but cassettes won't ever get comparable. But will that determine whether or not they live? The world's full of Chevys, although we know they aren't as good as a Rolls."

Clark also advised working with the creative side of the industry. "CDs are powerful," he said. "Unless we constantly strive to improve what we're doing, CDs will eventually dominate."

New Products



Lexicon's new model 2400 is a true stereo time compressor/expander that also incorporates a time code reader and reference output. The unit is designed to alter the running time of video, film, or audio programs while maintaining the original pitch. It replaces Lexicon's 1200 C unit, which was the recipient of an Emmy Award. The 2400 will be available this summer, and suggested retail price is projected to be about \$19,000. Call Lexicon at (617) 891-6790 for information.

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serette at (800) 223-7524.

BULK AUDIO TAPES FROM SUNKYONG. YOU CAN'T GET BETTER BUT YOU CAN CERTAINLY PAY MORE.

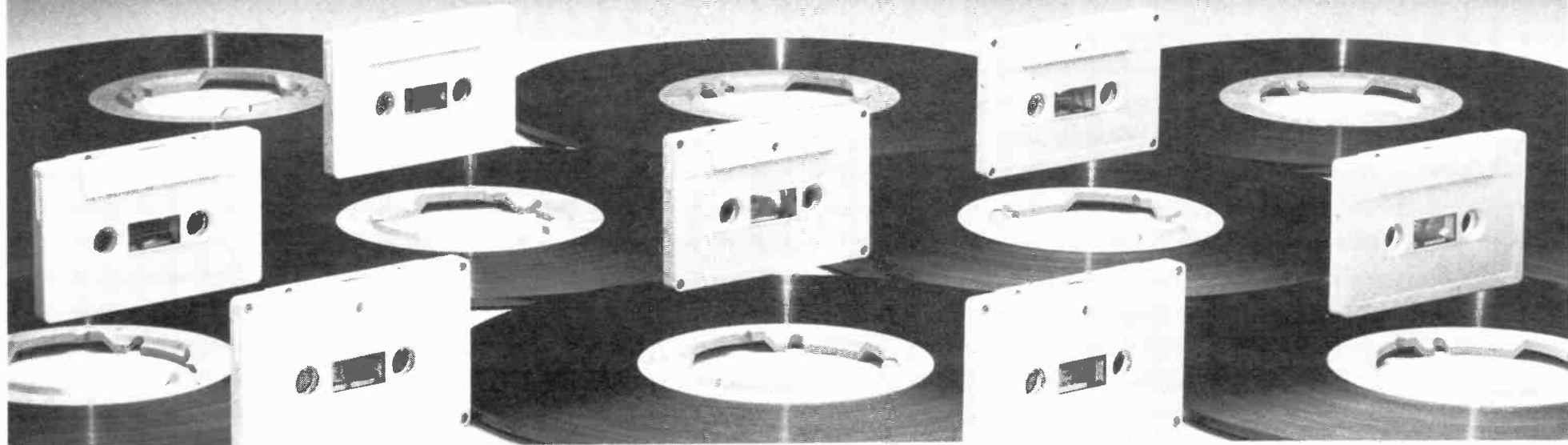
Sunkyong's bulk audio tape is designed specifically for duplicators and delivers what you *must* have from your audio tape...consistently good sound.

We can deliver on this promise because we make every single component of the tape ourselves—the base film, the coating, the cassette itself. Everything. Even the oil used to make the film comes from our own oil refineries. It per-

mits a degree of quality control that's hard to match. And, when it comes to audio tape, quality control is what makes the difference.

If you'd like to know more about our complete range of high quality audio tape, call us in California at (213) 327-5010.

SUNKYONG
17106 S. AVALON, CARSON CA 90746



500 Golden Reel Awards



500 Golden Opportunities

Ampex proudly presents its 500th Golden Reel Award to Kool and the Gang for their album *Emergency*.

Thanks to their award-winning performance, we had our 500th golden opportunity to help.

Through seven years and 500 Ampex Golden Reel Awards, \$500,000 in charitable contributions have been used to combat disease, support medical research, promote the arts, help the elderly, preserve the environment, educate the underprivileged and more.

The Ampex Golden Reel Award is an international symbol

of outstanding achievement honoring many of the world's top studio performers. An important part of the award is a thousand-dollar donation to the charity of the performers' choice.

The award is presented to albums and singles that have earned Gold Record status and are totally recorded and mixed on Ampex professional studio mastering tape.

We're pleased that 500 gold records and albums have been recorded on Ampex mastering tape. We look forward to 500 more.

AMPEX

Bullets. Targets. And Dynamic Range.

Sound Investment

A biweekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

STUDIO DESIGNER Christopher Huston recently finished designing and supervising construction of the **Allied Artists Studio** complex in Santa Fe Springs, Calif. The new world-class studio features a 64-input SSL console with Total Recall; a Mitsubishi X-850 32-track digital recorder and two-track digital mastering machine; two Otari 24-track analog decks; a custom monitor system; and "every outboard device known to man."

EVEN MORE REMOTE: **Grace & Wild Studios**, based in Framington Hills, Mich., has added a second Sony Betacam recorder, as well as a new Ikegami HL79E camera. The new gear was necessary, says Dan Burke, the facility's manager of remote services, because of the growing demand for remote recording projects among Grace & Wild's clients. The Sony BVW-25, which combines record and playback capabilities in one unit, is the first of its kind in the Detroit area, according to Burke.

MAKE MINE METAL: **Gotham Audio's Russ Hamm** reports that Teldec's Direct Metal Mastering process is gaining ground with pop projects in the U.S., at least as far as the Billboard Top Pop Albums chart is concerned. As of the middle of May, nine of the top 100 albums were mastered using the DMM technique, and Hamm says that both **Sterling Sound** and **Masterdisk** in New York are "busily turning out DMM pop product." Other Teldec DMM-licensees include **Wakefield Manufacturing**, which presses classical and jazz product for Angel and Blue Note, and **Europadisk Ltd.**, which masters for RCA Red Seal and Telarc. More licensing deals are said to be in the works.

AN ANIMATED REDESIGN: **Howard Schwartz Recording Inc.** of New York has completely renovated and upgraded its C and D Studios and leased them on a longterm basis to **Rankin/Bass Productions**, a division of Lorimar Telepictures. The rooms will be used for audio production of the syndicated children's programs "ThunderCats" and "SilverHawks."

Schwartz says the programs are produced in a unique manner. "All episodes for the series are recorded at the studio using an ensemble of professional voice artists and are produced on 24 tracks. The dialog is then cut to 20 minutes, and music is added to complete the soundtracks for each episode. Then, the tracks are sent to Japan for animation, a process that can take four months."

Edited by STEVEN DUPLER



DYNAMIC RANGE is the spread between maximum output level (MOL) and noise (tape hiss). It is a major criterion of tape quality because it shows the true capacity for music. Tapes with high output and high levels of tape hiss are really no better than low output tapes with low noise. It's the difference between output and noise that matters.

Take your best shot.

Everyone's looking for a bullet—a hit that shoots to the top of the charts. Because bullets mean sales and airplay. And bullets make stars of everyone involved.

But talent and hard work alone won't get you that bullet. Because in the end, you're only going to sound as good on cassette as the tape you use. So reach for the best tape you can lay your hands on.

Reach for the stars.

Reach for BASF Chrome. It's the tape that sets the standard. The tape that gave the pre-recorded cassette its badge of high fidelity. Because of its unique magnetic properties and complete freedom from the physical deformities that plague other magnetic particles, only BASF Chrome can offer both crystalline high



© 1986 BASF Corporation Information Systems, Bedford, MA

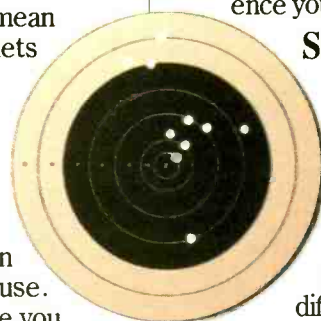
frequencies and an astoundingly low level of tape hiss—with no compromise between the two. For a difference you can hear immediately.

Shots heard 'round the world.

Nothing brings out the clarity, the power, the subtlety of musical talent like BASF Chrome. And that BASF Chrome difference is why as many as 40% of the top 10 pop albums have had cassette releases on BASF Chrome.

Chrome on the range.

The chart shows the dynamic capability of tapes at critical frequencies in the musical spectrum. Dynamic range is the room available for music between the limits of tape distortion and hiss. The more room the better. And over the full musical range, BASF Chrome is obviously—and audibly—superior to even the most highly acclaimed alternatives. BASF Chrome tape comes closest to the original studio master.



A choice of ammunition.

If you're aiming at the premium ferric or voice categories, BASF provides a tape for your best shot. BASF LHD delivers high output levels with minimum distortion or noise for the best ferric reproduction. And LNS is a voice grade tape so good it qualifies even for non-critical music.



So give it your best shot. Dial 1-800-225-4350 (East and South) or 1-800-225-3326 (Midwest or West). BASF has a bullet with your name on it.



Standards Needed For Blank Cassette Shells Pros, Cons Of Tape Formulations Studied

ST. LOUIS The pros and cons of various duplicating tape formulations and the need for standards for blank cassette shells (C-0s), two essential factors in the duplicating chain, were discussed during back-to-back panel sessions at the ITA's Cassette Quality conference here May 12-14.

Tape manufacturers on hand for the first session were Terry O'Kelly, national sales manager for audio and video professional products, BASF Systems Corp.; Joseph Kempler, technical marketing director, Capitol Magnetic Products; Jerry Campbell, product manager for industrial audiotape, Ampex Corp.; John Matarazzo, Agfa-Gevaert's national technical manager; and S.W. Park, audiotape sales manager, Sunkyong.

O'Kelly opened with a rundown of the strengths and weaknesses of various tape types—ferric oxide, ferric cobalt, magnetite, chrome, IEC II metal, and IEC IV metal—with respect to bias, sensitivity, and frequency response. BASF chose chrome, O'Kelly said, primarily because the formulation's "small particle size decreases noise."

Kempler came out in favor of ferric oxide, describing it as "an old, well-proven product—trouble-free, cost-effective, and compatible with all equipment. Eighty percent of the duplicator's needs can be satisfied by ferric oxide," he said.

However, he noted that ferric's coercive force limitations cause saturation problems, a problem Kempler said could be solved by modifying the formulation with cobalt. "What the industry needs is ferric cobalt type I 1/2," he said.

Ampex's Campbell spoke about various other components in the production of magnetic tape, including oxide, the binder system, base film, processing, resins, solvents, carbons, and lubricants.

"Magnetic tape is a collection of opposites," he said. "Over the last

ords, then presented the results of a study examining the effectiveness of "The Magnetic Shield in Audio-cassettes." Two phases of shield effect were analyzed: that on low-level, player-generated fields and that on high-level, externally generated fields.

Maenza concluded that "cassette quality is not affected by elimination of the shield, since the shield typically reduces the 60/120 Hz level from -23 to -26 dB, relative to audible threshold levels." That 3 dB difference, he said, is "not really distinguishable" to listeners.

When Dolby Lab's Dennis Staats observed from the audience that the reason listeners didn't perceive the difference was because of the use of noise reduction, Maenza replied, "We're not advocating the removal of the shield, we're just presenting the results of the study."

Following Maenza's presentation, the panel resumed its discussion of azimuth. The variability of azimuth tolerance was criticized, and the suggestion was made that "a fire needs to be built under the industry, to set a common standard." Chappelle noted that the suggested tolerance is no more than 10, to which moderator Sam Burger added, "We're striving for zero, which is unattainable."

Burger said the ITA's recent set of specifications on C-0s indicates the industry is "finally getting down to the nitty gritty of what azimuth is." ITA executive vice president Henry Brief said that the ITA "wants to develop a liaison with the hardware people to follow the standards we set."

MOIRA McCORMICK

Panelists address azimuth problem

three to five years, the tape manufacturers have done a lot to maximize each component."

Agfa's Matarazzo discussed electroacoustic properties of various tape types, drawing a parallel between the dynamic range of magnetic and metal tape. He stressed production stability and consistency, and warned, "Don't let cheap price determine your selection, because you frequently get what you pay for."

The following session on blank shells, "Plastic C-0 Shells," was conducted by a panel consisting of Vincent Landry, chief engineer, audio products division, Shape Inc.; Daryl Chappelle, director of sales, Lenco Co.; Brad Harse, director of marketing, Filam National Plastics Inc.; and Scott Bartlett, Midwest regional manager, Data Packaging Corp.

Azimuth was the major problem addressed by the panelists. Said Chappelle: "Inconsistency in results means tighter specs need to be forthcoming as pertaining to azimuth testing. Specifications need to be written for C-0 manufacturers."

Glenn Maenza, manager of electronic engineering for CBS Rec-

No. 201
Cassette Spring Pad
Any size

No. 410
Flat
Shield
Any Size

Special designs on request
Call or Write
overland Products Co.
PO Box 567 • Fremont, NE 68025
402/721-7270 • TELEX 484522



JACKETS CUSTOM EMBROIDERED

We manufacture the finest in the music and entertainment industry at unbeatable prices.

HIGH 5
SPORTSWEAR
(213) 629-2869

We Challenge
the Competition
To Match
Our Prices
and Quality!

Dolby SR Used Commercially By Phil Ramone

NEW YORK Veteran producer Phil Ramone has been credited with the first commercial-studio application of Dolby's spectral recording (SR) process, which made its U.S. debut last month.

Ramone utilized some of the first SR production modules while working at the Power Station here; he was mastering stereo music tracks for the forthcoming Touchstone Films feature "Ruthless People." The soundtrack features Billy Joel and Mick Jagger, among others.

The new SR system has been touted by Dolby as offering "the best of both digital and analog technology," and it features wide dynamic range, uniform high-level response, and protection against clipping caused by high-level transients.

Ramone was also one of the first U.S. producers to use Dolby's original A-type noise-reduction system; that was in the late '60s.

Audio Track

NEW YORK

TAKES TWO MANAGEMENT artist Joshua has been working at Greene Street Studios on his debut album. Producing are Arif Mardin and Joe Mardin, with Rod Hui at the board.

At **Quad Recording**, the Latin Rascals have been working on their Sutra debut, "Bach To The Future." Keyboards are being handled by Gary Rottger, with the Rascals (Albert Cabrera and Tony Moran) programming the drums and producing. Engineers on the project include Dave Ogrin, Jay Barnett, Andy Wallace, and Steve Peck. Dave Wolk is assisting.

At **Secret Sound**, Milton Bingham has been producing Savoy Records artist Donald Malloy; producer Lenny Adams is working on a project for artist John Henderson for Panoramic Records; and Donnie Linton is working on a **Crown Heights Affair** project for Release Me Records.

Look & Company, the production house that created the official theme song for the Hands Across America event, is also responsible for the production of a new rendition of "America The Beautiful." Facility owners Marc Blatte and

Rich Look were part of the production team.

At **Intergalactic Music**, artist Jenny Burton is working on five songs with producer John Luongo. Gary Hellman is engineering, with Andrew Spigelman assisting. Burton is signed to Atlantic.

LOS ANGELES

ANDY TAYLOR OF Duran Duran and **Power Station** has been working at **Galaxy Sound** in Hollywood on the soundtrack for "American Anthem." Roy Thomas Baker is producing; Jerry Napier is at the board for the project, which is being recorded for the Fourth of July celebration in New York.

Producer Tony Gilkyson has been working at **Skip Saylor Recording** on a single for the soundtrack to the feature film "Princess Academy." Tom McCauley is behind the board, with Joe Shay assisting. Also there, Dan Siegel has been producing the soundtrack to "Reform School Girls" for New World Pictures. McCauley and Shay are working on this one as well.

(Continued on next page)

Print your label copy right on your cassette with the apex printer



Forget about paper labels.
Print over 7,000 units per hour.
Save time, money, trouble, space.
Eliminate inventory problems, costly label overruns.
Save 4¢ or more per cassette.

Five models to choose from:
One manual single color unit.
Two semi-automatic one color table top models.
Two high production multi-color consoles
that print up to three colors in one pass.

Manufactured and distributed
in U.S.A. by

apex

apex machine company
3000 n.e. 12th terrace
fort lauderdale, fl 33334 u.s.a.
telephone: (305) 566-1572

Distributed worldwide by

audio

audiomatic corporation
400 madison avenue
new york, new york 10017 u.s.a.
telephone: (212) 308-6888
telex: 12-6419

What was the first Dutch song to top the Hot 100?

If you don't know, find out in


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.

Masters at Work

Resolution, masters of audiophile duplication, now brings you the Revox B-215 and a cassette of superior quality.



Lowest prices
 Custom printing
 Real-time
 Dolby HX Pro
 Extensive quality control
 Fast turn-around

RESOLUTION
VIDEO AUDIO AND FILM

Chace Mill
One Mill Street
Burlington, Vermont
05401-1514
1-800-862-8900

Edison's Future Is Ringing With Jingles But Studio Wants Album Work As Well

NEW YORK The Edison Recording Studio here, recently opened by National Video Center/Recording Studios Inc., makes its bread and butter from daylong commercial jingle sessions, but the facility is hoping its midtown location, large room, and 56-input SSL will eventually attract album work as well.

One of the most striking things Edison has in its favor is a studio large enough to accommodate 60 musicians: Gary Chester, chief engineer of the facility, says that the size of the room was an important consideration in deciding to build the two-month-old studio.

"New York has needed another big room, particularly after the closing of A-1 at A&R and then Columbia. There really aren't that many big rooms left, and none with great sound. The current trend is to have a big control room and smaller studios because of all the electronic equipment with which people try to synthesize the sound of a big room. The beauty of a big room, though, is that it even sounds good with a small band."

Meeting the needs of the burgeoning jingle business here was another primary consideration in opening Edison, Chester says. National has been dealing with agency work for 25 years, the engineer points out, and that, together with his own 15 years in the field, made it clear that "we were the right people to do the job."

Even though a studio dealing only with album work is technically capable of dealing with a commercial session, Chester says, "They don't have the necessary speed. We're very specialized here."

We've gone from one session to another without pausing," he continues. "It takes us five minutes to



The large studio room at Edison Recording can accommodate 60 musicians, which is particularly helpful when a large orchestra is called for on a jingle date.

get a rhythm sound down. Record studios tear down between sessions. We don't. You come in and get sound immediately."

Edison's design was the result of a collaboration among the owners and managers of parent National Video Center/Recording Studios;

'New York needed another big room'

Eldo Luciani, chief of audio engineering at National; and Chester. The team's specifications were then taken to renowned studio designer Tom Hidley, who in turn contracted the project out to Sierra Sound for the actual construction work.

The result, Chester says, is a "completely acoustically floating studio. Where wood meets wood, there is neoprene insulation so that

no transfer of sound is possible. Even the floors are floating."

In addition to the massive computer-controlled SSL board, the control room sports three sets of monitors, including Urei 813s driven by four Bryston amps, Yamaha NS-110s, and a set of small Auratones. Also on hand is a wide selection of outboard processors and a large complement of microphones.

Commercial sessions so far have included work for Polaroid, Prudential, Cheerios, Toyota, Kleenex, and other blue-chip accounts. While the studio is booked up about a week and a half in advance, Chester says that it is looking to become involved with album projects at some point.

"We're open 24 hours," he says. "I'll work 24 hours if I have to, but we also have access to the best freelancers in town."

STEVEN DUPLER

AUDIO TRACK

(Continued from previous page)

OTHER CITIES

ARIF MARDIN is producing the next **Howard Jones** album for Elektra. The two had been working at **Windmill Lane Studios** in Dublin, Ireland, though they recently headed across the sea to **Atlantic Studios** in New York City.

Frankie Beverly & Maze were in at **Fantasy Studios** in Berkeley, Calif., working on their new Capitol album. Beverly produced and **John Nowland** engineered, assisted by **Dave Luke**. **Eddie Money** was also

in, working on his new Columbia album. **Richie Zito** produced, with **Phil Kaffel** at the board.

Former **Doobie Brother Cornelius Bumpus** recently overdubbed saxophone parts for **Scott Stewart's** debut album at **Swing Street Studios** in Sacramento, Calif. **Phil Sillas** produced, with **Larry Lauzon** engineering. Also there, **Tommy Tutone** has been tracking his new project with members of **Bourgeois Tagg**. **Craig Livaich** is producing the project, with **John Bacigaluppi** at the console.

Recent activity at **Southern Tracks** in Atlanta includes tracking for an album project by **Holly Woods**, with **Sonny Limbo**, **Doug Johnson**, and **Steve Nathan** producing.

At **Sounds Unreel** in Memphis, **Good Question** just completed its debut album for **SUR Records**, produced and recorded by **Jack Holder** and **Don Smith**, with **Evan Rush** assisting.

Mission Control, a 48-track, SSL-equipped facility in Boston, is hosting **Roddy Frame** of **Aztec Camera**. The British artist is working with producer **Michael Jonzun** on a track destined for a movie soundtrack. **Sidney Burton Jr.** and **William Garrett** are engineering, with **Paul Arnold** and **Kent Wagner** assisting.

Donna Garraffa is working at **Terry Sound Studios** in East Northport, N.Y., on a 12-inch single, "I Got You Covered." **Ed Terry** and **Nephie Centeno** are co-producing and mixing. The single is to be released on **Tremper Records**, distributed by the **Fastfire** label.

Come home from the studio.

Come home to a Manhattan hotel that is really like your own apartment on Central Park. Around the corner from Lincoln Center and minutes to the things that are important to you in New York City. And, while we recently have lavished millions on our guestrooms and suites: we pride ourselves most on our traditions, personal service: prompt and courteous attention: gracious hospitality: and good value. The Mayflower Hotel, 61st St. & Central Park West, New York 10023. See your travel agent or call toll-free 800-223-4164 or 212-265-0060. Telex. 4972657 Mayflow

The Mayflower Hotel right on New York's Central Park



Ampex, 3M Get Awards

NEW YORK Ampex Corp. and 3M Co. have been chosen to receive the prestigious Pioneer Award, given by the Videotape Production Assn. for outstanding achievements in the industry.

The Pioneer Award, which is not granted every year, will be presented to the two manufacturers at the 1986 Monitor Awards gala on June 9 at Lincoln Center here.

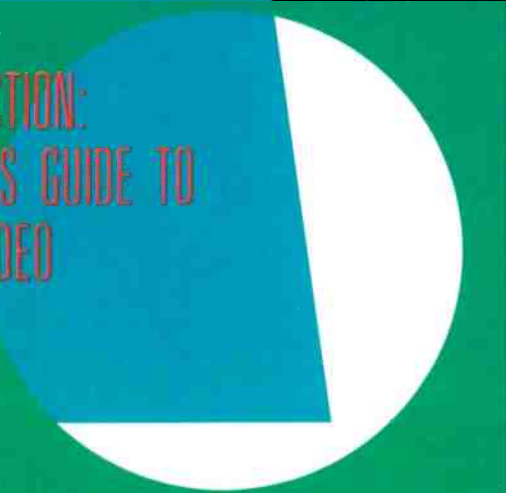
Douglas Edwards, who in 1956 became the first television personality to be recorded on videotape, will present the awards.

Both firms are cited by the VPA Monitor Awards committee for "engineering creativity, ingenuity, and expertise which have brought into being the videotape industry as we know it today."

Billboard

CONSUMER

IN THIS SECTION:
A RETAILER'S GUIDE TO
AUDIO & VIDEO
HARDWARE



CHICAGO

E
L
E
C
T
R
O
N
I
C

summer

june 1-4
1986

show



THE #1 ATTRACTION IN MAGNETIC MEDIA.

Just when you thought Maxell products couldn't get any more magnetic, they did. Maxell is now number one in combined audio tape, video tape and floppy disk sales. And we're going to make sure we stay on top with terrific new products like our XLS and MX tape, redesigned and reformulated to appeal to today's hot digital recording market. And because of our high visibility advertising campaign, along with dealer promotions and incentive programs. So call your Maxell representative and ask him about our full line of magnetic products. That is, if making money holds any attraction for you.



maxell

© 1986 Maxell Corporation of America, 60 Oxford Drive, Morristown, NJ 07074

CD And Video Are Mid-Year Stars In CES Summer Drama

by JIM McCULLAUGH

Compact disk and VCR still lead the consumer electronics hit parade as more than 100,000 U.S. and international visitors descend on the Windy City June 1-4 for the 20th Summer Consumer Electronics Show.

More than 1,400 exhibitors will be displaying ca-

ble compatible televisions, compact disk hardware, VCRs, videodisk players, personal stereos, auto-sound, programmable video games, home computers, home satellite receivers, "smart telephones," blank tape, audio components, accessories, and other related items.

Industry-wide, consumer electronics should generate approximately \$25-\$30 million in revenue in 1986 despite the significant fluctuation of the dollar against the yen and other foreign currencies. Japanese-based manufacturers may have been forced to raise prices and may yet again before the end of the year, but thus far sales of most products don't appear to be negatively affected.

This appears especially true for the two main product locomotives, VCRs and CDs. Their sales continue at an almost staggering pace.

On the video front, VCRs are expected to sell close to 12-million units, including table models, portables and camcorders by the end of the year. That represents factory sales on the order of nearly \$5-billion, according to the Electronic Industries Assn. (EIA).

Video software is keeping pace. It's estimated that 180-million blank cassettes were sold last year, with that figure rising to approximately 250-

(Continued on page C-5)

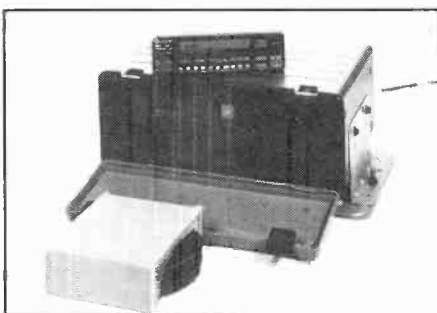
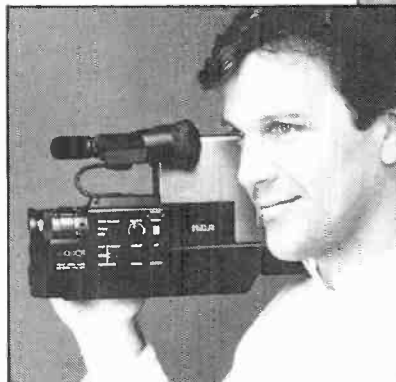


Sherwood's SS-2125R remote-control component audio system.

Yamaha's PSS-560 portable electronic keyboard.



RCA's ProWonder camcorder (CLR200), video camera and VHS recorder.



Sony's Disc-Jockey car CD changer with remote control, 10-disk magazine and optional AM/FM tuner pack.



Sony's new Marine Pack submersible for underwater use with Sony Handy-cam camcorder inside.



Home Video Majors Find Hospitality Suite While Indies Take The Floor

by TONY SEIDEMAN

Almost every company in the home video business considers the Summer CES Show in Chicago a must-attend event, but relatively few plan to exhibit.

Those that are attending say they'll be on the show floor in order to open up new channels of distribution, reaching the big chains, mass-merchandisers and non-specialty dealers who do not usually attend the annual Video Software Dealers Assn. convention.

This year's Summer CES show floor will be graced with more manufacturers than have attended either the summer or winter versions of the event for some time. CBS-Fox Video and its companion company Key Video are exhibiting; Thorn EMI/HBO Video and International Video Entertainment will be present, and so will Karl/Lorimar Home Video.

Companies from RCA/Columbia Pictures Home Video to Video Associates will also be in Chicago during CES, but they'll be showing their wares in hotel suites rather than on the show floor.

The animosity which characterized the relationship between video software manufacturers and the CES seems to have vanished, with manufacturers who said they'd never go to the show again after being placed in an outdoor tent in 1984 back exhibiting.

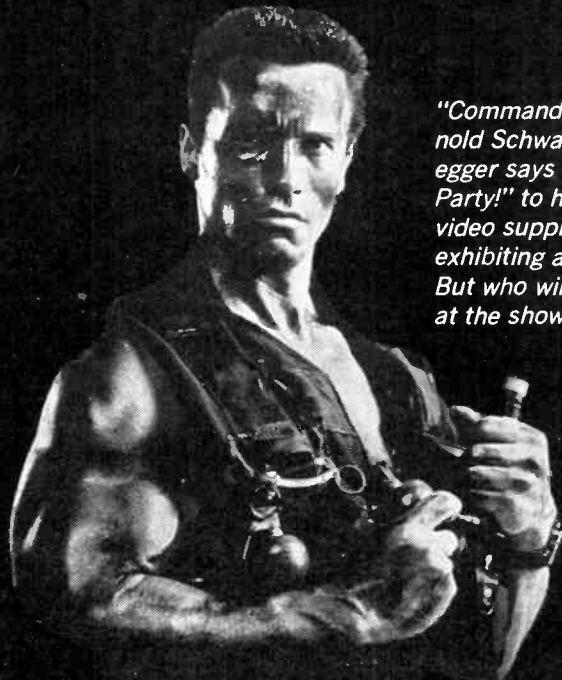
The decline of the computer software industry has proven a plus for the video business. This year software exhibitors will be housed in the space at McCormick South which was once reserved for the computer companies.

Although they've been drawn back to CES because of the increasing involvement of mass merchandisers and non-specialty retailers in pre-recorded video, not all exhibitors are sure they'll be staying. "This CES show will either make us or

break us as to our attendance," says Len White, president of CBS-Fox's U.S. operations. CBS-Fox's future participation will be based on the response it gets at this event, says White.

What the company is looking for is hard goods merchants, White says. Hard goods retailers and other "accounts that are not presently being served well by the existing distribution network" will be CBS-Fox's major target at Summer CES, says White. Hard goods are "the next level in this industry—an additional level of retailing that has never been tapped. Chances are also good the

(Continued on page C-8)



"Commando" Arnold Schwarzenegger says "Let's Party!" to home video suppliers exhibiting at CES. But who will show at the show?

CD Software Success Generates Momentum For Medium Of Many Uses

by SAM SUTHERLAND

For compact disk software, this Summer CES finds yesterday's new star now firmly established as an audio storage configuration positioning itself for expansion into multi-media storage applications.

Visitors to the exhibition floor will again find CD hardware the focal point for much of the trade's renewed growth, but the technology's earlier sense of novelty has been replaced with all the earmarks of a maturing format.

Major record company executives say compact disk's market share has continued to grow with unprecedented speed, typically accounting for more than 10% of unit shipments. Those labels with a larger catalog investment in CD are showing even

capacity, however. Record labels say they continue to restrict their CD releases to their best-sellers, with older, deep catalog items awaiting a substantial improvement in manufacturing capacity before digital disk release is practical. That manufacturing crunch also appears to be impeding broader experimentation in unique CD program lengths, such as CD "singles" and "EPs," as marketers give priority to CD versions of new albums. Several promotional singles have shipped in compact disk, but plans for regular product lines have remained indefinite since PolyGram tabled its CD "Maxi-single" project last year.

Prices meanwhile remain fixed at present levels, with the sliding value of the U.S. dollar blocking prospects for retail or wholesale reductions. Incremental wholesale increases from some vendors have actually triggered slight upward retail increases in some cases.

CD packaging, a volatile topic a year ago, has likewise settled into a more stable posture, with the plastic jewel box and separate, outer merchandising still the norm. A revised composite package combining cardboard with a stiff plastic tray similar to the generic jewel case has been developed by Album Graphics Inc., and dubbed the "Digi-Pak" for retail tests by American Gramophone, Island Records and A&M.

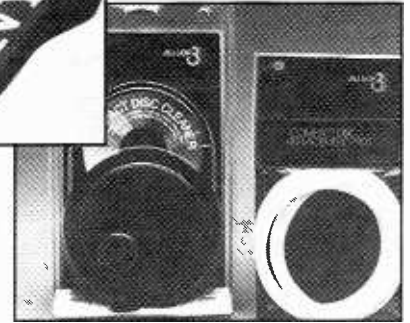
(Continued on page C-9)



Above: Philips' CD10 3-in-1 auto CD player.



Left: Sony's D-5 portable CD player.



Allsop's CD cleaner and replacement pads.



Technics' SL-XP7 portable CD player.

A Billboard Spotlight



Pioneer's CK-W700 Portable Music System.

more dramatic figures, with specialty lines in such fields as jazz and classical music reporting virtual parity between digital disks and analog recordings on some titles. And, at the industry's retail front lines, aggressive record/tape chains are building overall compact disk sales into as much as 30% of their business when giving the new medium priority.

Further evidence of the Sony/Philips configuration's success in revitalizing recorded music sales may be found in the product's spread beyond traditional record/tape retail sites. During the past 18 months, a number of CD-only retail operations have opened in major U.S. markets, while video specialty dealers have also tested the water for selling CDs; behind these experiments is the spreading perception that the compact disk has recaptured older consumers representing the largest and most affluent demographic sector.

Such growth continues to be somewhat restricted by the ongoing shortage of available CD replication

Sansui's Cinemasurround component aud/vid system.



Washington Gets The Message: No Compromise

by BILL HOLLAND

The game plan had been drawn up and finalized by late 1984. Two words: no compromise.

On a cold, grey day in late December of that year, right in the middle of the Christmas shopping rush, a Washington consumer electronics lobbyist invited a reporter to lunch at a fancy Connecticut Ave. restaurant. There he made a startling announcement.

His clients had instructed him, he said, that they would accept no compromise on the home taping royalty bills which were to be introduced in the upcoming first session of the new 99th Congress.

They told him they would spend millions of dollars over the next decade to defeat any such legislation.

The battle between the con-

sumer electronics industry and the music industry over passage of audio-only home taping royalty proposals has been going on ever since, especially since the introduction of H.R. 2911 in the House 10 months ago and the Senate version, S. 1739 three months later.

Both bills would place a nickel-a-minute royalty (opponents call it a tax) on blank tape used primarily to record (proponents say copy) music. H.R. 2911 would place a royalty on cassette machines of 10% of wholesale price; the Senate version, 5%. Manufacturers would have to hold a compulsory license and pay out the royalties or else be barred from importing and selling the equipment.

Proponents argue that the royalty is needed to shore up \$1.5 billion annual lost sales due to endemic home taping by consumers. Opponents say that the \$200 million that would be collected each year would amount to a tax on consumers giving profitable record companies windfall profits to make up for their shortsighted reaction to consumer demand for portable music, and that most of the home taping is done from records already owned.

Congress, watching this ping-pong match of accusations and statistics, was, as usual, cautious and slow to act. It took seven months into the 99th Congress before H.R. 2911 was introduced by Rep. Bruce Morrison (D-Conn.). Ten months passed before Sen. Charles Mathias (R-Md.) offered S.

(Continued on page C-34)



STARS

(Continued from page C-3)

million this year.

During 1985, more than 50 million pre-recorded cassettes were sold. For 1986, the figure should be in the 70-80 million unit range.

One million compact disk players were sold during 1985, while at least that same number should be sold during 1986.

Depending on production, CD software should see a 30-million unit year.

Other statistics and trends of note for the home entertainment/record industries are:

- Blank audio tape should achieve a 280-million unit year, up from last year's 250-million mark. The emphasis continues on high-end, premium quality product with more than one manufacturer touting top-of-the-line formulations for taping from a CD source.

- Personal stereos are still going strong, expecting to generate some 12-million unit sales, despite competition from Walkman-like CD players.

- The Laserdisc, with only a population of 300,000 in the U.S., may turn out to be a "sleeping giant" as Pioneer mounts its strongest CD/Laserdisc combination hardware and software posture to date. At least one new line of combination players will be introduced at CES from Pioneer, while Pioneer will also prep the launch of optical read disks which will contain both music and video.

- An additional spawning industry is CD accessories and the CES floor should have a spate of new products, everything from cleaners to carrying cases.

- On the technology front, it's more "bells and whistles" across the board as audio component manufacturers all strive to be "digital-compatible."

- The new 8mm video format should also be in the spotlight from Sony, Kodak and others, particularly in the wake of recent pre-recorded software announcements from Paramount and Embassy.

- One eye-and-ear-grabber for attendees should be a working prototype on the show floor of Finial's laser-read turntable for vinyl records only.



If you think profits of over 500% are unheard of these days...you haven't heard the Pfanstiehl needle story.

The forces keeping your profits on the brink of nonexistence are as strong today as ever. And they show no signs of weakening.

This means that now, more than ever before, if your profit situation is going to improve, you have to make it happen. One highly effective method of achieving this result is to supplement low returns on

competitively priced products with the uniquely high profits you realize every time you sell a Pfanstiehl replacement needle. I'm talking in terms of profits of 500% and more...turn after turn. That's the kind of profit that inspired you to go into business in the first place.

Moreover, practically every customer that walks into your store is a

prospect. Many times, simply questioning when a customer last purchased a replacement needle will produce a sale.

Many other profit oriented reasons for stocking Pfanstiehl needles are presented in comprehensive Programs for Profit, especially created to get you started in this highly profitable market.

I urge you to send for

these free programs today. Then if you need additional assurance that Pfanstiehl needles can help you significantly improve your profits, call me. You're just the person I want to talk to. Sincerely,

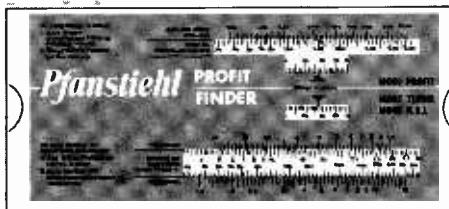
Merle Nelson

Merle Nelson,
President

Pfanstiehl's... '86 Replacement Needle Programs for Profit

Absolutely nobody knows more about this big and highly profitable market than Pfanstiehl. We've been in it for more than 60 years and have the reputation to prove it. This is your opportunity to learn and profit from the biggest and best supplier in the business.

FREE GRAPHIC PROFIT FINDER



Our programs tell you how to profit...this special Graphic Profit Finder will tell you how much, instantly. One FREE if you use this coupon to request your Programs for Profit. Don't wait. Offer is limited.

Pfanstiehl's '86 Programs for Profit



Please send me the Pfanstiehl Replacement Needle Programs for Profit.

Name _____
Address _____
City _____ State _____ Zip _____
Telephone Number _____
Store Name _____
Type of Retail Outlet _____

Mail to: Pfanstiehl, 3300 Washington St., Waukegan, IL 60085
Telephone: 1 (800) 323-9446

Pfanstiehl 
...follow the leader

For First Time, CES Blank Media Action Moves Off Exhibit Floor

by EARL PAIGE

Summer CES 1986 will be a new act for many blank media vendors as brand leaders like TDK and Maxell are bypassing the usual extravagant exhibits.

"We're not exhibiting," says Gerry Ghinelli, marketing manager consumer products audio/video, Maxell. "We'll have a hospitality suite in the Sheraton. The yen's gain on the dollar and our product being manufactured in Japan have created somewhat of a profits squeeze. We're channeling our promotions differently, we'll have more merchandising aids—we're earmarking funds for marketing in a more effective manner."

Most blank media suppliers are seeking to allay any dealer fears about cutting back in marketing areas. Many blank media marketing executives have looked toward brands such as TDK, where president Hiroshi Sawano says cost cutting goes beyond the CES exhibit. It extends to an overall corporate attitude toward cutting expenditures.

Even brands on the floor at this year are talking conservative. Larry Rolla, BASF marketing manager/audio and video blanktape, says, "We're on the floor but we're reducing the size. We'll have a one-floor instead of our usual two-floor exhibit."

Actually, CES exhibit costs, rising like everything else, came under critical examination as long ago as 1984. Robert Burnett, 3M's consumer markets director of magnetic media division, jarred the industry when he questioned exhibiting at the annual Winter CES in Las Vegas. The winter event, junior of the two, was seen as the more redundant by 3M. Now exhibitors are looking at industry events on a show-by-show basis, say several polled.

BLANK MEDIA SUPPLIERS WRESTLE WITH YEN RISE AS PRICES GO UP 2%-7%

Vendors at CES aren't saying whether they expect retailers to go on a buying binge in fear of continuing price hikes but they are saying, at least in some cases, that more increases could be in store this year. The main villain—the yen versus the weakened dollar.

Harking to the first indication of price hikes (Billboard, April 19, 1986), is Mike Golacinski, Maxell national sales manager. Maxell upped audio tape 5% in January and effective May 1 a 2%-5% hike in video was anticipated. "This may be the first of several price increases," Golacinski says.

Other vendors are talking of similar price rises. TDK set May 1 for 2%-7% hikes on both audio and videotape. Memtek (marketers of Memorex brand tape) is putting through a 3%-5% increase June 1

for both audio and videotape. Fuji is more selective. Fuji's announced increase is on videotape only, a 5% hike. Sony, says John Bermingham, national sales manager audio and video consumer tape, expects to go up 5% May 2.

Many blank media suppliers view price hikes so far as modest in terms of what is really happening in the yen and dollar bout. "The dollar has really declined 30% over the recent period so our increase is modest," says Ghinelli at Maxell.

HIGHER BLANK TAPE PRICES SEEN AS POSITIVE

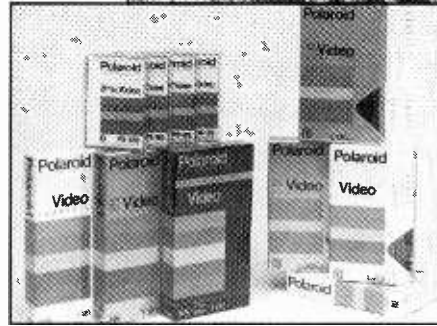
Retailers and suppliers will huddle long and seriously at CES, be it in exhibit booth cubicles or in hospitality suites. The aim: to see just what the price hikes in blank media portend. The term "media" needs to be considered because some suppliers note the irony of floppy disk prices actually dropping of late due to intense competition.

As for blank tape, some retailers feel modest 2% raises can be absorbed. At the higher end, however, a 7% boost may have to be passed on.

(Continued on page C-10)



Polaroid's 8mm camcorder/video system in action and full videocassette line, left.



Sony's Dynamicron videocassettes in five-pack cartons.



Sony's micro floppy five-pack.

Blank Audiotape Bids For Equal Billing As CES Product Standout

With all the excitement swirling around blank videotape at Summer CES it may seem unlikely that audiotape is not overwhelmed. But it's not. The fact is that technological advancement, the yen/dollar crunch, brand competition and other factors impacting video are all reflected in audiotape issues.

AUDIOTAPE MARKET FINALLY ON UPSWING AS U.S. SHARE HITS \$260 MILLION AT 5%+

For many years, the audiotape market has been overshadowed by the phenomenal growth of videotape and then new blank media entries such as floppy disks. Audio is still around, though, says Robert Burnette, consumer markets director, magnetic media division, 3M. He forecasts the U.S. audio cassette market in factory dollars to hit \$313 million by 1989, up from the present \$260 million with growth stable. "With nine major competitors and a host of minor brands, the industry has experienced stable, single-digit growth for two straight years."

BOAST FOR IMPROVEMENT IN AUDIOTAPE TO MATCH CD SOUND TOUCHY ISSUE

Blank audiotape suppliers are increasingly enthusiastic about the consumer's love affair with the compact disk. Appreciation for better sound—seen spilling over into videotape as well—plays right into savvy marketing plans. The problem is how do you position improved audiotape without coming right out and saying the new "XYZ" tape is just right for

home copying CDs?

The problem takes on added significance with all the lobbying in Congress over H.R. 2911 and S. 1739. These bills are backed by 25 creative rights organizations (Billboard March 15, 1986) and just as vigorously opposed by the Audio Recording Rights Coalition (ARRC). "We're using copy lines

like 'high tech,' 'sleek' and 'efficient' in describing the XLS and MX tapes," says Gerry Ghinelli, marketing manager consumer products audio and video at Maxell. Ghinelli admits that the underlying assumption is the consumer will buy the new tapes to copy CDs. The XLS and MX

(Continued on page C-34)



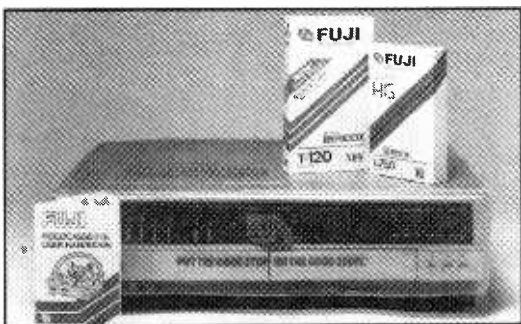
TDK's AD-S Type I audiocassettes.



Sony's Type I, Type II and metal audiocassettes.



Fuji's Super HG videocassettes and user handbook.



THEY'RE EXPLOSIVE! THEY'RE ENTERTAINING!
THEY'RE THE...



ELIMINATORS

A mandroid who is half human and half machine, a beautiful scientist, a rough 'n tumble river guide and a mysterious martial arts master are teamed as the ELIMINATORS. And your customers won't get enough of them!

The ELIMINATORS is high tech, high adventure that takes your customers through the mysterious portals of time as an evil

industrialist plots to take over the world.

The ELIMINATORS has blazing gun fights, thrilling chases, boat jumps, stunning special effects and sparkling costumes. It's wild...it's exciting...it's family sci-fi entertainment for renters and purchasers alike!

Only from Playhouse Video.

EMPIRE PICTURES Presents A CHARLES BAND PRODUCTION "ELIMINATORS"
Starring ANDREW PRINE DENISE CROSBY PATRICK REYNOLDS CONAN LEE and ROY DOTRICE as Abbott Peaves
Written by PAUL DE MED & DANNY BILSDN Director of Photography MAC AHLBERG
Special Effects Makeup Designed and Fabricated by JOHN BUECHLEF and MECHANICAL AND MAKEUP IMAGERIES, INC
Line Producer ALICIA RIVERA ALON Associate Producer DEBRA DION Music Composed by BOB SUMMERS
Music Supervisor DON PERRY Produced by CHARLES E AND Directed by PETER M ANOOGIAN
1986 EMPIRE PICTURES

PG
1986 Altar Productions Ltd
All rights reserved


PLAYHOUSE
VIDEO
1986 Playhouse Video is a
trademark of the CBS/Fox Company
All rights reserved

HOME VIDEO

(Continued from page C-3)

company will meet with video retailers who want to go direct, he says.

Thorn EMI/HBO Video president Nicholas Santrizos says that his company will be at CES because it met with "hundreds" of retailers at the January Winter CES, and looks to do the same here. International Video Entertainment had a similar reaction to the Winter show. "We had such a strong impact and strong results from showing in Las Vegas in January that we're going to keep on reaching out to people beyond conventional video distribution," says an executive.

Court Shannon of Karl/Lorimar home video has a similar opinion. "A lot of product that doesn't get the distribution it deserves in the video marketplace needs CES as a forum for exploration of additional avenues," he says.

RCA/Columbia Pictures is one company that will not be showing at Summer CES. "We have found in the past two years that the Consumer Electronics Show has not served our purpose well," says vice president of sales and marketing Gary Khamar. "We do not sell direct to retailers." His company will have a hotel suite booked for meetings. Meeting with new mass merchants is not something RCA/Columbia needs to do at the show, he

says.

The good ones have already contacted RCA/Columbia or have been contacted, he says, and "a booth on the floor of CES is to me not where I'm going to find direct customers for RCA/Columbia."

Cost is not a big factor for CBS-Fox, says White, who views the show as "adding another layer of retailing into this industry as opposed to taking it away from some one." The



"Power" on Karl/Lorimar.



payoff from CES now "isn't quantifiable from a business standpoint. Its quantifiable from a quality of retailer," White says. Even if orders cut during the event don't cover the cost the doors that are opened are crucial. "You can always sell more to people once you're in there," he adds.

The reasons smaller companies are going to the event parallel those of the big ones. "It's just a real good forum for ma-

ior buyers, and felt there was a lot of major video interest at the last one, so we're going to continue," says Cheryl Gersch of Hal Roach Studios.

Attending CES can be costly for small and big companies, executives admit, with the price tag being at least \$15,000 and going up into six figures for the really big booths. That's one reason Video Associates won't be attending, says head Declan Kavanaugh. He says he cancelled

out his floor space when he calculated the full-cost showing compared to the number of high-potential retailers present. Video Associates will be targeting most of its efforts at the American Booksellers Convention, where there is much more excitement about video software, he says.

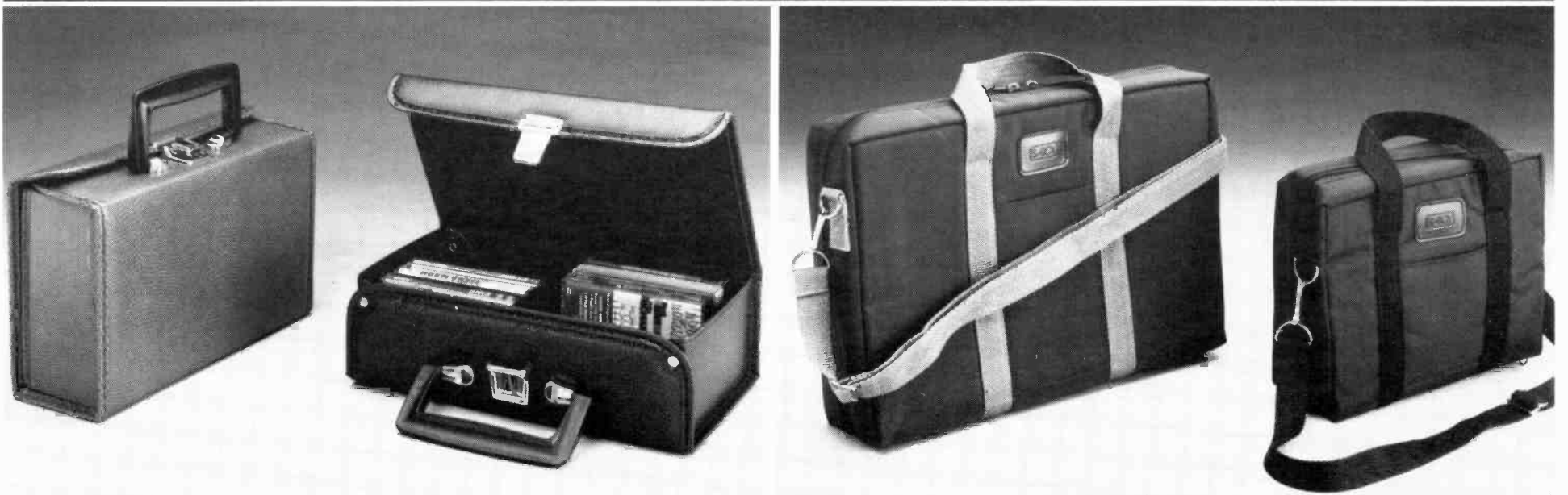
Karl/Lorimar will also have a high presence at VSDA, Shannon says. His company will be using CES as an "follow-up" to that show, he says.



"Cocoon" on CBS-Fox Home Video.

WIN A FREE TRIP to PUERTO VALLARTA from SAVOY at CES

Come see the new Savoy line at Booth #4201 and bring your business card for your entry.



2 NEW PRODUCTS FROM SAVOY

15 Series simulated snakeskin audio cassette carriers. 2 models, 1 holds 12 cassettes (1512) and 1 holds 30 cassettes (1530). Brass plated hardware—4 color wrap-around label. Colors: Burgundy, plum, taupe.

90 series softsiders—light weight luggage style audio cassette carriers. Nylon construction—water repellent—zipper closure—carry handle and detachable shoulder strap. Colors: Black, Burgundy, Silver.

SAVOY

Savoy Leather Manufacturing Corporation

Ward Hill Industrial Park, Neck Road, P.O. Box 287, Haverhill, MA 01830-0478
(617) 374-0351 • (800) 343-8140 • Telex 710-347-1121

See Us at CES
Booth #4201

CD SOFTWARE

(Continued from page C-4)

Technical refinement of the audio CD has also slowed somewhat as record companies have improved the quality of their CD submasters. Transfers from older analog master sources are now routine, in many cases yielding dramatic examples of the medium's ability to extract fresh nuances. And while most major companies continue to focus primarily on digital versions of conventional album-length programs, efforts to extend playing time through inclusion of bonus selections, or editing of multiple-LP packages to allow hour-plus CD programs, are increasingly common.

A less obvious indication of compact disk's maturation emerges from dealer reports that consumers are becoming more discerning when selecting titles. Although the shortfall in product from major performers had enabled more marginal CDs to sell through as eager new CD player owners sought disks, now observers say there are the first signs that such merchandise is stalling in the marketplace.

If the remainder of 1986 thus appears likely to bring little dramatic change in CD software, beyond its march toward greater market penetration, year-end may witness significant victories in the battle for production capacity. U.S. digital disk manufacturing plants are being unveiled at an accelerating pace, with the Sony-owned Digital Audio Disc Corp., the only high-volume CD plant presently operating here, to be joined by a number of major competitors.

Denon has confirmed plans to launch a U.S. plant, Capitol-EMI is adding a CD line to its Illinois facility, WEA Manufacturing is likewise readying disk replication for its Pennsylvania plant, and Laser Video, an Anaheim, Calif., firm that already produces CDs there, is expected to vault into the forefront with its projected Alabama factory. Add the combined re-

(Continued on page C-11)

Your Sales Will Go Through The Roof With Congress Video's Proven Sell-Through Results!

The Congress Video Group will send your profits soaring! All titles under our roof are priced TO SELL. Selections in Congress Video's catalog make up the most comprehensive home video library in anyone's house . . . just take a look:

- CHILDREN SERIES
- STORYBOOK CLASSICS
- SPORTS SERIES
- FITNESS SERIES
- SUPER STAR WRESTLING
- HOW-TO SERIES
- COMEDY SERIES
- GREATEST SPORTS LEGENDS



10 East 53rd Street, New York, NY 10022 (212) 371-3939
4520 Beech Street, Cincinnati, OH 45212 (513) 351-5577

MOVIE CLASSIC SERIES ■ HORROR SERIES ■ ELVIS PRESLEY'S GRACELAND ■ We back up our products with full promotional support and The Congress Video Group "Golden Guarantee" — a lifetime replacement pledge to the consumer. Join the winners with the company with proven sell-through results. Call 1-800-VHS-TAPE.



Visit our
"Home" at the
Summer CES ...
Booth 5401
McCormick Place
West



BLANK MEDIA

(Continued from page C-6)

Adjustments by both retailer and supplier are seen likely by Rolla at BASF. "It will close the gap," he says of the pending increases. "Retailers have tended to have the higher grades a little too high [in terms of margin]. We're adjusting our high grades. Generally, better merchandising will offset the increases," Rolla says.

At Memtek, Joe Petite, marketing manager, takes much the same position. "The situation may actually make a significant contribution," he said in the recent Billboard price hike roundup. The blanktape business can now be transformed Petite says "into a marketing-driven business and less price promotion oriented."

AS PRICES EDGE UPWARD EMPHASIS ON IMPROVING PRODUCT GETS BIG PUSH

Another positive effect of higher prices for videotape is that the consumer is steadily demanding a better product and is hopefully willing to pay the extra freight. At JVC, national sales and marketing manager Gary Schwartz says, "Hi fi videotape is used like audio, hundreds of times. It used to be a regular tape would be

used 10-15 times for recording movies, but now people are recording music video." Thus JVC is bringing out a new videotape with improved base oxide. "We've put in titanium oxide and it really enhances the audio." At the same time, JVC has condensed its overall videotape line. "Our line is shorter and sweeter," Schwartz says of an instance where three tapes, High Resolution, High Grade Super and Super High Grade have been replaced with Hi Fi Super. JVC also has a Super Pro series.

PACKAGING INNOVATIONS SHOW EMPHASIS ON WAYS TO PRESENT MORE TAPES

One of the more pronounced trends in blank videotape is the custom packaging as exemplified by 3M and other vendors. More and more suppliers will key packaging and merchandising aids to the needs of specific accounts. Along these same lines are the combination packages as seen this June in the Sony "Five Handle Pack." According to Birmingham, a Standard, Hi Fi and Pro package will have additional a High Grade as a fourth tape in the grouping. Sony also has a "Buy 5 Standard Get 1 High Grade No Charge" promotion at CES. \$\$\$\$\$\$\$\$\$\$SENSATIONAL PROMOTIONS HERALD NEW

MARKETING DRIVEN TILT

As blanktape suppliers divert more muscle into merchandising aids and promotions while cutting costs and adjusting prices upward, what has been a history of sensational promotions just gets more sensational. What's more, promotions are tending long range. As a dramatic example, 3M announced its "Winning Cards" sweepstakes in early December last year



saying then it would run from May 1 to the year end. The magnitude of the promotion is seen in the quantity of six million game cards and 50,000 prizes.

In fact, signalling another trend, 3M's promotion is really three-pronged. Says Burnett, "it supports our entire Scotch brand family of products, stimulates initial purchase and intensifies repeat purchase of high-grade and special applica-



Recoton offers three free video tape storage albums with the purchase of its deluxe VHS Head Cleaner.

tion videocassettes."

Also on the spectacular side, witness Maxell. According to Ghinelli, a promotion centered on the rededication of the Statue of Liberty over the July 4 weekend will be a first in anticipating "tape off television" usage. "Capture History" will be ballyhooed via a special display that holds a label kit, offering appropriately enough, red, white and blue marking for the special tapes from TV's 72-

hour focus on the event.

Cross-promotions are also becoming more sophisticated. Fuji is teaming with Budget Rent-A-Car, Maxwell House Coffee and Duracell as part of its CES splash. Some vendors are coming up with specialized promotions as with Polaroid's New York area offer of free tickets to Mets games with baseball stars Gary Carter and Dwight Gooden as product

(Continued on page C-14)

WE COULD MAKE YOU FAMOUS.

Feature your store name on a Uniflex plastic bag. We'll make it so bold and colorful, no one could miss it or forget it

Now, there's an easy way to build your store's visibility and sales.

Here's how. Display your store name's logo design dramatically and colorfully on a Uniflex handle, tote or drawstring bag.

Then, wherever your customers go, your advertising goes. To beaches, parks, buses, shopping malls, everywhere. And remember, people use our durable plastic bags over and over again.



1185 Avenue of the America's
New York, N.Y. 10036
In NY State: (212) 575-9191
Outside NY call toll free: (800) 223-0564

It's like having an advertising campaign all over town. All the time.

You can have the kind of graphics you want in as many vibrant colors as you like. Unique Flexographic printing does it.

If you have a company or make a product, Uniflex can take care of your needs, too. Co-op advertising? Ask us about it.

Call us now. We could make you famous. Or — who knows? — maybe even rich and famous.

CD SOFTWARE

(Continued from page C-9)

sources of Philips and DuPont via their joint venture, Philips-DuPont Optical (PDO), and the likely entry of at least one of several major U.S. record companies said to be considering CD manufacturing, and the outlook for increased replication capacity is brightening.

What about compact disk's life beyond audio? Although the configuration's potential for multi-media applications has been apparent for some time, the practical availability of post-audio CDs including data storage disks (CD-ROM), audio-visual disks (including both modified audio CDs and CD-V, for compact disk Video) and interactive disks (CD-I) awaits further format standardization. CD-ROM technology has remained confined largely to industrial users, despite prototype drives and software seen at past CES summits, but this March marked an important step forward as the infant configuration spawned its first international conference, sponsored in Seattle by Microsoft.

That conference underscored the growing interaction between the computer, entertainment and electronic publishing industries, a necessary prelude to the creation of universal CD-ROM and CD-I standards. At present, CD-ROM products are being positioned primarily as a computer commodity and hence likely to evolve under the wing of that field; CD-I, now undergoing a concerted format standardization effort spearheaded by Philips and Sony, is expected to emerge as the more consumer-oriented of these post-audio CDs.

Accordingly, software development for CD-ROM is progressing within the computer and electronic publishing fields, while new hardware and software entities with roots in the mass market are emerging in anticipation of CD-I's market launch. Although some prototype products may be on display this week in Chicago, most observers believe CD-I products won't reach the consumer marketplace before sometime in 1987.

Insiders expect that launch to follow the successful blueprint employed with audio compact disks, with both hardware and software to be unveiled simultaneously.



JAZZ UP YOUR SALES!

\$29.95

U.S. SUGGESTED RETAIL PRICE

The all-star action never stops as the greatest names in jazz and swing get together at New York City's famed Lincoln Center. Join such superstars as ELLA FITZGERALD, COUNT BASIE, LOUIS ARMSTRONG, and jazz-giant DUKE ELLINGTON for an extraordinary musical spectacular that will have your customers dancing in the aisles!

VHS: MA1048; Beta: MB1048; Laser: ML1048; 52 Minutes.

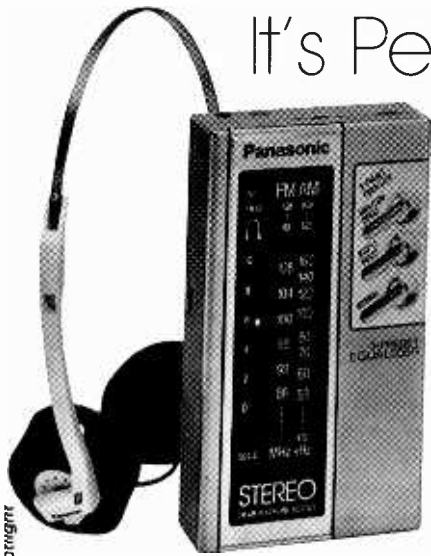


NATIONAL RELEASE DATE: July 16, 1986

© 1986 Vestron MusicVideo • 1011 High Ridge Road • P.O. Box 4000 • Stamford, CT 06907

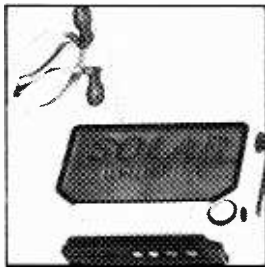
It's Personal, It's Portable, It's . . . Stereo-To-Go

by DAWN GORDON

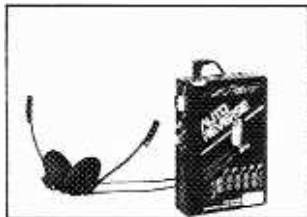


Panasonic's RF-434 FM/AM receiver, 3-preset equalizer, headphones.

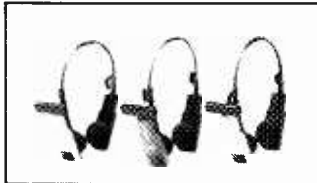
Panasonic's RF-H8 AM/FM stereo headset is lightweight and features open-air design.



Sony's WM-F107 solar powered Walkman.



Sansui's FX-W51R AM/FM stereo auto-reverse cassette player with 5-band equalizer.



Innovation. It's a term to which we have all become accustomed. While many of us rush out to buy the latest compact disk player, VCR or talking answering machine, innovation has been moving forward in the personal stereo department as well. The 1986 summer line-up of "stereo-to-go" is a large one, and many ingenious products have emerged. So suit up, roll out the bicycle, unpack your beach blanket, and grab a few tapes.

HEADGEAR: Panasonic and GE gave us the ultra-small FM stereo headset a few years back, but this year Panasonic brings us a new model that's even more capable and more affordable. The RF-H8 at \$49.95 is \$20 less expensive than its predecessor, and includes AM reception. The unit is available in silver, burgundy and blue finishes and features a collapsible headphone frame, and a built-in FM and AM antenna. This open-air headphone design is powered by a single AAA cell that lasts for hours.

The clunky, power-hungry personal stereo is no

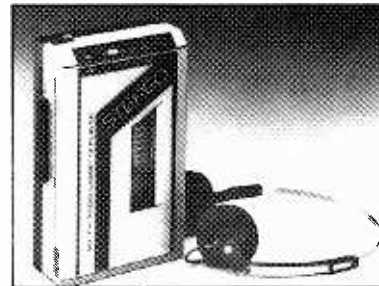
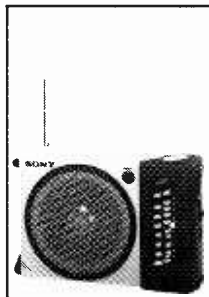
more. This year's models are packed with features in the same compact size we have come to expect. Preset tuning, graphic equalization, Dolby noise reduction and auto-reverse are becoming more and more commonplace in mid-priced models.

BELTGEAR: The Toshiba KT-4075 AM/FM stereo cassette player includes auto-reverse, Dolby B, a five-band graphic equalizer, and auto shut-off. Moving down the line the KT-4066 trades the graphic equalizer for digital tuning with 10 presets for convenient operation. General Electric's 5438 personal stereo includes a three-band graphic equalizer, and Panasonic has two new models as well. The RX-SA80 stereo cassette player features synthesized tuning with 12 presets, Dolby noise reduction, auto-reverse and sells for \$119.95. The RX-SA77 (\$84.95) offers a five-band graphic equalizer, Dolby noise reduction and metal tape capability.

Perhaps the most interesting personal portable line comes from its inventor. Sony's new Super Walkman series features rechargeable Ni-Cad batteries. The top-of-the-line WM-F200 features

(Continued on page C-20)
Left: GE's 3-5685 Power of Music. Below: GE's AM/FM 3-5432.

Sony's ICF-S75W AM/FM Sports line radio with one-chip design.



Accessories . . . The Glamour And The Gimmickry

by EDWARD MORRIS

Glamour attracts gimmickry. And VCRs and CD players continue to be the glamour electronic hardware around which a great deal of useful—and occasionally novel—accessories cluster. Racks, stacks, bags, cases, cleaners and covers—they're all on the shelves in abundance.

Manufacturers are visualizing an environment in which customers have CD players in their cars as well as in their homes, where the CD library nudges albums and cassettes into darker corners, and where the insatiable VCR feeds into every set in the dwelling.

The growing popularity and increasing miniaturization of camcorders, including the upstart 8mm configuration, is spawning long product lines of carrying cases and cleaners.

Because there are so many similarly targeted products in the field, prices are generally low enough to attract the impulse buyer and wide enough to provide a real comparison-shopping workout for the audio- or videophile.

For example, CD storage units—depending on their capacity, construction material and flexibility or usage—now carry retail tags of from \$4.59 (Bib) to \$29.95 (Ring King Visibles) and upward. CD carrying cases are in the \$16 range from Case Logic, and CD cleaning kits and "maintenance systems" are readily available at from \$4.95 for a simple polish and protector (LaGorgio Imports) to \$29.59 (Recoton).

Dust covers for CD units can be had for from \$9.39 to \$10.99 from Pfanstiehl in clear or cloth-backed vinyl.

VCR headcleaners are plentiful at \$9.95 (Amaray) to \$29.95 (for various care and starter kits, including those from Geneva and 3M). Rabbit

Systems offers devices to feed VCR signals into a second TV set for \$49.95 and up. Videocassette storage racks are as low as \$9.95 from Bay Pacific. And A.M. Products offers locks to keep videocassettes inoperable for \$4.95 for three.

Identification tags and filing systems for video cassettes are available in kits from Sima at \$9.95.

In anticipation of stereo TV's burgeoning appeal, Geneva is offering TV/VCR stereo synthesizers for from \$79.95 to \$129.95. Pfanstiehl markets a basic TV/VCR hookup package for \$7.19.

Suppliers have by no means forsaken the older formats of recorded music in their promotion of support items. Jook Box has a storage rack, base-priced at \$9.95, that can be structured to hold LPs, audiocassettes and CDs—or any combination thereof, with extra-priced add-on features. The company also carries a collapsible LP stacking case for \$19.95.

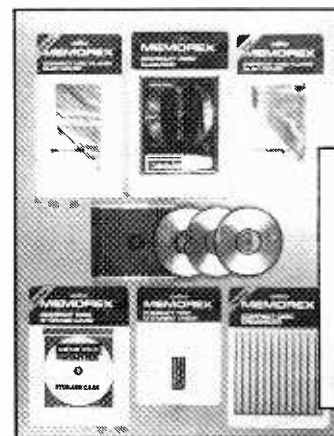
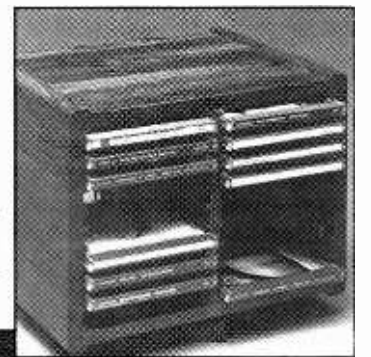
For audiocassette enthusiasts wedded to their cars, Pompano has a \$39.95 tape storage unit, and Intraclean offers a \$36 auto-sound care kit. Case Logic features tape carrying cases from \$7 to \$75.

The ubiquitous personal stereo is luring a swarm of accessory product, especially from Koss. The company has high-quality home stereophones in the \$29.95 to \$85 range; lightweight micro stereophones from \$9.99 to \$19.99; and even a micro speaker for use with pocket-size audio products for \$9.99.

(Continued on page C-34)



Right: Discwasher's CD-disk CD storage system. Below: Discwasher's Tape Deck Careset cassette head cleaner.



Far left: Memtek's Memorex CD accessory line. Left: Memorax's video head cleaner "Play It Safe" cash refund display.

KARL LORIMAR MEANS DIVERSITY

No one covers the home video marketplace like Karl-Lorimar. From Sports & Fitness to Video Publishing, from Movies to Music Programs, from "How-To's" for Adults to Facts and Fun for Kids...



KARL-LORIMAR MEANS BUSINESS

KARL-LORIMAR™
HOME VIDEO

© 1986 Karl-Lorimar Home Video, Inc. All Rights Reserved. Printed in U.S.A.

See Us
At Booth
#5036
SCES

Deal Yourself a Winning Hand with a Royal Flush from United.



United Home Video is ready to deal you a winning hand. It's no gamble when you stack the deck with some of the finest movies ever produced. Take a look at the aces we've got up our sleeve.

- ♥ Charlton Heston and Sophia Loren — the queen of everyone's heart — star in **EL CID**, one of the all-time box office champions.
- ♣ The thrilling adventure **55 DAYS AT PEKING** features an all-star cast with Charlton Heston, David Niven and Ava Gardner.
- ♦ The splendor of ancient Rome is unveiled in the mighty epic **THE FALL OF THE ROMAN EMPIRE**, with Sophia Loren, Alec Guinness and Stephen Boyd.

- ♠ The Jokers are wild in **DARK STAR**, the hilarious sci-fi spoof from John Carpenter (*Halloween*, *The Thing*) and Dan O'Bannon (*Alien*, *Blue Thunder*).
- ♥ One of America's favorite heroes is portrayed in **THE LIFE AND TIMES OF GRIZZLY ADAMS**, the true life adventure story of mountain man John Adams. Dan Haggerty stars in this original theatrical blockbuster.

And if all that weren't enough, consider the price. Five great cards guaranteed to make you a winner with film collectors and movie lovers everywhere. But hurry. This winning hand of all-time greats is available at these special prices only until November 1, 1986. Don't miss a sure bet.

©1986 United Entertainment, Inc.

P.O.P. Hotline 1-800-331-4077



BLANK MEDIA (Continued from page C-10)

spokesmen. 3M is pairing with General Electric in a VCR "pack out" involving EXG Extra High Grade videocassettes.

Sweepstakes more and more link to special events inviting cross promotion. Memorex is promoting its Pro series videotape with a sweepstakes that will send five winners on trips for two to the U.S. pro sports championship of their choice, a \$3,000 retail value prize. Also, 100 people will win \$100 cash prizes.

TREND OF BLANK MEDIA TAPE DUPLICATOR IDENTIFICATION CONTINUES FOR PRERECORDED

In a variation of the cross promotion trend, more and more blank media firms are joining with software producers. Konica U.S.A. for example has its initial brand identified on product from Active Home Video, according to William Kollner, industrial tape sales manager. "It only makes sense for us, and the duplicators, to let people know that many of their favorite prerecorded movies are guaranteed to deliver a quality performance because they are recorded on Konica tape," says Kollner.

BETA DECLINE REFLECTED FOR FIRST TIME IN LESS BLANK TAPE UNIT OFFERS

Few blanktape vendors want to say it out loud, but Beta's plummeting fortune is being seen in CES blank videotape offers. One example is Maxell's Statue of Liberty promotion. According to Ghinelli, the special two-pack HGS shipper for the promotion will be VHS only. "We only had a limited amount of product," he says, not wishing to cast too much negativity on Beta.

SCES 1986 TO SEE 8MM MAKING ITS MAJOR BID AS NEW CONFIGURATION

If anything makes the point that 8mm has arrived, at least in terms of product positioning if not in retail reality, the action at BASF is a prime example. Marketing executive Rolla says the firm has no new products in audio or videotape entries but will have a full line in 8mm at CES. "Up to now, we've had a prototype. We've been waiting on the market. I still don't believe it's here in terms of coming off the shelf, but we want to be there." Thus BASF will have 30, 60, 90 and 120-minute entries at expected list prices slightly above what has

(Continued on opposite page)

BLANK MEDIA

(Continued from opposite page)

been offered by other brands Rolla indicates.

Almost every serious vendor entering the 8mm fray is boasting four lengths, among them Polaroid. Along with Kodak in the so-called "film oriented" blank media suppliers, Polaroid has long been bullish on 8mm. Now Polaroid has extended its supercolor to include the 120-minute length, says Owen Gaffney, magnetics group vice president, because consumers are increasingly using 8mm to record off-air, "including feature-length movies, in addition to extending home movie making applications."

Further evidence of 8mm's emergence comes from Maxell where Ghinelli notes the entry of a 15-minute length that will be available on blister cards, inviting mass merchandiser interest. Ghinelli sees the new mini-length as ideally list-priced \$14.95, "but there's room in there for discounting." He makes the point that a little 8mm goes a long way. Ghinelli says that on a two- and-a-half-week vacation trip in Russia and China recently, he had a camera going every chance he got. "I ended up with just 70 minutes." At Sony, Birmingham notes a 15-minute entry as well. Sony got a jump on some vendors "because we had 8mm last fall. It's doing pretty well," says Birmingham.

THAT 'OTHER' CONFIGURATION, JVC'S VHSC, GETS NEW BOOSTS AS MAXELL ADDS J-HOOK ENTRY

If there is a race in the miniature blank tape market between 8mm and VHSC 20, the latter is receiving more attention than at any recent CES. Maxell's Ghinelli puts it this way. "VHSC has been around since Winter CES 1983. It's being marketed now as the 'mini-VHS' because it's compatible with VHS. We're coming with VHSC 20 in both bulk and blister pack so the package can be J-hooked." The TC 20 is a bit of a misnomer, Ghinelli says, because "the JVC camcorder has a switch so you can have 20 or 60 minutes."

As would seem reasonable, Schwartz warmly welcomes the new attitude towards the configuration JVC's so long championed. "We've added one line at the top, our Super Pro, and have Hi Grade Super and Super High Master. So we have

(Continued on page C-20)

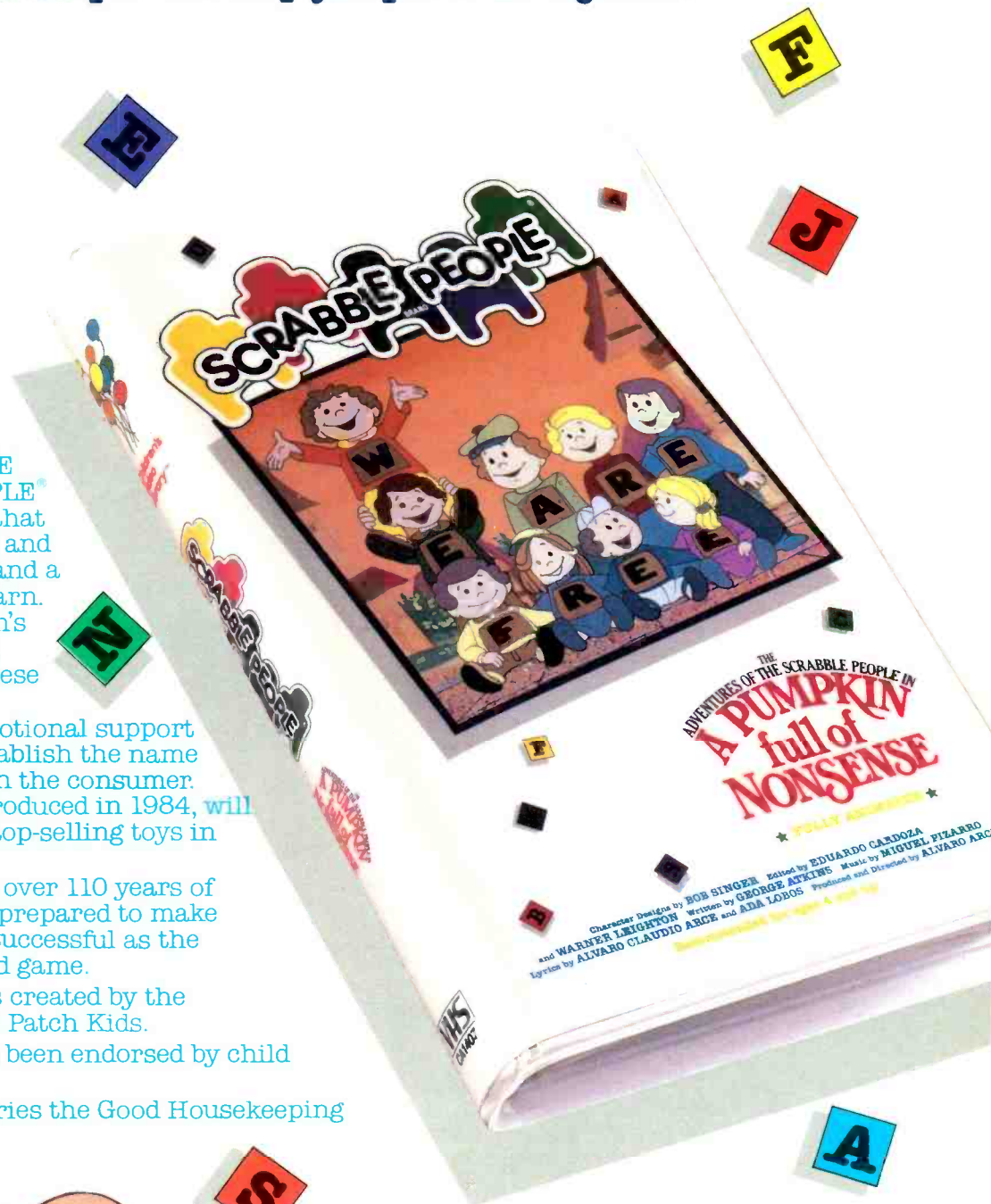
THE A, B, C's OF SALES!

Scrabble People® can help you put it all together!

\$19.95
U.S. Suggested Retail Price

Children's Video Library and Selchow & Righter, makers of Scrabble® and Parcheesi® are proud to announce the first home video release of SCRABBLE PEOPLE®. SCRABBLE PEOPLE® are cute little characters that hook up every which way and show that reading is fun and a very important skill to learn. This fun-learning children's toy sensation in beautiful animation is backed by these "profitable facts":

- Over \$4 million in promotional support has been provided to establish the name SCRABBLE PEOPLE® with the consumer.
- SCRABBLE PEOPLE®, introduced in 1984, will soon become one of the top-selling toys in the pre-school market.
- Selchow & Righter, with over 110 years of marketing know-how is prepared to make SCRABBLE PEOPLE® as successful as the original crossword board game.
- SCRABBLE PEOPLE® was created by the designers of the Cabbage Patch Kids.
- SCRABBLE PEOPLE® has been endorsed by child education experts.
- SCRABBLE PEOPLE® carries the Good Housekeeping Seal of Approval.



★ FULLY ANIMATED ★

VHS: VA1407; Beta: VB1407; 30 Minutes.

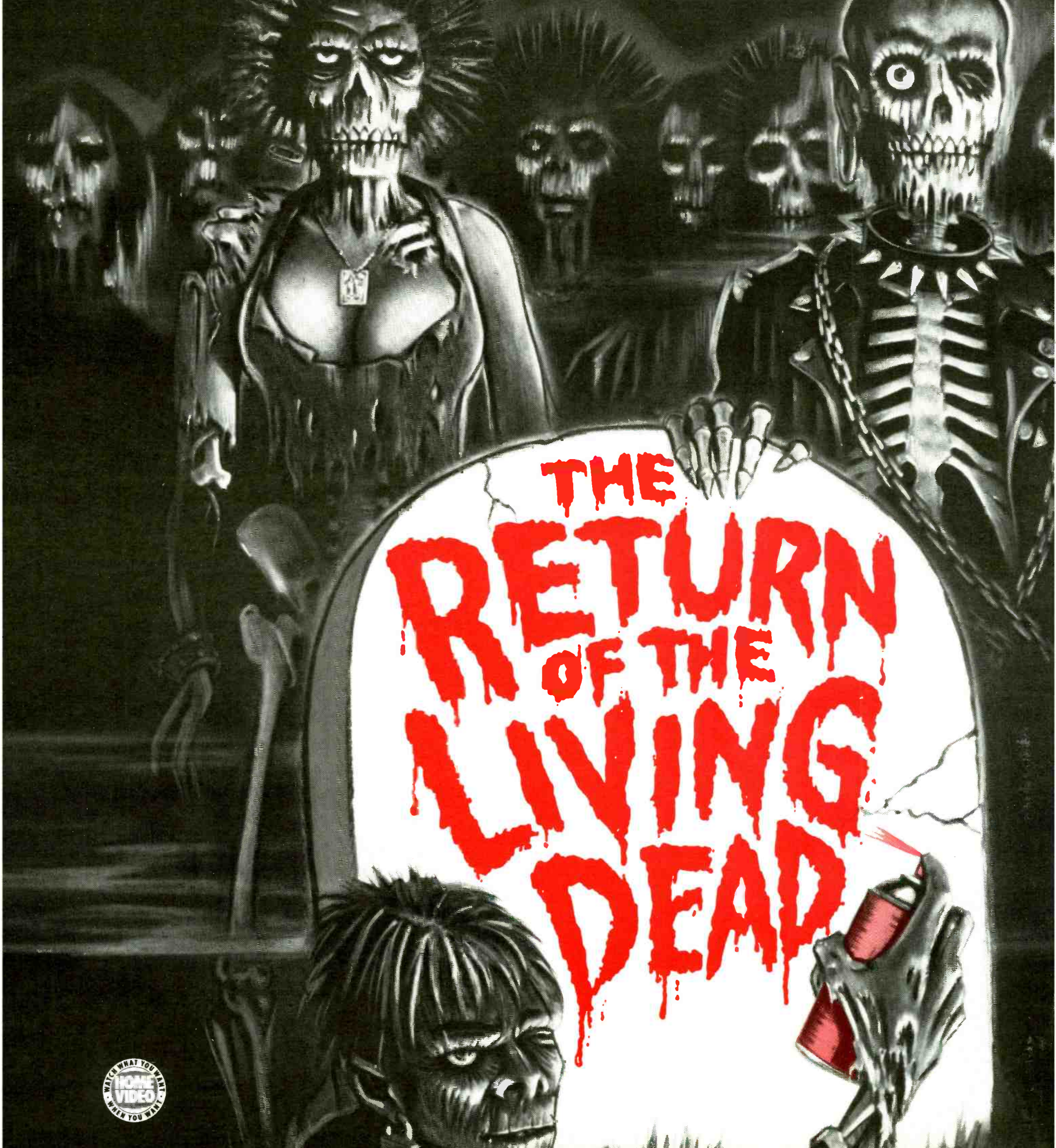
NATIONAL RELEASE DATE:
July 16, 1986

Children's
Video
Library™

© 1986 Children's Video Library
P.O. Box 4995
Stamford, CT 06907

Scrabble® and SCRABBLE PEOPLE®
are registered trademarks of
Selchow & Righter Co.
© 1986 Selchow & Righter Co.

HORROR SMASH HAIR-RA



SH WILL BRING RAISING PROFITS!

They're back from the dead and ready to party!
THORN EMI/HBO Video is pleased to announce the videocassette release of the box office smash horror film, "Return of the Living Dead." Coming at you from over 1500 theaters, your customers will eat it up!

"...a movie that gleefully wants to go all the way in its depiction of voracious gore." The New York Times
"The hilarity of "Return of the Living Dead" is for those who can take it." The Los Angeles Times

A lethal gas is released into a rainstorm and awakens the graveyard dead. The ravenous zombies dig their way out and go after the local punks partying on their tombstones. Nothing can stop them, not even bullets. And they need human brains to stay alive.

Indestructible flesh-eaters. Gruesome deeds. Terrifying gore. Order lots and lots of "Return of the Living Dead" on videocassette. Your customers will keep coming back for more.

For p.o.p. material call: 800-648-7650. In Canada: 800-255-2123.

**ANOTHER
THORN EMI/HBO
BLOCKBUSTER
VIDEOCASSETTE.**



© 1986 THORN EMI/HBO Video



We're not introducing these tapes

Because our new Type II tape series captures more music, it's bound to have the same effect on customers. What's more, we didn't just expand the dynamic range and frequency response. We also expanded the entire line.

Now you can offer the perfect tape for every type of customer: UX for the budget-

minded; UX-S, an upgraded UX; UX-ES for heavy users with good systems; and UX-PRO, with new ceramic tape guides and improved spring pad, for the best specs ever for a non-metal tape. In fact, each of these tapes will outperform competitive tapes in their equivalent price categories.

Along with extra ear appeal, we also



just to capture more music.

improved eye appeal. With a bigger shell window and new packaging for punchier, harder-working displays.

And we're backing up our tapes with consumer ads in major national magazines, commercials on MTV, and on Westwood One, the rock music radio network.

Add all this to consumer respect for

the Sony name, and it's sure to mean more music from your favorite instrument: the cash register.

The new UX audio tape series.

SONY
THE ONE AND ONLY®





Sony's CFM-110 AM/FM radio cassette-corder with 2-way speakers.

STEREO-TO-GO

(Continued from page C-12)

recording capability either from an external stereo microphone or directly from the unit's built-in AM/FM tuner. It also offers Dolby B noise reduction and auto-reverse for \$199.95.

But just when you think Sony thought of everything—a new idea is made possible. Since it is almost a given that the Walkman is to be used outdoors, why not have the sun replace the batteries as the main power source? Enter the Sony WM-F107, the world's first solar-powered Walkman. This AM/FM stereo cassette player draws power from the sun to recharge the built-in NiCad battery. The unit is also water-resistant in the event of unex-

pected sunshowers. Price: \$199.95.

HANDLEGEAR: The "boombox," as it is affectionately known, is evolving into the "total music center." This year's models include dubbing capability, graphic equalization, compact disk operation, and even built-in turntables. Of course, many feature detachable speakers for more efficient stereo separation.

With the advent of the portable compact disk player, it was only a matter of time before the CD turned up in the boombox.

The Pioneer CK-W700 (\$315) has a special CD compartment designed to accept the company's PD-C7 portable CD player. This unit features two cassette wells, high-speed dubbing capability, auto-reverse, Dolby noise reduction, music search, a four-band tuner with AM/FM/MW/SW, a four-band graphic equalizer, a 14-watt per channel amplifier, a phono input and three-way power operation.

Along the same lines, JVC offers the PC-X20X Digi-Combo System. This unit also offers a CD compartment designed to accept the company's XL-R10K portable CD player, and features digital tuning with 12-station presets, high-speed

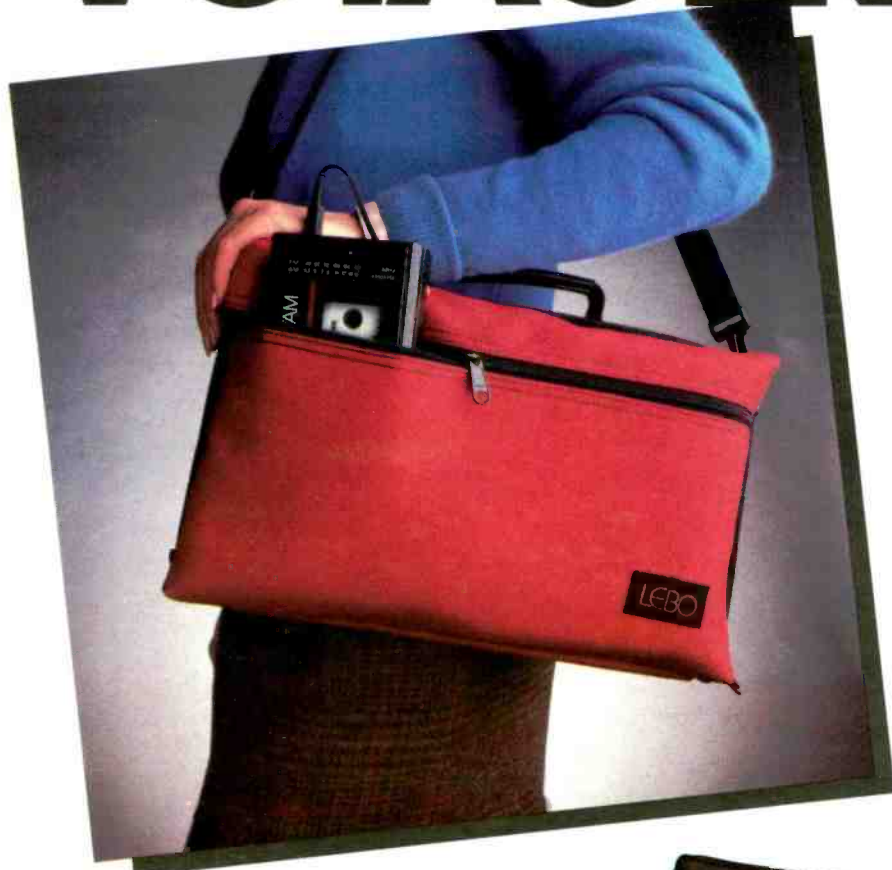
synchronous dubbing, music scan, Dolby noise reduction, metal tape capability, a five-band graphic equalizer, and a 10-watt per channel amplifier.

Sony, too, has a portable music center, but unlike the other two the CFD-W888 has a built-in CD player. The unit offers 16-track programming, and LCD display, dual auto-reverse dubbing decks, Dolby noise reduction, a five-band graphic equalizer, and two detachable three-way speakers. The CFD-W888 is priced at an affordable \$699.95.

For those people more interested in the conventional vinyl LP, the Panasonic SG-J600 (\$199.95) features a built-in, front-loading turntable with belt-drive. The unit also offers thin foldaway detachable speakers, an AM/FM stereo tuner, a three-band graphic equalizer, twin dubbing cassette decks, and a CD input jack in case the user changes his/her mind and later decides to go digital.

Stereo-to-go may be a relatively new concept, but it is no doubt one that will be around for a long time to come. So whether you're in the mood to go scuba diving or mountain climbing you can always take your favorite music along for the ride.

VOYAGER



It's a total fun Tote!

Neat way to carry all the right cassette tapes and lots more—whatever makes your day... at the **Beach • Jogging • Pool • Picnic • Party • Fishing • Driving • Boating • School • Dating • Flying • Shopping • Hanging out •** Wherever you go, **Voyager** is your tapes-plus personal tote.



LEBO 60 West Street • Bloomfield, New Jersey 07003



Quasar's GX3800 AM/FM stereo radio cassette player.

BLANK MEDIA

(Continued from page C-15)

three pieces. Our strategy has been to see if we can come into the one-hour format and be half of what 8mm is. We feel we can be there at \$5.95, substantially less."

As for the 8mm "hoopla," as Schwartz terms it, he says, "the camcorder market segment is not that large. What are they saying, one in 10 consumers own a VCR and intend to purchase a video camera?

Then one in 10 who intend to purchase a video camera intend to buy a camcorder. 8mm is not going to be the biggest panacea."



A
Retailer's
Guide
To

AUDIO & VIDEO HARDWARE

Software Retailers Mine Crossover Gold In Hardware Sales

by AARON NERETIN

Suppliers and retailers alike agree that there are two major forces driving today's audio/video consumer electronics hardware business—videotape recording (including table decks, half-inch and eight millimeter camcorder systems) and the compact disk player (including portables, stand-alones and component-oriented).

They also agree that it is more incumbent upon the retailer to know the product lines being offered in these categories,

General Electric's Control Central can command up to four infrared-operated A/V products, including TV, VCR, CD player or stereo amplifier, regardless of brand or model year.

to select the proper mix of "naked" to ultra-sophisticated models and to merchandise their inventory with an eye toward the visible and audible technological super-functions at the high end.

The rewards to the retailer who devotes this kind of time and energy to his product mix involves a healthy share of what is expected to result in a \$2.5 billion consumer expenditure in 1986 and a well-over

\$7 billion market before the end of the decade. These figures not only include VCR and compact disk hardware, they reflect soaring sales in blank and prerecorded audio and video tape and an explosion in compact

the hardware and software operations which draw the consumers in with the primary product forces and display and sell a broad range of software, personal electronics and accessories as well.

This Billboard special section is organized to present the retailer with the broadest spectrum of product available in table deck VCRs and compact disk players and the full range of half-inch VHS and eight millimeter camcorders available to date. The firm-by-firm, product-by-product listings in these pages were specifically compiled to make available to the retailer price, function and quality information that will provide him with the best product mix and profit potential.

In terms of competition, the mass merchandising appliance-TV retailer and video specialist have a lock on the low-end leader sales in table deck and compact disk players. But the high-end, fully-featured table decks and disk players and camcorder formats represent a reasonably equal opportunity for all.

Most retailers interviewed by Billboard recognize the potential and have made or plan to make strong moves on their re-

tail floors to reallocate the space in favor of the newer, higher-end audio and video product. They are "salonizing" their audio/video departments to take full advantage of the fantasy sight and sound prospects offered by such features as HQ VCR, digital audio and video and broad-track compact disk programming.

They are also merchandising and promoting these new departments as if they were stand-alone entities and have found they were able to sell the high-end image sizzle to a consumer who's quite willing to spend the dollars if he or she is convinced that he's dealing with an authority.

The same salon effect is possible even with medium-sized and smaller retailers who must adjust the size of the inventory they carry but need not lose the effect.

Since this issue reflects more the product available for retailers use and planning and the methodologies used by hardware and software retailers to maximize their sales and profits it is pointless, except for the record, to go into any depth on the issues and problems confronting the industry.

The problems, in almost every case, reflect the serious
(Continued on page C-25)



A
CES
SPECIAL
EDITION

Billboard

VHS VCR CHART

MANUFACTURER/ MODEL NUMBER	AKAI VS-626U	AKAI VS-125U	CANON VR-HF720	CANON VR-HF600	EMERSON VCR872	EMERSON VCP661	GE 9-7400	GE 9-7350	GOLDSTAR GHV-8200M	GOLDSTAR GHV-1400M	JVC HR-D470U	JVC HR-D566U	MINOLTA MV-30S
NEW PRODUCT	*	*	*	*	*	*	*	*	*	*	*	*	*
SUGGESTED LIST PRICE	\$1,050	\$600	TBA	\$899	\$500	\$300	\$1,000	\$750	\$570	\$550	TBA	TBA	\$533
VHS-HQ SYSTEM	*	*	*	*	*	*	*	*	*	*	*	*	*
SUPER-BETA SYSTEM													
MTS	*		*				*		*		*	*	
STANDARD STEREO/DOLBY	*		*	*	*		*	*	*		*	*	
HI-FI	*		*	*			*	*	*		*	*	
OPERATING FEATURES													
TAPE SPEED (IPS)													
SP (BI)	15/16	15/16	15/16	15/16	15/16	15/16	15/16	15/16	15/16	15/16	15/16	15/16	15/16
LP (BII)	21/32	21/32	21/32	21/32	21/32	21/32	21/32	21/32	21/32	21/32	21/32	21/32	21/32
EP (BIII)	7/16	7/16	7/16	7/16	7/16	7/16	7/16	7/16	7/16	7/16	7/16	7/16	7/16
PROGRAMMABILITY DAY/EVENT	28/8	14/4	30/8	14/4	21/8	—	21/8	21/8	14/8	14/4	14/8	14/8	14/4
CHANNEL SELECTION	142	107	99	108	105		93	93	107	110	181	181	107
TV TUNER:													
VHF	—	2-13	2-13	2-13	2-13	2-13	—	2-13	2-13	2-13	2-13	2-13	2-13
UHF	14-84	14-84	14-84	14-84	14-84		14-83	14-83	14-83	14-83	14-83	14-83	14-83
CATV	85-143	85-144	85-100	85-109	85-106		84-94	84-94	84-108	84-111	84-182	84-182	84-108
TOP/FRONT LOAD	FRONT	FRONT	FRONT	FRONT	FRONT	FRONT	FRONT	FRONT	FRONT	FRONT	FRONT	FRONT	FRONT
SHUTTLE SEARCH	*	*	*	*	*	*	*	*	*	*	*	*	*
SLOW MOTION			*	*			*				*	*	
STILL FRAME	*	*	*	*	*	*	*	*	*	*	*	*	*
ONE TOUCH RECORDING			*	*			*				*	*	
ON SCREEN PROGRAM DISPLAY	*	*	*				*				*	*	
TAPE REMAINING INDICATOR							*					*	
QUICK-CUE INDEX SEARCH	*	*	*	*								*	*
AUTO-REWIND	*	*			*							*	
WIRELESS REMOTE	*	*	*	*	*		*	*	*	*	*	*	*
VIDEO SPECS:													
TAPE FORMAT	VHS 1/2" STD	VHS 1/2" STD	VHS 1/2" STD	VHS 1/2" STD	VHS 1/2" STD	VHS 1/2" STD	VHS 1/2"	VHS 1/2"	VHS 1/2"	VHS 1/2"	VHS 1/2"	VHS 1/2"	VHS 1/2"
TELEVISION SYSTEM	555/60	555/60	555/60	555/60	555/60	555/60	525/60	525/60	525/60	525/60	525/60	525/60	525/60
VIDEO RECORDING SYSTEM	4 HEAD	2 HEAD	4 HEAD	4 HEAD	2 HEAD D/A	2 HEAD D/A	4 HEAD D/A	4 HEAD D/A	4 HEAD D/A	4 HEAD D/A	4 HEAD D/A	4 HEAD D/A	3 HEAD
LUMINANCE	FM	FM	FM	FM	FM	FM	FM	FM	FM	FM	FM	FM	FM
COLOR SIGNAL	LOW FREQ. CONVERSION	LOW FREQ. CONVERSION	LOW FREQ. CONVERSION	LOW FREQ. CONVERSION	LOW FREQ. CONVERSION	LOW FREQ. CONVERSION	LOW FREQ. CONVERSION	LOW FREQ. CONVERSION	LOW FREQ. CONVERSION	LOW FREQ. CONVERSION	LOW FREQ. CONVERSION	LOW FREQ. CONVERSION	LOW FREQ. CONVERSION
RELATIVE HEAD-TO-TAPE SPEED	19.03 FPS	19.03 FPS	19.03 FPS	19.03 FPS	19.03 FPS	19.03 FPS	19.03 FPS	19.03 FPS	19.03 FPS	19.03 FPS	19.03 FPS	19.03 FPS	19.03 FPS
RECORD/PLAYBACK TIME	0-480 min	0-480 min	0-480 min	0-480 min	0-480 min	0-480 min	0-480 min	0-480 min	0-480 min	0-480 min	0-480 min	0-480 min	0-480 min
FAST FWD/REW TIME					4 1/2 min	4 1/2 min	4 min	4 min	4 min	4 min	4 min	4 min	4 1/2 min
HEADS:													
VIDEO (ROTARY)	4	2	4	4	2	2	2	2	2	2	4	4	2
AUDIO (FM, ROTARY)	2	2	2	2	1	1	1	1	1	1	2	2	1
AUDIO CONTROL	1	1	1	1	1	1	1	1	1	1	1	1	1
ERASE	1	1	1	1	1	1	1	1	1	1	1	1	1
VIDEO INPUT	—	—	—	—	1.0 Vp-p 750 Ohm	—	1.0 Vp-p	1.0 Vp-p	—	—	0.5-2.0Vpp 75 Ohm Un.	0.5-2.0Vpp 750 Ohm Un.	1.0 Vp-p
VIDEO OUTPUT	—	—	—	—	1.0 Vp-p 750 Ohm	—	1.0 Vp-p	1.0 Vp-p	—	—	1.0 Vp-p 75 Ohm Un	1.0 Vp-p 750 Ohm Un.	1.0 VpP
TV TUNER INPUTS:													
VHF/CATV	—	—	—	—	75 Ohm	—	—	—	—	—	75 Ohm Un.	—	—
UHF	—	—	—	—	300 Ohm	—	—	—	—	—	300 Ohm Un.	300 Ohm Un.	—
VIDEO S/N RATIO	—	—	—	—	+45dB	—	+45dB	+45dB	—	—	45dB	45dB	46dB
HORIZONTAL RESOLUTION	—	—	—	—	—	—	—	—	—	—	—	—	240 LINES
SP (BI)	—	—	—	—	240 + LINES	240 + LINES	240 + LINES	240 + LINES	240 + LINES	240 + LINES	240 + LINES	240 + LINES	240 LINES
LP/EP (BII, BIII)	—	—	—	—	220 + LINES	220 + LINES	220 + LINES	220 + LINES	220 + LINES	220 + LINES	—	—	—
AUDIO SPECS:													
LINEAR TRACK AUDIO	STEREO	—	STEREO	STEREO	STEREO	—	STEREO	STEREO	STEREO	STEREO	STEREO	STEREO	MONO
FREQUENCY RESPONSE	—	—	20-20kHz	20-20kHz	50-10kHz	50-10kHz	50-10kHz	50-10kHz	50-10kHz	50-10kHz	70-10kHz	70-10kHz	50-10kHz
S/N RATIO	—	—	—	—	+40dB	+40dB	+40dB	+40dB	+40dB	+40dB	+40dB	+40dB	42dB
HI-FI AUDIO													
S/N RATIO	—	—	—	—	—	—	+80dB	+80dB	+80dB	+80dB	80dB	80dB	—
FREQUENCY RESPONSE	—	—	—	—	—	—	20-20kHz	20-20kHz	20-20kHz	20-20kHz	20-20kHz	20-20kHz	—
WOW & FLUTTER	—	—	—	—	—	—	.005%	.005%	.005%	.005%	.005%	.005%	—
STEREO SEPARATION	—	—	—	80dB	—	—	60dB	60dB	60dB	60dB	60dB	60dB	—
HARMONIC DISTORTION	—	—	—	—	—	—	.3%	.3%	.3%	.3%	.3%	.3%	—
AUDIO LINE INPUT	—	—	—	—	20dB 100K	—	—	—	—	—	-8dBs 50k Ohm	-8dBs 50k Ohm	—
AUDIO LINE OUTPUT	—	—	—	—	6dB 600 Ohm Unb.	6dB 600 Ohm Unb.	—	—	—	—	-6dBs	-6dBs	—
RF CHANNEL OUTPUT	3/4	3/4	3/4	3/4	3/4	—	3/4	3/4	3/4	3/4	3/4	3/4	3/4
RF INPUT/OUTPUT	—	—	—	—	—	—	—	—	—	—	—	—	—
VHF/UHF	—	—	—	—	75/300	75/300	—	—	—	—	75 Ohms	75 Ohms	—
MISCELLANEOUS													
POWER SOURCE	120V, 60 Hz	120V, 60 Hz	120V, 60 Hz	120V, 60 Hz	120V, 60 Hz	120V, 60 Hz	120V, 60 Hz	120V, 60 Hz	120V, 60 Hz	120V, 60 Hz	120V, 60 Hz	120V, 60 Hz	120V, 60Hz
POWER CONSUMPTION	—	—	—	—	50w	50w	32w	32w	40w	40w	40w	40w	40w
OPERATING TEMPERATURE	—	—	—	—	40-100°F	40-100°F	41-104°F	41-104°F	40-104°F	40-104°F	41-104°F	41-104°F	41-104°F
WEIGHT	—	—	—	—	15.2	10	15.4	15.4	14	14	17.5	17.5	16.5
DIMENSIONS (HxWxD)	—	—	—	—	4x17x14	4x17x14	4x17x15	4x17x15	4x17x14	4x17x14	4x17x15	4x17x15	17x4x12



Sony's mobile aud/vid system.

SOFTWARE

(Continued from page C-21)

erosion of prices in all hardware categories and the dangers of these prices falling even further with each passing week. The solution is to back away from the low end and put even more stress on higher-margin products.

The primary issue, which does not look like it's going to be resolved in the immediate future, is that which pits the VHS camcorder camp against the eight millimeter group. The 2.9-pound VHS-C, one-hour camcorder is apparently gaining much more support than initially expected and most suppliers are determined to stay with the full-sized VHS camcorders. On the other side of the coin, the Sony-led eight millimeter group insists theirs is a better quality product and intends to put a lot of promotional steam behind it while most of the suppliers continue to adopt a "we-have-it-but-we'll-wait-and-see" attitude.

These issues and problems are not likely to abate in the near future. But the consensus is that there is room for VHS and eight millimeter and their presence enhances rather than detracts from the overall potential of the industry into the next century.

A Retailer's Guide To AUDIO & VIDEO HARDWARE

Suggested list price is as supplied by mfg and rounded up to nearest dollar. All specs are supplied by mfg's who responded to survey. Billboard assumes no responsibility for their accuracy. Models listed here are the mfg's top of the line and do not represent the full range of models available. — means that information was unavailable from mfg at presstime.

INTRODUCING THE TECHNICS CAR CD PLAYER. FOR THOSE DRIVEN BY PERFECTION.

Technics creates a programmable car CD player with a built-in digital AM/FM stereo tuner.

Now enjoy the musical perfection of the compact disc from behind the wheel. It's Technics combination compact disc player and stereo tuner—CO-DP5.

First, the CD player. With random access programming. To play any selection in any order. With a fine-focus single-beam laser system (FF1). So strong and accurate it "reads" digital information through most fingerprints, scratches and even imperfections in the disc itself. With a shock-absorbing, 4-wire suspension system to help ensure a flawless musical performance no matter where the road may lead.

Then, unlike some car CD players, Technics adds a built-in, high-performance AM/FM stereo tuner. With seek and scan. 12 FM and 6 AM presets for instant recall. And more.

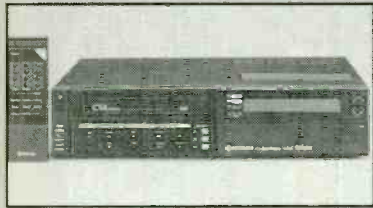
If you're driven by perfection, make your next stop Technics.

Technics
The science of sound



VHS VCR CHART

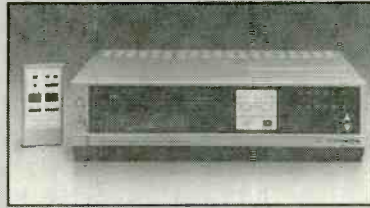
VHS VCRs



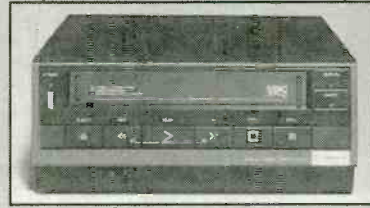
Samsung VR 4700L



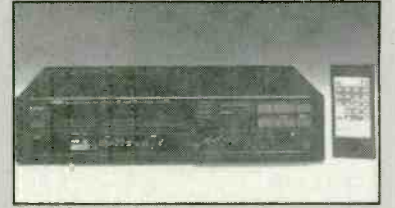
Canon VR-HF720



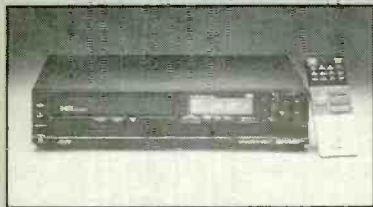
Realistic 30



Emerson VCP661



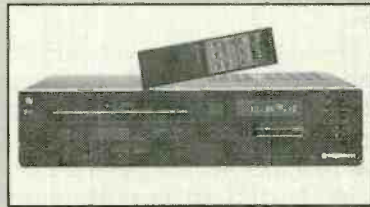
Yamaha YV-1000



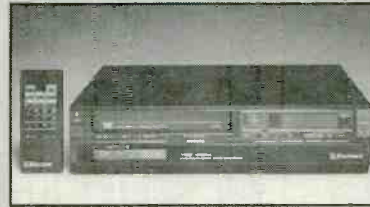
Sharp VC-H65U



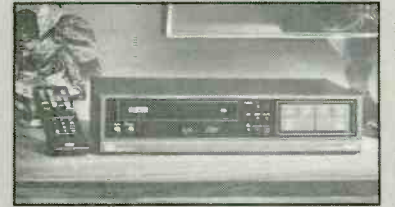
Canon VR-HF600



Pioneer VH-600 (BK)



Emerson VCR872



RCA VMT390



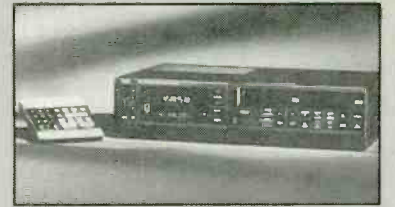
Sharp VC-H64U



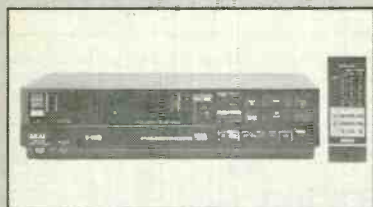
Mitsubishi HS-430UR



Panasonic PV-1642



RCA VLP950



Akai VS-125U



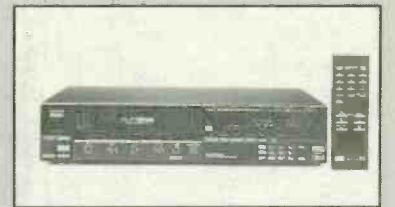
Mitsubishi HS-410UR



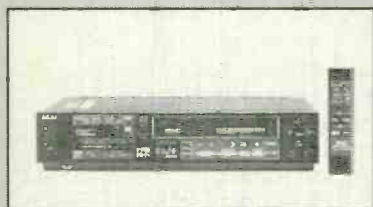
Panasonic PV-1742



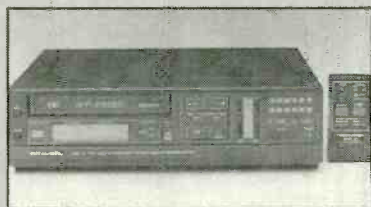
Goldstar GHV-8200M



Sansui SV-R9500HF



Akai VS-625U



Realistic 40



Minolta MV-900 S and MV-500S



Goldstar CHV-1400M



RCA VLP970HF

VHS CAMCORDERS



Panasonic PV-300



Minolta CR-1000 S AF

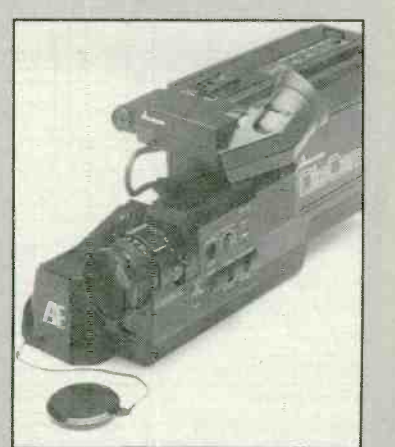


A
Retailer's
Guide
To

AUDIO
& VIDEO
HARDWARE



Pentax



Mitsubishi HS-F10UR



Pentax PV-C33A



Sharp VC-C10UAH



Goldstar GVM-70



RCA CMR200

RETAILING

(Continued from page C-29)

Texas.

With video rentals of nearly 300 per day, Betker takes his marketing one step farther by enlisting the in-house computer which logs each sales and rental transaction by customer name and provides the sales staff with statistics on the buying and rental habits of its customers.

"We can also keep track of how specific titles are doing," Betker says, citing that "Beverly Hills Cop" has made four times its money back for the store since the first copies arrived, while "Rambo" has yet to pay for itself. By way of contrast, "Citizen Kane" has paid for itself twice in the last five months alone, although it's a title that's been in the store for nearly three years.

The "Citizen Kane" example provides another key in the specialization trend in that video stores see marked increases in sales when they carry titles that can't be readily found elsewhere.

Ron Koerber, owner of Classic Video (located in a Chicago suburb), has carved a successful niche for himself in the middle of price wars being waged by two large local chains, by stocking classics and "collectables."

"We didn't do well with Vestron or Disney product last Christmas," Koerber says, "because they were sold so heavily in drug stores and by other mass merchandisers."

Classic's big sellers have been MGM musicals and titles in the current "Five Star Promotion." With 7,500 rental transactions each month (at \$3.50 each), Koerber has had no second thoughts about his decision to drop hardware sales and rentals at the end of 1984. "We couldn't sell machines while the chains were lowballing their prices," he says, "so we put our money into expanding the number of titles we carry (currently up to 6,000 pieces for rental and 3,000 pieces for sales) and decided to keep our rental fee at \$3.50."

(Continued on page C-32)

A
Retailer's
Guide
To
**AUDIO
& VIDEO
HARDWARE**

**MR. KNOW-IT-OWL'S
VIDEO SCHOOL™**

**EDUCATIONAL AND ENTERTAINING
NEW CHILDREN'S VIDEO FOR AGES 3-12**

Ten new video programs STARRING... MR. KNOW-IT-OWL HIMSELF!

Engaging puppets, headed up by Mr. Know-It-Owl, introduce four to six lessons on each videocassette—**an average 49 minutes each.**

- **FUN!** Child-tested and approved!
- **INSTRUCTIONAL!** Developed in cooperation with educational psychologists and teachers
- **AWARD WINNING!** Highly honored titles and filmmakers

Great for rental and priced for sell-through.

COLORFUL, DURABLE, TAKE-ME-HOME VINYL ALBUMS

FREE FULL-COLOR POSTERS

CHOICE OF FREE EYE-CATCHING FLOOR OR COUNTER DISPLAYS

CO-OP ADVERTISING

**SUGGESTED RETAIL
\$24.95**



Teaches...

- Reading
- Colors and the alphabet
- Arithmetic
- Character building
- Stories
- Patriotic songs
- Grammar
- The ways of animals
- How to make toys
- Health and safety



SEE US AT BOOTH NO. 5605

Produced by Apollo Educational Video
Leader in educational and entertaining films
for more than 25 years.

For more information, please contact
Kathy Gevisser. Ask about our "Think
Video" introductory offer.

Call toll free (800) 367-2467

In CA, HI, AK, call collect (818) 785-4111

APOLLO
EDUCATIONAL VIDEO™

6901 Woodley Avenue
Van Nuys, California 91406-4878

MEET THE NEW URBAN RENEWAL COMMITTEE

Pimps, Prostitutes, Pushers *Beware!* "The Mack" and his pack have a mission to clean up the streets. Together they play judge, jury and executioner, dispensing their own brand of justice!

MAX JULIEN RICHARD PRYOR ROGER E. MOSLEY
star in

THE MACK



RESTRICTED
MONO
PARENT STRONG CAUTION
NECESSARY
SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN UNDER 17 YEARS OF AGE

THE MACK starring MAX JULIEN · RICHARD PRYOR · ROGER MOSLEY · DON GORDON · CAROL SPEED
Music by ALAN SILVESTRI Written by ROBERT J. POOLE Produced by HARVEY BERNHARD Directed by MICHAEL CAMPUS
Released through BLESSON PICTURES
Soundtrack available on Push Day Records

CHARTER

ENTERTAINMENT

A UNIT OF *The Coca-Cola Company* Artwork and Design ©1986 Charter Entertainment 1901 Avenue of the Stars, Los Angeles California 90067 (213) 556-7419

CATCH "THE MACK" ON VIDEOCASSETTE!

RETAILING

(Continued from page C-31)

Although Koerber's store is priced higher for rentals (other stores in the area rent three movies for \$5) his rationalization that people would pay more for a larger, more varied selection has paid off. With two stores at a combined square footage of 6,200 square feet, the hardware business is not missed, and Koerber is satisfied to let the large chains battle out the price issue on hardware, while he continues to build his rental empire.

For the smaller retailer, specialization is clearly the future trend for survival. In order to compete with the large chains and their vast resources for promotion (California-based Tower Records/Video, for example, has recently struck a deal with Pioneer which offers "laser bucks" as an incentive to customers who purchase hardware, which can be redeemed at Tower stores for free video rentals), the small-to-medium sized stores must constantly be one step ahead of the lumbering superstore giants if they hope to retain their market share, by offering titles which are not readily available elsewhere and by target marketing their audiences through direct mailing pieces—a practice which the chains are only now beginning to analyze as a viable sales tool.



Sharp's QT-5 stereo radio cassette recorder.

A
Retailer's
Guide
To
**AUDIO
& VIDEO
HARDWARE**

8MM VCRs



Pioneer VE-D70(BK)

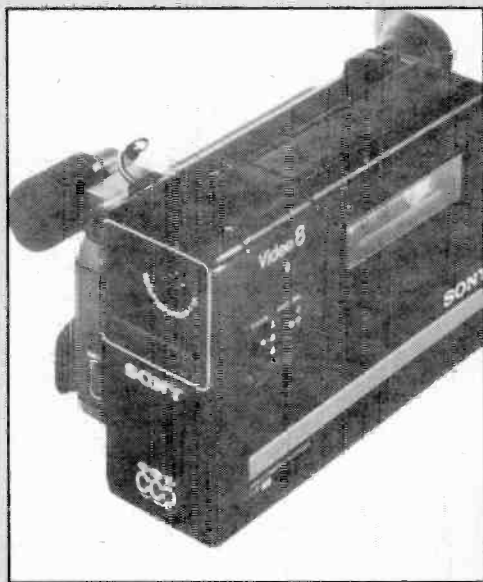


Kodak MVS-5000



Sony EV-S700U

8MM CAMCORDERS



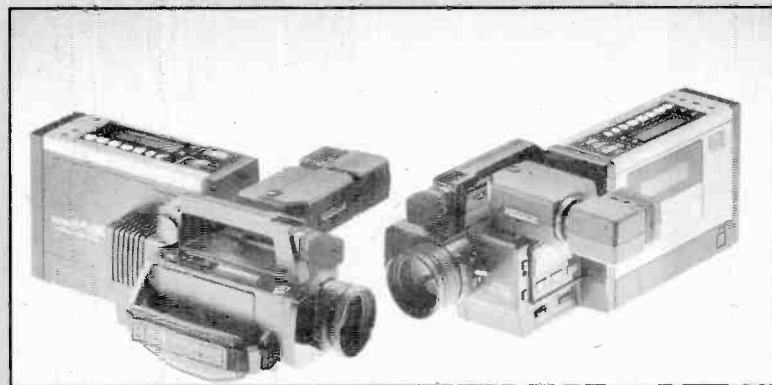
Sony CCD-M8



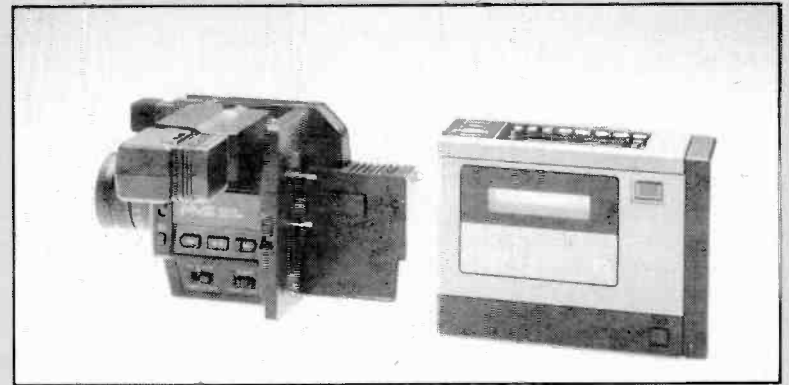
Canon VM-E1



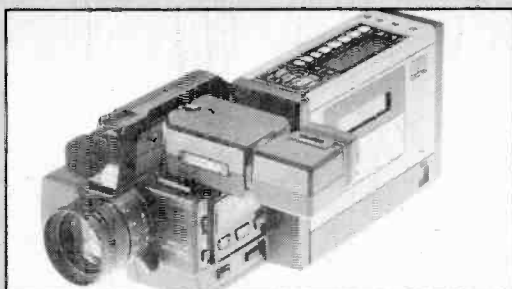
Kyocera



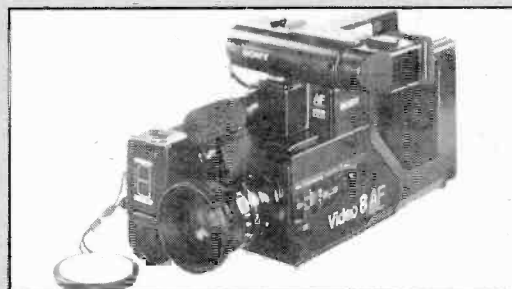
Kodak MVS-460



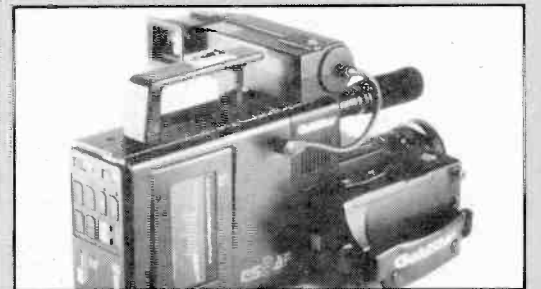
Kodak MVS



Kodak MVS-460



Sony CCD-V8AF



Goldstar GS-8AF

AUDIOTAPE

(Continued from page C-6)

tapes are enhanced in a newly designed shell Maxell identifies as the TB 4. Both 60 and 90 minute lengths are available in both. Ghinelli doesn't reveal list prices for the tapes to be unveiled at SCES but does say they reflect new 5% price hike. The fact is, Maxell announced price raises on audio first, as of Feb. 1.

As might seem obvious, various suppliers have their own approach to identifying tape ideal for CD copying. Denon has a brochure that uses symbols. The firm's HD-M, HD8, HD7, HD6 and DX4 are all shown as recommended for CD (as well as other sound carriers).

DIGITAL AUDIO TAPE (DAT) BID AS NEW BLANK PRODUCT COMPETITOR STILL ON HOLD

Will Summer CES see any evidence that Digital Audio Tape (DAT) is here? No vendor is making any noise and the near absence of DAT at Winter CES six months ago is seen as meaning DAT's entry is on hold. At Sony's sales gathering in Florida in late April the subject of DAT came up. The new configuration shown at WCES with Onkyo's prototype DT-1000 permits up to 120 minutes on a single cassette roughly two-thirds the size of a standard audio cassette.

That digital source material is a consideration for blank tape suppliers in seen in Fuji's description for its new reference series. Specs mention how reduced modulation noise and low noise levels position the tapes for "recording digital source material."

IMPROVEMENTS KEY STEADY AUDIO UPGRADING IN SOUND QUALITY, NEW LOOK

Superlatives are getting hard to come by in discussing how audiotape is being upgraded. At Sony, John Birmingham, vice president, sales and marketing, talks about a re-designed audio line. "Forget about frequency response or coercivity," he says of two familiar tape qualities. "The UX-ES has 2,000 gauss retentivity, the highest retentivity of any audiotape."

Sony has four tapes in its new lineup, UX-Pro (around \$4.50 list), UX-ES (\$3.50-\$4), UX-5 (\$3.00) and UX (\$2.00), all featuring the wide window design.

Another brand expanding its audio line and upgrading is Fuji with the introduction of a reference series. Bringing the total

number of audio tapes to eight with a unifying package design are the FR-I Super and FR-II Super. Fuji groups its tapes into categories. Aside from the reference duo, a regular series consists of the FR Metal, FR-II, FR and DR. For more rugged outdoor use there are the GT-I and GT-II.

SWEEPSTAKE EXCITEMENT OF AUDIO PROMOS GARNER SHARE OF MARKETING PUSH

Most serious blank tape marketers are concluding that the so-called "full line" approach guarantees the largest amount of shelf space at retail. This translates to staging promotions for audio, too, as with Memtek's "High Performance Sweepstakes" for its CDX II, HBX II and HB II units. First

prize in the sweepstakes extending October 1-Jan. 31, 1987 is a 1987 Corvette.

Reflecting the promotion product tie-in trend seen in videotape is a Totino Party Pizza nationwide grocery store offer keyed to the dB series tapes.

"We want a promotion that will engage the trade," says Maxell's Ghinelli of the firm's "Summer Sizzler" event kicking off in May. A spin-off of the basic rebate idea, Sizzler will find consumers receiving a check made out to their favorite retailer "but they can spend it on anything in the store," says Ghinelli. Geared to the UDS, XL, XLS and MX tapes, two purchases delivers a \$1 check, three pieces \$1.50 and 10 pieces \$5. **EARL PAIGE**

WASHINGTON

(Continued from page C-4) 1739.

Since then, Morrison's bill has languished. It has not even been looked over in subcommittee hearings, and from the on-record remarks of the top House copyright issue legislator, nothing will be done until the Senate moves on its version.

The Mathias bill has had two hearings—in Mathias's Copyright Subcommittee—the last one on April 25, when an alternative plan was put forth by the record industry to encode an anti-duping chip in recorders. The alternative met the same response as the initial plan—complete rejection by the manufacturers. No markup is expected on either proposal for the near future.

Both sides have done their homework, and have been successful in persuading lawmakers—but the consumer electronics coalition has been the more successful of the two, at least for now. They have been able to slow down progress on the proposals to almost a standstill, and have convinced enough lawmakers to either oppose the bills or withhold their approval for further study.

Both sides have also racked up substantial lobbying, legal

and research fees. According to recent on-record lobbying reports—just a part of the picture, but indicative—the Audio Recording Rights Coalition (ARRC) spent more than more than \$177,000 last year in the battle to defeat the proposals, a figure eight times higher than that filed by the recording industry.

The announcement by the lobbyist that cold, grey day in December, 1984 was no idle threat.

The consumer electronics industry is also well aware that while video issues lie dormant in the Congress for the time being, with the ever-increasing pairing of audio and video products, were such legislation to pass, there would almost certainly be precedent-setting copyright amendments that would auger changes in video as well.

And should Hollywood turn its attention from other pressing issues, and press for royalties for their products, there could be the eventuality of a "two-ocean" war. The outcome of such a legislative debacle could fundamentally change the financial future of consumer electronics into the next century. That's why the industry refuses to give an inch on S. 1739 and H.R. 2911.

ACCESSORIES

(Continued from page C-12)

A newer line of Koss lightweight stereo headphones retails for from \$29.95 to \$69.95.

Software manufacturers are making accessories even more attractive to consumers with a variety of coupon, giveaway, special packaging, and "starter" deals.

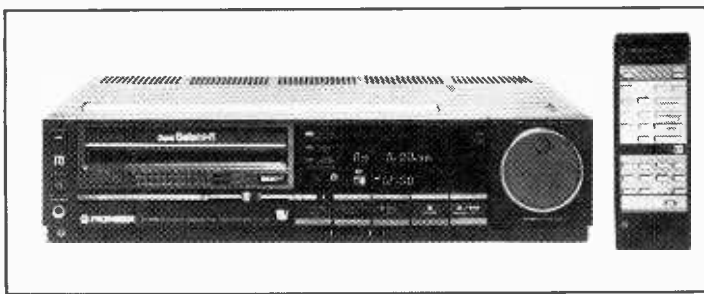
CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial Assistance, Jim McCullough; All articles by Billboard writers except "Stereo-To-Go" by Dawn Gordon, N.Y.-based writer; All audio/video hardware charts compiled by Ken Joy, L.A.-based audio/video specialist; Design, Anne Richardson-Daniel; Photo pages, Miriam King; Cover, Douglas Brian Martin, Design & Direction.

BETA VCR CHART

MANUFACTURER/ MODEL NUMBER	PIONEER VX-90	REALISTIC Z2	SONY SL-HF750
NEW PRODUCT	*	*	*
SUGGESTED LIST PRICE	\$1,500	TBA	\$1,300
VHS-HQ SYSTEM			
SUPER-BETA SYSTEM	*	*	*
MTS	*		*
STANDARD STEREO/DOLBY	*		*
HI-FI	*	*	*
OPERATING FEATURES:			
TAPE SPEED:			
SP (BI)			
LP (BII)			
EP (BIII)			
PROGRAMMABILITY DAY/EVENT	21/8	14/8	21/6
CHANNEL SELECTION	181	TBA	181
TV TUNER			
VHF	2-13	2-13	2-13
UHF	14-69	14-83	14-83
CATV	A2-CCC		84-182
TOP/FRONT LOAD	FRONT	FRONT	FRONT
SHUTTLE SEARCH	*	—	*
SLOW MOTION	*	—	*
STILL FRAME	*	—	*
ONE TOUCH RECORDING	*	—	
ON SCREEN PROGRAM DISPLAY		—	*
TAPE REMAINING INDICATOR		—	
QUICK-CUE INDEX SEARCH	*	—	*
AUTO-REWIND	*	—	*
WIRELESS REMOTE	*	*	*
VIDEO SPECS:			
TAPE FORMAT	BETA	BETA	BETA
TELEVISION SYSTEM	NTSC	NTSC	NTSC
VIDEO RECORDING SYSTEM	4 HEAD	—	4 HEAD D/A
LUMINANCE	FM	FM	FM
COLOR SIGNAL	LOW FREQ. CONVERSION	LOW FREQ. CONVERSION	LOW FREQ. CONVERSION
RELATIVE HEAD-TO-TAPE SPEED			
RECORD/PLAYBACK TIME			
FAST FWD/REW TIME			
HEADS:			
VIDEO (ROTARY)	4	—	2
AUDIO (FM, ROTARY)	2	—	2
AUDIO CONTROL			
ERASE			
VIDEO INPUT	—	0.5-1.5Vpp 75 Ohm	1.0 Vp-p 75 Ohm
VIDEO OUTPUT	—	1.0 Vp-p 75 Ohm	1.0 Vp-p 75 Ohm
TV TUNER INPUTS:			
VHF/CATV	—	—	750hm
UHF	—	—	—
VIDEO S/N RATIO	—	46dB	+95dB
HORIZONTAL RESOLUTION			
SP (BI)	300 LINES	—	—
LP/EP (BII, BIII)			
AUDIO SPECS:			
LINEAR TRACK AUDIO	STEREO	STEREO	STEREO
FREQUENCY RESPONSE	—	—	50-10kHz
S/N RATIO	—	—	+33dB
HI-FI AUDIO			
S/N RATIO	80dB	80dB	+80dB
FREQUENCY RESPONSE	20-20k Hz	20-20k Hz	50-7k Hz
WOW & FLUTTER	.005%	.005%	.005%
STEREO SEPARATION	60dB	60dB	60dB
HARMONIC DISTORTION	.3%	—	.3%
AUDIO LINE INPUT	—	-10dB 47k Ohm	-10dB —
AUDIO LINE OUTPUT	—	-10dB 10k Ohm	-10dB —
RF CHANNEL OUTPUT	3/4	3/4	3/4
RF INPUT/OUTPUT			
VHF/UHF	—	—	75 Ohm
MISCELLANEOUS:			
POWER SOURCE	120V, 60Hz	120V, 60Hz	120V, 60Hz
POWER CONSUMPTION	50w	38w	49w
OPERATING TEMPERATURE	—	—	—
WEIGHT	25.6	18	24.3
DIMENSIONS	4x17x16	4x17x16	5x18x17

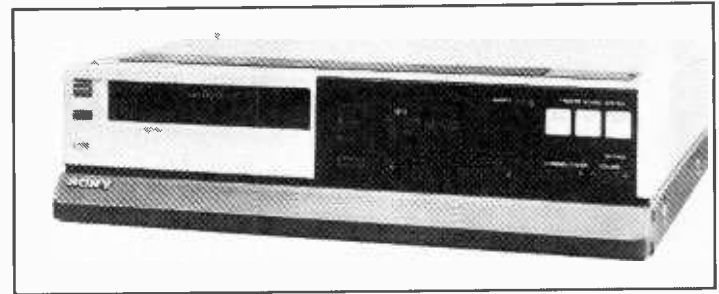
A Billboard Spotlight

Suggested list price is as supplied by mfg and rounded up to nearest dollar. All specs are supplied by mfg's who responded to survey. Billboard assumes no responsibility for their accuracy. Models listed here are the mfg's top of the line and do not represent the full range of models available. — means that information was unavailable from mfg at presstime. *Means feature is present in product.

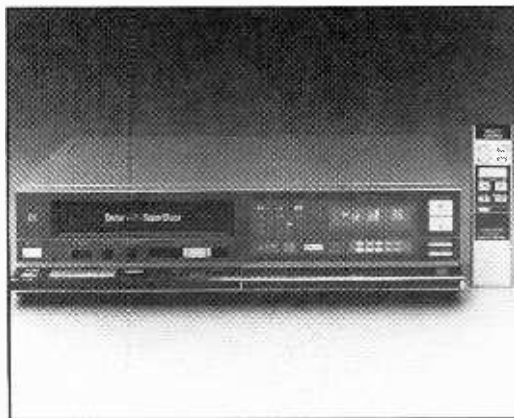


Pioneer VX-90

BETA VCRs



Sony SL-HFT7



Realistic 22

AUDIO & VIDEO HARDWARE

A
Retailer's
Guide
To



Sony SL-HFT750

VHS CAMCORDER CHART

MANUFACTURER/ MODEL NUMBER	GE 9-9610	GOLDSTAR GVM-70	JVC GRC7U	MINOLTA CR1100SAF	MITSUBISHI HS-F10UR	NEC V10U	OLYMPUS VX-403	PANASONIC PV-300	PENTAX PV-C33A	QUASAR VM-20	RCA CMR-200	SHARP VC-C10UAH
NEW PRODUCT	*	*	*	*	*	*	*	*	*	*	*	*
SUGGESTED LIST PRICE	\$1,800	\$1,695	TBA	\$1,833	TBA	TBA	TBA	TBA	TBA	\$1,969	—	\$1,900
LENS:												
APERATURE	f1.2	f1.2	f1.2	f1.2	f1.2	f1.4	f1.2	f1.2	f1.2	f1.2	f1.2	f1.4
AUTO FOCUS	*	*	*	*	*	*	*	*	*	*	*	*
AUTO IRIS	*	*	*	*	*	*	*	*	*	*	*	*
POWER ZOOM	*	*	*	*	*	*	*	*	*	*	*	*
ZOOM RATIO	8:1	6:1	6:1	6:1	6:1	6:1	8:1	8:1	6:1	8:1	6:1	6:1
MACRO	*	*	*	*	*	*	*	*	*	*	*	*
ILLUMINATION (LUX)	7	19	15	7	7	10	7	7	7	7	7	10
AUTO WHITE BALANCE	*	*	*	*	*	*	*	*	*	*	*	*
GAIN SWITCH					*							*
ELECTRONIC VIEWFINDER	*	*	*	*	*	*	*	*	*	*	*	*
MICROPHONE	*	*	*	*	*	*	*	*	*	*	*	*
VCR CONTROLS												
PLAYBACK	*	*	*	*	*	*	*	*	*	*	*	*
FWD/REV SCAN	*	*	*	*	*	*	*	*	*	*	*	*
STILL FRAME	*		*	*	*	*	*	*	*	*	*	*
TITLER												
ALPHABETICAL						*						
DAY/DATE	*						*			*		
FADE IN/OUT	*		*	*						*		
HQ	*		*	*	*	*		*	*	*	*	*
VIDEO CAMERA												
CAMERA TUBE	—	—	1/2" CCD	1/2" SATICON	1/2" SATICON	1/2" SATICON	1/2" CCD	1/2" CCD	1/2" SATICON	1/2" CCD	1/2" SATICON	1/2" NEWVICON
SCANNING SYSTEM	NTSC	NTSC	NTSC	NTSC	NTSC	NTSC	NTSC	NTSC	NTSC	NTSC	NTSC	NTSC
HORIZONTAL RESOLUTION	—	—	—	300 LINES	300 LINES	—	300 LINES	—	300 LINES	300 LINES	—	300 LINES
VIDEOCASSETTE SIZE	VHS STD	VHS STD	VHS STD	VHS STD	VHS STD	VHS STD	VHS STD	VHS STD	VHS STD	VHS STD	VHS STD	VHS STD
RECORDING TIME	60 min	60 min	60 min	60 min	60 min	60 min	60 min	60 min	60 min	60 min	60 min	60 min
REW/FF TIME	—	—	—	—	—	10 min	—	—	—	—	—	—
BACKLIGHT SWITCH	*			*								—
RECHARGEABLE BATTERY	*	*	*	*	*	*	*	*	*	*	*	*
VIDEO OUTPUT	—	—	—	—	1Vp-p 75oh	1Vp-p	1.0Vp	—	1.0Vp-p	—	—	—
VIDEO INPUT	—	—	—	—	1Vp-p	—	—	—	1.0Vp-p	—	—	—
AUDIO OUTPUT	—	—	—	—	-7.8dB	400mV	400mV	—	-7.8dB	—	—	—
AUDIO INPUT	—	—	—	—	-7.8dB	—	-70dB	—	-7.8dB	—	—	—
EARPHONE JACK	*	*	*	*	*	*	*	*	*	*	*	*
REMOTE CONTROL JACK		*			*	*	*	*	*	*	*	*
POWER	120V, 60Hz	120V, 60Hz	120V, 60Hz	120V, 60Hz	120V, 60Hz	120V, 60Hz	120V, 60Hz	—	12v DC	12v DC	12v DC	120V, 60Hz
POWER CONSUMPTION	14w	—	—	9.5w	8.9w	9.5w	14w	—	9.5w	14w	—	—
WEIGHT	6.9	—	3.5	6.2	6.2	5.9	5.6	6.9	5.5	5.6	7	5.7
DIMENSIONS	5x9x15	—	—	5x7x14	5x7x14	7x8x13	15x5x9	—	7x8x14	15x19x5	—	—
OPTIONAL ACCESSORIES	Carrying Case, Char. Generator	—	—	Remote Control	2 hour Battery	Battery Pk	TBA	TBA	TBA	Character Generator	12v DC Cord Char. Gen.	—

A Billboard Spotlight

Kagan Confab Looks To Future

Field Is Growing; Watch For Pitfalls, Panelists Say

BY JIM McCULLAUGH

LOS ANGELES The video hardware and software industries will continue to grow, although software sales are not keeping up with

'60 million VCR homes by 1990'

the pace being set by machines. This is according to statistics released here on May 21 at Paul Kagan's annual home video seminar.

Potential prerecording pitfalls were also discussed at the Kagan event, where industry methods in marketing, distribution, and retail were examined.

Panelists participating in "The Economic Future [of the VCR industry]" discussion included Steven Einhorn, chief financial officer of Vestron Video; Stuart Karl, president of Karl/Lorimar Home Video; William Mechanic, senior vice president of Disney Home Video; John Ruscin, vice president/programming, MGM/UA Home Entertainment Group; Henry McGee, vice president of Home Box Office; and Allan Caplan, president of Applause Video Inc.

Moderator and Kagan analyst Steve Rosenberg offered the following projections:

- 33 million U.S. television households will have a VCR by the end of the year.

- Wholesale dollars spent for home video will equal \$2.3 billion this year.

- By 1990, VCRs should be in

nearly 60 million U.S. households, bypassing basic cable and becoming the second-largest home entertainment video delivery system, after broadcast television.

- Domestic rental revenues to studios for home video will reach nearly \$4 billion by 1990, surpassing domestic theatrical, foreign theatrical, foreign video, pay TV, network TV, and TV syndication by a substantial margin.

- U.S. consumer media spending for home video should be close to \$4 billion this year, or 24% of a \$16.3 billion pie.

- Consumer rental revenue should hit \$2.9 billion this year, while sales revenue should surpass the \$1 billion mark.

Panelists, while generally agreeing with the overall bright forecast, suggested that software sales and rental frequency, compared to hardware growth, are slowing up. Other problems discussed included those of manufacturers being too preoccupied with "pipeline fill" and "hitting numbers," regardless of what that preoccupation might do to the market; and the too great emphasis on trade marketing at the expense of concentration on reaching the consumer.

Mechanic underscored part of the industry's problem when he said that in 1984, a top title would sell through to 2.1% of the VCR population. To keep pace with that growth, he suggested, a title like "Back To The Future" would have to sell 700,000 copies. He also added that 70% of consumers have never bought a videocassette to date.

He claimed too much money is be-

ing spent on trade advertising and not enough on consumer. Moreover, he admitted that some of Disney's own TV ads, as retailer Caplan suggested, were more "telling than selling; too soft sell."

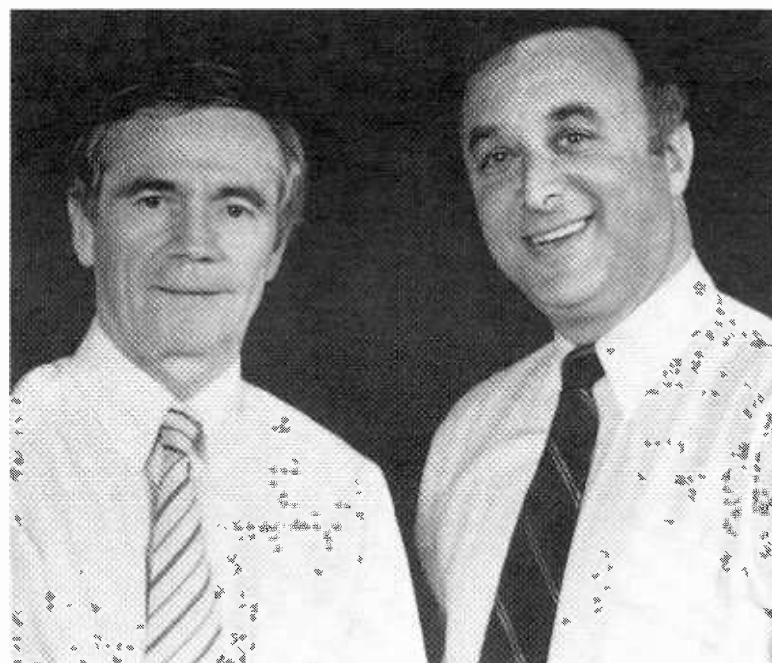
'Too much spent on trade ads'

Caplan suggested that this Christmas would set records for home video. Mechanic, though, predicted a good deal of glut and "dumping" during the holidays.

Karl said he was fearful of retailers who rent for less than \$1 a night, and that the industry might be resting on an "inverse pyramid" that could topple because of some "bad retailers."

Like other panelists, Karl indicated that the industry has shifted to "more of a numbers game [pipeline]"

(Continued on next page)



Executive Gems. George Cooney, chief executive officer of EUE Screen Gems, left, and Al Kestnbaum, managing director of home video for EUE Screen Gems Ltd. and president of Chestnut Communications, celebrate the formation of EUE's new home video division, which will concentrate on the creation of sponsored, made-for-video product.

FOR WEEK ENDING JUNE 7, 1986

Billboard

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

TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	1	15	★ ★ NO. 1 ★ ★ JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	C	29.95
2	2	27	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	C	29.98
3	5	15	PORTRAIT OF AN ALBUM ●	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	D	39.95
4	8	7	SO EXCITED	RCA Video Prod. Inc. MusicVision 6-20609	The Pointer Sisters	1986	SF	19.95
5	10	9	ALABAMA'S GREATEST VIDEO HITS ●	RCA Video Prod. Inc. MusicVision 6-20575	Alabama	1986	SF	19.95
6	3	21	LIVE AFTER DEATH ●	Picture Music Intl. Sony Video Software 96W50114	Iron Maiden	1985	C	29.95
7	6	27	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
8	4	31	NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98
9	12	9	LOOK TO THE RAINBOW	PAZ Inc./E.J. Stewart Inc. USA Home Video 312847	Patti LaBelle	1986	C	29.95
10	15	3	LIVE BY THE BAY	MCA Records, Inc. MCA Dist. Corp. 80332	Jimmy Buffett	1985	C	29.95
11	9	29	THE BEATLES LIVE-READY STEADY GO! ●	Picture Music Intl. Sony Video Software 97W00192	The Beatles	1985	SF	16.95
12	17	3	GRACE UNDER PRESSURE TOUR	Polygram Records Inc. MusicVision 6-20607	Rush	1984	C	29.95
13	13	57	WHAM! THE VIDEO ▲	CBS Music Video Ent. CBS-Fox Video 3048	Wham!	1985	SF	19.98
14	7	5	THIS IS VIDEO CLASH	CBS Music Video Ent. CBS-Fox Video 7098	The Clash	1986	SF	19.98
15	11	7	PUTTING IT TOGETHER-THE MAKING OF THE BROADWAY ALBUM	CBS Music Video Ent. CBS-Fox Video 7101	Barbra Streisand	1986	D	29.98
16	19	53	ANIMALIZE LIVE UNCENSORED ●	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	29.95
17	18	11	PACK UP THE PLANTATION LIVE	Tom Petty Inc. MCA Dist. Corp. 80328	Tom Petty And Heartbreakers	1986	C	29.95
18	14	21	WHITE CITY	Atlantic Records Inc. Vestron Music Video 1025	Pete Townshend	1985	D	29.95
19	16	19	SCENES FROM THE BIG CHAIR	Polygram Music Video MusicVision 6-20534	Tears For Fears	1985	LF	29.95
20	20	9	STATE OF GRACE	Island Records Inc. MusicVision 6-20500	Grace Jones	1986	LF	29.95

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

Fast Forward

BY FRANK LOVECE

A biweekly survey of technical developments in the hardware and software sides of the home video industry.

SOMEONE—no one's sure who—started calling it Black Wednesday. That was Jan. 15, 1986, the day Home Box Office began full-time scrambling of the satellite signal it delivers to some 6,900 cable-TV systems nationwide. Scrambling tests had actually begun as far back as July, yet it was on Black Wednesday that all of the roughly 1.5 million owners of backyard satellite earth stations stopped receiving the biggest pay-cable service for free—throwing the market for consumer earth stations (colloquially: "satellite dishes") into a shakeout and a temporary panic.

Since that day, several other large cable programmers have announced scrambling plans and target dates: Showtime/The Movie Channel (May 27); MTV/VH-1/Nickelodeon (July 1); Cable News Network/Headline News (July 1); WTBS (Sept. 1); the Disney Channel (December); Christian Broadcasting Network (end of 1986); the Playboy Channel (sometime in 1986); Enter-

tainment and Sports Programming Network (ESPN; early 1987) Black Entertainment Television (sometime in 1987), and WOR- and HBO-owned Cinemax (currently). CBS-TV is also scrambling, making it the first "free-TV" broadcaster to do so.

Among the majors with no publicly announced scrambling plans are the Arts & Entertainment Network; Country Music Television; the Financial News Network; Lifeline; the Nashville Network; USA Cable; the Weather Channel; WGN; WPIX; the Spanish-language Galavision and SIN; the Silent Network (for the hearing-impaired); and C-SPAN, which transmits live House of Representatives coverage and other public-affairs programming. Cable radio programmers, such as Lifestyle, Studioline, and WFMT, and text services, such as Cable Sportsline and Electronic Program Guide, likewise have not announced scrambling plans.

By the time of HBO's scrambling, the home satellite-dish market had grown to the point that 60,000 units worth an average of \$2,000 each were being sold monthly, according to estimates by the Satellite Television Industry Assn./SPACE. (The

(Continued on page 62)

Company Forms To Market Video Market

NEW YORK 8MM Video Corp., an independent company in Bethpage, was formed recently to market pre-recorded 8mm video product, at first through direct mail and eventually through the video specialty network.

The firm has no connections with any major video manufacturers, says Marcia Kesselman of New York-based Coliseum Video, a consultant to the company. The firm is currently operating under its own finances, although it is negotiating to generate venture capital.

8MM Video Corp. will begin a mail order and national advertising campaign this month, says company president Dolores C. Novelli.

8MM Video Corp. plans to act as a specialty-oriented distribution company, Novelli says. Unlike many in the home video industry, she has no doubts about the potential of the format. "I really believe this format's going to take off," she says.

The company is negotiating with Sony Corp. of America and Eastman Kodak to distribute their lines, Novelli says.

The first step in the company's marketing campaign is to build a mailing list through direct response advertisements in key video buff magazines, Kesselman says.

"The first year will be a slow and steady process of outflow and not much return," Kesselman says. But she claims the company will have a synergistic relationship with 8mm, boosting software sales "because we're going into all the consumer magazines to let readers know there is, in fact, [8mm] software available."

"The people who are saying 8mm won't take off are making a serious mistake," Kesselman claims. The recent shift of many Japanese man-

(Continued on page 63)

KAGAN CONFAB

(Continued from preceding page)

fill, quotas, etc.]" while not enough money is being spent on marketing and sales efforts directed at the consumer.

Einhorn indicated that one of the industry's most severe challenges is to "optimize profitability" and to create a broader programming base, one that is not solely dependent on pricing.

McGee drew parallels to the cable industry, which has slowed down, and suggested home video would hit a "wall." He doubted if VCR penetration would ever exceed two-thirds of U.S. households.

"But we're convinced home video is here to stay," he said, reminding delegates that HBO is advocating VCR usage with its programming service via an "If we can't put you on our schedule, then put us on your schedule" campaign.

Caplan said one of the industry's major problems is that too many suppliers offer their titles at the same time, putting an extraordinary strain on retailer cash flow.

The Laser News



THE CRITICS' CHOICE

DIGITAL SOUND ON LASER VIDEO

An Audio/Video Breakthrough
Compact Disc Audio plus
Laser Resolution Video
Only on LaserDisc.
The future is here!



Only \$24⁹⁵
Suggested Retail*

digital SOUND

LaserDisc™

For More Information, please write to "LaserDisc," 200 W. Grand Ave., Montvale, N.J. 07645

LaserDisc is a trademark of Pioneer Electronic Corp.
© Pioneer Artists, a Division of LDC America, 200 W. Grand Ave., Montvale, N.J. 07645

The Windham Hill videos are a Dann Moss Production

*Manhattan Transfer is \$19.95 suggested retail



Hey Man, I Told Them To Get Out. Richard "Cheech" Marin protests an invasion of his room by a group of MCA executives. The executives are carrying Recording Industry Assn. Of America gold video plaques for the made-for-video "Cheech And Chong: Get Out Of My Room." From left are Jerry Sharell, senior vice president of MCA Home Video; Jane Ayer, director of public relations for MCA Home Video; Marin; Suzie Peterson, director of new product development for MCA Home Video; and Louis Feola, vice president of video distribution for MCA Distributing Corp.

FAST FORWARD

(Continued from page 60A)

acronym is a holdover from when the 5-year-old trade group was officially the Society for Private and Commercial Earth Stations). While monthly figures for 1986 are not available, SPACE estimates that two million earth stations are in consumers' hands. A potential overall market of 10 million is plausible, say several sources.

Satellite-transmitted audio/video signals—containing everything from HBO to TV-network West Coast feeds to telecommunicated business conferences—are encoded within low-level microwave radiation that blankets the earth from orbiting communication satellites.

Satellite dishes scoop up the microwaves, and an accompanying amplifier boosts the encoded signals and sends them to a receiver (similar to a TV set's built-in tuner) which decodes them and feeds them to your TV.

The federal Cable Communications Act of 1984 established, among other things, that home satellite dishes themselves were legal, as was the reception, for personal viewing, of any signals falling onto personal property—provided those signals were not being marketed locally. Since satellite dish ownership currently is concentrated in areas not serviced by cable, most dish-owners could thus still receive HBO and other pay-cable services legally. The congressional act left open, however, the possibility of equally legal scrambling.

Two related bills are currently before Congress. One in the House, sponsored by Rep. Judd Gregg (R-N.H.), would set a two-year moratorium on scrambling. One in the Senate, sponsored by Sen. Albert Gore (D-Tenn.), would mandate the availability of fair-priced descrambling.

After a clumsy start, HBO and M/A-Com (the independent company that developed the most prevalent scrambling system) have made descrambling available to dish owners. The price, however, has been an issue. The standard decoder—the M/A-Com Series 2000E VideoCipher II—carries a suggested list of \$395. (It's also available at that price from Channel Master, which through a licensing agreement assembles own-brand decoders from M/A-Com parts.) HBO then charges dish-owners \$12.95 for either HBO or Cinemax, or \$19.95 for both. According to one report, consumers have bought about 9,000-10,000 descramblers so far.

M/A-Com's system—which the company says is based on seven microchips of proprietary technology—is presently the de facto stan-

dard. It is not, however, an official one. In fact, last October it and five other scrambling technologies were deemed acceptable by a committee of the National Cable Television Association (NCTA). The others were proposed by General Instruments of Canada, Oak Communications, Scientific-Atlanta, Telease, and TRW Digital Systems.

Because in situations like this most companies play follow the leader, the M/A-Com system could remain unchallenged. But because programmers are free to use any of the NCTA-sanctioned or other scrambling systems, even M/A-Com admits it is conceivable that consumers could have to purchase a different decoder for each scrambling system used.

The equivalent of the Beta/VHS/8mm format wars or the BTSC/Group W stereo-TV decoder fight is a strong possibility if even one or two major cable programmers decided to go with a system other than M/A-Com. Aside from providing competition to HBO, such a move would factor into the price of descrambling—many companies make all types of VCRs and stereo-TV decoders, yet satellite descramblers are M/A-Com's private province—something that doesn't portend a healthy, competitive pricing environment.

None of this appears to be hindering the overall satellite dish market, however, though a shakeout has definitely occurred. Consumer confusion and fears over scrambling translated into sales drop-offs early this year. "The whole industry stopped in its tracks for about 60 days," said Larry Bowman, vice president of sales and marketing for M/A-Com's satellite products division.

During that time, many of the smaller manufacturers, distributors, and retailers—already shaky as the industry matured over the last year—went under. Advertising revenues dropped, and many satellite magazines looked alarmingly gaunt, fanning the panic. The saving grace for many firms was diversification: Both very large, multi-product companies and hometown, mom and pop concerns (for which satellite dishes were an adjunct business and not the primary money-maker) came out alive.

The industry as a whole has certainly survived. In fact, an unprecedented event occurred: a press gathering Tuesday (27) bringing together the cable industry and the satellite dish industry cooperatively for the first time. Sponsored by SPACE and other satellite-industry concerns, the event was a descrambling demonstration peopled by representatives from HBO, Showtime, MTV, CNN, Bravo, WGN, WPIX, and other cable programmers.

While a calculated outward sign of a "legitimized" industry, the event was also an inevitable capitulation to a historical trend. Throughout the annals of broadcasting and related industries, the hardware side has always been driven by the software side—radio by Jack Benny, television by "I Love Lucy" and the Super Bowl, video by hit movies and Jane Fonda, and now satellite TV by a microwave cornucopia.

Four Exciting New Videos That Bring Turbo-Charged Excitement to Your Home!

Action...fun... horsepower!
The Best of Ground-pounding Off-Road Thrills
There's never been action like the **OFF-ROAD WARRIORS**. From grueling desert racing to spectacular death-defying crashes, every minute is packed with the excitement of turbo charged Off-Road horsepower!

Suggested Retail Only \$39.95

Boldly Go Where No Man Has Gone Before!
Watch out America...here comes **MONSTERMANIA**: the wildest and craziest demolition party of all time!
Monster Trucks • Jet Powered Mud Racers • Tractor Pulls • Stunt Driving • Automotive Tug-O-War

Suggested Retail Only \$19.95

MUD AND GUTS

Put on your helmet and strap yourself in...get ready for the ride of your life!

Christopher Reeve takes you inside the cockpit and into the sky with the world's fastest

and most spectacular precision stunt flying team, the Navy Blue Angels. From precision formation to high-speed maneuvers, **TOUCH THE SKY** presents the ultimate flying experience.

Suggested Retail Only \$39.95

The Legend, The Myth, The Hero, The Warrior
All the jumps...All the crashes plus incredible new footage!
THE LAST OF THE GLADIATORS, starring **EVEL KNEIVEL**, is the incredible story of the rise and fall of the world's greatest daredevil. This critically acclaimed film was created especially for home video...a spectacular visual and stereophonic experience.

Suggested Retail \$59.95



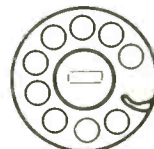
Twin Tower Enterprises

12345 Ventura Blvd., Suite K2 • Studio City, California 91604

Call your distributor or Twin Tower for the distributor nearest you! (800) 553-4321 In CA (818) 761-0932

TOUCH That DIAL!

Get fast results with **ACTION-MART**, the Billboard Classified.



Call our Hotline at (800) 223-7524 and tell Jeff you want to see some Action!

Paul Winter's Small-Budget 'Canyon Consort' Tape Makes Big Dent In Market

BY JIM McCULLAUGH

LOS ANGELES Paul Winter's "Canyon Consort" longform music video is a case study of how to make a significant dent in the home video market using a nonalternative approach and cross-marketing.

To date, San Francisco-based Open Circle Productions, through its own aegis, claims to have sold more than 6,000 cassettes in the U.S. About 90% of those sales have been in nontraditional markets, with 4,000 units sold through mail-order catalogs. In the West, the video has made it to the shelves of Tower Records, Licorice Pizza, and Sound Warehouse.

Now, according to David Vassar, co-producer (with John Lyddon) of the video, Open Circle is counting on traditional distributors to fill the pipeline and make the video a cross-over success. Winter's "Canyon" record is in the top five of Billboard's Top Jazz Albums chart six months after its release.

Open Circle is signing a deal with a small book distributor and is seeking a traditional video label for broad distribution in record and video store channels.

Included in both the album and the video are order forms for the other product. It is the first time Winter has ever used video.

The album was recorded in the Grand Canyon during four separate raft trips and one journey to the rim between 1981 and 1985. The album also contains studio tracks that were recorded in the Cathedral of St. John The Divine in New York after the river trips. The LP was released last fall.

The film was produced during the

last raft trip. It premiered at the San Francisco International Film Festival and went on to play in more than eight domestic and international film festivals.

Two music videos were edited from the 60-minute film—"Bright Angel" and "River Run." The clips have already aired on VH-1, Showtime, HBO, WNET in New York, and other independent stations.

PBS plans to air the film in the fall during a prime-time slot, and the Arizona Office of Tourism will fund a national promotion campaign to coincide with the broadcast.

Cori Films International is selling the European broadcast rights for "Consort," and England's Channel Four has already committed to an airing. Los Angeles-based Radio Vision is offering the program's home video rights in foreign territories.

Living Music Records, Winter's label, and Open Circle are experimenting with what they call "film/concert events." In April, the film played in Albuquerque, but during the credits, the soundtrack faded and the Paul Winter Consort accompanied the end of the film live. The musicians then played a full set. More events of this type are planned.

Conceptually, according to Vassar, the film is not a concert or backstage documentary. Rather, it is a personal, revealing portrait of Paul Winter and his musical experience in the Grand Canyon.

Says director Vassar: "The audience wants to know what makes their favorite artists tick. They want to know how they create, how they think. Their public persona is readily available. People are naturally curious about the private per-

son."

Vassar claims that for the same budget the market is bearing for some music videoclips, Open Circle produced a 60-minute motion picture available for projection in stereo 16mm; a 60-minute video for home release; and two four-minute music videoclips.

"Record executives should consider the big picture when commissioning videos," says Vassar. "For a few dollars more they can create films which will play off in many more markets and benefit their clients in ways that they may not have considered."



A Bash With A View. Principals behind the broadcast series "Deja View" gather to celebrate the program's launch on videocassette. From left are Jeff Jenest, vice president of marketing for Karl/Lorimar; Stuart Karl, president of Karl/Lorimar; Graham Nash of Crosby, Stills and Nash; and George Back, president of All American Television.

Random House Series Gives Kids New Way To Get To Sesame Street

NEW YORK Television advertising will be the main tool used by Random House to advertise its recently released video series, which is based on footage culled from the "Sesame Street" television show.

The company has just shipped its first six "Sesame" titles, all listed at \$19.95 and running for 30 minutes: "Getting Ready To Read," "Learning About Numbers," "Bedtime Stories And Songs," "Learning About Letters," "Playalong Games And Songs," and "I'm Glad I'm Me."

"We don't talk to children, we talk to parents with our advertising," says Gerald Harrison, executive vice president of home video for Random House. "We're using only television" to advertise the programs; the only print will be one ad in the Sesame Street maga-

zine, he says.

Random House will present its advertising on the broadcast network's daytime soap operas. "It's the most efficient way to reach mothers with young children," Harrison says.

Some p-o-p material will be used to move the six titles. The programs will be shipped in a display rack, a combined floor and counter unit that has the Big Bird "Sesame Street" character standing next to it.

The regular home video distribution system forms only part of the network Random House will use in its initial "Sesame Street" release. Much of the volume will be moved by Random House's own sales force, which will target book stores, toy stores, mass mer-

chants, and other nontraditional video outlets.

"We want to be players in the home video game—formal players—and so we've set up our own distribution operation," Harrison says. As for the outlets his company is approaching, he says, "We're major players to all of these people; it would be foolish, I think, not to sell directly."

The "Sesame Street" titles will have a wholesale cost of under \$13, and will probably retail for around \$19.95—a relatively high price for half-hour programs in today's home video market. "We're higher with the 'Sesame Street' stuff than some of the other children's product," Harrison admits.

The price is "mostly based on (Continued on page 67)

FIRM TO MARKET 8MM

(Continued from page 61)

ufacturers toward the VHS-C camcorder format has little significance, she says. "Even JVC, which came out with a bastard format called VHS-C, clearly is aware that the smaller format is where the market will go."

The need for an adaptor is the element that will end up stunting the growth of VHS-C, she says.

Sometime in the fall, 8MM Video Corp. will spin off the Jacklid Corp., a company that will distribute 8mm product through the conventional specialty distribution system, Kesselman says. Jacklid Corp. will be dedicated entirely to 8mm software, Kesselman says.

Kesselman is currently senior vice president and general manager of Coliseum Video. Coliseum's sister company, Art Ad House, has been retained to do all marketing, advertising, and public relations work for 8MM Video Corp. and for Jacklid.

Novelli enters the home video industry with experience in computer mail order marketing.

8MM Video Corp. is located at Eight Crestline Ave., Bethpage, N.Y., 11714; (516)-939-0660.

TONY SEIDEMAN

Explore new horizons
in home video
with

ALL SEASONS
ENTERTAINMENT
TM

CES JUNE '86
BOOTH #5414
McCORMICK WEST

WATCH FOR
BILLBOARD'S
SPOTLIGHT ON

VSDA

Video Software Dealers Association

ISSUE DATE AUGUST 30
AD DEADLINE AUGUST 5

...newsline...

VCR SALES BOUNCED back in April after a weak March, according to the Electronic Industries Assn.'s Consumer Electronics Group. VCR sales in April were up 26% from the same month a year before, with 884,783 machines selling during the period. For the year to date, 3.8 million VCRs had been sold to dealers by the end of the month, a figure up 15% from the numbers of a year before. If the pace continues, the VCR business could see a 13-million-unit-plus year in 1986.

OTHER CONSUMER ELECTRONICS video products showed renewed strength in April as well, with color television set sales up by 3.2%, to 1.14 million; monochrome sales up 16.3%, to 284,781; and projection sets up 18.5%, to 18,212. Camcorders continued to show market strength, with 52,956 units selling for a total of 224,023 machines so far this year. Reflecting the rise of the camcorder, color video camera sales sank by 74.4%, to 8,075 from 31,585.

COACH RED AUERBACH stars in Best Film & Video's "Red On Roundball," an educational cassette on playing basketball. The program runs for one hour fifty minutes and lists for \$29.95. Almost 30 subjects are covered, including "Dribbling," "Switching Defense," "Blocked Shots," "Rebounding," "The Dunk," and "Team Drills." More than 30 NBA pros perform in the cassette, among them Kareem Abdul Jabbar, Bill Russell, John Havlicek, and "Dr. J"—Julius Erving.

A LONGTERM DEAL has been struck between Astral Video and Media Home Entertainment; it will ensure a Canadian marketplace for Media's product. No details on the pact were available, with executives saying only that the deal would be "ongoing."

TODAY HOME ENTERTAINMENT spotlights a spectrum of subjects in its initial product releases. Titles in the company's first slate include "GLOW (Gorgeous Ladies Of Wrestling)" and "Roller Derby Mania," both hourlong programs listing for \$39.95; and "Berlitz Language Videos For Travelers," which will cover French, German, Spanish, and Italian and run an hour and a half each.

ANOTHER OLDIE BUT GOODIE is due from MGM Home Video in July, when the company will ship "Quo Vadis." The movie stars Robert Taylor, Deborah Kerr, and Peter Ustinov, runs for almost three hours, and will list for \$89.95 as a two-videocassette set.

THE LATEST RELEASE in a series of programs from CC Studios goes under the name of "Corduroy And Other Bear Stories," is priced at \$19.95, and contains three different tales: "Corduroy," "Panama," and "Blueberries For Sal." CC Studios is based in Weston, Conn.

MINNESOTA FATS stars in the latest nontheatrical release from Karl/Lorimar Home Video, which will be titled—unsurprisingly—"Minnesota Fats." The subject matter is another nonsurprise—the videocassette is a 60-minute tape on how to play pool, with a suggested list price of \$19.95. Fats talks about rules, stance, grip, how to bridge and stroke, and positioning, among other topics. One surprise on the cassette is Waylon Jennings, who drops in to shoot a game of eight ball and nine ball with the master.

"AMERICAN DOCUMENT" is the title of a documentary series being released by Republic Pictures Home Video. There will be 13 programs in the series; initial ship date is June 30 and suggested list is \$29.95. Four titles will make up the initial selection: "The Moving Picture Boys In The Great War," which is narrated by Lowell Thomas; "Just Around The Corner," narrated by Alexander Scourby; "We All Came To America," narrated by Theodore Bikel; and "The Age Of Ballyhoo," narrated by Gloria Swanson.

ANOTHER REPUBLIC HISTORICAL series is getting repackaged. "Republic Home Video's Collector's Series" is now coming in a "Library Case" prepack. The series was originally seen on PBS, where it had the title "Lowell Thomas Remembers." It contains eight chronologically arranged titles, among them "The Roaring Twenties," "The New Deal—The Thirties," "The War Years—The Forties," and "The Fabulous Fifties." Purchased separately, the programs would cost \$319.60; the prepack is priced at \$287.64. Ship date is June 20.

A KIDDIE PREPACK is coming from Continental Video. The company is putting together 10 of its \$9.95-priced "Cinema Kid" titles and offering what it describes as a better-than-average discount. Among the titles in the package are "Speed Racer" cartoons and several volumes of Continental's "Cartoon Classics." Continental plans to change the content of the prepack as it releases more titles. The company will also make up custom prepacks at distributor request.

TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	31	JANE FONDA'S NEW WORKOUT ▲	★★ NO. 1 ★★ KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	2	45	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
3	3	23	CASABLANCA	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
4	4	13	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	79.98
5	7	4	COCOON	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13	79.98
6	5	7	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	79.95
7	6	212	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
8	9	6	THE KING AND I ▲◆	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	NR	29.98
9	8	8	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R	79.98
10	19	22	PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
11	26	27	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
12	10	44	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
13	14	42	PATTON ▲◆	CBS-Fox Video 1005	George C. Scott Karl Malden	1970	NR	29.98
14	16	30	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
15	21	4	SOUTH PACIFIC	CBS-Fox Video 7045	Mitzi Gaynor Rossano Brazzi	1958	NR	29.98
16	12	18	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	79.95
17	22	10	WEST SIDE STORY ▲◆	CBS-Fox Video 4519	Natalie Wood Richard Beymer	1961	NR	29.98
18	11	79	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
19	15	31	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
20	20	5	AFRICAN QUEEN ▲◆	CBS-Fox Video 2025	Humphrey Bogart Katherine Hepburn	1951	NR	29.98
21	13	64	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
22	39	2	A CHORUS LINE	Embassy Films Associates Embassy Home Entertainment 2183	Michael Douglas	1985	PG-13	79.95
23	23	113	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
24	38	2	DEATH WISH 3	Cannon Films Inc. MGM/UA Home Video 800821	Charles Bronson	1985	R	79.95
25	NEW ▶		TO LIVE AND DIE IN L.A.	SLM Inc. Vestron 5123	William L. Petersen Willem DaFoe	1985	R	79.95
26	25	19	THE BLUES BROTHERS ▲◆	Universal City Studios MCA Dist. Corp. 77000	Dan Aykroyd John Belushi	1980	R	24.95
27	24	3	SWEET DREAMS	Thorn/EMI/HBO Video TVA3666	Jessica Lange Ed Harris	1985	PG-13	79.95
28	29	28	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
29	35	3	AGNES OF GOD	RCA/Columbia Pictures Home Video 6-20563	Jane Fonda Anne Bancroft	1985	PG-13	79.95
30	NEW ▶		SILENT NIGHT, DEADLY NIGHT	Slayride Inc. USA Home Video 217-919	Lilyan Chauvin Gilmer McCormick	1984	R	79.95
31	18	7	KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R	79.95
32	17	30	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
33	30	114	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
34	31	27	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
35	32	8	THE GOONIES ▲	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG	79.95
36	27	3	MY CHAUFFEUR	Crown International Pictures Vestron 5135	Deborah Foreman Sam J. Jones	1985	R	79.95
37	33	4	KRUSH GROOVE	Warner Bros. Inc. Warner Home Video 11529	Sheila E. Run-D.M.C.	1985	R	79.95
38	37	15	JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	NR	29.95
39	28	12	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG	79.95
40	34	19	PRIZZI'S HONOR ▲◆	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	79.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for non-theatrical titles. SF short-form. LF long-form. C concert. D documentary.

Twin Tower Is Betting Big On Made-For-Video

NEW YORK With four titles in release and more in production, Twin Tower Enterprises Inc. of Los Angeles is making an expensive bet that made-for-video, nontheatrical product can turn a profit.

So far that bet has paid off, claims Michael Swartz, president of Twin Tower Productions, a branch of the company. Twin Tower has released four titles since its inception in 1985: "Mickey Thompson's Off Road Warriors" (\$39.95), "Touch The Sky: The Blue Angels" (\$39.95), "Monstermania" (\$19.95), and "The Last Of The Gladiators: Evil Kneivel" (\$59.95). It has also released "Your Personal Guide To Love, Money, And Fitness, Starring Sydney Omarr," a 12-volume series on astrology priced at \$14.95 per half-hour cassette.

Marketing will be tightly focused

Twin Tower has also just struck an agreement with Coleman Industries to produce the \$19.95 "Coleman's Guide To Camping" in late June. Chances are good the company will produce other tapes with the outdoor-products manufacturer in the future.

All of the programs have been made specifically for the home video market and are available only on videocassette, Swartz says.

Careful budgeting, extensive market research, and tightly focused marketing campaigns are essential if a program is to have any chance at making a profit, Swartz says. He claims "Warriors" has already moved into black ink and "Gladiator" is close.

"We always do a lot of market research before we do anything," says Swartz of his company's programs.

Money for "Touch The Sky" was raised through a group of investors. Although the title may seem to have extremely narrow appeal, every weekend from April to September the Blue Angels airplane team is putting on a show somewhere in the U.S., Swartz says. These shows draw hundreds of thousands of spectators, and although there is no fee to see the event, people spend a lot of money on souvenirs.

In the case of this film, the company hedged its bet by getting a name host, Christopher Reeve of "Superman" fame. Getting Reeve as host was simple. "We just called his agent," Swartz says. Stars are often willing to do guest spots, which pay good money for very little work, he says. Reeve spent less than a week working on the Blue Angels tape.

"Monstermania" is also going to be marketed to audiences at events, Swartz says. The program exploits an automotive fad that has pickup trucks mounted on giant tractor tires. The main venue where the tape is being sold is the shows where these machines are used to

(Continued on next page)

\$ SUMMER SAVING \$

YOU CAN BANK ON

©1986 Paramount Pictures Corp. All Rights Reserved.

HOME VIDEO
A Subsidiary of Paramount Pictures Corp.

Fifteen reasons to call
your distributor right now!

If you think an offer this exciting can't last forever, you're absolutely right. Our special low prices will end soon. Now is the time to stock up and kick your summer business into high gear. So contact your authorized Paramount Home Video Distributor today!

Limited Time Offer through July 2nd.

TWIN TOWER

(Continued from preceding page)

crush cars.

Per-inquiry television advertising is another venue Twin Tower is testing for its specialty product. These are commercials which appear on late-night TV and ask consumers to send in money for a product, getting cut-rate advertising time in return for turning over a share of the take to the network or station whose air time is being used.

The company's "Your Personal Guide" astrology series is going to be marketed this way. Frank Robinson, well known in the direct-response business for the Popiel Pocket Fisherman, will be handling the per-inquiry marketing for the "Guide." The programs will be priced at \$19.95 for the sale, and the commercials should begin airing in the next month. "Depending how it goes, we'll break it nationally."

Twin Tower is planning a promotion over the summer to push "Road Warriors" and "Gladiator" into video specialty outlets. The campaign

Specialty outlets push programs

will include trade and print advertising, and peak in the fall to utilize the publicity generated by a jump Knievel has scheduled. Knievel will be doing a full publicity tour to support the program.

Keeping budgets under tight control is essential for made-for-video product, Swartz says. His company is "comfortable" spending \$100,000-\$150,000 on a title; most programs end up costing in the \$150,000-\$175,000 range, with Knievel's "Gladiator" coming in well over that.

Getting a corporate connection is also a way of making a program less expensive to produce and easier to distribute, Swartz says. Coleman is not just helping out with the production of Twin Tower's camping program. "They're going to be pretty actively involved in distributing the tape," he says.

Coleman has access to about 30,000 camping, department store, and other outlets, and the tape's \$19.95 price is comparable to that of many camping items, making it a potential impulse buy for the person purchasing camping equipment. The distribution assist is crucial given special interest titles' weak performance in the video specialty stores.

The Coleman connection was established when Twin Tower Entertainment president Eric Parkinson used his connections with the people who own the company. "He grew up with the Coleman family and had an idea one day about the show, called them, and in less than a week they said they'd love to do it."

Swartz has been careful to structure "Coleman's Guide To Camping" so that it doesn't come off as a commercial, and thus turn off potential viewers. Coleman products are used as examples, however.

Maintaining a tight network of connections is essential, especially for a company with relatively shallow pockets such as Twin Tower, Swartz says. "We're pretty plugged

(Continued on next page)

We've Got Everyone Grinning From Ear To Ear!

'CAUSE DISNEY CONTINUES TO SELL THE BEST!

Remember Christmas? What a phenomenal success story! **Disney's Pinocchio, Mary Poppins, Dumbo, and Robin Hood were the top sellers.**

Now Disney does it again with this summer's hottest, most profitable promotion ever. It's Disney's Wonderland Sale, starring the 5th release in the Classics series, the original **Alice in Wonderland**. Here's why success is sure to repeat itself:

- Great Disney Product
- Prices From Only \$14.95*
- Fabulous P-O-P For All Size Stores
- Bigger Than Ever Margins
- \$1.5 Million Promotion Campaign

Get on the bandwagon for your share of this summer success story! For more details, ask your authorized participating distributor.

P.S. We at Walt Disney Home Video wish to thank you for making Disney's Wonderland Sale one of the most successful promotions ever!



*suggested retail price

WALT DISNEY HOME VIDEO

Walt Disney Home Video distributed by Walt Disney Telecommunications and Non-Theatrical Company, Burbank, California 91521. Printed in U.S.A. (HV-1935-TA)
© 1986 The Walt Disney Company.

\$29.95*

\$29.95*

\$29.95*

\$29.95*

\$29.95*

SESAME STREET

(Continued from page 63)

our cost, and then we try and get our normal profits," he says. A major element in the cost is the royalties Random House has to pay Children's Television Workshop for the rights to one of the most identifiable and successful names in children's education and entertainment programming.

As for how the programs were put together: "With the help of the CTW people, we first chose the themes," Harrison says. Random House and CTW went through all the "Sesame Street" scripts and chose the segments they felt were best. In addition, 10 minutes of each 30-minute cassette will consist of new footage shot to tie the different pieces together. Official "Sesame Street" sets were used.

The extra footage raised costs considerably, Harrison says, with almost an hour's worth of material appearing on the six tapes comprising the initial release.

The sell-through orientation of the "Sesame Street" campaign appears to be working both in terms of the kinds of outlets that are carrying the product and the way the titles are being purchased, Harrison says. "The major book chains have all come aboard. They have no problems at all. They've all tried video with some success, and they're all looking at 'Sesame Street' and saying 'This is what we have to try'."

In the video-specialty universe, many wholesalers are buying the product in Random House's display units, a strong sign they think the titles will sell rather than rent.

The initial six titles are only the first in an oncoming flow of "Sesame Street" product, Harrison says. There will be four more releases in 1987, and four more in 1988, and "then we'll do some other kinds of 'Sesame Street' as well."

TONY SEIDEMAN

TWIN TOWER

(Continued from preceding page)

into the Hollywood community out here," he says.

There is no one way product is developed, Swartz says. "Generally, the way I work is I have a network of friends in this town who are producers and directors and writers and so forth, and I'm always hounding them for ideas."

Once an idea goes into development, Twin Tower conducts a market survey that consists mainly of calling key distributors and retailers. The potential audience is also defined by asking such questions as: "Where are they? What kind of money do they spend? What's their age group?"

As important as all these other ingredients is a gut feeling, Swartz says.

There is no formula yet for what kind of program will turn a profit, he says. No one has figured out what will be the "sitcom" of the home video marketplace, what kind of program will turn out to be a staple. Says Swartz: "I'm not going to be acquiring a movie. I'm going to stick to producing my own product."

TONY SEIDEMAN





"Reinhold, picking up where he left off in 'Beverly Hills Cop,' displays an easygoing charm that works wonders..."

—Los Angeles Daily News

OFF BEAT

This Year's Most Arresting Comedy!

TOUCHSTONE FILMS presents in association with SILVER SCREEN PARTNERS II "OFF BEAT" An UFLAND/ROTH/LADD Production a MICHAEL DINNER Film Starring JUDGE REINHOLD MEG TILLY - CLEAVANT DERRICKS - JACQUES D'AMBOISE and HARVEY KEITEL Music Composed by JAMES HORNFR Edited by DEBE ALLEN, A.C.E. Produced by JOE ROTH and HARRY UFLAND Screenplay by MARK MEDOFF Directed by MICHAEL DINNER

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

TOUCHSTONE HOME VIDEO

Available on VHS and Beta Videocassette.

Touchstone Home Video distributed by WDTNT Co., Burbank, California 91521. Printed in U.S.A. (HV-1917)

© MCMLXXXVI Touchstone Films.

PREBOOK DATE: July 31
STREET DATE: August 19

Salt Of The Earth, Banned Film, Debuts

BY MOIRA McCORMICK

CHICAGO "Salt Of The Earth," a controversial film created by black-listed filmmakers during the McCarthy era, has been released on videocassette.

Videodisk manufacturer Voyager Press of Los Angeles has released the cult classic, which was banned in American theaters by the projectionists union during the 1950s.

"Salt Of The Earth" acquired a "gigantic following" overseas during the '60s and '70s, according to Bob Stein, who operates Voyager Press with his wife, Eileen, out of their L.A. home. "It was the most-watched film in China when Mao

'These films have integrity'

was alive," says Stein. "It became a staple at benefits for liberal causes in the U.S. as well."

The film is based on the true story of a miners' strike in New Mexico. It was produced and directed by Paul Jericho and Herb Biberman, and written by Michael Wilson.

The videocassette version was released last month, priced at \$59.95. Stein says a videodisk of "Salt Of The Earth" will be released at a later date, as will Voyager's performance film, "Poetry In Motion" (currently available on videocassette.)

Voyager has also put out "The Vancouver Disc," which Stein describes as the "prototype for the coffee-table videodisk." Designed for periodic perusal, much as coffee-table books are, the videodisk features 23,000 visual images of the city of Vancouver. Voyager is teaming with the film's producer-director to make a coffee-table series on major U.S. cities.

The company is also involved in a joint venture with foreign movie distributor Janus Films, of New York. The project, the Criterion Collection, consists of classic films in annotated form. Titles include "Citizen Kane," which comes with a "visual essay" of photos, original storyboards, and original trailer; "Swing Time," which includes narration by "Astaire Dancing" author John Mueller; and "King Kong," which also includes a visual essay.

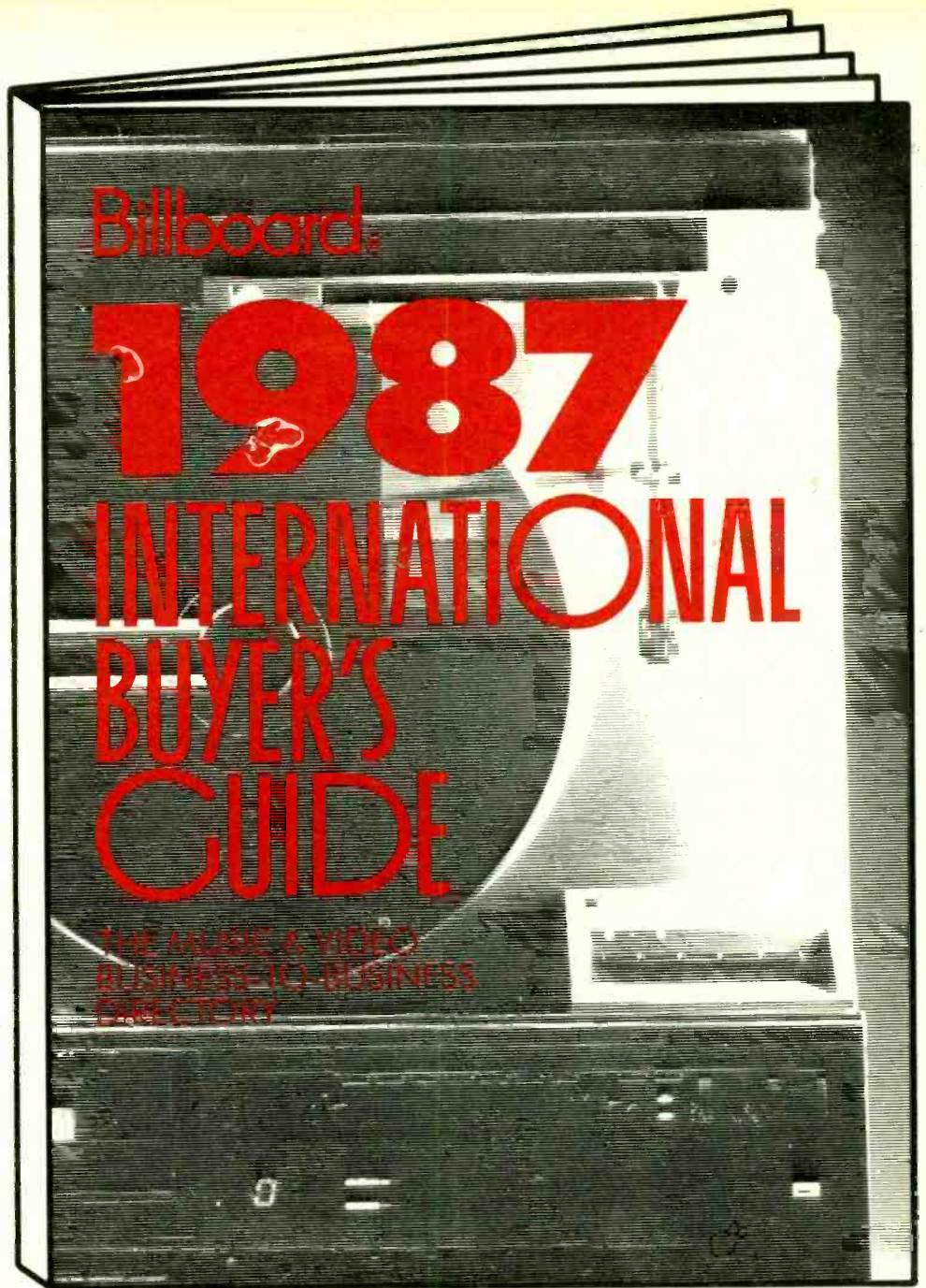
Extended-play versions of "The Lady Vanishes," "The 39 Steps," and "The Third Man" are also available through Criterion, and Stein says annotated versions of "High Noon" and "Invasion Of The Body Snatchers" are being worked on.

"Criterion won't be limited to old classics," Stein stresses. "It will involve important contemporary films as well. We consider it the Modern Library of classic film." Videodisks are priced between \$39 and \$90, with cassettes averaging \$39.95.

Voyager Press distributes its own product and serves as wholesaler for a number of other videodisk manufacturers, including Video Vi-

(Continued on page 71)

NEW BUYER
REFERRAL
SERVICE
GENERATES
HOT LEADS!



- **DISCOUNT ON MULTIPLE INSERTIONS!**
- **LOWER PRICES FOR COLOR ADS!**
- **PRIME ADVERTISING SPACE AVAILABLE ON NEW TABBED SECTION-DIVIDERS!**
- **FREE BOLDFACE DIRECTORY LISTING (VALUE \$100) TO ADVERTISERS!**
- **PRICE LISTS AND BROCHURES CAN NOW BE BOUND INTO THE DIRECTORY!**

SAVE 5%
WHEN YOU
RESERVE
SPACE BY
JUNE 25

*Worldwide Circulation In Over
100 Countries*

PUBLICATION: SEPTEMBER

AD CLOSING: JULY 19

FOR AD DETAILS CONTACT

IN NEW YORK

**Norm Berkowitz, Manager,
Directory Sales
(212) 764-7330**

OR ANY SALES OFFICE WORLDWIDE

There's No Other Directory Like It!

No rock star is singing for this child.



He's from Eritrea. Where two million Africans are starving to death from the devastating effects of famine. Where there are no airlifts. And where help doesn't come from rock concerts or record albums. But from you.



You see, you're the only hope of survival for a proud, suffering people. People who want to help themselves.

And without you, the Eritrean Relief Committee can't deliver food, medicine, seeds and tools to the children, women and men of Eritrea.

So don't let an entire population continue to be forgotten. Call us immediately. Before it's too late. And please help all you can.

Because you don't have to be a rock star to play an instrumental part in ending hunger.

1-800-225-5669

**SAVE
ERITREA**

**Help us feed the children
the world has forgotten.**

THE ERITREAN RELIEF COMMITTEE, A NONPROFIT ORGANIZATION, 475 RIVERSIDE DR., R.M. 769, N Y, N Y 10115

© 1986 The Eritrean Relief Committee

Firm Aims New Titles At Home Spanish Market

CHICAGO The Grand Entertainment Group Ltd. of Bala-Cynwyd, Pa., has acquired 450 titles in English and Spanish from the Madrid-based Nostra Co., for \$13 million.

Matthew Max, chief executive of Grand Entertainment, is forming Cynwyd Communications to administer the titles for home video, cable, and television syndication. Video-cassette and videodisk titles will appear on the Cyncom label.

Wax says the package includes films from the '60s to the early '80s, "with the majority from 1979-1982." Initial titles include "Two Women" with Sophia Loren, "Matter Of Time" with Liza Minnelli and Ingrid Bergman, "Fearless Fuzz" with Joan Collins, and "Conversation Piece" with Burt Lancaster. Directors represented include Franco Zeffirelli, Vittorio de Sica, Roman Polanski, Lina Wertmuller, and Abel Gance. Wax is expecting to pick up an additional 150 titles within 90 days.

Despite the current glut of B titles and older product, Wax expects to recover his investment within 15 months of initial distribution, due to the vast market for the Spanish-language product he has acquired.

"The Spanish video market is in the same state now as the general video market was in 1978," says Wax. "Yet it's been overlooked by both the majors and independents."

Wax says he is considering several different marketing methods. "We're looking at distribution through a label arrangement with existing video programming suppliers, but we're keeping all our options open," he says. Retail price for
(Continued on next page)

COPIES OF WEEKLY CHARTS

are available from
Billboard's Chart
Research Department. Pop Singles
1941 through 1984.
Top LPs 1949
through 1984.
\$3.50 per chart.
Call or write:

Billboard Chart Research
1515 Broadway
New York, NY 10036
(212) 764-4556



VidAmerica On A Roll. Marty Pilossoph, vice president of marketing for VTR Movie Distributors, checks out the Honda Aero-50 he won as part of a promotion by VidAmerica for its title "Death Riders." From left are Gary Needle, vice president and general manager of VidAmerica, Pilossoph, and Kent Preston, regional sales manager for Lightning Video, the Vestron Video branch which distributes VidAmerica.

SPANISH MARKET TITLES
(Continued from preceding page)

Cyncom titles is projected between \$42.95 and \$59.95.

While release schedules are still in the planning stages, Wax plans to start syndication sales in September or October, and expects to have video product out by January. He is in the process of putting together executive and sales staffs.

Wax was a co-founder of video manufacturer and distributor Video Gems, in which he sold his interest in 1981. He has also served as an outside business agent for Norman Lear's Tandem Productions. His Grand Entertainment Group has financed films, off-Broadway productions, and records.

MOIRA McCORMICK

SALT OF THE EARTH
(Continued from page 68)

sion and Interactive Media. The Steins operate an 800-square-foot warehouse near their home to handle inventory.

Video stores and bookstores around the country carry Voyager product; Stein says Tower Video is one of their biggest customers. He says Voyager depends on press and the personal contact of company sales reps to push product. The company just completed its first set of point-of-purchase materials, which were exhibited last month at Voyager's booth at the American Booksellers Assn. convention in New Orleans.

"We're not selling A titles," Stein stresses. "These films have integrity and will keep selling. We'll be moving 'Salt Of The Earth' for 20 years, so we're not so concerned about numbers as rate. We don't care if we don't sell 20 this month, if we can sell 30 next month."

BOB DYLAN



D.A. PENNEBAKER'S
**DONT
LOOK
BACK**

\$39⁹⁵
SUGG. RETAIL
Prices may vary in Canada.

VHS
Beta

Take a look behind the legend of Bob Dylan

A film by D.A. PENNEBAKER with BOB DYLAN · JOAN BAEZ · DONOVAN · ALAN PRICE · ALBERT GROSSMAN
BOB NEUWIRTH · Assistants HOWARD and JONES ALK · Concert Recordings BOB VAN DYKE
Producers ALBERT GROSSMAN · JOHN COURT · LEACOCK-PENNEBAKER, INC.

Dont Look Back is about the sixties, and the man who got a lot of us through them. Bob Dylan is more than the folk singer touted by the record industry, more than the song writer whose poetry is the only kind many of us remember. His words are ambiguous, his style constantly changing, and his avoidance of publicity obsessive, yet he remains the influential voice of our times. D.A.

Pennebaker, known for his concert classic *Monterey Pop*, filmed Dylan during his 1965 English tour, catching him in private moments as well as public performances. This may be the best portrait of an artist ever put on film. Order **Dont Look Back** from your authorized Paramount Home Video Distributor today. And give all those Dylan fans what they've been looking for.



© 1986 Paramount Pictures Corp. All Rights Reserved.

Warbride Duo Hits With \$25 Clip Two On 'Two On The Town' In L.A.

LOS ANGELES The events sound almost like the storyline of a video-clip.

Scene One: Two unsigned local musicians [one a female vocalist, the other a male singer/key-boardist] decide to make a music video. Their budget is limited. But using a home video camera, a respectable and watchable clip, shot on location in Malibu, is produced—for \$25!

Scene Two: The artists send the clip around the city and manage to grab the attention of one of the local market's most popular shows, CBS-TV's "Two On The Town."

Finale: A local producer gets the idea of doing a segment on the making of music videos. Moreover, he decides to feature this group, and will film the process for the segment. His budget is a little higher—\$75,000. Once completed, the broadcast-quality clip gets turned over to the group for its own use.

For Cara Mastrey and Michael

Anthony, who make up the group Warbride, it's no fantasy. They're waiting for their date with CBS in June, and for their clip. At best, they hope to be signed in several months. At worst, they'll have two

'CBS liked their chutzpah'

videos for \$25.

Mastrey recalls that it took four months for "Two On The Town" to respond. The band had been sending audio- and videotapes all over town. They figure someone at CBS-TV liked their ingenuity and chutzpah.

Anthony, who claims an electronics background, says the makeshift clip wasn't all that difficult. Timing of the shooting script was critical and "no editing was done outside the camera."

"I guess the people at 'Two On The Town' were impressed," says

Mastrey. Not only will they shoot the video, they'll also feature an interview segment as well."

Once an airdate is firm, the duo plans to send out invitations to the local music trade. Not many new acts can obtain this type of exposure, according to their attorney/manager David Helfant.

The group plans to use "All I Want,"—an original tune—as the song for the "Two On The Town" video. Meanwhile, the duo continues to write and work on new material in the studio.

According to Peter Adeo, a "Two On The Town" producer, the segment will not only focus on an unknown group making a music video, but also on the general impact of video music and how it's changing the music business. For the Warbride clip, the show is attempting to line up a few celebrity cameo walk-ons, including Donny Osmond.

JIM McCULLAUGH

Role Of Long-Form Programming Studied Panel Gazes At 'The Media Landscape'

BY STEVEN DUPLER

MONTREUX The interrelationship of music video with home video, records/radio, jukeboxes, and broadcast/cable outlets was explored here during the International Music & Media Conference at a panel titled "The Role Of Music Video In The Media Landscape."

Five panelists, each representing a different segment of the video market, gave their views on the ways in which their respective areas "handshake" with one another.

Larry Adler, president of Adler Video Marketing, spoke first about the home video/music video connection. Adler said that, while the time is drawing near when it will be feasible to produce a long-form video for the home market alone, rather than having to rely on a cable TV sale, unit prices on such product must come down, and product must become more readily available to the non-record-buyer.

"Movies and music long-forms both are mass-market product," Adler said. "They must be made widely available in supermarkets, bookstores, and other mass outlets in order to reach the greatest number of consumers."

Bruce Kirkland, president of Second Vision, a U.S. marketer of long-form video product, said that the medium through which long-form videos are exploited is not nearly as important as the question of "who controls the talent."

"If the consumer has an appetite for long-form music videos, then it will be exploited," he said. "It's not important whether that exploitation comes via broadcast or cable outlets, movie theaters, or the home video marketplace. What matters is who will be making the licensing and marketing decisions."

Kirkland advocated the creation of "talent banks," which he de-

scribed as "small, creative units free to license product as they see fit."

In Kirkland's view, long-form music videos have a strong shot at superseding "audio-only" product (records, tapes, and compact disks) if they are marketed correctly. He said his firm sees "no correlation between airplay on broadcast and cable outlets and any sales increase in stores."

Second Vision has chosen to promote long-forms via the "video tour" concept, whereby a long-form production is literally taken on the road, and screened in various clubs and other venues for a paying audience.

The video tours are tied in with, and largely underwritten by, sponsors. Kirkland said the tactic has already helped generate sales of some videos, such as the "Scorpions Live" tape, which recently received the tour treatment. This month, Second Vision is touring "Miami Vice: The Movie," with Ray-Ban as corporate sponsor.

Speaking on the broadcast side was Patrice Blanc-Francard, program director of France's TV6 network. He said that he sees the audience for music television as extremely wide ("We're really aiming at the 10 to 40 age group"), and noted that the audience should be seen by producers as not only potential record-buyers, but potential purchasers of long-form video product as well.

However, Blanc-Francard noted, the home video market in France is currently rental-only, as "all types of product are extremely expensive to buy."

Bruce Higham, managing director of Diamond Time in the U.K., which produces the "Max Headroom" video show, turned the subject from long-forms to ways of generating income from videoclips.

"Most, if not all, TV companies will soon pay for clips," he said. "That's some income, but not much."

Other potentially more profitable means of exploiting clips cited by Higham included movie theater use; play in shops and boutiques; video jukebox play, which Higham said generated \$1.2 million in income last year; and pubs and clubs, a market for which he said programs should be created exclusively.

Taking a bullish stand on home sale of music long-forms was Angus Margerison, general manager of Virgin Vision, the Virgin label's video arm in the U.K.

"The U.K. market is sell-through and strong," Margerison said. "The product should be sold in the record store; that's the proper place for it." He cited such strong releases as the U2 live tape "Under A Blood Red Sky," which he said sold more than 35,000 units in Britain alone.

NEW YORK

AWARD-WINNING video director Zbigniew Rybczynski just wrapped a clip for the **Fat Boys'** cover of the **James Brown** classic "Sex Machine." The piece is said to take a slapstick-comedy approach and features a cameo appearance by ventriloquist **Willie Tyler** and his sidekick, **Lester**. **Kris P.** produced for **Zbig Vision Ltd.**; **Tin Pan Apple** was executive producer. The video supports the **Fat Boys'** "Big And Beautiful" album on **Sutra**.

Jon Small directed and produced the video for "We Got The World," a single recorded by **Jersey Artists For Mankind '86**. It was filmed on

Elektra Launches New Line With Cure Clip Compilation

NEW YORK Following in the footsteps of CBS, Atlantic, and other labels, Elektra Records is launching its own music video-cassette imprint. Plans call for five to 10 releases this year, with eight to 10 more in 1987.

The home video line, dubbed Elektra Entertainment, bows in late July with the Cure's "Staring At The Sea—The Images." The approximately 82-minute, 17-clip compilation cassette will be priced at \$24.98.

The cassette will be distributed by WEA's music sales force, which will tie it in with the group's recently released album "Standing On A Beach—The Singles." The video's release is also timed to coincide with the Cure's July arena tour of the U.S.

Mike Bone, Elektra's senior vice president for marketing/promotion, says the Cure seemed an especially viable act with which to introduce Elektra Entertainment.

"We were brainstorming to see what the market would buy, and which of our artists would be especially viable on video," he says. "The Cure, while not yet multi-platinum, have a loyal and avid fan base that makes them a good entry into the video market. And while we have no history in dealing with that marketplace, the group enables us to go into it with a multifaceted approach, since we have more than just an album and cassette to talk about. There's the CD, the video, and here they are live, too."

Bone says the Cure's video-cassette will be featured in generic advertising covering all configurations of the new album release. He notes that each format will differ slightly from the others: The audiocassette contains 12 bonus B sides in addition to the entire black vinyl version, whereas the CD, while containing all 13 black vinyl tracks, also has the four additional songs featured on the video (but without the interstitial music the video contains).

The artwork for all the audio

product is identical, but the video uses a different cover picture to distinguish it from the audio-only releases.

Hale Milgrim, Elektra's vice president of creative services, says that "Staring At The Sea"—which was compiled by video director Timothy Pope and the group's Robert Smith, with coordination by manager Chris Parry—contains four new videos to already-released songs. The new clips—"Boys Don't Cry," "Jumping Someone Else's Train," "A Night Like This," and "Killing An Arab"—were all filmed this year by Pope.

The cassette also include archival footage shot by the band at various stages in its career.

Milgrim says that the release of the audio and video Cure retrospectives, which cover the group's singles output on three U.S. labels, will help build a base for its next all-studio album, expected by early 1987. He adds that the video release also will help "fill the gap" for latecomers to the band, whose 1985 release, "The Head On The Door," has reportedly sold more than 250,000 copies. Average sales of the Cure's earlier releases are said to have been in the 40,000- to 50,000-unit range.

Sales of "Standing On The Beach" have already surpassed 100,000 in its first two weeks of release, according to Milgrim.

Other releases planned by Elektra Entertainment include titles by **Motley Crue**, **Howard Jones**, and **Dokken**. Notes Bone: "Even though music videos haven't sold massive numbers, they do sell consistently. So, while they won't be a big part of our billing for the next year or two, we believe they will develop into a viable profit center as awareness grows and as more record stores and video outlets carry them."

Elektra Entertainment product will carry a modified Elektra Records logo, showing the red Elektra sun rising onto a TV monitor.

JIM BESSMAN

Video Track

location at various food banks and soup kitchens throughout New Jersey. J.A.M. '86 is a nonprofit organization made up of New Jersey-based artists like **Clarence Clemons**, **Nils Lofgren**, **Southside Johnny**, and **Max Weinberg** and **Gary Tallent** of the **E Street Band**. The group hopes to raise money for charitable organizations that focus on hunger relief. The single is on **Arista**.

Small also created the clips for **Meli'sa Morgan's** "Do You Still Love Me" and **Anita Baker's** "Sweet Love." The former is said to revolve around a woman awaiting her lover in a desolate train station, while the latter centers on a lover's

passion. Morgan is on Capitol; Baker is on Elektra/Asylum.

LOS ANGELES

BELINDA CARLISLE'S debut solo clip, for "Mad About You," is currently in power rotation on MTV. It was directed by **Leslie Libman**, whose credits include the **Bangles'** video for "Manic Monday," and features guest appearances by **Duran Duran's Andy Taylor**, ex-**Go-Go Charlotte Caffey**, and Carlisle's new husband, **Morgan Mason**. The piece supports her new IRS album, "Belinda." Other IRS video projects recently com-

(Continued on next page)

MTV PROGRAMMING

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

VIDEOS ADDED THIS WEEK	VIDEOS	ROTATION
VIDEOS ADDED THIS WEEK	BIG AUDIO DYNAMITE E=MC ² Columbia	LIGHT
	KIM CARNES DIVIDED HEARTS EMI	BREAKOUT
	GENESIS INVISIBLE TOUCH Atlantic	POWER
	GLASS TIGER THIN RED LINE EMI	NEW
	JANET JACKSON NASTY A&M	LIGHT
	JETS CRUSH ON YOU MCA	MEDIUM
	JUDAS PRIEST TURBO LOVER Columbia	BREAKOUT
	TOMMY KEENE LISTEN TO ME Geffen	LIGHT
	KIDS IN THE KITCHEN CURRENT STAND Warner Bros.	BREAKOUT
	LOUDNESS LET IT GO Atlantic	LIGHT
	LUBA THE BEST IS YET TO COME Capitol	NEW
	METROS AFTER THE PASSION'S GONE MTM	NEW
POWER ROTATION	BANGLES IF SHE KNEW WHAT SHE WANTS Columbia	2
	JOHN CAFFERTY & THE BEAVER BROWN BAND VOICE OF AMERICA'S SONS Epic	2
	BELINDA CARLISLE MAD ABOUT YOU IRS	5
	JOE COCKER YOU CAN LEAVE YOUR HAT ON Capitol	4
	ELO SO SERIOUS CBS	3
	FIXX SECRET SEPARATION MCA	3
	PETER GABRIEL SLEDGEHAMMER Geffen	4
	GOLDEN EARRING QUIET EYES Capitol	4
	JULIAN LENNON WANT YOUR BODY Atlantic	2
	ROLLING STONES ONE HIT TO THE BODY Columbia	2
	ROD STEWART LOVE TOUCH Warner Bros.	2
	38 SPECIAL LIKE NO OTHER NIGHT A&M	2
ANDY TAYLOR TAKE IT EASY Atlantic	4	
HEAVY ROTATION	FABULOUS THUNDERBIRDS TUFF ENUFF CBS Associated	17
	*GTR WHEN THE HEART RULES Arista	7
	*HEART NOTHING AT ALL Capitol	6
	*THE HOOTERS WHERE DO THE CHILDREN GO Columbia	5
	HOWARD JONES NO ONE IS TO BLAME Elektra	9
	*JULIAN LENNON STICK AROUND Atlantic	9
	*KENNY LOGGINS DANGER ZONE Columbia	9
	*MADONNA LIVE TO TELL Warner Bros.	10
	*JOHN COUGAR MELLENCAMP RAIN ON THE SCARECROW Riva/PolyGram	7
	*GEORGE MICHAEL A DIFFERENT CORNER Columbia	6
	*MR. MISTER IS IT LOVE RCA	9
	NU SHOOZ I CAN'T WAIT Atlantic	6
	BILLY OCEAN THERE'LL BE SAD SONGS (TO MAKE YOU CRY) Arista	5
	*PRINCE MOUNTAINS Warner Bros.	3
	*SIMPLE MINDS ALL THE THINGS SHE SAID A&M	9
	*STARSHIP TOMORROW DOESN'T MATTER TONIGHT RCA	11
	*ZZ TOP ROUGH BOY Warner Bros.	10
ACTIVE ROTATION	JEAN BEAUVOIR FEEL THE HEAT Columbia	4
	JACKSON BROWNE IN THE SHAPE OF A HEART Elektra	2
	PETER CETERA GLORY OF LOVE Warner Bros.	2
	EL DEBARGE WHO'S JOHNNY Motown	5
	DEVICE HANGIN' ON A HEART ATTACK Chrysalis	5
	*FALCO VIENNA CALLING A&M	9
	GIUFFRIA I MUST BE DREAMING MCA	3
	ICEHOUSE NO PROMISES Chrysalis	5
	INXS LISTEN LIKE THIEVES Atlantic	6
	MODELS OUT OF MIND, OUT OF SIGHT Geffen	16
	*MOODY BLUES YOUR WILDEST DREAMS PolyGram	6
	*PET SHOP BOYS OPPORTUNITIES EMI	6
	SIMPLY RED HOLDING BACK THE YEARS Elektra	16
	*TEARS FOR FEARS MOTHERS TALK PolyGram	8
	UNFORGIVEN I HEAR THE CALL Elektra	2
	MED. ROT.	AC/DC WHO MADE WHO Atlantic
BLOW MONKEYS DIGGING YOUR SCENE RCA		8
THE CALL EVERYWHERE I GO Elektra		6
MACHINATIONS NO SAY IN IT Epic		5
OZZY OSBOURNE THE ULTIMATE SIN Epic		2
SIGUE SIGUE SPUTNIK LOVE MISSILE F1-11 Manhattan		4
BREAKOUT ROTATION	ABC VANITY KILLS PolyGram	4
	A-HA HUNTING HIGH AND LOW Warner Bros.	2
	BODEANS FADEAWAY Warner Bros.	7
	FINE YOUNG CANNIBALS SUSPICIOUS MINDS IRS	5
	SHEILA E. HOLLY ROCK Warner Bros.	2
	THE FIRM TEAR DOWN THE WALLS Atlantic	4
	ROB JUNGKLAS BOYSTOWN Manhattan	6
	KROKUS SCHOOL'S OUT Arista	3
	BRIAN SETZER BOULEVARD OF BROKEN DREAMS EMI	2
	CHARLIE SEXTON IMPRESSED MCA	11
	WILD BLUE FIRE WITH FIRE Chrysalis	6
LIGHT ROTATION	ART OF NOISE PETER GUNN THEME Chrysalis	7
	JIMMY BARNES I'D DIE TO BE WITH YOU TONIGHT Geffen	3
	KATE BUSH BIG SKY EMI	3
	E.G. DAILY SAY IT SAY IT A&M	3
	FIONA HOPELESSLY LOVE YOU Atlantic	2
	HUSKER DU DON'T WANT TO KNOW IF YOU'RE LONELY Warner Bros.	4
	KIP ADOTTA LIFE IN THE SLAW LANE Capitol	3
	LORDS OF THE NEW CHURCH RUSSIAN ROULETTE IRS	4
	MARTINI RANCH HOW CAN THE LABORING MAN FIND TIME FOR SELF-CULTURE Warner Bros.	4
	ONE TO ONE ANGEL IN MY POCKET Warner Bros.	5
	RUBBER RODEO SOUVENIR PolyGram	3
	FEARGAL SHARKEY YOU LITTLE THIEF A&M	4
	SHARKS ONLY TIME WILL TELL Elektra	8
	STYLE COUNCIL HAVE YOU EVER EMI	4
	WAX BALL AND CHAIN RCA	2
DANNY WILDE ISN'T IT ENOUGH Island	3	
NEW	AMERICAN GIRLS AMERICAN GIRL IRS	4
	IAN MESSENGER RIDE OUT THE STORM Warner Bros.	3
	JANE SIBERRY ONE MORE COLOR Open Air/Windham	4
	SMITHEREENS BLOOD AND ROSES Capitol	2
	WHITE WOLF SHE RCA	2

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

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.

JEAN BEAUVOIR

Feel The Heat
Drums Along The Mohawk (Cobra Motion Picture Sound Track)/Columbia/Warner Bros.
Sharon Oreck & David Maylor/No Pictures Inc.
Mary Lambert

GEORGE CLINTON

Do Fries Go With That Shake?
R&B Skeletons In The Closet/Capitol
Fisher Preachman/Split Screen
Bill Fishman & David "Preacher" Ewing

THE COUPE DE VILLES

Big Trouble In Little China
Big Trouble In Little China/Enigma
Alexis Omettchenko & Kris Mathur/Pendulum Productions
Tony Greco

NEIL DIAMOND

Headed For The Future
Headed For The Future/Columbia

Arcangel Television Productions Inc./CBS Inc

THE FIRM

Tear Down The Walls
Mean Business/Atlantic
Aubrey Powell/Aubrey Powell Productions Ltd
Peter Christopherson

DAVID FOSTER W/ OLIVIA NEWTON-JOHN

The Best Of Love
David Foster/Atlantic
Lewis Rapage/Wolfe Company
Francis Dela

GOLDEN EARRING

Quiet Eyes
The Whole/21/Atco
Jos Van der Linden/HDEK & Sonpuse BV
Anton Corbajin

HEART

Nothing At All
Heart/Capitol
Rabia Dockray/Cream Cheese Productions
Mary Calner

JERSEY ARTISTS FOR MANKIND '86

J.A.M. '86
Arista
Jon Small/Picture Vision Inc
Jon Small

JULIAN LENNON

Want Your Body
Secret Value/Dreaming/Atlantic
Jerry Kramer & Michael Adar/Jerry Kramer Associates
Jerry Kramer & Douglas Martin

LOUDNESS

Let It Go
Lightning Strikes/Atco
Ari! Inc./Danny D'Donovan Enterprises Ltd

LUBA

The Best Is Yet To Come
Between The Earth & Sky/Capitol
Toby Courlander/JUMP Productions
Greg Masuak

REGINA

Baby Love
Atlantic
Hugmynd

THE ROLLING STONES

One Hit (To The Body)
Dirty Work/Rolling Stones
Christie Smith/MGMM
Russel Mulcahy

SAD CAFE

Heart
Politics Of Existing/Atlantic
Ellen McCartney/JUMP Productions
Carina Camamite

VANITY

Under The Influence
Skin On Skin/Motown
Alexis Omettchenko & Kris Mathur/Pendulum Productions
Gil Betman



Tepper Chainsaw Massacre. Epic artist Robert Tepper had a close shave while acting as guest VJ on MTV recently. On the set were, from left, Harvey Leeds, director of video promotion for Epic/Portrait/Associated Labels; Tom McGuinness, vice president, marketing branch distribution, CBS Records; Joe DeVola, senior producer, MTV; Vicky Germaise, Tepper's manager; and VJs Martha Quinn and Alan Hunter.

VIDEO TRACK

(Continued from previous page)

pleted include the **Fine Young Cannibals'** "Suspicious Minds," **Let's Active's** "In Little Ways," and the **American Girls'** "American Girl."

Leon Patillo has finished a clip for "Love Around The World," the title track of his latest Myrrh/LA album. The piece spotlights the robe-clad singer performing while dancers representing different nations surround him. It was directed by Nigel Dick. Toyomichi Kurita served as director of photography.

OTHER CITIES

CHAMPAGNE PICTURES of Toronto, Canada, recently completed a video for **Eye Eye's** debut single, "Out On A Limb." The performance piece was lensed within a baroque setting and focuses on a relationship in trouble. Steve Surjik directed it; Allan Weinrib produced. The

clip supports the group's album "Just In Time To Be Late," on the WEA-distributed Duke Street label.

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.

PROMOTIONAL MUSIC VIDEO

Available on 1 Hour Tape Compilations to colleges, nite clubs, and other public venues throughout America.

We provide: • Newest Releases
• Quick Service
• Highest Quality
• Low Cost

Call us today to see if you qualify to receive promotional videos on a monthly basis.

Lawrence Enterprises, Inc. Dial (201) 667-5050
#1 way of staying on top of video music



Soundtrack Achievement. MCA International's Lou Cook, center, and Stuart Watson, left, receive Music & Media's annual Soundtrack of the Year award for "Beverly Hills Cop." Presenting the trophy is Music & Media publisher Theo Roos.



Video Chat. MTV's J.J. Jackson, center, catches members of Animation for a quick interview.



Broadcast Giveaways. Exchanging hellos as well as T-shirts are Westwood One's Suzanne Olson-Kahane and Veronica Holland program director Lex Harding.



Artists Speak Out. IM&MC panelists discuss the relationship between artists and the media during one of the event's sessions. From left are three members of Bronski Beat, the BBC's Michael B. Hurll, Mike + the Mechanics' Mike Rutherford, and Roger Daltrey.



Rare Moment. Members of the video jury take a short break from the event's activities. Standing are, from left, Swiss Television's Patrick Allenback, Music & Media's Machgiel Bakker, Billboard's Steven Dupler, Music Box's Jane Kelly, and Beta Television/Video Music's Pier Luigi Stefani. Seated are Snapper Films' Matt Forrest and Much Music's John Martin.

MONTREUX MILESTONE

The IM&MC's exciting debut, May 7-10



Talent Support. Members of INXS visit with label staffers at PolyGram International's booth.



Business At Hand. Philips staffers introduce the company's new professional compact disk hardware line to the international radio community.



Getting To Know You. MTV vice president Les Garland, right, and Music Box's Mike Hollingsworth, left, meet with IM&MC organizers Bert Meyer, second left, and Theo Roos.



WHERE THE BEAT MEETS THE STREET!

IN THIS ISSUE

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

BONUS DISTRIBUTION

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

FOR AD DETAILS CONTACT

IN NEW YORK

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

IN LOS ANGELES

Christine Matuchek (213) 859-5344

A BILLBOARD SPOTLIGHT

DANCE MUSIC

ISSUE DATE JULY 19

AD DEADLINE JUNE 24

Plan Proposed To Draw More Ads To Radio Program Could Boost Recording Production Funds

TORONTO Respected radio consultant J. Robert Wood, for a quarter-century one of the cornerstones of the CHUM Group of Canadian stations, has proposed a new initiative he says would attract many more national advertisers to radio and dramatically boost the radio in-

Advertisers would receive discounts

dustry's support for Canadian recording production funds.

Sales of Time to Assist Recording Talent (START) would have radio stations make an inventory of airtime available to a central agency, which would approach advertisers not previously involved in radio buys. The money received from advertisers, minus a 15% advertising agency commission and 5% each for the selling agency and the station representative, would be remitted directly to two industry funds for recordings.

"Since less than 15% of national advertisers make significant use of radio, this would be an important first step in increasing the radio share of advertising dollars in Canada," Wood says in his eight-page report on the plan. "Even more critically, the START concept would provide a substantial injection of funds to . . . assist in creating the product upon which commercial radio stations rely."

Wood says the two funds, the

Foundation to Assist Canadian Talent on Record-Canadian Talent Library (FACTOR-CTL) and MusicAction Canada, could increase in size by between two and five times.

Wood, who introduced the idea last year at a federal regulatory hearing on an unsuccessful bid for an FM radio license in Toronto, says the program would only succeed under certain conditions. Local radio sales must not be disrupted; there must be a sufficient number of participating stations; and only national advertisers that had not been radio time buyers in large amounts could qualify. He also stipulated that advertising agencies would be given the right to choose which stations the ads would appear on and payments to FACTOR-CTL and MusicAction would be credited against the minimum guarantees already given by stations under their license promises of performance.

The attraction to advertisers would be a discount from card rates for a period of up to one year. After that time, advertisers would not be given preferential rates.

Wood points out that radio's percentage of net advertising revenue has declined steadily in the last few years from 11.7% in 1979 to 10% in 1984, the most recent year for which statistics are available.

At the same time, he says, the two industry funds are "particularly crucial" to the support of the Canadian industry because they supply interest-free assistance, the money is doled out according to the

needs of both the recording and radio sectors, and the FACTOR-CTL and MusicAction groups represent a "coordinated strategy" for domestic music development.

"A preliminary assessment based on conservative assumptions indicates that between \$4 million and

Plan would stem ad revenue decline

\$10 million a year could be generated through the START program" for the funds, Wood says. That would transform the funds into agencies "with the financial clout to turn the Canadian recording industry around."

Wood says his program idea is compatible with new Canadian Radio-Television and Telecommunications Commission proposals that would liberalize the restrictions for FM and eliminate many restrictions for AM in the field of advertising. He says his plan has the backing of several advertising agencies and says he is trying to rally the broadcasters behind the scheme.

He says about three minutes a day per station, spread evenly over the year and in all day parts, would be necessary to make the program viable. He suggests that the Radio Bureau of Canada appoint one of its divisions to act as the selling agency advertising agencies.

Respected Pool Celebrates Its 10th Year Good Cheer For Black Music

BY KIRK LaPOINTE

TORONTO The Cheer Music Pool, advocates of a more honorable place in Canada's scheme of things for black music, enters its 10th year June 15.

It all began in 1977 in the suburban Toronto apartment of Jackie Valasek, head of the once-mighty Ontario Disco Pool. Al Allen, Cornell Campbell, Len Crooks, DJ Maceo, and Daniel Caudeiron met and decided they would have to join forces somehow to ensure the promotion of reggae, funk, and calypso amid the flood of disco. Unfortunately, not too many took them seriously because there had been no proven market for the music they touted.

"We felt that disco would peter out and we'd have to be ready for the next wave," says Caudeiron. "And so it came to pass."

By 1979, with 15 people as members, the group split from the Ontario Disco Pool and changed its name (the West Indian DJ Pool) to Cheer. Since then, it has grown steadily to 35 members who occupy a respected place in the industry's framework. The group boosts the morale of the local black industry, keeps the dance scene alive, and prods record companies to market black product more actively.

These days, it is wont to observe that few people thought there was much of a future for such artists as Michael Jackson, Prince, Madonna, and Eddy Grant when the Cheer

pool was raving about them long ago.

Cheer is accustomed to taking unpopular positions. Last year, it actively campaigned against the sale of promotional record product, a progressive measure that touched a few nerves very close to home among its membership and its counterparts. And, as a founding member of the Black Music Assn. of Canada it joined the cry for and helped oversee the creation of two black music categories in the annual Juno Awards.

And it has assisted a long line of domestic artists in furthering their careers: Claudja Barry, Gino Soccio, Freddie James, Billy Newton-Davis, Leroy Sibbles, and Liberty Silver, among them.

But, if sales and concert action have shown that black music has its rightful place in the business, radio has yet to recognize the fact. Airplay of the music that makes the clubs go round is spotty, at best.

"In time, there will be a black music station in Canada," Caudeiron says. "In the meantime, we'll keep plugging away."

Study Notes Younger Audio Buffs Growth Seen in CD Market

MONTREAL New consumer research by PolyGram Inc. Canada suggests sizable gains in the compact disk market in Canada and reveals interesting changes in the profile of the CD purchaser.

The research, compiled in recent weeks by the company, predicts 4.5% penetration of CD hardware in Canadian households by the end of next year; by mid-1988, CD software sales will outweigh LP sales; and by mid-1989, they'll eclipse cassette sales in Canada.

CD sales were 265,000 in 1984 and 1.2 million last year. PolyGram's projections place industrywide 1986 sales in Canada at 3.5 million units, nearly a threefold increase. And 1987 sales are expected to exceed 5.5 million in Canada.

Leo da Silva, the company's CD coordinator in Canada, says the profile of the CD consumer is rapidly changing. Whereas only a year or so ago, CDs were purchased by the 25-40 age group, now consumers 18 to 20 years old are a major purchasing group, due mainly to the availability of top 40 product in CD format.

A key to the CD explosion: PolyGram's research suggests that two-thirds of CD buyers say they intend to replace their albums with CDs, and CD "converts" indicate they seldom listen anymore to their turntables.

Of the total Compact Disk hardware owners in Canada, 30% bought their players in the last three months.

"In the process, we've rejuvenated the audio buff, and younger people are more conscious of sound quality than ever," says da Silva.

The consumer preferences are

rock, jazz, easy listening, and instrumental music, in that order. Of classical sales, symphonic music leads the way.

CD software prices have gradually declined, but the slide is slowing. By next year, "Demand and supply should level out," da Silva says.

KIRK LaPOINTE

Recording Industry Bound To Be Affected Trade Talks Underway In Ottawa

OTTAWA Talks here aimed at reaching a freer trade agreement between Canada and the U.S. in the next year are underway amid considerable uncertainty about what is and isn't on the table for negotiation.

U.S. officials publicly state that they want to haggle on Canadian content broadcast regulations and Canadian legislation that disallows tax deductions when domestic companies advertise on U.S. broadcast outlets. The Canadian team of negotiators says, however, that such policies form the fabric of cultural sovereignty and are untouchable.

The recording business stands to win and lose with any new deal. The removal of import duties would challenge the survival of

branch plants of foreign-based multinational record companies, but might make it possible for some manufacturers to prosper if international copyright covenants are eventually changed to allow Canadian exports of copyright material to the U.S. market.

But, while few expect the record business to be greatly affected by the talks, the broadcast industry is on tenterhooks. Bill C-58, the legislation introduced a decade ago to dissuade Canadians from pumping advertising dollars into the U.S., is very much on the line because several U.S. political leaders see it as unduly protectionist. Even the Canadian content regulations are seen as a form of subsidy and unfair advantage for nonforeign music.

Maple Briefs

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 7 Glen Ames Ave., Toronto, Ontario, Canada M4E 1M3.

SATURN DISTRIBUTING has landed the 50-store Towers account in Ontario, Quebec, and the Atlantic provinces. It will rack seven- and 12-inch singles there. The move comes shortly after Saturn landed Zeller's as a Quebec account for LPs, singles, cassettes, and compact disks.

A TOUCHING 18- by 24-inch poster by Joel Bernstein of Neil Young and his son Ben, who has cerebral palsy, is the key element in a fund-raising campaign by the Canadian Cerebral Palsy Assn. Posters are available for \$10 Canadian from 55 Bloor St. East, Suite 301, Toronto, Ontario, M4W 1A9. Young will play a benefit concert later this year.

BY THIS WEEK, PolyGram is likely to have a No. 1 single in Canada with "Captain Of Her Heart" by Double. The song has not yet been released in the U.S.

DUKE STREET RECORDS for the first time is competing with itself in the marketplace. The Canadian independent has just issued Chalk Circle's "The Great Lake"

EP, in support of the band's "April Fool" single. And the new Eye Eye release, "Out On A Limb," is a top AOR add.

CINRAM LTD. has reported earnings of \$412,411 on sales of \$5,673,000 in the first quarter ending March 31. The manufacturer of records and tapes is establishing a compact disk plant and says it expects to be in production by early 1987. The strong performance reflected business acquired from Quality Records as well as increased product demand.

FRANK MARINO, the fast-fingered guitarist who fronted Mahogany Rush, is back after a three-year absence with "Full Circle," on Maze Records in Canada and Compass Distributing in the U.S. Marino and Montrose are touring together on both sides of the border.

"FAMILY CALLED Mankind," written by Salome Bey and produced by Eric Mercury, was recently issued in support of the week-long Toronto Arts Against Apartheid Festival. Harry Belafonte and Parachute Club highlighted performances in the city, and Bishop Desmond Tutu visited Toronto during the May 25-June 1 festival.

Pirate Stations: Are They Parasites Or Pioneers?

MONTREUX Europe's pirate radio stations have made a significant contribution toward the advent of livelier pop music programs on radio—but some of them have operated with an unfair advantage over public service stations by not paying performance fees or neighboring rights.

**IM&MC:
REPORT FROM
MONTREUX**

This was the consensus of the animated debate, "The Pirate Stations — Pioneers Or Parasites?," at the International Music & Media Conference here, May 8-9, organized jointly by Billboard and Music & Media in association with the Golden Rose Festival. Moderator of the session was Machgiel Bakker, managing editor of Music & Media.

John Catlett, president of Overseas Media Inc., spoke of his involvement with the defunct U.K. pirate station Laser 558, admitting that the operation had broken the law, had "stolen money from the BBC," and had selected its operating frequency without consulting the European Broadcasting Union.

"Had we tried to play by the rules," Catlett said, "we could not have survived." As it was, the sta-

tion got considerable advertising support and in its final six months of operation was making enough money to keep going. Adverse weather conditions and substantial mechanical problems, however, made this impossible. The ship and its equipment were ultimately confiscated by the British government and put up for sale.

Catlett said one of the major

Pirates changed establishment

problems faced by private radio stations in the U.K., apart from legal difficulties, is the lack of confidence advertisers seem to have in radio as a medium. Only 2.5% of total U.K. advertising expenditures went to radio, compared with 8% in the U.S.

Vincent Monsey, president of Radio Caroline, took exception to the description "pirate radio" in Caroline's case. "We need no license to operate in international waters," he said. "We have never signed an international radio regulations agreement."

"The public hung the term 'pirate radio' on the offshore stations in the

'60s, and Caroline led the way. We were broadcasting around the clock, and within three weeks we had 7 million listeners. After seven months we had 21 million listeners."

Monsey recalled that after the "disastrous sinking" of the Caroline ship he went to New York in 1979 to study the radio advertising situation with a view to applying some of the ideas to Europe. But the concept of Pan-European radio advertising was still undeveloped because advertising agencies in Europe were too decentralized.

"We are a Pan-European station with 11 million listeners and our message to advertisers is: Buy London and get the rest of Europe free."

Lex Harding, program director of Veronica in Holland, recalled his background as a DJ on a succession of pirate stations, including the highly successful, and now legitimate, Radio Veronica. He maintained that pirate radio stations had been responsible for some important changes in the radio landscape.

Speaking of the situation in Ireland, Ian McGarrie, a television director with Radio Telefis Eireann, said deregulation legislation had been pending in his country for

eight years. In the meantime, a number of pirate stations have been operating mostly with a pop music format, but some are in the MOR field and some are broadcasting predominantly folk and Irish music.

"Much of the money that comes into the coffers of the pirate stations from advertisers tends to go out of the country," he said. "But I believe the revenue is not as large

No 'romance in illegality'

as the stations had hoped." He thought there was a strong possibility that pirate radio in Ireland would be followed by pirate TV.

He said the pirate stations did not pay performance fees and were not, in fact, allowed to pay. In his view, the pirates were both parasites and pioneers because while they failed to compensate rights owners, at the same time they had forced "establishment radio" to reconsider its programming philosophy.

Monsey endorsed this point by recalling that when Radio Caroline was first launched in 1964, the BBC had no pop music channel. Many al-

bums were broken by Caroline and are still being broken. And when the BBC restructured its programming, it borrowed a lot from the pirate stations.

Speaking from the floor, Dave Price, executive producer with BBC Radio 1, insisted that the pirate stations were parasitic and criticized the attitude that there was some "romance in illegality." He attacked Monsey's "weak denials of illegality." He also observed that Laser 558's policy was to program oldies—records whose popularity had already been tested and which had been broken by the legitimate stations.

In another comment from the floor, Rik de Lisle, music director of RIAS Berlin, said the East Germans regarded RIAS as a pirate station because its transmissions reached listeners in East Berlin.

"The East German stations tape the records we play and then play them back at us," de Lisle said. "How do you program against that?"



Toasting With Timmer. PolyGram executives congratulate the members of Def Leppard on their re-signing with Phonogram U.K. at the recent PolyGram International conference in Killarney, Ireland. Pictured from left are PolyGram's Aart Dalhuisen, band member Rick Allen, PolyGram's David Simone, band member Steve Clark, band manager Peter Mensch, band member Rick Savage, PolyGram's David Fine and Jan Timmer, band members Phil Collen and Joe Elliott, and PolyGram's Dick Asher and Maurice Oberstein.

Bid Is Made For Boosey

BY PETER JONES

LONDON Music Sales recently made an 8.4 million-pound bid (about \$12.75 million) for Boosey & Hawkes, the long-established British music publishing and musical instrument company. But the offer is, as yet, being opposed by both the B&H board of directors and main shareholder, Carl Fischer Inc. of the U.S.

Bankers Trust, the U.S. bank advising Music Sales, which is headed by American-born, London-based Robert Wise, has written directly to shareholders in an effort to overturn the initial opposition.

News of the bid came just two days after Boosey & Hawkes reported a pretax loss of some \$7.5 million, the worst in its nearly 200-year history and apparently principally because of losses on the instrument side.

And the news came just a week after the revelation (Billboard, May 17, 24) that Music Sales had bought G. Schirmer Inc., the 125-year-old U.S. classical publisher. Music Sales, with wide-ranging interests, also acquired a Schirmer subsidiary, Associated Music Publishers, and a couple of related U.K. companies.

A key feature of the Music Sales bid plan is the separation of Boosey & Hawkes' publishing and instrument divisions, with the publishing going to Music Sales. The instrument sector would, it is said, be purchased by a consortium in which the current management would participate, to be financed by Candover Investments, the venture capital company.

But there are several conditions to the offer, including the recommendations of the B&H board and Carl Fischer Inc., which so far has

indicated it is not interested in selling. Other principal shareholders are the Ralph Hawkes Will Trust and the Merchant Navy Officers Pension Fund.

Ronald Asserson, new B&H chairman, says it is significant that Carl Fischer Inc., "best placed to know the company's prospects," has rejected the approach. "It is," he says, "an opportunistic attempt to obtain the company very much below its asset value and at a time when it is just recovering from a period in which it gradually went downhill."

Asserson values the B&H roster of classical compositions as being worth at least \$30 million. Among the names involved are Stravinsky, Richard Strauss, Prokofiev, Bartok, and Benjamin Britten, plus Rachmaninov (for another eight years) and Kodaly. Among its living composers are Leonard Bernstein and Aaron Copland.

On the acquisition of Schirmer Inc., Music Sales' Robert Wise said it "balances our activities perfectly, uniting an enormous classical catalog with Campbell Connelly, acquired late in 1984, and its wide library of contemporary music. Classical music can be handled in the same way as pop."

Now the bid appears to hinge almost entirely on gaining the eventual backing of Carl Fischer Inc. Wise is reportedly planning further approaches, saying, "Boosey & Hawkes would be a wonderful company if properly run."

Music Sales was established by Wise's family in the U.S. half a century ago. Two years ago, Wise, who started the U.K. operation in 1970, bought out his family's interest in the business.

CDs Lead In British Album Sales

BY PETER JONES

LONDON A sharp fall in the number of singles shipped to retailers pushed the U.K. record industry's January-March trade figures into a situation described as "flat" by the British Phonographic Industry.

The total value of deliveries to the trade increased by only 3.4% over that posted for the first quarter of last year. Singles were down 17% in unit terms, from 18.3 million to 15.2 million, and down in value 12.8%, to \$26.32 million.

BPI explains: "Sales in the upper reaches of the charts seem to have suffered particularly badly. Volumes for best-selling singles were 20%-25% lower than in this quarter last year, according to Gallup,

which compiles the lists. Relatively more 12-inch singles were sold: 29% of the total against 27% in the first three months of 1985."

Sales of LPs also fell, though not as sharply as singles. Deliveries were down 8%, to \$35.74 million. Wholesale prices held steady.

In the cassette sector, where wholesale prices are also virtually unchanged, sales continue to build, though at a lower rate than of late. The gap between the now-dominant cassette sales and those for LPs continues to widen. Tape deliveries were up 13.6% in the quarter, at 10.6 million units, and in value terms they were up 13.1%, to 34.18 million.

But predictably the best results were in the compact disk sector, where sales in this year's first quar-

ter were just over double those for January-March 1985. CD shipments stood at 1.2 million, indicating a year-end total of around six million.

But BPI says it is likely that consumer purchases of compact disks have increased at an even faster rate than BPI trade delivery figures indicate, because retailers have been "supplementing stocks by taking advantage of the availability of parallel imports."

The average trade price of singles was up 5.1%, to \$2.32, on the 1985 return, taking an exchange rate of \$1.50 against the pound sterling. LP prices were at the same level (\$3.94), as were cassettes (\$3.22), but the average price of a compact disk was up 14.3% to just about \$10.

Anglo-American Dominance Of European Radio Eyed

BY MIKE HENNESSEY

MONTREUX If listeners in some European countries are more responsive to Anglo-American pop than to their own national repertoire, is it because they really prefer imported music or is it because radio stations give inadequate exposure to domestic product in order to preserve a trendy image?



This was the essence of the debate generated by the panel session "How Can National Repertoire Survive The Threat of Anglo-U.S. Domination?" at the International Music & Media Conference here May 8-9. The event was sponsored by Billboard and Music & Media in association with the Golden Rose Festival.

Moderated by Music & Media managing editor Machgiel Bakker, the multinational panel reflected a diverse range of views and yielded an effective recipe for keeping national repertoire in vigorous good health from Jan Rietman, a producer with NCRV Radio, Holland.

Rietman recalled that Holland had produced a number of major international acts in the past, Shocking Blue, the George Baker Selection, and Focus among them. But he said achieving viability for songs in the Dutch language presents a major problem.

"With videoclips such an important element in promotion today, it is hard to compete with Anglo-

English: worldwide language of pop

American product because we cannot afford to make videos for Dutch acts," said Rietman.

He then explained with video illustration how he solved the problem. "I do a weekly live radio show using 80% Dutch artists which is staged in a sports arena in Holland or Belgium. We give free admission to the public and we get audiences of 50,000 people. We present live music and real emotion—no clips. And if all European countries will do the same, I think national repertoire can survive," said Rietman.

Michel Brillie, program director of Europe No. 1 station in Paris, said French radio stations give substantial exposure to French repertoire and this probably accounts for the fact that sales of domestic product on record in France continued to be healthy. He said that since 1960 France has had two parallel worlds of music—Anglo-American rock 'n' roll and French national repertoire—living side by side. "The French people are very literary-minded," he said, "and therefore they pay a lot of attention to French repertoire because of the French lyrics."

Brillie pointed out that the French charts showed a very fair balance between national and international repertoire, "perhaps because we allocate plenty of airtime to French recordings."

Wolfgang Spahr, Billboard's chief correspondent in West Germany, accused German radio stations of neglecting national repertoire and helping to sustain a situation in which international product accounts for almost 80% of pop record sales.

"The private radio stations in

Germany really had a chance to counterbalance the preoccupation of the public service stations with Anglo-American repertoire, but they have failed to take it," Spahr said. "Because of this, more and more German artists turn away from their own language in their quest to achieve a hit record."

Spahr argued that if more German-language repertoire were pro-

Not enough good German product

grammed, more domestic records would be sold in Germany. He also pointed out that there is a silent majority in favor of more German music.

But Rik de Lisle, music director of RIAS Berlin, said that while he wants to give as much airplay as possible to German-language repertoire, it is difficult to find enough suitable product. "And I'm not going to play an indifferent record just because it is German," he said.

Lou Cook, president of the international division of MCA, said that,

as the only Anglo-American on the panel, he was amazed at the title of the session. "I don't think we are threatening to dominate anyone's national culture. If Anglo-American music sells well in Europe, it is because English is the 'common denominator' language of pop music, and Anglo-American music seems to be the music that most European pop fans want to hear."

If there is a demand for this music, Cook said, "We will supply it. It's all a matter of public taste, which varies from country to country. In Japan, for example, 70% to 80% of the records sold are Japanese."

Vidar Lonn-Arnesen, producer and presenter for the Norwegian national radio channel NRK 2, said his station's pop music output consisted of 40% national music, of which one quarter was in the Norwegian language. He said preservation of national repertoire is important for the whole of Europe and urged continental European record companies to supply Norwegian broadcasters with product so exposure can be given to that repertoire.

Greek Payola Scandal Under Investigation Letter From Free-lance DJs Boomerangs On Them

BY JOHN CARR

ATHENS Greece's state-run ERT-1 radio/television network has suspended two free-lance radio programmers and is investigating two others for alleged complicity in what record industry executives think will prove "the tip of a payola scandal."

Free-lance DJs Iosif Avramoglou and Michalis Tsaousopoulos had their contracts terminated after they and two staffers sent a letter to 26 executives in the world music industry, accusing a PolyGram Greece executive of a "negative attitude" toward them and urging his dismissal.

The PolyGram executive, international repertoire manager Vasos Tsimidopoulos, claims the letter is "sheer libel" and PolyGram managing director Vico Antypas says a libel action has been started against the four "correspondents."

Tsimidopoulos says the letter was written because the four were disappointed that they were not given "special services," which is a euphemism in the industry here for payola.

"We must root out this cancer," says Antypas, who adds that PolyGram and the rest of the Greek record industry back Tsimidopoulos in "not giving in to pressure from independent DJs."

Yannis Halatsis, ERT-1 director general, is launching a full investigation and says the two staffers involved, Akis Evenis and Ilias Zynopoulos, had signed themselves in the letter as program directors of ERT, which they are not.

The letter, dated March 10 but apparently not mailed until April 16, was sent to about two dozen "influ-

ential figures" in the world music business, including Chris Wright, head of Chrysalis in the U.K., Freddy Naggiar, president of Baby Records in Italy, and senior PolyGram officials in Europe and North America.

The letter says: "Artists represented by PolyGram Greece do not have the airplay and publicity they deserve in our programs." It blamed Tsimidopoulos for "a negative attitude," but did not further elaborate. "Any future cooperation with PolyGram Greece will be impossible as long as this person remains head of the international department."

Tsimidopoulos describes the letter as "nonsense." He says the programmers received necessary records and publicity material. He even helped in the programming. He declines to comment on whether lack of payola was the reason for the letter, but the national press here is

running major stories on the payola suspicions, saying that in the past free-lance DJs have received large sums of money to promote certain acts.

Local PolyGram rock band Mass Media has charged that Avramoglou demanded the equivalent of \$100 to air tracks from its album "Pirates & Heroes." Other groups nurse similar grievances.

Says WEA managing director Ion Stamboulieh: "This is the biggest scandal in Greek music industry history. But it offers a chance for the industry to get to grips with radio problems. These four disk jockeys were led to believe they were gods."

The general industry verdict is that the bitter letter from the four, an attempt to engineer the dismissal of an executive who refused to bow to their demands, has boomeranged on them.

"This looks like the tip of a payola iceberg," Stamboulieh says.

Sonet/Mute In Business

PARIS Sonet U.K. and Mute Records have set up a 50/50 French operation to handle promotion and marketing of their product in this territory. The move follows the ending of Sonet's nine-year licensing association with Vogue earlier this year and the signing of separate Sonet and Mute license deals with Virgin France.

The first Sonet release under the new deal was Secret Service's "When The Night Closes In." The first Mute release was the Depeche Mode album "Black Celebration." The latter band recently played three sold-out dates in Bercy and

Lyon.

Sonet also plans to put out the best of its jazz and blues catalog on compact disk.

Jacques Attali, formerly international chief at Vogue, is managing director of the new Mute Sonet France operation. Former PolyGram staffer Bruno Rossignol is head of promotion.

The switch from Vogue to Virgin has not been without problems. Both companies released the Depeche Mode maxi-single "Stripped," a conflict resolved only by a court injunction and the seizure of the Vogue product.

U.K. Rock Exhibit Set

LONDON A waxworks exhibition centered on the history of rock 'n' roll is to be a permanent attraction in the £30 million redevelopment of the London Pavilion at Piccadilly Circus here.

The site, just a few steps from the Tower Records megastore being opened this summer, will be a retail and leisure complex covering six floors, with the upper part

devoted to the exhibition.

Paul Gambaccini, a leading U.S.-born British DJ and pop author, is serving as special adviser for the rock show, which will feature a rotating theater with automated waxwork figures of rock stars.

The target opening date for the shops is midsummer 1988; the exhibition will start operating a few months later.

INTERNATIONAL EDITOR

PETER JONES, Billboard, 71 Beak St., London W1R 3LF. 01-439 9411.

INTERNATIONAL CORRESPONDENTS

- Austria—MANFRED SCHREIBER, 1180 Wien, XVII, Kreuzgasse 27. 0222 48-28-82.
- Australia—GLENN BAKER, P.O. Box 261, Baulkham Hills, 2153 New South Wales.
- Belgium—MARC MAES, Kapelstraat 41, 2040 Antwerpen. 03-5688082.
- Canada—KIRK LAPOINTE, 7 Glen Ames Ave., Toronto, Ontario M4E 1M3. 416-364-0321.
- Czechoslovakia—DR. LUBOMIR DOURZKA, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08.
- Denmark—KNUD ORSTED, 22 Tjoernevej, DK-3070 Snekkersten. 02-22-26-72.
- Finland—KARI HELOPALTIO, SF-01860 Perttula 27-18-36.
- France—DERRY HALL, 8 Rue de l'Eure, 75014 Paris. 1-543-4879.
- Greece—JOHN CARR, Kaisarias 26-28, Athens 610.
- Holland—WILLEM HOOS, Bilderdijkstraan 28, Hilversum. 035-43137.
- Hong Kong—HANS EBERT, TNS, 17/F, Wah Kwong Bldg., 48-62 Hennessey Rd., Tel: (5) 276021.
- Hungary—PAUL GYONGY, Orlooutca 3/b, 1026 Budapest 11. Tel: 167-456.
- Ireland—KEN STEWART, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72.
- Israel—BENNY DUDKEVITCH, P.O. Box 7750, 92 428 Jerusalem.
- Italy—VITTORIO CASTELLI, Via Vigoni 7, 20122 Milan. 02-545-5126.
- Japan—SHIG FUJITA, Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku Tokyo 150. 03 4984641.
- Kenya—RON ANDREWS, P.O. Box 41152, Nairobi. 24725.
- Philippines—CES RODRIGUEZ, 11 Tomas Benitez, Quezon City 3008.
- Poland—ROMAN WASCHKO, Magiera 9m 37, 01-873 Warszawa. 34-36-04.
- Portugal—FERNANDO TENENTE, R Sta Helena 122 R/c, Oporto.
- Romania—OCTAVIAN URSULESCU, Str. Radu de la Afumati nr. 57-B Sector 2, Bucharest O.P. 9. 13-46-10. 16-20-80.
- Singapore—ANITA EVANS, 164 Mount Pleasant Rd., 1129. 2560551.
- South Africa—JOHN MILLER, 305 Buckingham Ct., Leyds St., Joubert Park, Johannesburg. 2000.
- Sweden—MAGNUS JANSON, Tavastgatan 43, 11724 Stockholm. 8-585-085.
- Switzerland—PIERRE HAESLER, Hasenweld 8, CH-4600 Olten, 062-215909.
- U.S.S.R.—VADIM D. YURCHENKOV, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268. 225-35-88.
- West Germany—WOLFGANG SPAHR (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428.
- JIM SAMPSON (News Editor), Grillparzerstr. 46, 8000 Munich 80. 89-473368. Tlx: 5216622.
- Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana 23-522.

Billboard

Spotlight on

JAPAN

COMPACT DISC BOOM

8MM VIDEO VS. VHS

LASERDISK VS. VHD





Members of the Miami Sound Machine are all smiles as they accept the grand prize trophy in the 15th Tokyo Music Festival at Nippon Budokan Hall in March from Harry Belafonte. Their winning song was "Conga."

CDs And Videodisks Continue To Sustain Industry

By SHIG FUJITA

The compact disk and videodisks, both the optical and VHD versions, continue to sustain the music industry, while competition is fierce between the 8mm video camcorder and the VHS lightweight camcorder.

There has been a slowdown in the rate of increase in the production, sales and exports of videocassette recorders, but they continue to be the mainstay of the industry.

The record companies are having to cope with the changeover from analog records to compact disks, as well as the continuing problem of the record rental outlets, which now want to rent compact disks also.

They are also plagued by the lack of million-sellers, a situation that has continued for several years now, and have yet to come up with effective steps to remedy the situation.

The record stores are having to study the market more in detail and stock accordingly because so many types of software are available— analog records, prerecorded music tapes, videotapes, videodisks and compact disks—and they have only a certain amount of store space.

Promoters continue to do well, booking all the top international stars, as well as comparatively new and just-starting



Harry Belafonte was the special guest singer for the 15th Tokyo Music Festival in March.



artists, and generally getting good boxoffice returns.

Music publishers report that business is steady and welcome the compact disk boom as well as the increased use of songs, both new and old, in TV commercials.

Production of VCRs in Japan in 1985 totaled more than 28.5 million units, up 5.2% from 1984, when a 48.9% increase was recorded from the year before.

Exports of VCRs in Japan in 1985 came to 25.5 million units, up 15.4% as compared to a 44.8% jump in 1984. Of the export total, 15.92 million units went to the U.S. (up 33.8% on 1984), 3.25 million to the European Community countries (down 13.4%) and 6.29 million to other countries (down 1.8%).

As for records and prerecorded music tapes, CBS/Sony monopolized the top position in market share for six years in a row with a 15.9% share, followed by Warner-Pioneer with 10.7%, Victor Musical Industry with 10.1%, Canyon with 9% and Toshiba-EMI with 8.1%.

In 1984, the order was CBS/Sony, Toshiba-EMI, Victor Musical Industry, Warner-Pioneer, and Canyon.

(Continued on page J-6)

CD Player Production In 1986 Expected To Total 8 Million

The compact disk boom, which started in Japan in the end of 1984, is expected to continue this year, with predicted CD player production of 6.5 million to 8 million units.

According to Masaaki Morita, executive vice president of Sony Corp., sales predictions are 6.5 million units, while production predictions are 8 million.

Out of the total, 1.6 million are expected to be sold within Japan as compared to 1 million in 1985 out of a total production of 4 million units.

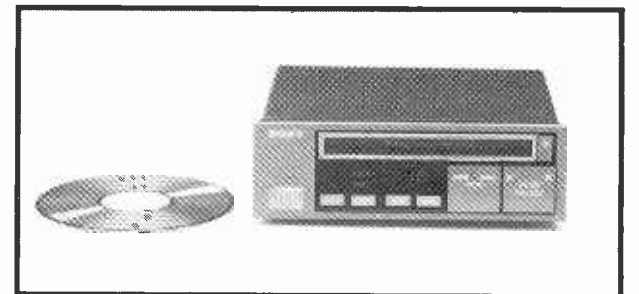
Many low-end models have appeared, with the lowest-priced one listed at \$234.12 (Y39,800), but the units that are selling the most are those around \$294.12 (Y50,000).

Morita says, "When CD players first came out, people were saying they all sound the same because of the digital sound. But the filters, preamplifiers and other parts are different, so the sound is slightly different. The good sound is not the only merit of the CD player, but also the random access. That is why it's necessary to point out such features when selling the CD player."

There are presently about 100 different CD player models on the market, with old models being sold at reduced prices in the internationally known Akihabara district of Tokyo. This district is full of discount stores specializing in audio and video equipment.

Those listed at less than \$352.94 (Y60,000) now account for 74% of CD players being sold, says Shinji Kakegawa, publicity manager for Matsushita Electric's audio division.

He says that CD players have been selling much better (Continued on page J-8)



Sony's in-car CD player, offered as optional equipment for Nissan's Leopard series.

Right: Matsushita's SL-XP3 portable CD player with carrying case. Far right: Matsushita's in-car CD players CX-DP3D (left) and CX-DP1D priced at \$582 and \$553, respectively.



Sony's D-55T portable CD player with tuner.



UDO

ARTISTS, INC

BRUCE SPRINGSTEEN BOZ SCAGGS TOTO PHIL COLLINS PAUL YOUNG HUEY LEWIS & THE NEWS RATT
TWISTED SISTER NIGHT RANGER IRON MAIDEN THE FIXX DEEP PURPLE JULIAN LENNON
DARYL HALL & JOHN OATES FRANKIE GOES TO HOLLYWOOD MÖTLEY CRÜE TEARS FOR FEARS
THE ASSOCIATES GO WEST THE STYLE COUNCIL CULTURE CLUB HOWARD JONES ACCEPT KENNY LOGGINS
REO SPEEDWAGON SHEILA E. ERIC CLAPTON GARY MOORE BRYAN ADAMS NENA DOKKEN WHAM! QUIET RIO
MIDGE URE MICHAEL McDONALD RICK SPRINGFIELD THOMPSON TWINS THE ALARM HEART
BOB DYLAN TOM PETTY & THE HEARTBREAKERS STARSHIP W.A.S.P. OZZY OSBOURNE JEFF BECK SANTANA
STEVE LUKATHER DRUM THEATRE JOHN COUGAR MELLENCAMP CHARLIE SEKTON PREFAB SPROUT SIMPLE MIND

**A BIG "THANK YOU" TO ALL
FOR TOURING WITH UDO ARTISTS, INC. IN 1985~1986**

JAPAN'S LEADING PROMOTER. FOR JAPAN TOURS CONTACT:



SEIJIRO UDO, PRESIDENT

#2 MIYA-CHU BLDG., 3-8-37 MINAMI-ADYAMA, MINATO-KU, TOKYO 107 JAPAN PHONE: (03)402-7281 TLX: J26552 E-MAIL: D6S1E56 UDO-UK

LaserVision Leads VHD In Videodisk Competition

A Billboard Spotlight

The competition between the LaserVision optical videodisk and VHD videodisk continues with stores in the Akihabara audio-visual equipment discount area reporting a sales ratio of about 7-3.

Pioneer started out all alone with its optical videodisk players, but it has now been joined by Sony, Nippon Gakki (Yamaha) and Hitachi Ltd.

Victor Co. of Japan (JVC) heads the VHD group which includes Matsushita, Sharp and Toshiba.

Videodisk player prices were around \$882.35 (¥150,000) until Nippon Gakki came out with its under \$588.25 (¥100,000) LV-X1 model priced at \$576.50 (¥98,000) in Nov., 1985.

Masaru Inagaki, Pioneer managing director/planning division general manager, points out that videodisk player production in 1985 totaled about 500,000 units, including both optical and VHD types, and says the industry estimates that production this year will be just under 900,000 units.

He says, "We believe the first year of videodisk is not this year, but next year. Although makers are making deliveries, we don't know now many are stocked by dealers and how many are actually in the hands of customers."

Pioneer's compatible CD/videodisk player is proving very popular. It is list priced at \$929.40 (¥158,000), and Inagaki says it is popular with students and young men.

He says that in order to expand sales of LaserVision videodisk players and videodisks, the American market must be opened up. A different marketing approach is needed in the U.S., where over 50 million prerecorded videotapes were sold, in order to sell videodisks. "We must tenaciously point out the merits of better sound and clearer pictures."

Inagaki says that hot releases sell anywhere from 40,000 to 60,000 videodisks, which is much better than videotapes which are doing very well if they sell 10,000 copies.

He says that the popularity of videodisks will spread as people look forward to popular hit movies becoming avail-



Left: Pioneer's LaserDisc CLD-7 compact disk/videodisk player with wireless remote control, listed at \$929, compared to the \$1,459 of Pioneer's first compatible player.

able on videodisks. As CD players sell more, people are made more aware of the merits of digital sound, and Inagaki says this is helping in videodisk players sales.

Seiichiro Niwa, head of the video software division of Victor Co. of Japan (JVC), estimates production of videodisk players this year at between 800,000 and 900,000 units.

The total of players in Japan at the end of 1985 was estimated at 930,000. Currently, the number has already passed the one million mark.

Niwa says, "That one million is a very important number. It means that Japan is the first country in the world in which videodisk has become popular."

He says that VHD hopes to win 60% of the 800,000 units this year. As for the software, videodisk production was 2 million in 1983, 7 million in 1984 and 12.5 million in 1985. The estimate for this year is 16.5 million.

There is the unique situation in Japan that more than two times as many videodisks were sold as videocassettes (6 million).

VHD videodisk titles available as of April 30, 1986, were 2,623 compared to 3,050 LaserVision titles. The over-

whelming majority is movies, particularly American.

Niwa says that those American movies which are doing well in the American rental market sell at least 20,000-30,000 videodisks each, either in VHD or LaserVision, in Japan, such as "Rambo II," "Beverly Hills Cop," "Ghostbusters," "A Chorus Line," and "Witness."

Classic music videodisks are selling well in Japan, as well as popular music videodisks.

Niwa says, "As always, 'karaoke' singalong remains popular in Japan. It's popular for commercial use, but the VHD 'karaoke' machines have started to enter individual homes. We sold a six-song, multi-voice disk for \$22.94 (¥3,900); they sold very well in 10-disk sets."

"All 14 companies are making VHD hardware and software," he says. "All kinds of good hardware is available, so in order to back that up from the software side, we are engaging in all kinds of promotion activities. Every month we send disk information to our dealers."

He says that prices of players will come down to about \$294 (¥50,000) and videodisks will come down to about \$29.40 (¥5,000).

Sony Pushes 8mm Video; JVC Camp Counters With VHS

There are now 10 companies selling 8mm video camcorders and decks, while the VHS camp is countering with the compact VHS video camcorders.

Kodak was the first to market an 8mm camcorder made

by Matsushita, followed by Polaroid (Toshiba) and General Electric (Hitachi).

In Japan, Sony, Canon Camera, Kyocera, Fuji Photo Film, Pioneer, Aiwa, and Sanyo are selling 8mm camcorders and decks.

Sony is focusing its market effort on the 2.2-lb. CCD-M8 Handycam that lists at \$1,165 (¥198,000). It sent promotion teams to some 3,000 so-called Come-Come Monitor shops, where CCD-M8s were available for demonstration and trial use.

Customer questionnaires indicate 39% were buying their first videorecorder, while 61% acquired the machine as a replacement or add-on to existing equipment.

Some 40% of buyers were in the 30-39 age group, and 17% aged 20-29. Buyers over 60 came to 15%.

Other Sony 8mm models on the market are the CCD-V8AF camcorder at \$1,763.50 (¥299,800), the CCD-V8 (\$1,650), the EV-C8 VCR (\$870), the EV-A300 video deck (\$853), and the EV-S700 multideck (\$1,480).

Masaaki Morita, executive vice president of Sony, says that Sony intends to produce 1,500,000 8mm videorecorders in the year up to October 1986, as compared to

(Continued on page J-10)



Sony's CCD-M7 Handycam 8mm camcorder in silver and black, and 8mm videocassettes.



Sony's CCD-M8 Handycam 8mm camcorder, silver and black, and 8mm videocassettes.

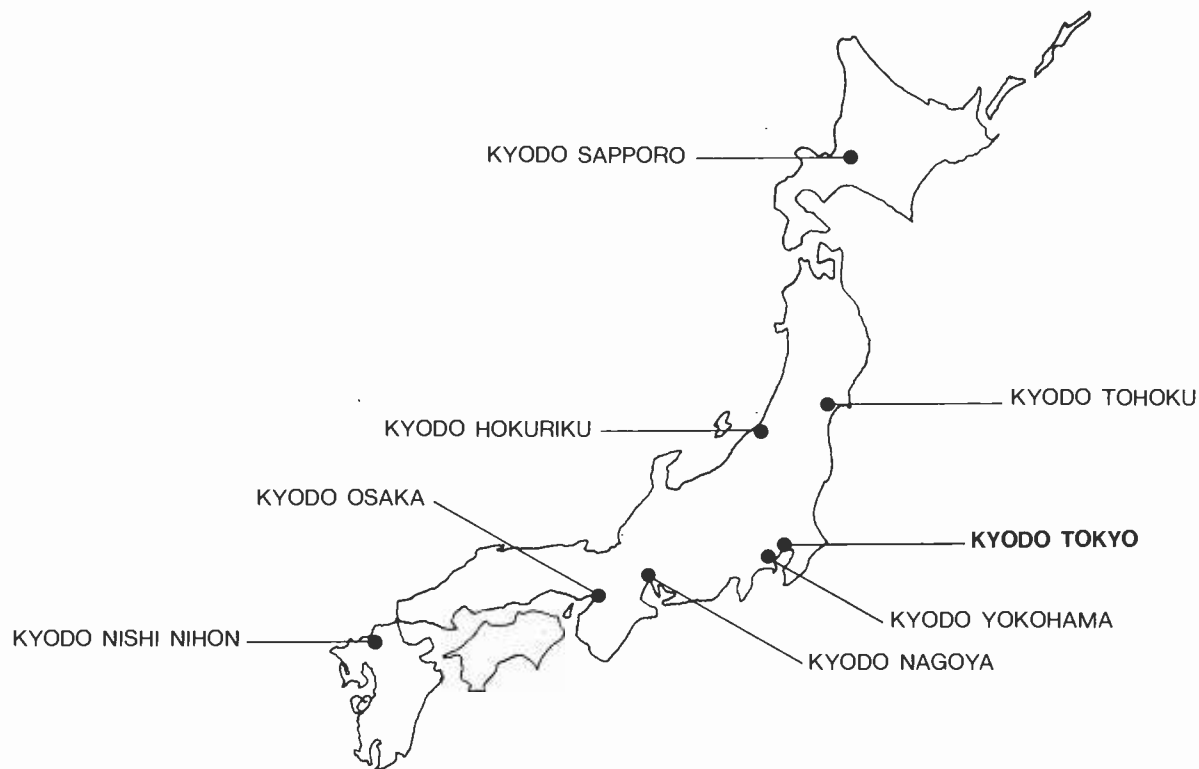


Sony's PCM stereo 8mm video deck, listed at \$988.

TAIYO MUSIC, INC.

AOYAMA-MIYAHIRO BLDG., 10F
3-5-15 KITA-AOYAMA, MINATO-KU, TOKYO 107
TEL : 03-470-2751
TELEX : J26512 AAB TAIYOMUS
FAX : 03-470-2864

KYODO CONCERT NETWORK



FOR BOOKINGS, PLEASE CONTACT:

TOM NAGASHIMA

KYODO PROMOTIONS, INC.

3-6-18 Kita-Aoyama, Minato-ku, Tokyo 107

TEL: 03-407-8240/8131 TLX: J27526 AAB KYODOTYO FAX: 407-7687

DIRECTORS: SABURO ARASHIDA JIRO UCHINO TATS NAGASHIMA

INDUSTRY

(Continued from page J-2)

The market share is based on the records that entered the top 100 on the hit charts.

The biggest gross sales of records and tapes were recorded by so-called "idol" singer, Akina Nakamori, who was second in 1984 and first in 1983. She changed places with Seiko Matsuda, who married an actor during 1984 and temporarily retired. Nakamori's sales totaled \$36.64 million, followed by Matsuda's \$33.4 million, Checkers' \$33 million, Anzen Chitai's \$28.8 million, and Southern Allstars' \$23.5 million.

Wham! was in ninth place with Madonna in 10th place. The only other international stars in the top 40 were Billy Joel in 23rd, Teresa Teng (from Taiwan) in 28th and Stevie Wonder in 37th place.

Masao Urino was again the top lyricist in 1985 with 4,323,000 records, but this was a considerable drop from the 6,301,000 records in 1984. Takashi Matsumoto was again second with 3,222,000 in 1985 as compared to 4,459,000 in 1984. Top composer was Kyohei Tsutsumi (3rd in 1984) with 3,389,000 records, followed by Hiroaki Serizawa with 2,701,000 and Tetsuji Hayashi (1st in 1984) with 2,538,000.

Top rookie singer was Yuki Saito with 664,000 records, followed by Akiko Kobayashi with 548,000 and Tom Cat with 508,000.

Nichion was again the top music publishing firm, followed by Fuji Pacific and Burning Publishers. Yamaha Music (2nd in 1984) and Sun Music (3rd) dropped to fifth and seventh, respectively.

Mamoru Murakami, president of Nichion, says that 1985 was a very good year for Nichion with Madonna's records, the "We Are The World" album, Whitney Houston's records, and Akiko Kobayashi's "Fall In Love," which is expected to eventually hit sales of over one million, the first in several years in Japan.

Nichion also established a record of sorts in having 60 of

its songs used in radio and TV commercials. The songs range from "Rhapsody In Blue" and "Mambo No. 5" to "It's A Sin To Tell A Lie" and "Popeye, The Sailor Man."

Since synchronization fees can go as high as \$29,000, the total for 60 songs comes to quite a large sum.

Nichion is not only contracting old songs and hit tunes for use in commercials, but also unrecorded songs by artists. An example was "The Push Is On," which was sent to Nichion as a demo tape and which was used by Yakult for its Joie yogurt commercial. Even for this unrecorded song, the synchronization fee was about \$8,800.

Ichiro Asatsuma, president of Fuji Pacific, is happy about the very good showing by the singers and groups born from the "Nyanko Club" TV program featuring high school coeds. There are three singers—Eri Nitta, Sayuri Kokusho and Sonoko Kawai—as well as three groups, and they filled the 10,000-seat Nippon Budokan Hall in Tokyo for five concerts in two days.

On April 8, 1986, a very popular "idol" singer, 18-year-old Yukiko Okada, committed suicide by jumping from the roof of a seven-story building housing the office of her promotion agency. The fact that she was being touted as the successor to Seiko Matsuda and also because her suicide came only about a week after that of a 17-year-old "idol" singer virtually on the eve of her record debut, Okada's suicide shocked the music world in Japan. It resulted in quite a number of mid-teenagers, mostly girls, committing suicide.

Some social critics blame the system under which over 400 new singers make their debuts in one year, but only less than a dozen remain after one year. They wonder if the promotion agencies, which usually have pre-debut stars stay at the home of the agency president, aren't over-protective of their artists.

Concerning this matter, Fuji Pacific's Asatsuma thinks that young artists don't know how to cope with fame and popularity. Compared to stars of several decades ago, they haven't experienced the hard knocks previously associated with becoming a star.

Tats Nagashima, president of Taiyo Music, chairman of Kyodo Tokyo, Thunder Music and Polystar Record and

president of Video Vision, thinks the music publishing business has been holding up quite well.

He says, "The mechanical royalties have dropped a little bit, but the synchronization fees for commercials and video and the performance fees have gone up. So overall I think the publishing business did very well in 1985."

As for 1986, he says, "I think it will stay about the same for publishing. JASRAC (Japanese Society for Rights of Authors, Composers and Publishers) should do very well. It is collecting from the record rental shops, and it can now collect from the 'karaoke' singalong places."

Concerning the record rental problem, Nagashima says, "We lost the first round when they legalized the rental shops. The best thing would have been if they had been found illegal and banned. We lost the first round, but I must say JASRAC did move very fast, getting in there and setting a pretty high rate."

When the Copyright Law of Japan was revised in 1985, the record makers were given the right to rent records and the right to demand compensation. Since a three-month ban on rental of new releases would destroy the rental shops, an agreement was reached under which the ban would be postponed and rental shops could rent new releases by paying a special fee from June 1, 1985 to May 31, 1986.

Now the rental shops are saying that if the ban is imposed from June 1, 1986, their business will be dealt a heavy blow. The rental shops want imposition of the ban postponed, but the record makers are of the opinion that the agreement made last year stands.

Tokugen Yamamoto, president of Warner-Pioneer, says, "The record rental association did agree last year that certain records can be withheld for a certain period. But as an interim grace period, they were allowed to rent even those records for an additional fee until May 31. Since that deadline is coming to an end, then we assume that they will abide by our original agreement which was sanctioned by the government as well."

He says that whereas the record rental shops purchase

(Continued on page J-12)

ON THE CREST OF A WAVE

meldac

Audio-visual software you can rely on — from Meldac, an affiliate of Mitsubishi Electric

Meldac is rapidly making its mark in the music industry not only in Japan but throughout the world. As well as producing discs, records, tapes, etc., we can assist you with the planning and promotion of a wide range of music-related business.

Attention All Artists

You too can make waves in Japan
We're looking for promising artists who need a break. If you've got what it takes, we can help you.

meldac

CORPORATION

1-1-1 MINAMI-AOYAMA MINATO-KU TOKYO 107, JAPAN. PHONE TOKYO (03) 423-2525. TELEX 2426734 MELPEC J. FAX. (03) 475-3393

Mitsubishi X-850.

32 Channel Digital
45 Tracks
Cut-and-Splice Edit
Fully Compatible
RS-232 / RS-422 / Parallel Interface
Sync to 9.6 / 8 kHz • 60 / 50 / 59.94 Hz
Composite Video
SMPTE / EBU Non-drop / Drop
Varispeed



*For
World-Class
Studios.*

MITSUBISHI PRO AUDIO GROUP

DIGITAL ENTERTAINMENT CORPORATION

Headquarters: 225 Parkside Drive, San Fernando, CA 91340 • Phone (818) 898-2341 • Telex 311786
New York: Suite 1530, 555 W. 57th Street, New York, NY 10019 • Phone (212) 713-1600 • Telex 703547
Nashville: 2200 Hillsboro Road, Nashville, TN 37212 • Phone (615) 298-6613
Canada: 363 Adelaide Street E., Toronto, ONT. M5A 1N3 • Phone (416) 865-1899
United Kingdom: 1 Fairway Drive, Greenford, MIDDX UB6 8PW • Phone (01) 578-0957 • Telex 23003

A BRAND-NEW RECORD COMPANY!

OUR BUSINESS IS INTERNATIONAL REPERTOIRE ONLY
SEND US YOUR PRODUCTS

AMERICANA Records, Inc.

アメリカーナレコード



ALSHIRE

A. Charlin



SEABREEZE JAZZ



AMERICANA MUSIC, INC./AMERICANA ARTIST MANAGEMENT, INC.

P. O. Box 15 Kasai, Edogawa-ku, Tokyo 134 PHONE: 03(878)6041 TELEX: J29400 TOKINBTH TOK280

DISTRIBUTED BY TOKUMA COMMUNICATIONS CO., LTD.



TOKUMA JAPAN INTERNATIONAL REPERTOIRE



ROUGH TRADE



TOKUMA JAPAN CORPORATION

ROPPONGI BRANCH OFFICE: ORIENTAL BLDG. 3F, 1-1-5, NISHIAZABU, MINATO-KU, TOKYO 106, JAPAN PHONE: 03-479-4911/FAX: 03-401-5185

DISTRIBUTED BY TOKUMA COMMUNICATIONS CO., LTD.

CD PLAYER

(Continued from page J-2)

than expected since the beginning of the year and that the sales of combination types, such as radio-cassette recorders incorporating CD players and mini component sets incorporating CD players, are very steady now.

Up to now, the analog record player was standard while the CD player was optional in stereo component sets, but now the CD player is becoming standard.

Kakegawa says that the percentage of women buyers is increasing dramatically.

He says, "We thought that the portable units would sell well, but the buyers still prefer the home use ones. We thought the percentage of portable units would go to about 30% of the total, but so far it is only 10% to 15%."

He believes that for the time being, home use units will be purchased and that next year or the year after, more portable units will be bought as second CD players. "Since in-car CD players are quite expensive, many of those who own portable CD players use them in their cars, so we believe the in-car CD players are having a hard time selling," he adds.

Masaru Inagaki, managing director and planning division general manager of Pioneer Electronic Corp., says that after the market for CD players is firmly established, rather than seeking lower prices, people will ask for more sophisticated units.

The first CD players were listed at around \$1,176.47 (¥200,000), but now the lowest-priced one is only \$234.12 (¥39,800). Now there are more models with better functions and better sound.

Pioneer was the first to market the CD-LaserVision videodisk player, which is proving the most popular among male students and young, single office employees with comparatively quite a bit of money to spend.

The CD boom has its problems too, the biggest being the shortage of software.

Sony vice president Morita says, "Pressing capacity must be expanded, or it can't keep up with the increase in CD player production. Sony will be increasing CD production to 5 million a month by the end of this year, including 3 million a month in Japan and 2 million a month by DADC in the U.S. Our Salzburg factory, which is under construction, will begin producing CDs in the summer of 1987, and by the end of 1987, we'll be making 10 million CDs a month."

He says that software for young people has increased compared to when the CD first came out. In the beginning the percentage of classics was very high, but now there are more CDs of popular music.

Victor Co. of Japan (JVC) raised its monthly CD production capacity to 1.7 million in February of this year and will further hike the capacity to 2.7 million in July, an annual production capacity of more than 30 million CDs.

CBS/Sony president Toshio Ozawa says that the ratio between analog records and CDs was 7-3 in 1985, but that this year it will be 5-5.

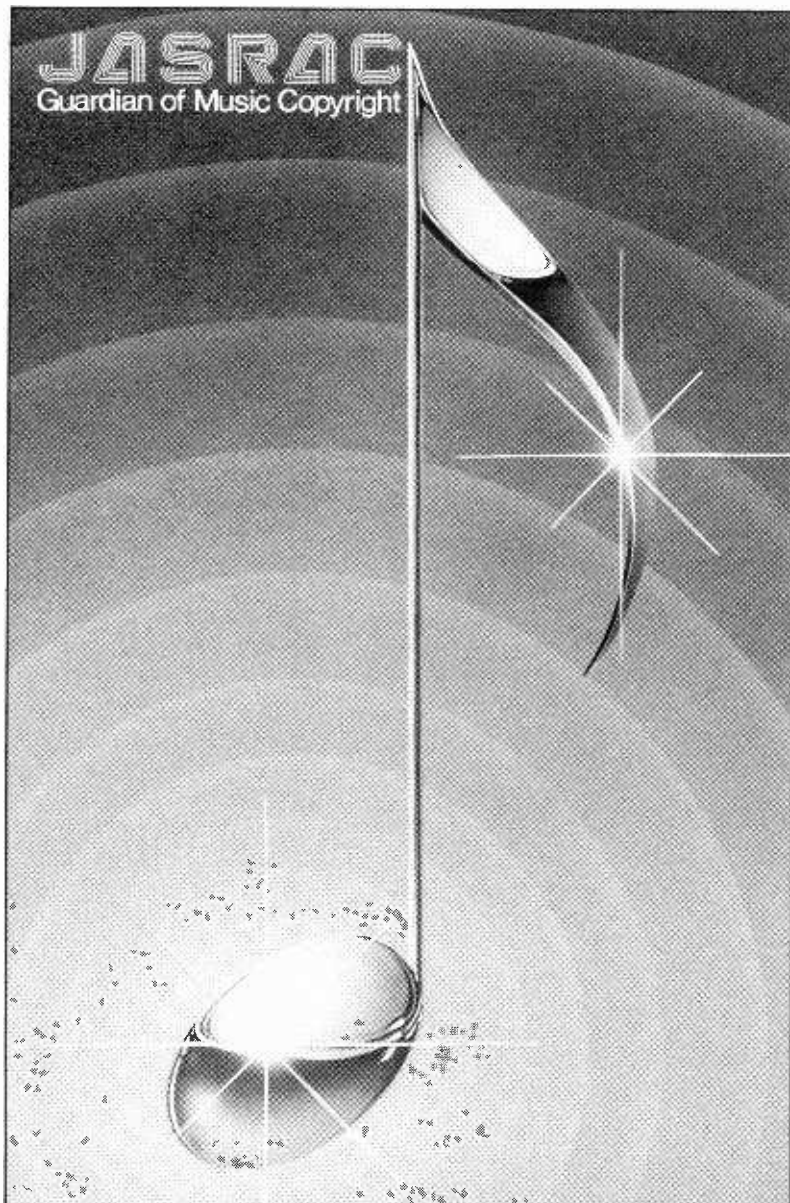
He says, "Our sales projection is that much, but the popularization of CD is proceeding at such a fast pace, it may go beyond that this year. It will at least become 50-50 in value by the end of the year. Some say 50 million analog records and 40 million CDs this year."

This projected 40 million CDs is the volume for domestic sale, and it is generally considered that a similar amount will be produced for export, so that actual CD production in 1986 should total about 80 million disks.

Ozawa says, "Of course, we'll continue making analog records for the time being. The most popular formula will be releasing analog, CD and music tape together. There are still no singles in CD, so we deliberately won't release only CDs. But the young people, who are buyers of records, are gradually converting to CDs, so it can be considered that the sales of analog records will drop drastically."

Ikuo Kato, managing director of Toshiba-EMI, expresses concern about the problem of conversion from analog to digital, both in hardware and software. He says his estimate of the stocks of analog software held by dealers and record stores is about \$294 million (¥50 billion), while CBS/Sony's Ozawa estimates it at \$411.8 million (¥70 billion).

"There is the danger that half the \$294 million may be
 (Continued on page J-10)



**Every
 Single Note
 is the Treasure
 for its Creator.**

JAPANESE SOCIETY FOR RIGHTS
 OF AUTHORS, COMPOSERS AND PUBLISHERS

Yasushi Akutagawa
 President

MUSIC IS WHAT IT IS! AND NICHION'S WHERE IT'S AT!!

NICHION, INC.

BIGGEST AND MOST ACTIVE MUSIC PUBLISHER IN JAPAN

PROUDLY REPRESENTING IN JAPAN...

(NICHION INC.)
Campell Connelly
Famous Music
MCA Music
Warner-Brothers Music

(HIGH NOTE PUBLISHING CO. LTD.)
Big Seven Music
Bourne Company
Mietus Copyright Management
Peer-Southern Organization
The Welk Music Group



NICHION STUDIO

Three fully equipped multi-track recording studios,
the most up-to-date in technical facilities this side of
the "International Date-line", to produce quality local cover
recordings of your copyrights.

Address: 32 Mori Bldg. 4-30 Shiba-park 3-chome. Minato-ku Tokyo 105, Japan.
Telephone: (03) 437-5644

NICHION, INC.

Address: Akasaka Makabe Bldg., 4-3 Akasaka 3-chome, Minato-ku, Tokyo 107
Cable: PUBLISHMUSIC TOKYO
Telex: MUNICH 126610
Telephone: (03) 584-4711 (03) 584-2771

RELIABLE IMPORT PROFESSIONALS WITH 20 YEARS EXPERIENCE



PHENIX TRADING CO., LTD.

Central Post Office Box 631, Osaka, 530-91 Japan

Tel. 363-7106

Tlx. 64219(PHXTRDG)

Fax. 365-9636

Telegram PHENIXTRDG



Address NTV Yonbancho Annex
5-6, Yonbancho, Chiyoda-ku, Tokyo, Japan
Telephone Tokyo (03) 262-2221
Telex J29410 NTVMUSIC
Cable NTVM

NTVM
NIPPON TELEVISION MUSIC CORPORATION
YONBANCHO ANNEX 5-6 YONBANCHO
CHIYODA-KU TOKYO JAPAN
TEL 262-2221
Cable: NTV MUSIC TEL: J29410

**WE'RE
IN TUNE
WITH YOUR
MUSIC!!!**

FUJIPACIFIC MUSIC INC.

1-6 Wakaba Shinjuku-ku Tokyo 160, Japan
PHONE (03) 358-9785
TELEX J29240 PMP TOKYO
FAX (03) 358-9283

8MM VIDEO

(Continued from page J-4)

500,000 units the previous 12 months.

Around one million of the 1.5 million will be camcorders, with half being the 2.2-lb. Handycam, which comes in black and silver.

Morita says, "We believe the introduction period for 8mm video has ended and that from now on is the real selling period. The 8mm camcorder needs explanations, so it is the individual stores which are selling the camcorders. If the big accounts, which are not really selling yet, start to do so, sales will increase dramatically."

He says that Sony is working hard to develop a full lineup of accessories for the 8mm videorecorders to meet the needs of customers.

Yoshihiro Ueno, general manager of the Video Products Div. of Victor Co. of Japan (JVC), says that JVC can't keep up with the demand for its 2.86-lb. GR-C7 VHS-type small video camcorder which is listed at \$1,459 (Y248,000).

Whereas the Sony CCD-M8 can record only, the GR-C7 can record and playback. The small tapes recorded by the GR-C7 camcorder can also be played back with conventional larger VHS-format machines by inserting the small cassettes into special adapters.

Ueno says that it is expected that the number of VHS VCRs throughout the world will top 100 million units in May of this year. He says that the very strong point of the GR-C7 is that it is interchangeable with 100 million VHS VCRs throughout the world.

"If VHS VCR owners buy this GR-C7. They don't have to buy another deck as long as they just buy the adapter to use the deck and color TV set they have now," he says.

People are buying the GR-C7 to take pictures of children and grandchildren at school and in the home in the case of older people. Younger people are taking them on trips to film leisure activities.

Ueno says, "JVC intends to produce one million units of the GR-C7 within this year, including those for exports, although it will be difficult to export because of the high value of the yen against the dollar. We intend to market an even smaller model later this year for recording only with no playback."

He says the camcorder field is the field that will expand the most in the future, because more and more young men and women are saying they want to record and then see the results right away.

Ueno says the GR-C7 is so popular, various makers are saying they want to make the same type.

Matsushita Electric has announced that it will start marketing a VHS-type small video camcorder this summer. Other companies expected to follow suit are Toshiba and Hitachi.

As for the regular 1/2-inch VCRs, the trend to buy either low-end or high-end models continues to be strong. The low-end models are in the \$588 (Y100,000) price area, while the high-end models are hi fi decks priced at around \$941-\$1,000 (Y160,000-Y170,000).

Ueno says that the percentage of VCR decks with hi fi sound now account for about 35% of the total for the industry as a whole, but that in the case of JVC, it's just a little more than 40%.

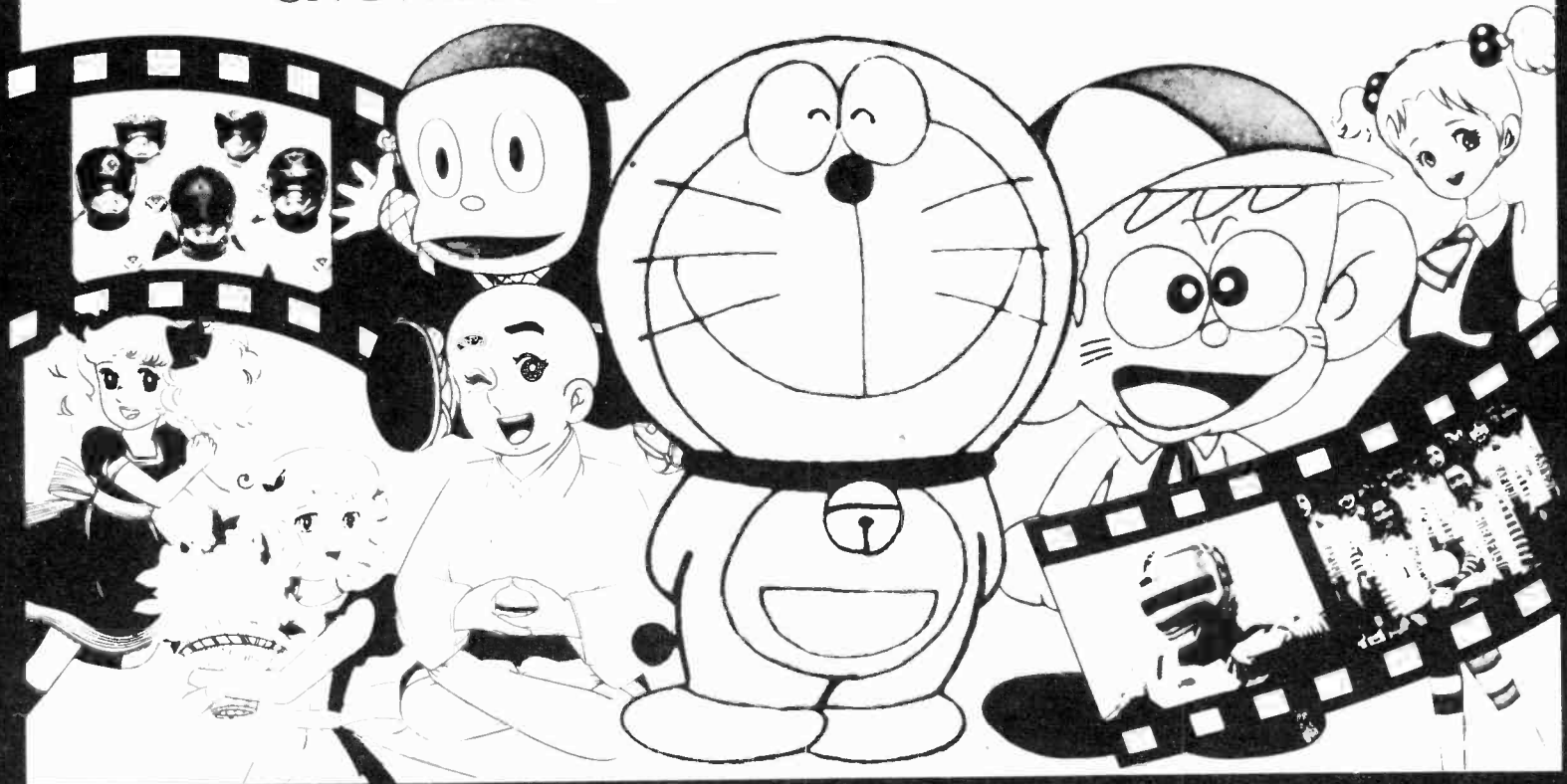
CD PLAYER

(Continued from page J-8)

returned to the record companies," he says. "That would come to \$147 million. As Toshiba-EMI's share is about 10%, it must be calculated that its share of the stock which could possibly be returned is \$1.97 million (Y2.5 billion). If all that is returned to us, it will be terrible for the company. All the record companies are worried about this problem, as well as the dealers and record stores."

He continues, "We're giving guidance to the dealers and stores on how to reduce stockpiles to an appropriate level. The question is how many years it will take to convert from analog to digital. Since the good sound of CD is quite an attraction to the young people today, I believe the conversion will be quite fast. Actually, production of analog records is decreasing considerably."

WE HAVE MUSIC COPYRIGHTS AND ORIGINAL SOUNDTRACKS
ON TV ANIMATION FILMS AND TV MOVIES.



TV ASAHI MUSIC CO., LTD.

ADDRESS: 6-4-10 ROPPONGI, MINATO-KU, TOKYO, 106
PHONE: TOKYO 405-3194 CABLE: JOEXTV ASAHII TELEX: JAPAN 22520 (TV ASAHII)

TV ASAHI MUSIC H·K·CO., LTD.

ADDRESS: FLAT B, 18TH FLOOR, HO LEE COMMERCIAL BUILDING, 38-44 D'AGUILAR STREET, CENTRAL, HONG KONG. PHONE: 1-23430

A CHALLENGE FOR A BIGGER TOMORROW



WARNER-PIONEER CORPORATION

PRESIDENT TOKUGEN YAMAMOTO
NEW AOYAMA BLDG. 1-1-1 MINAMI-AOYAMA, MINATO-KU, TOKYO 107, JAPAN
Tel.: (03)475-2051/2052 Telex: J26876 WBPIONER



Looking for Another Dawn of Audio-Visual Age?

Contact VIDEOARTS JAPAN!

We are ready to assist you with
acquiring/producing/marketing
the music video of best audio/visual quality.

Reach out right now: Hisao EBINE or Kana IDE
can tell you all the JUICY deal we got:

Dionne Warwick in Concert
Reflections: Quincy Jones Live
Standards Live: Keith Jarrett, Gary Peacock,
Jack DeJohnette
Lee Ritenour & Dave Grusin Live
Eric Clapton Live '85
David Sanborn: Love & Happiness
The Manhattan Transfer: Vocalese Live '86
and many more.....!



4-9-25, AKASAKA, SHIN-TOYO AKASAKA BLDG. MINATO-KU, TOKYO 107, JAPAN
TEL.03-403-0661/TLX:2427057 VAJ J/FAX:03-403-8524

INDUSTRY

(Continued from page J-6)

only 2%-3% of total record sales, they are reaching just as many people as those who actually bought records, because of copying.

Yamamoto deplors the fact that hardware is so easily available so that copies can be easily made. He says, "I consider the double cassette with CD really criminal. I consider that the double cassette player is bad enough and constitutes a violation of the spirit of copyright."

He calls for approaches from two angles—banning of double cassettes and copying from records and CDs and passage of a law to impose a fee on blank tape and hardware to compensate for the loss of income to copyright owners. He points out that this is already a worldwide trend and that if many countries impose the fee, it will be easier to change the law in Japan accordingly.

Promotion agencies continued to do well during 1985, bringing in the seasoned veterans as well as the new stars and doing quite well at the boxoffice.

Artists touring Japan since the beginning of this year include Wayne Shorter, Rick Springfield, Chick Corea, Keith Jarrett, Thompson Twins, James Brown, Bob Dylan, Art Blakey & the Jazz Messengers, Carmen McCrae, Joe Sample, Ratt, Starship, Mr. Mister, Robert Palmer, Sonny Rollins, Ozzy Osbourne and a host of others.

Promoters are bringing three musicals from the U.S. to Japan this year. "A Chorus Line" was in the Shinjuku Koma Theater in Tokyo during May, with tickets priced at \$88.25, \$58.80 and \$29.40. McDonald's is sponsoring "42nd Street," which will be staged during the month of August in the NHK Hall in Tokyo, with the highest ticket prices ever for a musical or play in Japan—\$147, \$129.40, \$117.65, \$88.25, and \$29.40. And to commemorate its centenary, the Isetan Department Store in Tokyo is sponsoring "Dreamgirls," which will be staged in two halls in Tokyo from Nov. 7-Dec. 21. Ticket prices are the same as for "A

(Continued on page J-15)

ADD SOME PIZZAZZ TO
YOUR WEEKEND LINE-UP
WITH THE INTERNATIONAL
D.J. FROM TOKYO JAPAN

COPPE!

SYNDICATE
ME!!!



PERSONAL MANAGEMENT
LOS ANGELES.....HENRY MARX
213•650•7579
JAPAN.....MELVIN MILLER
03•739•1237
5•30•11, KAMATA, OHTAKU
TOKYO, 144 JAPAN



SHINSEIDO

COUNT ON US!!

We know best what will sell
as the country's largest record
retail chain outlet.

- Importer & Exporter of Records, CDs
- Production of Records on Licensed Basis

— SUBSIDIARIES —

- OMAGATOKI RECORD CO.,LTD.
- SIRIUS MUSIC PUBLISHING CO.,LTD.

17-23, 1Chome, Kamiogi, Suginami-ku Tokyo 167
Phone 03-392-0303, Fax 03-393-3840
Telex J.23585

VAP

Would like to thank
THE CURE

and

EVERYTHING BUT THE GIRL
for choosing us in Japan.



vap

VAP INC.

NTV YONBANCHO ANNEX 4F.
5-6 YONBANCHO, CHIYODA-KU.
TEL. (03)234-5710, TELEX J29410 NTV MUSIC
TELFAX (03)234-5295

EASTERN • EXPOSURE

Offering dinner theatre and
concerts in a variety of venues
with capacities from 900 to 100,000

CONCERT PROMOTION IN KOREA AND TAIWAN

Inter-Pacific



Entertainment Group

FOR FURTHER INFORMATION CONTACT JANICE REED

138C CENTURY PARK EAST SUITE 301
LOS ANGELES CA 90067 USA
(213) 277-3211

TELEX: 640-288-3783
FAX: 213-277-0512

FOR FURTHER INFORMATION CONTACT JIMMY CHA

KYUNG WOON BLDG., 7th FLOOR
#70, KYUNG WOON-CGNG
CHONGRO-KU, SEOUL KOREA

739-5111-2
739-8111-2
TELEX: K26975 - SKKM

JVC

brings you the look of the future... TODAY!



At JVC, providing the best for the aural sense, from recording, mastering, and pressing to sales and promotion, has always been our goal.

Now your talents can be presented both visually and aurally through the latest in audio-video home entertainment - CD (Compact Disc), VHD (Video High-density Disc) and PCS (Personal Computer Software). It also holds the leadership in the field of Video Disc VHD Karaoke.

JVC: We're tuned in to the future!

VICTOR MUSICAL INDUSTRIES, INC.

26-18, 4-CHOME JINGUMAE SHIBUYA-KU TOKYO 150 JAPAN
Tel: 405-5151 Cable: VICRECORD Tokyo Telex: VICREC J242 4293

JVC VIDEO SOFTWARE DIVISION

1-4-CHOME NISHINASHI HONCHO CHUO-KU TOKYO 103 JAPAN
Tel: 270 2236 Telex: J 26322 Fax: 03-245 1538

JVC MUSICAL INDUSTRIES INC. (U.S.A.)

9000 SUNSET BLVD. SUITE 702 LOS ANGELES, CALIF 90069
Tel: 213-274-6210 Telex: 910-490-1671

KAKU-SUI PUBLISHING LTD. (HONG KONG)

FAR EAST MANSION FLAT K17/F. 5-6 MIDDLE ROAD, KOWLOON HONG KONG
Tel: 3-668934

VICTOR MUSIC PUBLISHING CO., INC.

5-2, 3-CHOME, AKASAKA, MINATO-KU, TOKYO 107 JAPAN
Tel: 584-7421

VICTOR ARTISTS CORP. OF JAPAN

JUBILEE PLAZA Bldg. 8-5, 5-CHOME, JINGUMAE, SHIBUYA-KU, TOKYO 150 JAPAN
Tel: 486-0471

From the world to Japan.
From Japan to the world.



HIDEKI SAIJO

RVC
corporation

RCA
Records and Tapes



ISAO TOMITA

Creative Force with Virtuosity

• RVC Corporation, affiliated with RCA and Japan Victor • GLOBAL MUSIC PUBLISHING CORPORATION
ADDRESS: 1-7-8, Shibuya, Shibuya-ku, Tokyo 150, Japan Telephone: (03)499-3311 Cable: RVCRCR RECORD, Telex: 242-5162

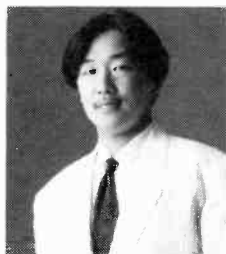
EASTWORLD FROM FAR EAST



SANDII



VOW WOW



MASAYOSHI TAKANAKA

"EASTWORLD" IS A TOSHIBA-EMI LABEL OF GREAT COMPETENCE IN ROCK MUSIC PRODUCTION. IT INCLUDES IN ITS LINE-UP ARTISTS OF ESTABLISHED INTERNATIONAL REPUTATION AS WELL AS MANY PROMISING NEW ARTISTS AND MORE SEASONED GROUPS ALREADY ENJOYING CONSIDERABLE SUCCESS. LET US GIVE SOME OF THEM INTRODUCTION:

THE No.1 HARD & ENERGETIC ROCK BAND IN JAPAN
VOW WOW

THEY ARE TRULY AN INTERNATIONAL BAND WITH MYSTERIOUS FAR EAST ATMOSPHERE

SANDII & THE SUNSETZ

AN EXCITING GUITAR PLAYER WITH A DISTINCTLY "EXOTIC" SOUND

MASAYOSHI TAKANAKA

NEXT, LET US INTRODUCE SOME OF EASTWORLD'S NEW TALENT OF STAR POTENTIAL:
BOØWY, SHOW-YA, WILLARD and M-BAND etc.



EASTWORLD

TOSHIBA-EMI LIMITED
2-2-17, AKASAKA, MINATO-KU, TOKYO 107 JAPAN
Telephone 03(587)9093, (587)9071~3

INDUSTRY

(Continued from page J-12)

Chorus Line."

The video rental business is finally starting to get off the ground in Japan, and for the first time, the five companies handling international movies—Warner-Pioneer, CIC-Victor Video, RCA Columbia Pictures Video, Pony, and Shochiku—carried out a month-long joint campaign through May 11 to promote rental.

During the month, people could call a number in Tokyo from 9 a.m. to 9 p.m. every day and obtain information on where the nearest rental outlet is, as well as what international movies are available on videotape.

Also, people writing in were mailed a catalog listing more than 1,500 titles. Some 10,000 copies of the catalog were printed and distributed free of charge.

Steven C. Jarmus, vice president/Far East for CIC Video, says that CIC-Victor Video now has 2,600 authorized rental outlets, with 1,000 added in the last six months. He says that the growth has been primarily in the video specialty shops, while the number of record shops has decreased.

He says, "I think what is interesting in Japan is the fact that the people who are recognizing that video is an entirely separate and unique business are the ones that are really starting to enjoy the benefits of running video specialty shops. The people who still treat video as an offshoot of the record business or as related to the book business or hardware business still do not understand what the video business is."

He says that he and CIC-Victor Video president Shigehiko Hori have been emphasizing to video rental outlets that they have to buy adequate copies of new releases, because most of the customers who come into the shop want to see the new releases. If the store buys only one copy and it has 3,000 members, members will have to wait 10 years to see the movie.

Jarmus says that the anti-piracy program is working quite well. Under this program, shops selling or renting pirate copies of movie videos are identified and cease-and-desist

letters are sent to them. They are given seven days to reply and surrender the pirate copies. If they fail to do so, they are told a police complaint will be filed.

In the first three weeks of the program, warning letters were sent to 20 outlets, and 13 shops promptly surrendered pirate copies and agreed to become legal shops.

Jarmus says, "The objective of our program is to make those shops legitimate outlets. It is a common approach to the market by our companies that the dealers are the most important to us. If we force them out of the business, we're in a sense taking away a potential dealer."

Hori and Jarmus spend a lot of time out in the field, visiting dealers and teaching them about the business, how to make their shop a better shop. Jarmus says, "We spend a lot of money on advertising and promotion. We have run dealer seminars throughout the country that have been very, very successful and have been welcomed by the dealers."

Hori says that Japan is at least three years behind the

American market in videotape rentals, but a positive sign is that 40% of those renting videotapes are now women.

He says all the companies were most concerned about increasing the number of outlets and that the present number of 2,600 should be doubled and eventually increased to 10,000 outlets. Even this number is very small, he says, compared to the 130,000 liquor stores in Japan.



CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; All editorial written and coordinated by Shig Fujita, Billboard's Tokyo correspondent; Design, Miriam King; Cover, Shig Fujita.

A Billboard Spotlight

DON'T MISS THE TANGO FEVER.



It's a world wide love affair. Europe, Japan, Latin America and now the United States all dance tango.

- This is the first and currently the only tango course available in full color video cassette.
- Luxurious presentation which includes a video cassette, full color, detailed brochure plus a cassette consisting of 14 great tangos.
- In addition, this tango course which now comes in English and Spanish can also be translated and produced in any other language.
- Suggested retail price in U.S.A. \$29.95

For more information contact:
MICROFON U.S.A. INC.
 10128 NW 80th Avenue
 Hialeah Gardens, FL 33016
 Phone: 305-823-1430



Bernard Bragg has won critical acclaim as an actor. He has never heard applause.

Bernard Bragg is a co-founder of The National Theatre of the Deaf. He has performed on television and Broadway and was an artist-in-residence at the Moscow Theatre of Mimicry and Gesture. He has studied under Marcel Marceau and taught workshops at Harvard University.



PHOTO: ERNESTO BAZAN

Believe in them. Break the barriers.

PRESIDENT'S COMMITTEE ON EMPLOYMENT OF THE HANDICAPPED, WASHINGTON D.C. 20210

PRODUCED BY THE SCHOOL OF VISUAL ARTS PRESS, LTD.

COUPON

Billboard
CLASSIFIED
ACTION MART

To order an ad... check the type of ad you want...

- Regular classified (ads without borders): \$2.35 per word, per insertion. Minimum ad order, \$47.00.
- Display classified (all ads with borders): \$77.00 per column per inch, per insertion; 4 insertions \$71.00 per; 12 insertions \$66.00 per; 26 insertions \$63.00 per; 52 insertions \$51.00 per. Price discounts are based on insertions in consecutive issues.

Count 8 words for our Box Number and address. Add \$6 for handling. Only regular mail forwarded—tapes not acceptable.

Check the heading you want...

- For Sale Help Wanted Positions Wanted Tapes
- Business Opportunities Investors Wanted
- Real Estate/For Sale/Lease Songwriters Talent
- Accessories Golden Oldies Novelties/Merchandise
- Services/Supplies/Equipment Wanted To Buy
- Comedy Material Computer Schools & Instructions
- Video Miscellaneous

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, N.Y., N.Y. 10036.

Cancellations must be in writing and mailed to the Classified Dept.

15% agency commission applicable only on ads of 2" or more running 2 consecutive weeks.

Need to get your ad in fast? Call Jeff Serrette... In NY State phone 212/764-7388... Outside N.Y. State phone toll free

Your Name _____
 Company _____
 Address _____
 City _____ State _____ Zip _____
 Telephone _____
 Please fill in the information below if you wish to charge the cost of your classified advertising.
 American Express Diners Club Visa Master Charge
 Credit Card # _____ Exp. Date: _____
 Bank # _____
 Your signature _____

800/223-7524.

FOR SALE

BEST CUT-OUT
DEAL OF THE YEAR

MAJOR LABEL LP'S
&
CASSETTES
AS LOW AS 25¢

INTERNATIONAL HIGHWAY
(718) 596-5104 Telex 62516

DISTRIBUTOR
WHOLESALE ONLY
We are 12" records, blank audio, blank video, video games, movies, accessories, hardware, CD's, albums, tapes...
Stratford Dist., Inc.
86 Denton Ave.
Garden City Park NY 11040
(718) 343-6920, (516) 877-1430
(800) 645-6558, Telex 6852201

MTV'S ROCK & ROLL
TO GO
Along with 1,000's of other cassette and LP titles. Dealers only. Write or call for free catalog.
Record-Wide Distributors, Inc.
P.O. # 8100
Fenton, MO 63026
(314) 343-7100

WHOLESALE TO STORES
WE SPECIALIZE IN 12" PRODUCT
Full line of Gospel LP's & Cassettes
All current LP's, cassettes, CD's and 45's
Independent and major companies.
LOWEST PRICES! SAME DAY UPS!
NO CATALOG REQUEST - PLEASE CALL
Glo Mdse. Corp.
43-02 34th Ave., L.I.C., NY 11101
N.Y.S. Residents (718) 706-0515
Out of NYS call toll free 1 (800) 628-3010

CUT OUTS & IMPORTS
LP's cassettes 8 tracks and 45's Rock Country R & B and Gospel. Write for free catalog. Trade only.
MARNEL DIST.
P.O. Box 953
Piscataway, NJ 08854

WE EXPORT TO ALL COUNTRIES
12" / LP'S / CD'S
BEST STOCK—BEST SERVICE—
BEST INFORMATION
We specialize in 12" Dance Records
all small and major labels
TRY US!!
EXPORT-O-DISC
855(E) Conklin Street
Farmingdale, N.Y. 11735 USA
Tele # (516) 694-4545
Telex: 6852522
Telex: 4758254
Fax # (516) 694-4594

FOR SALE

RARE JAZZ/Pop Vocal LP's sold by auction. Free Lists. Leon Leavitt, P.O. Box 38395, Los Angeles, CA 90038 (213) 651-1599.

While Other People are raising their prices, we are slashing ours. Major Label LP's as low as 50¢. Your choice of the most extensive listings available.
For free catalog call (609) 890-6000 or write
Scorpio Music Inc
Post Office Box A
Trenton NJ 08691 0020

ALL DISC TRADING
The one stop for all your CD needs
ATTENTION
RETAILERS
• Personalized Service
• Thousands of Titles in Stock
• CD Accessories
• Competitive Pricing
• Same or Next Day Shipment
• Volume Discounts Available
1-800-255-3472
In Connecticut Call 1-452-0203
41 Monroe Tpk. Tumbull, CT 06611

CUT OUTS & OVER STOCKS
LP's Tapes, 45's and imports Looking for the unusual? We have it at lowest prices. All requests for list must be written on your company letterhead. Dealers Only.
Performance
P.O. Box 156
New Brunswick, NJ 08901
(201) 545-3004 Telex: 5106008316

ROCK & SOUL
ELECTRONICS
470 7th Ave. (bet. 35th & 36th Str.)
New York, N.Y. 10018
WE HAVE THE LOWEST
PRICES IN TOWN
LP's 12 inch \$4.99
also \$2.99
LARGEST SELECTION OF
IMPORT 12 INCH RECORDS
SPECIAL PRICES ON TAPES:
T.D.K. 90 \$1.09
T.D.K. SA90 1.79
Maxell IIS 2.49
FAMOUS BRANDS T-120 \$2.99
SONY T-120, PANASONIC, JVC,
KODAK, MEMOREX T-120's ALL
FOR ONLY \$4.49 EACH
WE ACCEPT MAIL ORDERS - \$100 MINIMUM - ADD
12% SHIPPING AND HANDLING

BUDGET & MIDLINE CASSETTES
Catering to flea market vendors and independent record stores only. No cut-outs. \$50 minimum. Write or call for free catalog.
The Tape Box, Inc.
2801 West Reynolds St.
Plant City, FL 33566
(813) 754 3896

FOR SALE

THE COMPLETE BLACK MUSIC DISTRIBUTOR
ECHO RECORDS INC.
REGGAE AFRICAN
ALYPSO SOUL DANCE
FUNK BLUES EUROPEAN
WEST INDIAN IMPORTS
OVER 2,000 TITLES IN STOCK
CALL OR WRITE JEFFREY COLLINS FOR
MORE DETAILS
ECHO HOUSE 291 DEAN STREET SOUTH
ENGLWOOD NEW JERSEY 07631
TEL 201 991-4444 TOLL FREE 1 800 USA ECHO

CASSETTE SHELL MOLDS
2 - 12 cavity sonic cover cassette
2 - 12 cavity bass cassette
1 - 12 cavity screw cover cassette
1 - 8 cavity sonic cover cassette
1 - 8 cavity bass cassette
1 - 4 cavity cassette box
1 - 32 cavity keyhole hub
1 - 64 cavity guide roller mold
Gima automatic audio cassette assembly machine plus misc. components for cassette assembly.
\$375,000 for all!
Box 7668
Billboard Magazine
1515 Broadway
New York, NY 10036

TAPES

BLANK AUDIO & VIDEO CASSETTES
21ST ANNIVERSARY
LOWEST PRICES IN TOWN
• Audio Cassettes • Video Cassettes
• Mastering Tapes • 8 Tracks
Don't Delay—Call Today! For More Information
Andol Audio Products, Inc.
4212 14th Ave., Brooklyn, NY 11219
Call Toll Free—(800) 221-6578
N.Y. Res.
(718) 435-7322

BULK BLANK LOADED audio cassettes direct from manufacturer. Highest quality. Lowest prices. custom lengths, fast service. American Magnetics. P.O. Box 862. Harrisburg, PA 17108 (717) 652-8000

PROFESSIONAL QUALITY
AUDIO AND VIDEO CASSETTES
Lowest Prices in nation—Audio cassettes, video cassettes, Universal video library cases. For more information:
Darke Cassettes
715 Peralta St.
Oakland, CA 94607
(415) 465 0181 or (415) 465 1246

CASSETTE TAPE
SECURITY DEVICES
DESIGNED FOR RETAIL OUTLETS
EASY TO USE INEXPENSIVE
REUSEABLE & DISPOSABLE

5 SELECTIVE MODELS
-FOR SAMPLES AND PRICES-
CONTACT
C & D SPECIAL PRODUCTS
309 SE QUOYA DRIVE
HOPKINSVILLE KY 42240
502/885-8088

VIDEO

SAVE \$\$ BUYING used VHS tapes - Top 40 as well as catalog titles. Call for prices! 1 (800) 833-3264 or (803) 292-2072.

SELLING USED VHS MOVIES
Examples, Gremlins, Ghostbusters, Ladyhawk, Porky's Revenge... \$27 each. Tomboy, Amadeus, Stich, Falcon and Snowman... \$24 each. Many others in limited quantities. Call:
Matinee Movie Club
(618) 277 4661 Today!

WHOLESALE
NEW AND USED PRC
Deal direct with
Video West
(416) 498-7074 Ext. 12

WE BUY VIDEO OVERSTOCKS
AND DELETES
NO LOAD TO BIG!!
Video Cassette Sales
(201) 778-0877

MISCELLANEOUS

TOLL FREE
CLASSIFIED
ADS
HOT LINE!
CALL NOW
TO PLACE YOUR AD!
800-223-7524
(212) 764-7388
in N.Y. State

MISCELLANEOUS

ATTENTION MUSIC RETAILERS
THE Billboard BOOK of
NUMBER ONE HITS
IS HERE!



From "Rock Around the Clock" to "We Are the World," celebrate 30 years of the best pop music with the only book to give the inside story behind every song to reach the Number One spot on the Billboard "Hot 100" music charts since 1955

Now in its second printing—the first comprehensive history of 30 years of rock and roll, a concise reference source to over 600 songs that made it to the top of the charts!

You also get fascinating behind-the-scenes stories about the songs and the performers, gossip galore, and enough trivia to satisfy everyone in pursuit of it. And—over 500 vintage photos, many never before available

640 pages 7 x 9 1/4. Almost 600 photographs

"Definitely a hit. It's not only a great reference work, it's fun to read." DICK CLARK

Every entry gives chart facts, label and record number, songwriter and producer—plus a listing of the Top Five songs for the same week

If you're a fan of rock and roll, you can't afford to be without this exciting one-of-a-kind collection

CALL NOW TO ORDER YOUR PREPACK OF 6 BOOKS AT A 40% DISCOUNT.

1-(800)-223-7524 (out of state) or (212) 764-7388 (Locally)

Billboard Publications, Inc. 1515 Broadway New York, N.Y. 10036 Attn: Jeff Serrette Direct Marketing Dept.

MISCELLANEOUS

MAN OF MANY VOICES NEEDED
Creative person to write and produce radio commercials \$25,000 per year and up. Send demo tapes/resume to TSI 5900 Dewey Street Hollywood FL 33021 Send Attn. Mr. T.

GOVERNMENT JOBS \$16,040 - \$59,230/yr Now Hiring Call 805-687-6000 Ext. R-1304 for current federal list

TALENT

PRO DRUMMER AVAILABLE
Excellent Credits - Strong Pop/Rock Image - Ambitious Team Player - Well Equipped - Available Immediately for Hot Commercial Pop/Rock Group w/Management and Major Label. Top 10 Mind-ed Pros Only Please. Box # 7676 Billboard Magazine 1515 Broadway New York, NY 10036

SINGERS
LET DICK MICHAELS PRODUCTIONS DO A SESSION FOR YOU! WE ARE REASONABLE AND WE GET RESULTS! National distribution and promotion available. DICK MICHAELS PRODUCTIONS 11311 Audelia Road Condo 283 Dallas, Tx. 75243 (214) 348-4151

GOING ON TOUR?
New York bassist seeks upcoming band. Have professional attitude and tour endurance with strong hard rock image. Brian Connolly c/o V-Rock Productions 314 W. 53rd St. New York, NY 10019 (212) 484 2588/24 hrs.

FIXTURES

VIDEO TAPE & CASSETTE DISPLAYS RECORD ALBUM RACKS
Single & Double Browsers & TP's 45rpm Cabinets Cash/Wrap Counters BRAND NEW OR USED, MINT CONDITION ALL AT A FRACTION OF COST! BLAND/WIGGS The Nations Largest Dealer 1-(800)-222-0653 In N.J. (201) 386-1578

REAL ESTATE/FOR SALE/LEASE

MILLION DOLLAR HOME in Marin \$675,000. Must sell-DIVORCE. 5 bedroom soundproof recording studio, gymnasium, great views, 6.5 acres. Call: Kirsten, TRI, (415) 924-7600.

9000 SUNSET BOULEVARD
Prime music industry location
Floor to ceiling windows-impressive views
24 hr. security
500 to 6000 sq. ft. suites available
Exclusive leasing agent - Los Angeles Realty Services - Andrew Raines/Lark Christensen (213) 271-4666 (213) 274-6855

PRIME SUNSET BLVD/B.H.
PRIVATE PENTHOUSE OFFICE SUITE. Art Deco 2600 Sq. Ft.: Bth, Kitch, Terraces, City View, Free Parking, Lessor Motivated. Call Barbara Greene (213) 272-3456 GEORGE ELKINS CO.

NOVELTIES/MERCHANDISE

POSTERS
Largest selection - fast reliable service - display racks - free catalog. Also, buttons, keychains, bumperstickers, etc. National Trends, Inc. 2260 Scott Lake Rd. Pontiac, MI 48054 Toll Free 1 (800) 544-0900 In Michigan (313) 674-4691 Established reps wanted-Highest commission paid

ROCK MERCHANDISE
Leading distributor of MUSIC MINDED MERCHANDISE seeks new customers. Great selection Monthly specials Same day shipping ROELCO Toll free - 1 (800) 328-0308 Dealers only—Reps Wanted

POSTERS
Rock Posters ZAP ENTERPRISES 1251-3 Irolo St. Los Angeles, Calif. 90006 (213) 732-3781 DEALERS ONLY

Bio-Graphics, Inc. Guarantees you profit on the first poster you sell. Rock Stars, Fast Cars, Faster Women, T.V. and Movie Personalities, Sensitivity and Novelty Posters. - A FULL LINE - Write: Bio-Graphics, Inc., P.O. Box 374, Chippewa Lake, OH 44215 Or better yet, call us at (216) 769-2092. You'll be glad you did!

NOVELTIES/MERCHANDISE

OBSCENE PROFITS SUNGLASSES
S/D Wayfarer 14.00 dz Terminator 16.00 dz Cords 1.00 dz Posters/Buttons ORION DISTRIBUTING (216) 881-1500

SCHOOLS & INSTRUCTIONS

UNIVERSITY DEGREES! Economical home study for Bachelor's Master's, Doctorate. Prestigious faculty counsels for independent study and life experience credits. Free information—Richard Crews, M.D. (Harvard), President, Columbia Pacific University, 1415 Third St., Dept. 2B14, San Rafael, CA 94901; Toll Free: 800/227-0119; California: 800/552-5522, or 415/459-1650.

Music Business/Video Careers!
STUDY IN ATLANTA OR FORT LAUDERDALE, LEARN recording studio techniques, video production and much more. The Music Business Institute prepares you for exciting marketing, management and technical careers. Top pro training in concert production, artist representation, retail/wholesale, promotion/marketing, copyright laws, publishing, much more. Employment assistance, financial aid available. Call toll-free 800-554-3346, or send for free career guide (indicate campus choice, phone, and year of H.S. graduation) to: MBI, Dept. 23, 3376 Peachtree Rd., Atlanta, GA 30326.

WANTED TO BUY

RECORD IMPORTS LTD. 181 High Street London NW10 England Telephone - 01 965 2213/14 Telex no - 8954029 CONTACT US IF YOU HAVE OVERSTOCKS OF DELETIONS/CUT OUTS. TURN YOUR STOCK INTO CASH. WE ARE ALSO INTERESTED IN NEW INDEPENDENT PRODUCTS SOUL/DISCO CONTACT: Merion Allen.

BUSINESS OPPORTUNITIES

1-800-ROCK-USA Nationwide Toll-Free number available for marketing and/or mail order. Serious buyers only. Call 9-5 EST.

PUBLIC COMPANY AVAILABLE

Seeks merger with existing privately held company in entertainment industry (no start ups). Must have major profit and growth potential. We offer stock control, substantial capital and Experienced Successful corporate development assistance to a quality company with enormous upside potential. Only serious principals with excellent business history and credentials need reply. Details to: Public Company, 18653 Ventura Blvd., # 569, Tarzana, CA 91356

SONGWRITERS

YOUR TUNES CAN WORK FOR YOU!
Receive your high quality demo for only \$95 per song. Marketing Assistance available for strong songs. Call or Write for brochure: Easton One Productions P O Box 30682 Bethesda, Md. 20814 (301) 493-6440 BMI affiliated.

SONGWRITERS! INDUSTRY QUALITY DEMOS
Of your songs by San Francisco's best musicians. Send SASE for full info to: HIT-MAN PRODUCTIONS 1420 Park Ave. Novato, CA. 94947 (415) 897-0881

MAKE MONEY SONGWRITING
Many people make a fortune from songwriting and you can too! Free information tells you how. Cut out this ad and mail to: Demo Masters 1850 Union Street, #434D San Francisco, CA 94123 (415) 381-8185

SONGWRITERS
Looking for hit pop, rock/dance rock material for master recording. Submit your BEST tunes to: Scott Silbert Holy Toledo Productions 40 West 76th St., Apt. 6A New York, NY 10023

WORDS SET TO MUSIC: reasonable rates: M. Baldwin, 207 S. Wabash, # 301, Chicago IL 60604.

INVESTORS WANTED

MAGNIFICENTLY ENGINEERED AND EQUIPPED RECORDING STUDIO PRESENTLY BEING INCORPORATED. SEEKING INVESTOR WITH \$10,000. to \$25,000. Call: (818) 363-0636

SERVICES/SUPPLIES/EQUIPMENT

diskmakers
RECORD PRESSING CASSETTE DUPLICATION RECORD JACKETS
Now Complete Package Prices CALL TOLL FREE 1-800-468-9353 153 W 46th St. New York, NY 10036 212-302-4140

FOR THE WIDEST SELECTION OF RECORDING TAPE AND ACCESSORIES...
Call Toll Free 1-800-523-2472 (In PA 1-800-466-2533) Dealers Only Call for Free Catalog and Monthly Specials America's Leading Distributor of Recording Tape and Accessories ALROSENTHAL

SERVICES/SUPPLIES/ EQUIPMENT

RADIO TV JOBS

10,000 radio jobs a year for men and women are listed in the American Radio Job Market weekly paper. Up to 300 openings every week! Disk Jockeys, Newspeople and Program Directors, Engineers, Salespeople. Small, medium and major markets all formats. Many jobs require little or no experience! One week computer list \$6.00 Special Bonus, six weeks \$15.95—you save \$20!

AMERICAN RADIO JOB MARKET
1553 North Eastern
Las Vegas, Nevada 89101

★ DANCE FLOOR LIGHTING ★

★ QUALITY PRODUCTS PRICED LOW ★

★ Controllers, pinbeams, color sticks,
★ mirror balls, rope lights, beacons,
★ novas, strobes, foggers, rotators,
★ and other similar products!

★ Let us help you!

★ **THE MUSIC SERVICE** ★

★ 327 S. Miller Rd. • Akron, OH 44313 ★

★ ★ ★ ★ ★ (216) 867-1575 ★ ★ ★ ★ ★

GOLDEN OLDIES

Original out-of-print albums and singles. All types of music. We specialize in records from the 50's, 60's, and 70's. Largest selection. Write for free catalog.

HAVEMEYER PARK RECORDS
P O BOX 32B
OLD GREENWICH, CT 06870

Satisfaction guaranteed

HELP WANTED

DJ/MUSIC PROGRAMMER

1-4 or more property responsibility. Primarily SW Georgia, possible SE Alabama and NW Florida. Top 40, Dance-Disco operation with strong happy hour adult contemporary/oldies format.

DO NOT DELAY

Send resume to: P.O. Box 5566
Dothan, ALA 36302
Attn: Jim Bowers

BILLBOARD BUYER'S GUIDE AD SALES - NEW YORK:

Part-time or full-time beginning June permanent or temporary. Sales experience and knowledge of record/video industries required.

Call Norm Berkowitz
(212) 764-7330

or
John Babcock Jr.
(212) 764-7748.

MUSICIAN-PLAY VIOLIN in orchestra—specializing in Chassidic and Israeli music, concerts and recordings. Hours vary. \$600/wk. DOT 152.041-010. Resume to N.Y.S. Job Service JO# NY8004465, 175 Remsen St., Brooklyn NY 11201

BILLBOARD ADVERTISING SALES:

If you have significant experience in record promotion and/or radio programming with knowledge of major label promotion activities and are an aggressive, sales-oriented self-starter.

Call Gene Smith
(212) 764-7514

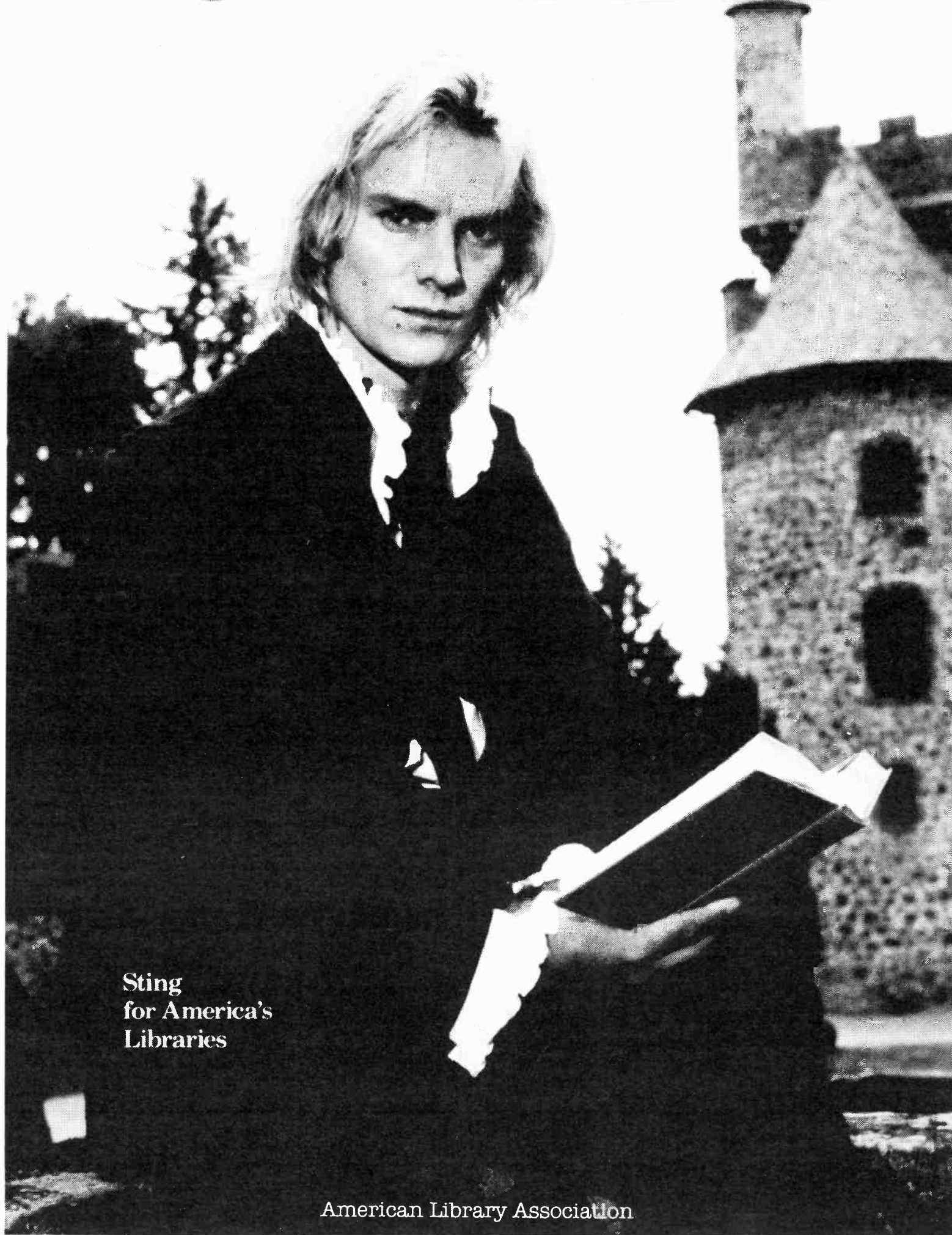
EXCITING FEMALE ARTIST with major credits, including MTV seeks investors for multi-media music project. Call Lisa Davis (212) 868-1161.

RECORD/PRC BUYER

Experienced LP, cassette, CD and PRC negotiator/buyer needed by national specialized wholesaler.

Mr. Jacobs
Professional Media Service Corp.
1448 W. Rosecrans, Gardena, CA 90249
(213) 532-9024

READ



Sting
for America's
Libraries

American Library Association

THE WRITE STUFF

BMI Honors Top Songwriters At The Plaza Hotel, May 13



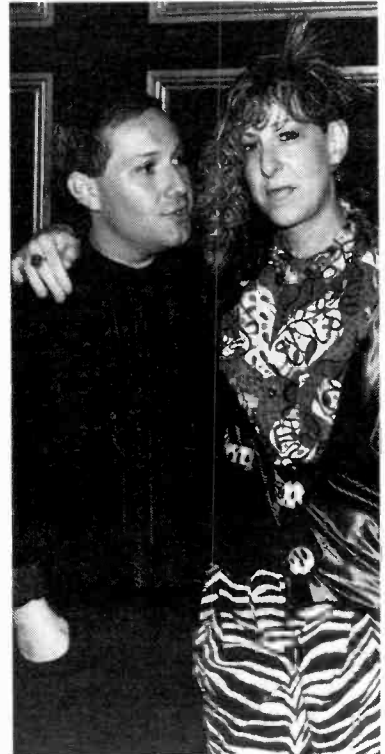
Kool Song. Members of Kool & the Gang are presented with an award for their song "Misled." The group also picked up honors for "Cherish" and "Fresh." From left are BMI's Frances Preston; writers George Brown, Robert "Kool" Bell and James Bonnefond; BMI's Stan Catron; and Delightful Music's Gabe Vigarito, publisher of the song.



A Gem Of A Writer. Top producer/songwriter Keith Diamond, second left, is presented with awards for "Loverboy." He also walked away with trophies for "Mystery Lady" and "Suddenly." Pictured with Diamond are, from left, BMI's Frances Preston, Willesden Music's Rachele Greenblatt (publisher of the songs), and BMI's Stan Catron.



After-Dinner Meet. Chatting at the reception following the awards dinner are, from left, Jon Lind (winner for "Crazy For You"), Eric Carmen (winner for "I Wanna Hear It From Your Lips"), BMI's Dede Sugar, and Tears For Fears' Curt Smith.



Big Winners. Award winners Bruce Roberts ("The Lucky One") and Allee Willis ("Neutron Dance") congratulate each other, above, while Chuck Kaye of Warner-Tamerlane Publishing accepts the award for songwriter of the year on behalf of David Foster, below.



Well Represented. Warner-Tamerlane Publishing Corp./Foster Frees Music staffers accept the publisher of the year award. Gathered are, from left, Les Bider, Chuck Kaye, BMI's Frances Preston, Jay Morgenstern, Mike Sandoval, Tim Wipperman, Don Beiderman, Frank Military, and BMI's Stan Catron.



Exchanging Welcomes. Meeting prior to the awards ceremony are, from left, songwriter Dean Pitchford, who picked up awards for "Don't Call It Love" and "I Wanna Hear It From Your Lips"; BMI's Frances Preston; songwriter Tom Snow, who received an award for "Don't Call It Love"; and BMI's Marv Mattis.



Top Tune. BMI's Frances Preston presents the song of the year trophy to Unichappell Music, publisher of "Everytime You Go Away." Accepting the award are, from left, Johnny Beinstock, Pat Rustici, Freddy Beinstock, and Irwin Robinson. Also pictured is BMI's Stan Catron.



Beyond BMI. BMI's Allan McDougall, left, and Rondor Music managing director Stuart Hornall, right, congratulate Graham Lyle on his award for "We Don't Need Another Hero (Thunderdome)."

Before you buy into the VHS-C story, read the fine print.

THE NEW YORK TIMES, SUNDAY, MAY 4, 1986

New Round in the Format Rivalry

By HANS FANTEL

Having steamed erratically halfway through the last century, the railroads eventually discovered that things went more smoothly when they all agreed on the same track width. The video industry has yet to learn this.

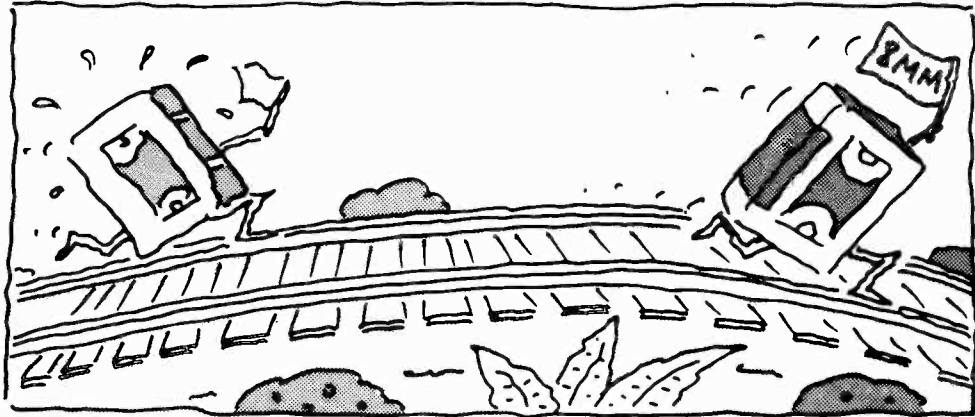
For a while, hopes ran high for a possible end to the multiple-format muddle. At an international conference held in Tokyo in 1983, no less than 127 electronics firms agreed to abide by the same standards and specifications for 8-millimeter video equipment. In the wake of this accord, a sizable number of video manufacturers (including Aiwa, Sanyo, Sony, General Electric, Pioneer, Canon, Kodak and Kyocera) brought out 8-millimeter designs, and it seemed that — with such concerted impetus — the new format had a good chance of emerging as a single world-wide standard. More than a million pieces of 8-millimeter equipment were sold in 1985 and three million are expected to be sold this year. When major movie studios recently began to license feature films to be issued on 8-millimeter video cassettes, future standard uniformity seemed almost assured.

These hopes have now been dimmed — though not dashed — by the announcement that a competing “small cassette” format is to be introduced this spring. One can hardly escape the impression that this represents a deliberate effort by certain commercial interests to head off the progress of the 8-millimeter format before it reaches universality.

The challenger is known as VHS-C — a shrunken version of regular VHS cassettes. Such cassettes have actually been on the market for some time, mainly intended for use in camera-recorder combinations. But their appeal has been limited — at least for serious videophiles — by two serious shortcomings: The early VHS-C cassettes ran for just 20 minutes and required a cumbersome adapter before they could be played on a regular VHS recorder.

Despite these drawbacks, the makers of VHS-C decided to meet the new 8-millimeter format in head-on rivalry. To improve their competitive position, they tripled the playing time per cassette to one hour by slowing down the tape speed. But this resulted in severe degradation of picture quality. To make up for the loss of image information, the new VHS-C camera-recorders use electronic image enhancement, which sharpens outlines within the picture but does not greatly improve overall detail.

Even with this electronic sweetening, the performance of VHS-C lags behind that of its



Drawing by Gary Zamchick

In performance, the revamped VHS-C lags behind its 8-millimeter competitor.

8-millimeter rival. The maximum VHS-C playing time is still only one-fourth of what is attainable with 8-millimeter, and neither picture quality nor sound reproduction are in the same league. And although these concessions in quality were made for the sake of compactness, the VHS-C is still bulkier than an 8-millimeter cassette.

To bolster their cause in these circumstances, the backers of VHS-C thought it appropriate to embark on an educational campaign. They distributed “fact sheets” to video dealers throughout the United States and other countries that contained a number of surprising statements. There were specific claims about the superiority of VHS-C, but even a cursory technical analysis proves many of these boasts to be baseless. For example, it was claimed that the 8-millimeter format inherently causes picture jitter. This is simply not so. While some of the earlier entries in the 8-millimeter field did indeed have some image instability, this was because of initial manufacturing problems, not the format itself.

One could make detailed comparisons of such technical considerations as video band width, recording density, color filters, signal-to-noise ratio, dynamic range and audio frequency response, and the data would unequivocally favor 8-millimeter. But even listeners not conversant with such factors can arrive at equally unequivocal judgments based solely on the evidence before their eyes and ears. In side-by-side comparisons critical viewers will note that 8-millimeter at the two-hour speed yields a clearer picture with truer

color than VHS-C at the one-hour speed. And even uncritical viewers will be instantly struck by the great difference in sound under the same conditions of comparison. Where 8-millimeter sound is crisp and clear, VHS-sound seems muffled and obscured by excessive background noise.

These subjective impressions can be numerically confirmed. For example, the audio frequency response of VHS-C extends only to 7,000 Hertz, while 8-millimeter reaches 15,000 Hertz, and the dynamic range — the feasible range between loud and soft sounds — is only 35 decibels for the former, while the latter encompasses 70 decibels. If the sound seems wobbly in VHS-C, it is probably a result of wow and flutter (random tape speed variations) of about 0.25 percent. By comparison, wow and flutter in the 8-millimeter format is 0.005 percent.

Leaving aside technical quibbles, it is the public who will ultimately decide the outcome of these trade wars. Unfortunately, as the case of VHS versus Beta has shown, the public's choice is not always an informed one and sometimes permits inferior offerings to emerge triumphant. Vox populi often echoes clever persuasions rather than truth.

Of course, it's a free marketplace, in which no commercial interests can dictate technical standards and the power of regulatory agencies is limited. That's all to the good. But one wishes that the video industry might have displayed the same kind of good sense (not to mention public responsibility) as the railroads did when they got together about track width more than a century ago. ■

Copyright © 1986 by The New York Times Company. Reprinted by permission.

Case closed.



Be sure to look into Sony's best argument yet in favor of 8mm: The Sony Handycam.™ The video camera that's so small, so light, so easy, it's like taking Moving Snapshots.™

SONY
THE ONE AND ONLY.

© 1986 Sony Corporation of America. Sony, Handycam, Moving Snapshots and The One and Only are trademarks of Sony.

Jury Still Out On Effects Of Tax Proposals

Many See Senate Plan As Beneficial To Industry

BY FRED GOODMAN

NEW YORK What do the proposed changes in the U.S. tax system mean to the home entertainment industry? Financial experts say they aren't really sure yet, but that isn't preventing them from having a mixed range of responses to the various proposals to overhaul the U.S. tax system presently under consideration in Washington, D.C.

Accountants and tax specialists at most surveyed companies say they haven't fully digested the proposals and are reserving final judgment until a finished tax bill is adopted. Fred Anton, of Warner Communications Inc. and co-chairman of the Recording Industry Assn. of America's (RIAA) tax committee, says both WCI and the RIAA think it is "too premature" to evaluate the proposed changes. Several record companies declined to discuss most of the specific provisions of the proposals. But some see the version recently approved by the Senate Finance Committee—which appears to stand the best chance of adoption—as beneficial to the industry.

The most positive aspect of the proposal is seen as the large reduction in the top corporate tax rate. Like the plan proposed by the White

House, the Senate Finance Committee plan drops the top corporate tax rate from 46% to 33%. By comparison, the plan which the House approved last December would set a corporate tax ceiling of 36%.

CBS Inc. spokesman Ann Lazzato points out that the firm's decision

'You have to take a sharper planning pencil

not to comment on the effects of the tax plans is based largely on the perception that the changes are positive for CBS. She says the company finds it "untoward to comment on a plan that is clearly to our advantage."

Repeal of the investment tax credit, which allows companies to deduct between 6% and 10% on their equipment investments, is not generally viewed as a major stumbling block for labels—as it is for heavily capitalized rust belt industries or real estate. Even those companies building compact disk facilities say the loss of the credit—called for in all three tax proposals—does not affect their plans.

"I think the new tax plans make

you look at the economics of the marketplace rather than tax benefits," says Ronald Hoffman, vice president of finance for the Electro-Sound Group.

An independent record pressing and tape duplicating firm, Electro-Sound recently announced intentions to join with Japan's Mitsubishi in building a compact disk plant in the U.S. Hoffman says any of the proposed changes in the tax system will have "no effect on our decision to get into the field. You just have to take a sharper pencil to your planning," he says, adding that the proposed changes "force you not to make decisions based on their tax implications."

At CBS, where Record Group president Walter Yetnikoff has said the company will soon decide whether to build its own CD manufacturing facility or continue contracting outside pressers, Lazzato also says that any of the proposed tax changes wouldn't play a major role in the company's decision. "It will be based on manufacturing and marketing considerations," she says.

One area where the Senate Finance Committee's proposed changes in the investment tax credit could have an immediate and negative effect for the industry is in its plan to reduce the value of credits carried over by 30%. "Sure, the reduction in top corporate rates will be helpful," says one financial executive who insisted on anonymity. "But if a company has investment tax credits to carry over, they're losing 30 cents on the dollar. And you're also talking about reducing travel and expenses deductions by 20%."

Home entertainment retailers in general stand to benefit from the proposed revamping.

"Our effective tax rate is near the top," says Jack Rogers, chief financial officer of the 181-store Camelot chain based in Ohio, "which means our present effective rate is greater than it would be if the plan goes into law." Rogers adds that greater discretionary income for consumers could be a result of the overhaul as well, giving retailers an added boost.

Under current law, there are 14 individual tax rates, with a 50% ceiling. All proposals sharply reduce the number of tax brackets. Under the Reagan and House plans, ceilings of 35% and 38% respectively would be established, while the Senate committee proposal picks 27% as its ceiling. "That's a pretty dramatic difference from 50%," says Rogers.

But for individuals in the industry, including artists and executives, the proposed changes in tax rules could have far-reaching implications.

Steve Streeter, a tax specialist who works with entertainment clients for the accounting and financial management firm of Ernst & Whinney in California, says the proposals to limit tax shelters mean individuals may have to redirect their money into income-producing investments.

Under the new proposals, tax
(Continued on page 91)

...newsline...

JEM OFFERING: Jem Records Inc., which has traded over the counter since July 1984, has entered a letter of intent with an underwriter for a firm commitment to make a public offering of its common stock of approximately \$6 million. Marty Scott, Jem's president, says the offering "will enable us to release most of our catalog on compact disks. We also intend to expand our video operations and increase our catalog of proprietary product through licensing and acquisition. In addition, we will be expanding our distribution facilities." The offering is expected to be made by this summer.

CINRAM POSTS RESULTS: Cinram Ltd., the Ontario-based records and cassettes manufacturer that went public in March, reports sales and earnings up sharply for the first quarter, which ended March 31. Earnings for the quarter were \$412,411, or 24 cents per share, vs. \$89,558, or 6 cents per share, in the corresponding quarter of 1985. Sales were \$5.7 million, up from last year's mark of \$3.6 million. Projected 1986 net earnings for Cinram were revised up from \$1.6 million, or 62 cents per share, to \$2.1 million, or 90 cents a share, as a result of increased business activity and higher interest income. The company has announced plans to manufacture compact disks.

NEW WORLD'S PROFIT PICTURE: New World Pictures Ltd. (ASE: NWP) recently reported record first-quarter results for the period ending March 31. Net income rose 89% to \$2 million, or 16 cents per share, from \$1 million, or 10 cents per share, in last year's first quarter, based on 13.2 million and 10.8 million shares, respectively. Revenues increased 93%, to \$35.9 million from \$18.6 million for 1985's comparable quarter. The company's domestic home video wing nearly doubled its revenues, to \$11.2 million.

FINANCIALLY SPEAKING

Execs, Artists are 'Target Risks' Insurance Crisis Straps Biz

BY RICHARD deBLOIS

A week ago we received a bill to renew the personal liability insurance of one of our clients for another year. Last year, he paid \$1,500 for \$1 million in "umbrella" coverage; this year, the tab is \$6,500.

Nearly every person in the country has seen his automobile, home owner's, tenant, and other property and casualty insurance premiums increase dramatically during the past few months. People in the music industry, however, have taken an especially high increase. What

has caused this—and what can you do about it? And how can you be sure that you've got the insurance you really need, not just what somebody wants to sell you?

Like any other business, the insurance industry prices its products on what it costs to produce those products, plus a profit. It is a very competitive industry—seemingly identical policies may vary significantly in price from one company to another.

During the past few years a major cost of insurance—settlement of claims—has risen dramatically. We've all heard about multimillion-dollar settlements for personal injuries, negligence, and a

host of other damages. But the cost of settling smaller claims has gone up substantially, too. As a result, insurance companies are paying out more than ever before to settle claims.

Coupled with this has been a decrease in interest rates. Insurance companies invest their excess cash like any other business; sliding interest rates mean less income for them. So, with higher costs and less investment income, insurers have had no choice but to increase premiums to cover the rising costs of providing insurance.

Now, why does this situation affect music-industry artists and executives to a greater degree than others? Celebrities have always paid more for liability insurance. Insurers consider them "target risks"—people who are more likely to be sued for incidents covered by their insurance. Most insurers, in fact, have a separate "entertainment-industry exclusion" endorsed on the liability policies of many people in the industry; these endorsements exclude certain coverage that is generally available to most people outside the industry. And, successful people in the music industry frequently own more visible assets—expensive cars, jewelry, and other luxury items—all of which cost more to repair or replace.

The price of any insurance policy is directly related to the risk that is being assumed by the non-

(Continued on page 91)



deBLOIS

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF

**PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000**

Company	Sale/ 1000's	Open 5/20	Close 5/23	Change
NEW YORK STOCK EXCHANGE				
American Can	385.2	69 1/4	74	+4 3/4
John Blair & Co.	369.3	25 3/4	25 1/2	-1/4
CBS Inc.	141.4	133 3/4	134 3/4	+3/4
Cannon Group	447.2	36 3/4	40 3/4	+3 3/4
Capital Cities Communications	171.9	232 3/4	239 3/4	+7 1/4
Coca-Cola	1314	105 1/4	108 3/4	+3 3/4
Walt Disney	1781	44	46 3/4	+2 3/4
Eastman Kodak	3483.5	56 3/4	58 3/4	+2 1/2
General Electric	2947.1	76 1/2	79 3/4	+3 3/4
Gulf & Western	449.2	57 3/4	59 3/4	+2 1/4
Handleman	129.4	31 1/2	34 3/4	+3 3/4
MCA Inc.	2315.1	48 1/2	48 3/4	+1/4
Orion Pictures Corp.	126.3	14 3/4	14 3/4
RCA Corp.	1546	65 1/2	65 3/4	+1/4
Sony Corp.	513.6	20 3/4	20 3/4
Taft Broadcasting	104.6	96 3/4	100 1/2	+3 3/4
Viacom	1132	61 1/2	62	+1/2
Warner Communications Inc.	1464	47	49	+2
Westinghouse	1802.7	50 3/4	53 3/4	+2 3/4
AMERICAN STOCK EXCHANGE				
Lorimar/Telepictures	39760.3	27	30 3/4	+2 3/4
New World Pictures	1538.2	20 3/4	20 3/4	-1/4
Price Communications	58.7	12	11 3/4	-1/4
Turner Broadcasting System	73.3	24	23 3/4	-1/4
Unitel Video	15.5	9 3/4	9 1/2	+1/4
Wherehouse Entertainment	75.7	23	25 3/4	+2 3/4

Company	Open May 23	Close	Change
OVER THE COUNTER			
Crazy Eddie	34 3/4	35 1/4	+3/4
Josephson Inc.	10 3/4	9 3/4	-1/4
LIN Broadcasting	44 3/4	47 3/4	+2 3/4
Lieberman Enterprises	22 3/4	23	+1/4
Malrite Communications Group	15 1/2	15 1/2
Prism Entertainment Corp.	10 1/2	10 1/2
Recoton Corporation	8 3/4	8 1/2	+1/4
Reeves Communications	14	13 3/4	-1/4
Satellite Music Network, Inc.	7 3/4	7 3/4	+3/4
Scripps Howard Broadcasting	56 1/2	56	-1/2
Sound Warehouse	24 3/4	23 3/4	-1/4
Specs Music	8 3/4	8 3/4
United Artists	34 1/2	34 1/2
Westwood One	31 3/4	33	+1 1/4

ALBUMS

SPOTLIGHT *Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification*

NEW & NOTEWORTHY *Highlights new and developing acts worthy of attention and other releases of special interest*

PICKS *New releases predicted to hit the top half of the chart in the format listed*

RECOMMENDED *Other releases predicted to chart in 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: Ed Morris, Billboard 14 Music Circle East Nashville, Tenn. 37203

DEVICE

22B3
PRODUCER: Mike Chapman
Chrysalis BFV 41526

Trio spotlights the songwriting talents of Holly Knight, who has penned an impressive string of hits in the last few years, including "Better Be Good To Me," "Love Is A Battlefield," "The Warrior," and "Never." Oddly, arrangements tend to cloud the strength of the material, but time—and radio—may provide the true test.

DAVID FOSTER

PRODUCERS: Humberto Gatica & David Foster
Atlantic 81642

Composer/producer Foster has been on a roll, and his debut as a solo artist should be well received. Album's emphasis on instrumentals, however, could limit exposure. Best bet for radio appears to be a duet with Olivia Newton-John, "The Best Of Me."

THE BEAT FARMERS

Van Go
PRODUCER: Craig Leon
MCA/Curb 5759

Los Angeles band with country/blues roots debuted last year on Rhino and gets a shot here with a major. Results are satisfying and gritty, although there appears scant chance the band—like similar West Coast country rockers—will succeed in drawing a wide audience.

GOSPEL

PICKS

THE SINGING DISCIPLES

Heaven: *Only The Righteous Can Go*
PRODUCER: Timothy Moore
GosPearl PL 16036

Black quartet's sound is reminiscent of the genre's greatest groups, with smooth harmonies behind strong lead vocals. Tracks are tight and commercial, and the songs are an excellent showcase for the group's talents.

POP

RECOMMENDED

LITTLE RIVER BAND

No Reins
PRODUCER: Richard Dodd
Capitol ST-12480

Reliably sleek pop/rock from the Aussie sextet should click first with AC formats via tracks such as "Face In The Crowd," with mainstream attention likely.

DWIGHT TWILLEY

Wild Dogs
PRODUCER: Val Garay
CBS Associated BF2 40266

New label and new producer recast Twilley's sultry pop/rock in a more lavish setting; best songs, such as title track, retain his gritty, roots rock feel.

WILD BLUE

No More Jinx
PRODUCERS: Gary Stevenson, Chas Sandford, Michael Frondelli, Wild Blue
Chrysalis BFV 41510

Renee Varo's rough-edged vocals are the focal point for this pop/rock outfit, which delivers hard-edged, synth-laced originals with mainstream and AOR accents.

WALK THE WEST

PRODUCERS: Jozef Nuyens, Winny Nuyens
Capitol ST-12494

Nashville-based quartet offers a raw, guitar-driven rock attack that will find first converts at college and alternative stations.

RAMONES

Animal Boy
PRODUCER: Jean Beauvoir
Sire 25433

Quartet's jackhammer delivery and goofy-but-sly perspective are undiluted; new gems include "Bonzo Goes To Bitburg," retitled "My Brain Is Hanging Upside Down."

BACHMAN-TURNER OVERDRIVE

Live! Live! Live!
PRODUCERS: Scott Carswell, Randy Bachman
MCA/Curb MCA-5760

Regrouped as a quintet, band dabbles in synthesizers on two new tracks, but bulk of songs are the same industrial-grade pop/rock that clicked in the mid-'70s.

MEAT PUPPETS

Out My Way
PRODUCERS: Meat Puppets
SST SST-049

Six-song set is short on length but not spirit as the Arizona trio advances its savvy, distinctive rock. College and alternative fans will see the light first.

LIZZY BORDEN

Live: *The Murderess Metal Road Show*
PRODUCER: Lizzy Borden Group
Metal Blade 72113

Self-billed "most outrageous band in the world" piles on metal conventions, from blood and guts to spike heels and dog collars, in this double live set. Hardcore set includes two studio tracks as bonuses.

MACHINATIONS

Big Music
PRODUCER: Julian Mendelsohn
Epic BFE 40365

Australian quartet shows a broad range of influences, from electronics to reggae to straightforward rock, yet somehow it fails to capture the excitement of any of its stylistic progenitors.

BLUE IN HEAVEN

Explicit Material
PRODUCERS: Chris Blackwell, Eric Thorngren & Blue In Heaven
Island 90511

Irish quartet offers an unusual sound, with a heavy reliance on bass, to establish melodic direction. Sound works best on "Just Another Day" and "I Just Wanna."

LOZ NETTO

PRODUCERS: Andy MacPherson & Jon Astley
Atlantic 81651

Moody vocals from former front man for Sniff & the Tears is paired with churning dance/rock rhythms. First single, "We Touch," is one of album's better offerings, but "Fat City" and "Dance To The Music" are notable followups.

ITALS

Rasta Philosophy
PRODUCERS: Robert Schoenfeld & Leroy Pierson
Nighthawk NHM-7491

Trio of Ronnie Davis, Keith Porter, and Lloyd Ricketts is one of the finest vocal groups in reggae, as its recordings for Nighthawk continue to demonstrate. Listeners may feel they are getting short shrift due to album's brevity, though.

JONATHAN SCHWARTZ

Anyone Would Love You
PRODUCER: Bob Golden
Muse MR5325

In another Muse outing, the WNEW New York DJ sings—with the flip but warm assurance of his vocal idol, Frank Sinatra—a generous sampling of 17 classy show/film tunes. Some are melodies by his father, the late Arthur Schwartz.

TANGERINE DREAM

Pergamon
PRODUCERS: Chris Franke, Johannes Schmoelling, Edgar Froese
Caroline 1333

Potent live set culled from the powerful synthesizer trio's unprecedented concerts in East Germany in 1980. New age fans should find it hard to resist the sparkling sonic clarity and the technically (and technologically) superb, yet very human, performances.

COUNTRY

RECOMMENDED

RED CLAY RAMBLERS

A Lie Of The Mind
PRODUCERS: Jack Herrick & Gary Bristol
Sugar Hill SH-8501

This is the "soundtrack" to Sam Shepard's play "A Lie Of The Mind." The Red Clay Ramblers have long been a respected string band, and here, working with both new and traditional material, the group shows its grasp of all country styles.

JAZZ

RECOMMENDED

GEORGE SHEARING
Lullaby Of Birdland
PRODUCER: uncredited
Verve/PolyGram 827 977

Pianist Shearing's trendsetting small

group recordings from the late '40s and early '50s featuring Chuck Wayne on guitar, Marjorie Hyams on vibes, Denzil Best on drums, and John Levy on bass, as well as a later group featuring Cal Tjader.

THE DAVE BRUBECK QUARTET

Reflections
PRODUCER: Russell Gloyd
Concord CJ-299

One of the pianist's finest recordings in many years. Group spotlights the outstanding clarinet work of Bill Smith, and the tunes will appeal to Brubeck's faithful.

JIM HALL

Jim Hall's Three
PRODUCER: Carl E. Jefferson
Concord CJ-298

Guitarist without peer introduces his new trio featuring bassist Steve LaSpina and drummer Akira Tana. Work and recording are, as always, superior, if unsurprising.

BARBARA RANKIN

It's Been A Long, Long Time
PRODUCER: Frank Nolan
EFVEE 001

Swing-era sounds with sparkling '80s studio technology. Rankin sings with feeling and zest on a daring collection of long-neglected songs, such as "My Heart Tells Me," "Here I'll Stay," and "Be Careful It's My Heart." It's the New York label's first release.

GOSPEL

RECOMMENDED

TIMOTHY WRIGHT & ISAAC DOUGLAS

A Love Reunion
PRODUCER: Lawrence A. Brunt Sr.
GosPearl PL 16029

Wright and Douglas join other lead vocalists to lead the Original Community Choir at the COGIC church in New York. It's obvious there was magic in the air the night of this recording.

CLASSICAL

RECOMMENDED

BEETHOVEN: PIANO CONCERTO NO. 5
Claudio Arrau, Dresden State Orchestra, Davis
Philips 416 215

A regal performance that reaches deep into the central beauties of the work without distracting frills or ego display. Colin Davis is a committed partner, and the sound is warmly appropriate. An eager public awaits.

BRUCKNER: SYMPHONY NO. 4

Berlin Philharmonic, Muti
Angel DS-3831

Big sound and dramatic performance will elevate this entry to high favor among competing versions of this most popular Bruckner symphony. LP processing is superior.

BEETHOVEN: SYMPHONIES NOS. 2 & 7

NBC Symphony, Toscanini
RCA RCD1-7198 (CD)

The sometimes harsh mono sound can't mask the dynamic thrust and appeal of these magnificent readings, recorded at Carnegie Hall in '49 and '51. Collectors, their appetites whetted, will impatiently await more Toscanini on CD.

POP

PICKS

ORIGINAL MOTION PICTURE SOUNDTRACK

Cobra
PRODUCERS: Various
Scotti Bros. SZ 40325

The latest Stallone blockbuster should be one of the summer's boxoffice hits, assuring this pop/rock compilation broad exposure. Strongest tracks include the main theme, performed by John Cafferty & the Beaver Brown Band, a new track from Robert Tepper, and songs by the Miami Sound Machine, Gary Wright, Jean Beauvoir, and a duet pairing Gladys Knight and Bill Medley.

BILL COSBY

Those Of You With Or Without Children, You'll Understand
PRODUCER: Camille Olivia Cosby
Geffen GHS 24104

The ubiquitous comedian moves to a new label (while staying with the Warner/WEA family) with this live concert recording, which continues his long string of wryly observed routines. Given the phenomenal success of his network sitcom, and this album should be his biggest in years.

RICK JAMES

The Flag
PRODUCER: Rick James
Gordy 6185GL

James restores some of the street-level grit while adding gusts of pop lushness to these new tracks, a strategy that should improve his chances for a crossover to mainstream play. As always, his bottom-line funk will trigger black play first for tracks like "Sweet And Sexy Thing."

CACTUS WORLD NEWS

Urban Beaches
PRODUCER: Chris Kimsey
MCA 5747

Highly touted Irish quartet debuts with an often raucous but always cohesive collection. Album, while lacking any obvious single choices, bears up well to repeated listening, suggesting the band has depth. Best tracks: "The Bridge" and "Years Later."

BLACK

PICKS

ROCKWELL

Genie
PRODUCERS: Rockwell, Kerry Ashby
Motown 6178 ML

Third album by the young funk/pop stylist again struggles to find a followup to his debut smash, "Somebody's Watching Me." This time, the freaky novelty piece is "That's Nasty," yet Rockwell is much more engaging when he drops the poses to focus on well-produced black pop tracks like "Carme."

COUNTRY

PICKS

T. GRANAM BROWN

I Tell It Like It Used To Be
PRODUCER: Bud Logan
Capitol ST-12487

Brown sings hard country and r&b with equal ease and authenticity, and this album is a showcase for both styles. Best cuts include Brown's current single, "I Wish That I Could Hurt That Way Again," as well as "You're Trying Too Hard" and "Is There Anything I Can Do."

JAZZ

PICKS

YELLOWJACKETS

Shades
PRODUCERS: Yellowjackets
MCA 5752

Premier L.A. studio rhythm aces have established themselves as one of the finer fusion units working today. Their first album for MCA boasts a somewhat different sound, courtesy of saxophonist Marc Russo.



HELL HATH NO FURY LIKE RUN-D.M.C.

"RAISING HELL," THE ALL-NEW ALBUM FROM THE KINGS OF ROCK, RUN-D.M.C. FEATURING THE FIRST SINGLE, "MY ADIDAS", AND THE HITS: "WALK THIS WAY" AND "IT'S TRICKY." IT DOESN'T GET ANY HOTTER THAN THIS. ON PROFILE RECORDS, CASSETTES, AND COMPACT DISCS.

PRODUCED BY RUSSELL SIMMONS AND BICK RUBIN FOR RUSH PRODUCTIONS



© 1986 PROFILE RECORDS, INC. 740 BROADWAY, NEW YORK, N.Y. 10003

Radio

Your singles ad **HERE**
sells Radio... and Retailers

Plus...1,840 rack jobbers
and distributors, and
1,400 talent buyers
and promoters.

WHERE ELSE CAN ONE AD GIVE YOU SO MUCH COVERAGE?

Billboard

contact your Billboard salesperson

NEW YORK
Norm Berkowitz
Grace Whitney-Kolins
1515 Broadway
New York, NY 10036
(212) 764-7330

NASHVILLE
John McCartney
14 Music Circle E.
Nashville, TN 37203
(615) 748-8145

LOS ANGELES
Christine Matuchek
9107 Wilshire Blvd.
Beverly Hills, CA 90210
(213) 859-4969

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

MADONNA'S "LIVE TO TELL" (Sire) displaces Whitney Houston's "Greatest Love of All" (Arista) at No. 1, with **Patti LaBelle & Michael McDonald's "On My Own"** (MCA) rapidly gaining on her. Madonna will have a tough time matching Houston's three-week reign. The duo is already No. 1 by a solid margin in sales points, but is far behind in radio airplay points. The four other bulleted records in the top 10 still do not have enough points to challenge for the No. 1 spot.

VETERAN BILLY JOEL leads the parade of nine debuts with "Modern Woman" (Epic). The song was added to more than half the radio panel in its first week of release, to enter at No. 54. The new group **TKA** debuts at No. 86 with "One Way Love" (Tommy Boy). It's the fourth record on an indie label currently on the chart, the most in years. The record is breaking big out of South Florida and Southern California.

LAST WEEK'S HOT Shot Debut is this week's Power Pick/Airplay, as "Invisible Touch" by **Genesis** (Atlantic) makes the biggest gain in airplay points of any record below No. 20. Based on the track record of Power Picks, the Genesis single has a 95% chance to go top 10. Programmers seem to agree; 90% of the radio panel added the record in its first two weeks of release. PD **Jon Barry** at Magic 107 Portland, Ore., has such confidence in the record's success that he added it the day it was released and put it in power rotation before receiving any feedback via telephone requests or sales. "You can count on Genesis and **Phil Collins** for mass-appeal hit records. It's an adult record, but the kids will tolerate it," he says.

OTHER POWER SONGS: **Bob Seger's "Like A Rock"** (Capitol) jumps 10 notches to No. 28 and earns Power Pick/Sales honors with the biggest gain in sales points. **Garry Mitchell**, PD at KWK St. Louis, reports the second single has boosted album sales; the "Like A Rock" collection is top 10 at all stores KWK checks. **Falco** (A&M) follows his No. 1 single by moving up six places to No. 23; it's already top five at five Hot 100 radio reporters. **The Fabulous Thunderbirds** (CBS Associated) moves up to No. 24 with top 10 reports from radio in Buffalo, Cleveland, Seattle, Dallas, and other cities. **Peter Gabriel** (Geffen) is up to No. 32 on the strength of 40 radio adds out of our panel of 227. **Janet Jackson** (A&M) shoots up to No. 33 with 55 adds. She's already No. 1 at WAPE Jacksonville and KKHR Los Angeles, with seven other top 10 reports. The **Models** (Geffen) move up to No. 40 this week, fueled by top 20 radio reports in Chicago. **Blow Monkeys** (RCA) are showing good jumps at WXKS Boston (from No. 25 to No. 17), WXLK Roanoke (18-13), and KIIS-FM Los Angeles (18-11). **Rod Stewart** (Warner Bros.) has 45 adds with early top 20 reports out of Philadelphia and Tampa. **S.O.S. Band** (Tabu) is crossing steadily from the black chart to pop with jumps from 8-4 at KMGX Fresno and 25-19 at WTIC Hartford. **Magazine 60** (Baja) loses its bullet at No. 57, but is top 10 all over Texas.

FOR WEEK ENDING JUNE 7, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

			NEW	TOTAL
			ADDS	ON
			227 REPORTERS	
BILLY JOEL	MODERN WOMAN	EPIC	127	127
PETER CETERA	GLORY OF LOVE	FULL MOON/WARNER BROS	91	91
JANET JACKSON	NASTY	A&M	55	151
PET SHOP BOYS	OPPORTUNITIES	EMI-AMERICA	55	112
ROD STEWART	LOVE TOUCH	WARNER BROS.	45	178

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

RETAIL BREAKOUTS

			NUMBER
			REPORTING
			201 REPORTERS
THE FIXX	SECRET SEPARATION	MCA	26
THE BLOW MONKEYS	DIGGING YOUR SCENE	RCA	26
VAN HALEN	DREAMS	WARNER BROS.	25
BELINDA CARLISLE	MAD ABOUT YOU	I.R.S.	24
THE ROLLING STONES	ONE HIT (TO THE BODY)	ROLLING STONES	22

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

Billboard **HOT 100 SALES & AIRPLAY**TM

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	1	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	2
2	3	LIVE TO TELL	MADONNA	1
3	2	GREATEST LOVE OF ALL	WHITNEY HOUSTON	3
4	4	SOMETHING ABOUT YOU	LEVEL 42	7
5	6	I CAN'T WAIT	NU SHOOS	4
6	5	IF YOU LEAVE	ORCHESTRAL MANOEUVRES IN THE DARK	6
7	8	CRUSH ON YOU	THE JETS	8
8	10	ALL I NEED IS A MIRACLE	MIKE & THE MECHANICS	5
9	13	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	9
10	14	A DIFFERENT CORNER	GEORGE MICHAEL	10
11	11	MOVE AWAY	CULTURE CLUB	12
12	17	NOTHIN' AT ALL	HEART	15
13	7	BE GOOD TO YOURSELF	JOURNEY	11
14	16	IS IT LOVE	MR. MISTER	13
15	21	HOLDING BACK THE YEARS	SIMPLY RED	16
16	19	NO ONE IS TO BLAME	HOWARD JONES	14
17	23	I WANNA BE A COWBOY	BOYS DON'T CRY	17
18	12	BAD BOY	MIAMI SOUND MACHINE	21
19	25	WHO'S JOHNNY ('SHORT CIRCUIT' THEME)	EL DEBARGE	18
20	9	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	19
21	24	RAIN ON THE SCARECROW	JOHN COUGAR MELLENCAMP	22
22	15	WEST END GIRLS	PET SHOP BOYS	20
23	30	TUFF ENUFF	THE FABULOUS THUNDERBIRDS	24
24	37	LIKE A ROCK	BOB SEGER & THE SILVER BULLET BAND	28
25	18	YOUR LOVE	THE OUTFIELD	25
26	32	VIENNA CALLING	FALCO	23
27	29	ALL THE THINGS SHE SAID	SIMPLE MINDS	38
28	33	YOUR WILDEST DREAMS	THE MOODY BLUES	27
29	28	MOTHERS TALK	TEARS FOR FEARS	39
30	22	ADDICTED TO LOVE	ROBERT PALMER	31
31	38	SLEDGEHAMMER	PETER GABRIEL	32
32	20	TAKE ME HOME	PHIL COLLINS	26
33	39	NASTY	JANET JACKSON	33
34	27	TOMORROW DOESN'T MATTER TONIGHT	STARSHIP	47
35	—	LIKE NO OTHER NIGHT	38 SPECIAL	30
36	26	WHY CAN'T THIS BE LOVE	VAN HALEN	29
37	—	WHEN THE HEART RULES THE MIND	GTR	35
38	—	DANGER ZONE	KENNY LOGGINS	34
39	—	THE FINEST	THE S.O.S. BAND	50
40	35	PRETTY IN PINK	PSYCHEDELIC FURS	48

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	1	LIVE TO TELL	MADONNA	1
2	4	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	2
3	2	GREATEST LOVE OF ALL	WHITNEY HOUSTON	3
4	6	I CAN'T WAIT	NU SHOOS	4
5	5	ALL I NEED IS A MIRACLE	MIKE & THE MECHANICS	5
6	3	IF YOU LEAVE	ORCHESTRAL MANOEUVRES IN THE DARK	6
7	12	NO ONE IS TO BLAME	HOWARD JONES	14
8	16	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	9
9	7	IS IT LOVE	MR. MISTER	13
10	8	SOMETHING ABOUT YOU	LEVEL 42	7
11	10	BE GOOD TO YOURSELF	JOURNEY	11
12	17	CRUSH ON YOU	THE JETS	8
13	18	A DIFFERENT CORNER	GEORGE MICHAEL	10
14	15	MOVE AWAY	CULTURE CLUB	12
15	19	NOTHIN' AT ALL	HEART	15
16	21	HOLDING BACK THE YEARS	SIMPLY RED	16
17	22	I WANNA BE A COWBOY	BOYS DON'T CRY	17
18	24	WHO'S JOHNNY ('SHORT CIRCUIT' THEME)	EL DEBARGE	18
19	11	WEST END GIRLS	PET SHOP BOYS	20
20	9	TAKE ME HOME	PHIL COLLINS	26
21	25	VIENNA CALLING	FALCO	23
22	14	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	19
23	13	WHY CAN'T THIS BE LOVE	VAN HALEN	29
24	20	YOUR LOVE	THE OUTFIELD	25
25	30	LIKE NO OTHER NIGHT	38 SPECIAL	30
26	29	RAIN ON THE SCARECROW	JOHN COUGAR MELLENCAMP	22
27	32	TUFF ENUFF	THE FABULOUS THUNDERBIRDS	24
28	37	INVISIBLE TOUCH	GENESIS	37
29	33	YOUR WILDEST DREAMS	THE MOODY BLUES	27
30	23	BAD BOY	MIAMI SOUND MACHINE	21
31	40	NASTY	JANET JACKSON	33
32	35	THE LOVE PARADE	THE DREAM ACADEMY	36
33	—	SLEDGEHAMMER	PETER GABRIEL	32
34	38	DANGER ZONE	KENNY LOGGINS	34
35	27	ADDICTED TO LOVE	ROBERT PALMER	31
36	—	DREAMS	VAN HALEN	43
37	—	LIKE A ROCK	BOB SEGER & THE SILVER BULLET BAND	28
38	39	WHEN THE HEART RULES THE MIND	GTR	35
39	—	LOVE TOUCH (THEME FROM 'LEGAL EAGLES')	ROD STEWART	46
40	—	OUT OF MIND OUT OF SIGHT	MODELS	40

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

HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES
WARNER BROS. (5)	15
Geffen (2)	
Paisley Park (2)	
Full Moon/Warner Bros. (1)	
Qwest (1)	
Reprise (1)	
Sire (1)	
Slash (1)	
Warner Bros./Tommy Boy (1)	
ATLANTIC (8)	13
Island (3)	
Atco (1)	
Modern (1)	
COLUMBIA (11)	13
Rolling Stones (2)	
A&M (9)	10
A&M/Virgin (1)	
EPIC (3)	8
Tabu (2)	
CBS Associated (1)	
Portrait (1)	
Virgin/Epix (1)	
POLYGRAM	6
Mercury (2)	
Polydor (2)	
Casablanca (1)	
Riva (1)	
ARISTA (4)	5
Jive (1)	
CAPITOL	5
MCA (3)	5
Camel/MCA (1)	
I.R.S. (1)	
RCA (4)	5
Grunt (1)	
EMI-AMERICA (3)	4
Manhattan (1)	
ELEKTRA (3)	4
Asylum (1)	
CHRYSALIS (1)	2
China (1)	
CRITIQUE	1
MOTOWN	1
Gordy (1)	
PROFILE	1
TSR	1
Baja (1)	
TOMMY BOY	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.			
31	ADDICTED TO LOVE (Bungalow, ASCAP/Ackee, ASCAP) WBM	51	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) (Cage, ASCAP/Ten, ASCAP/Virgin, ASCAP)
5	ALL I NEED IS A MIRACLE (Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Chappell, ASCAP) CHA/HL	28	LIKE A ROCK (Gear, ASCAP) WBM
76	ALL THE LOVE IN THE WORLD (Warning Tracks, ASCAP)	40	OUT OF MIND OUT OF SIGHT (Mushroom, APRA)
38	ALL THE THINGS SHE SAID (Colgems-EMI, ASCAP) WBM	67	PETER GUNN (Northridge, ASCAP/Arista, ASCAP) CPP
73	AMERICAN STORM (Gear, ASCAP) WBM	48	PRETTY IN PINK (Blackwood, BMI) CPP/ABP
21	BAD BOY (Foreign Imported, BMI) CPP	22	RAIN ON THE SCARECROW (Riva, ASCAP) WBM
11	BE GOOD TO YOURSELF (Street Talk, ASCAP/Rock Dog, ASCAP/Frisco Kid, ASCAP) WBM	90	RESTLESS (Philesto, BMI/Keith Diamond, BMI/Willesen, BMI/Harrindur, BMI) CPP
77	CHAIN REACTION (Gibb Brothers, BMI/Unichappell, BMI) CHA/HL	96	RIGHT BETWEEN THE EYES (Sluggo Songs, BMI/Man-Ken, BMI) HL
8	CRUSH ON YOU (Almo, ASCAP/Crimasco, ASCAP/Irving, BMI) CPP/ALM	58	ROUGH BOY (Hamstein, BMI) WBM
34	DANGER ZONE (Famous, ASCAP) CPP	98	SATURDAY LOVE (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
10	A DIFFERENT CORNER (Chappell, ASCAP/Morrison Leahy, ASCAP) HL	70	SAY IT, SAY IT (Baby Tani, BMI/Black Lion, ASCAP/House Of Fun, BMI)
45	DIGGING YOUR SCENE (Blue Network, ASCAP) CPP	85	SCHOOL'S OUT (Geffen, BMI/Warner-Tamerlane, BMI/Krokus, BMI)
79	DIVIDED HEARTS (Moonwindow, ASCAP/Kathy Kurasch, ASCAP/Donna Weiss, BMI/Andiamo, ASCAP)	55	SECRET SEPARATION (Colgems-EMI, ASCAP/"Rats" Said The Tyrant, ASCAP) WBM
57	DON QUICHOTTE (RKM, ASCAP)	32	SLEDGEHAMMER (Cioline, BMI/Hidden Pun, BMI) WBM
43	DREAMS (Yessup, ASCAP) WBM	7	SOMETHING ABOUT YOU (Chappell, ASCAP/Island, BMI) CHA/HL
91	FEEL IT AGAIN (Screen Gems-EMI, BMI/Auto Tunes, BMI) WBM	94	STAY TRUE (Lilo, BMI)
78	FEMALE INTUITION (Intersong, ASCAP/Solid Smash, ASCAP)	83	STICK AROUND (Charisma, ASCAP/Pun, ASCAP) WBM
50	THE FINEST (Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	74	TAKE IT EASY (Poetlord, ASCAP/Marlton, ASCAP)
71	FIRE WITH FIRE (Fallwater, ASCAP)	26	TAKE ME HOME (Phil Collins, ASCAP/Pun, ASCAP/WB, ASCAP) WBM
62	GLORY OF LOVE (THEME FROM THE KARATE KID PART II) (Fall Line Orange, ASCAP/Air Bear, BMI/Warner-Tamerlane, BMI)	93	TENDER LOVE (Flyte Tyme, ASCAP)
3	GREATEST LOVE OF ALL (Golden Torch, ASCAP/Gold Horizon, BMI) CPP	9	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) (Zomba, ASCAP) HL
82	HARLEM SHUFFLE (Marc-Jean, BMI/Bug, BMI/Keymen, BMI) CPP	47	TOMORROW DOESN'T MATTER TONIGHT (Trademark, ASCAP) HL
60	HAS ANYONE EVER WRITTEN ANYTHING FOR YOU (Welsh Witch, BMI/Pogologo, ASCAP) WBM	24	TUFF ENUFF (Fab Bird, BMI/Bug, BMI) CPP
68	HEADED FOR THE FUTURE (Stonebridge, ASCAP)	97	VANITY KILLS (Neutron, BMI/10, BMI/Nymph, BMI) CPP
66	THE HEAT OF HEAT (Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	33	NASTY (Flyte Tyme, ASCAP) WBM
16	HOLDING BACK THE YEARS (April, ASCAP) CPP/ABP	59	NEVER AS GOOD AS THE FIRST TIME (Silver Angel, ASCAP) CPP
80	HYPERACTIVE (Island, BMI/Bungalow, ASCAP/Ackee, ASCAP/Les Etoile de La Musique, ASCAP)	14	NO ONE IS TO BLAME (Howard Jones Music, Ltd.) WBM
4	I CAN'T WAIT (Poolside, BMI)	15	NOTHIN' AT ALL (Music Corp. Of America, BMI) HL/MCA
52	I MUST BE DREAMING (Sanpan, ASCAP)	2	ON MY OWN (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
87	I STILL WANT YOU (Big Thrilling, ASCAP/Of The Fire, ASCAP)	41	ONE HIT (TO THE BODY) (Promopub B.V., PRS) CPP
17	I WANNA BE A COWBOY (Protoons, ASCAP/Terrace, ASCAP) CPP	69	ONE STEP CLOSER TO YOU (Music Corp. Of America, BMI/Bayun Beat, BMI/Rashida, BMI/MCA, ASCAP)
92	I WANT YOU (Big Wad, ASCAP/Famous, ASCAP/Vogue, BMI/Welik, BMI)	86	ONE WAY LOVE
42	IF SHE KNEW WHAT SHE WANTS (Fonzalo, BMI/Julers, BMI)		
6	IF YOU LEAVE (Virgin, ASCAP/Famous, ASCAP/WB, ASCAP) CPP/WBM		
72	IF YOUR HEART ISN'T IN IT (Almo, ASCAP/Redhead, ASCAP/Hamish Stuart, ASCAP/Joe's Songs, ASCAP) CPP/ALM		
95	IN THE SHAPE OF A HEART (Swallow Turn, ASCAP)		
99	INNOCENT EYES (April, ASCAP) CPP/ABP		
37	INVISIBLE TOUCH (Anthony Banks, ASCAP/Phil Collins, ASCAP/Mike Rutherford, ASCAP/Hit & Run Music) WBM		
13	IS IT LOVE (Warner-Tamerlane, BMI/Entente, BMI/Poppy-Due, BMI) WBM		
88	JUNGLE BOY (John Eddie Music)		
100	KAREN (Miss Areal, ASCAP)		
53	KISS (Controversy, ASCAP)		
89	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		

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.

A Prince-ly Hometown Tribute

BY GERRY WOOD

MINNEAPOLIS A prophet with honor in his hometown, Prince performed at the 1986 Minnesota Music Awards and received a special award.

The princely tribute came from Gov. Rudy Perpich during the awards ceremony May 20 at the Carlton Celebrity Room in Bloomington. Drawing some 2,000 music and civic personalities, the three-hour event was telecast live over KTMA-TV.

Enough awards were doled out to put Minnesota mining into overtime—62 in all, including 13 that were announced but not presented during the telecast. Plaudits ranged from “best world-beat/calypso band” to “best rock reed player,” and seemed intent on securing the Guinness world record for most obscure categories in an awards presentation.

While categories ranged from the sublime to the more sublime, several important awards were presented, including best rock female vocalist, Melanie Rozales; rock male vocalist, Dale Goulett; r&b/funk/blues female vocalist, TaMara of TaMara & the Seen; r&b male vocalist, Alezander O’Neal; new rock/pop band, Great Nation; radio stations, WLOL-FM and KDWB-FM; best video, Prince’s “Raspberry Beret”; rock/heavy metal band, Slave Raider; r&b band, the Jets;

rock/pop band, Unlimited Warranty; rock/pop recording, Unlimited Warranty’s “This Is Serious”; LP/EP, “The Jets”; country/bluegrass/folk female vocalist, Mary Jane Alm; and country/bluegrass/folk male vocalist, Michael Johnson.

The Minnesota Music Hall of Fame Award went to Jeanne Arland Peterson. Entertainer/group of the year honors went to Unlimited Warranty. The coveted Connie Hechter Award went to Amos Heilicher, founder of the Great American Music & Wax Museum chain.

As usual, the power of the event was demonstrated onstage with electrifying performances by Prince, the Jets, Mazarati, and TaMara & the Seen. There also was a stunning duet by Mary Jane Alm and Michael Johnson. Earlier, Prince, demurely attired in a dark suit and tie, was honored for his contributions to American, and Minnesotan, music.

The creativity of the state that has produced Bob Dylan as well as Prince, has never been more dramatically showcased.

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.

JUNE

June 1-4, **Summer Consumer Electronics Show**, Chicago. (202) 457-8700.

June 4, **Women In Music Seminar: Music Publishing, An Overview**, Loews Summit Hotel, New York. (212) 265-4160.

June 5, **Barry Mayo Roast sponsored by the New York Chapter of the Black Music Assn.**, Marriott Marquis, New York. (212) 873-

7668.

June 6-7, **Spring Music Fest**, Sheraton Music City Hotel, Nashville. (615) 256-6553.

June 10, **Intl Radio And Television Society (IRTS) “Second Tuesday” Seminar**, Viacom Conference Center, New York. Marilyn Ellis. (212) 867-6650.

June 11, **Women In Music Seminar: Music Publishing, Administration**, Loews Summit Hotel, New York. (212) 265-4160.

June 9-15, **Fan Fair**, Tennessee State Fairgrounds, Nashville. (615) 889-7503.

June 18, **Women In Music Seminar: Music Publishing, The Creative Side**, Loews Summit Hotel, New York. (212) 265-4160.

June 18, **BMI TV/Film Dinner**, Beverly Wilshire Hotel, Los Angeles. (212) 586-2000.

June 20-21, **Texas Music Assn. Convention**, Hyatt Hotel, Fort Worth. (512) 447-2744.

June 25, **Women In Music Seminar: The Songwriter**, Loews Summit Hotel, New York. (212) 265-4160.

June 25-27, **Assn. of Professional Recording Studios (APRS)**, Olympia II, Kensington, London. (STD 0923)772907.

June 27-29, **First San Francisco Music Fair**, presented by the San Francisco Chapter of the National Academy of Recording Arts & Sciences, The Concourse at Showplace Square, San Francisco. (415) 383-9378.

JULY

July 8-10, **Music Expo '86**, Long Beach Arena, Calif. (213) 539-7034.

July 13-16, **New Music Seminar**, Marriott Marquis, New York. (212) 722-2115.

July 20-26, **National Assn. of Broadcasters (NAB) Radio Management Seminar**, Univ. of Notre Dame, South Bend, Ind. (202) 429-5420.

AUGUST

Aug. 14-17, **Jack The Rapper's Family Affair '86 Convention**, Atlanta Airport Marriott. (305) 423-2328.

Aug. 24-28, **Video Software Dealers Assn. (VSDA) Convention**, Bally's/MGM Hotel, Las Vegas. (609) 424-7117.

SEPTEMBER

Sept. 4-7, **JazzTimes Magazine Convention**, Roosevelt Hotel, New York. (301) 588-4114.

...newslines...

“DIVIDED SOUL.” a book on the life of the late Marvin Gaye first published last year by McGraw-Hill, has been published in a paperback edition by PaperJacks (\$3.95, 412 pages). Author David Ritz also collaborated on Ray Charles’ autobiography, “Brother Ray,” with the performer.

DICK BRODERICK, music industry veteran and currently director of the music business and technology program at New York Univ., has been elected president of the Music and Entertainment Industry Educators Assn. The group, which includes many music business figures on its honorary board, provides panels or panelists for industry conventions on the subject of educating college students on music industry careers.

ARTIST, HEAL THYSELF: A panel discussion on the new science of performing arts medicine and the special medical needs of performers will be held Thursday (5) starting at 11 a.m. in the Winston Conference Room of St. Lukes/Roosevelt Hospital Center in New York. Panelists will include drummer Max Weinberg and pianist Rosalyn Tureck.

A TOUR, A RECORD, AND A BOOK: Roger Whittaker, the performer/songwriter, is on a national press tour promoting his summer '86 tour throughout the U.S., a new RCA album, “The Genius Of Love,” and a book, “So Far, So Good—An Autobiography Of A Wandering Minstrel,” written in collaboration with his wife, Natalie. As for the tour, it starts July 3 in California and ends Sept. 3 in Nevada.

New Companies

Manhattan Country Inc., a record production, publishing, and management company, formed by Reginald A. Bowes. First release is “The Legendary Album” by Tommie Joe White & Southern Cookin’. Suite 18C, 100 W. 57th St., New York, N.Y. 10019; (212) 757-2495.

Save It With A Song Music, a division of Global Village Productions and Joseph Nicoletti Music Co., formed by Joseph Nicoletti. Publishing company’s first release is “The Lady” by Joseph Nicoletti & Friends. P.O. Box 2818, Newport Beach, Calif. 92663; (714) 494-0181.

Richie Records, an independent label, formed by Richard Milucky.

First release is the single “Fun” by Wishful Thinking! P.O. Box 521, Cary, Ill. 60013; (312) 639-5665.

Inter-Pacific Entertainment Group (IPEG), formed by Thomas B. Watson. Company will handle concert promotion in Korea and Taiwan. 1880 Century Park E., Suite 301, Century City, Calif. 90067; (213) 277-3211.

Preston Sullivan Music and Sure-spin Songs, publishing companies, formed by Preston Sullivan. The companies are full-service publishers for country, r&b, pop, and rock. 1217 16th Ave. S., Suite 101, Nashville, Tenn. 37212; (615) 327-8129.

Lifelines

BIRTHS

Girl, Stefanie, to **Mario and Denise Lefebvre**, May 7 in Montreal. He is a Columbia marketing representative.

Girl, Siobhan Kathleen, to **Pat and April Morrow**, May 7 in San Francisco. He is vice president of Nocturne Productions Inc. there.

Girl, Toni J. Rawson, to **Terence and Kathy Acquaviva Rawson**, May 12 in Los Angeles. She is West Coast publicity manager of Atlantic Recording Corp.

MARRIAGES

Sheri Schell to **Glenn Sweitzer**, May 10 in Sun Valley, Calif. She is administrative assistant to the advertising director at Warner/Elektra/Atlantic Corp. He is art supervisor of the video department for Disney Home Video.

DEATHS

Richard E. Fitzsimmons, following triple bypass surgery May 13 in Atlanta. He was a 30-year-plus marketing veteran in the record industry. Fitzsimmons began his career with Decca Records in Boston. He served as a regional sales director for Arista Records in the South, after which he operated a retail record store in Ft. Myers, Fla., for several years. He then served as vice president, sales, for Allegiance Records in Atlanta until his death. He is survived by his wife, Lee.

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serette at (800) 223-7524.

Watch for
BILLBOARD SPOTLIGHTS
in May and June

- U.K.
- MOVIE, TV & THEATRICAL SOUNDTRACKS
- THE WORLD OF JAZZ & FUSION
- TEXAS 150th ANNIVERSARY
- NEW TALENT
- WORLD OF DANCE MUSIC
- KID-VID

BILLBOARD COVERS IT ALL!

WALDENBOOKS READS PROFITS IN CD'S FUTURE

(Continued from page 1)

as well as budget classical lines from other suppliers before that. In fact, during Windham Hill's early history, bookstores and alternative retailers carried the product before record stores did.

Hayes indicates that Waldenbooks is the largest book chain to carry his product and views the experiment as a supplement to the label's mainstream record store business.

"Record stores are adding video and other nonmusic product," he says. "It makes sense that bookstores are adding nonbook but media related products."

At the same time, Nashville-based Ingram, one of the country's largest distributors of home video to bookstores, has acquired Windham Hill, Telarc, Denon, and the PolyGram family (London, DG, and Philips) of new age and classical CDs (see separate story, page 1).

These developments unfolded here last Monday (26) during a "Hi-Tech Possibilities For The Bookstore: Selling Audio & Video" seminar that was integrated into the ABA meet.

Speaking at the panel discussion were Edwards; Ingram Audio vice president Jim Parker; Warner Audio's Mitch Deutsch; Caedmon's Seth Gershel; Kartes' Jim Kartes; Titles Unlimited's Art Keusch; and MGM/UA's Saul Melnick.

Parker urged more booksellers to look beyond video and audio publishing product and begin examining CD as well. In fact, he noted, the

increasing number of booksellers asking Ingram about CD prodded the company to devise a CD program. For the average bookstore, he added, the distributor will play a key role in high-tech products because of "the different distribution channels that exist. CDs, for example, are net price rather than discount."

CD product first reached Ingram warehouses last April, but its availability to booksellers was an-

'If the bookstore buyer doesn't back the system, I believe he's going to lose'

nounced formally to the trade during the ABA convention. Another label, Nimbus, is expected to be added to Ingram's catalog soon.

Ingram also plans to put all its future CD offerings on microfiche so a dealer can access extensive information available about it.

Like other panelists, Parker suggested that CD, books-on-cassette, and video do not represent a threat to booksellers but an opportunity to attract new demographics and increase business.

Melnick, noting that MGM/UA's various product offerings have done well in bookstores, suggested that watching a video of "Gone With The

Wind" is more likely to spur interest in re-reading the book and does not discourage literacy, as some ABA factions contend.

Deutsch and Gershel echoed that thought in speaking about books-on-cassette, saying consumers can now hear books they couldn't get around to.

Products such as CDs, videos, and books-on-cassette, the panelists agreed, also have strong appeal to the bookstore's current demographic anyway.

Speaking more directly of video, Jim Kartes said: "The mainstream of video product, as we all know, is mostly dominated by the movie industry, and that's what rents in the video stores. However, if the bookstore is to capture a fair market share, it will have to become more broad-based in the types of video-cassette product it carries.

"I know that it is very difficult for a bookstore buyer to commit a sizable percentage of his budget for informational video products. But if the bookstore buyer doesn't buck the system by going against this trend, in the long run, I believe he's going to lose money."

If the book industry takes advantage of buying informational videos, as well as movies, noted Kartes, it could capture 20% of video industry sales or do \$1 billion at retail by 1990. If it doesn't, and it continues selling only movies, then he predicts that the book industry will have less than 5% of the total market by 1990.

FINANCIALLY SPEAKING

(Continued from page 83)

tics maintained by insurance companies show that male drivers under 21 have a higher incidence of accidents than do other drivers. They also show that powerful sports cars not only have a higher accident-involvement rate but are more expensive to repair. If your 16-year-old son drives a Corvette, you can expect a stunning premium. You can reduce premiums by deducing the risk. Here are a few ways to do this:

- Accept higher deductibles on your home owner's and auto policies. This means you're sharing the risk with the insurer—and you'll cut your premium significantly.

- Jewelry and silverware kept in

a safe until used may cost considerably less to insure. The same thing applies to furs kept in cold storage.

- Security systems installed in your home or car may save premium dollars. Be sure that your agent knows, in advance, what system you plan to install; be certain it meets the requirements of the insurer.

- Get current appraisals on the replacement value of your residence and personal property such as jewelry, antiques, or works of art. Use them as the basis for insured values—and update them as often as necessary. Photograph every room in your house and keep the pictures in your safe-de-

posit box. You may need them in event of a loss.

Your accountant or attorney should be able to recommend an independent, objective insurance counselor to review your entire insurance portfolio, including life, medical, property, and casualty. Your insurance needs will change over the years. Protect yourself and your family by keeping your insurance program current—and by getting full value for every premium dollar.

Richard deBlois, a CPA, is a partner in Ernst & Whinney's Century City, Calif., office. The firm specializes in services for the entertainment industry, including business management for entertainers and executives.

JURY STILL OUT ON EFFECTS OF TAX PROPOSAL

(Continued from page 83)

shelter losses could not be used against compensation. And artists who have set up loan-out companies—in which they are the sole shareholder in a corporation whose business is to loan out the artist's services—will find they can no longer make contributions into a pension plan and still open an IRA.

Those company pension plans could also be less attractive in the future because of other proposed limitations as well. "In the past we would put money into a pension plan in an artist's up year and take it out in a down year," says Streeter, noting that the tax laws allowed for 10-year averaging of pension pay-ins. "Now it would be down to a modified five-year average with a 15% penalty for taking money out

of a plan. That might cause some rethinking."

Proposed changes would also disallow income averaging, which can be particularly useful to artists whose income can fluctuate widely from year to year.

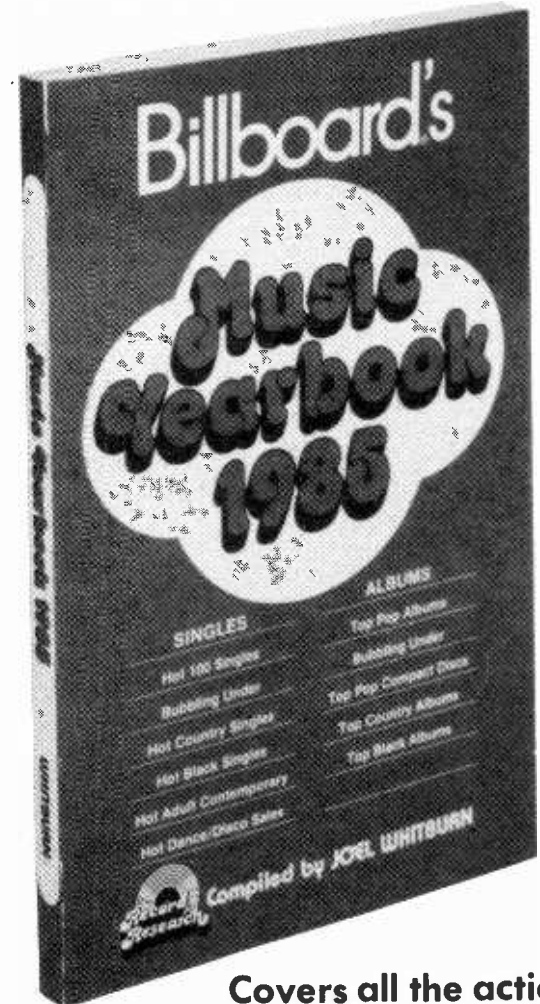
At present, Ernst & Whinney is recommending that artists and mid-to upper-level industry executives begin to consider the ramifications of any proposed changes. "Summer is the time to take a look at these changes," says Ernst & Whinney partner Richard deBlois, who adds that once the proposals are firmed up, they could be implemented rapidly. "We're looking at the potential effects of the new tax proposal and assuming it will be passed," he says.

FOR THE RECORD

A story in the May 24 issue that detailed BMI's most-performed songs of 1985 inadvertently failed to mention that Irving Music received five awards, the second most. A complete list of the awards did include identification of the publisher.

The CBS Records Show was omitted from the Fan Fair lineup in the May 31 issue. Scheduled for Thursday (12), at 7:30 p.m., the show will feature Gene Watson, Lewis Storey, and Larry Gatlin and the Gatlin Brothers.

THE LATEST YEARFUL



Covers all the action on Billboard's major '85 charts — the hottest 7" singles, 12" singles, albums, cassettes and compact discs — in one handy volume. More useful than ever for the Pop fan.

COMPLETE CHART DATA AND STATISTICS, including date first charted, peak position, total weeks charted, and more, on every single and every album that made *Billboard's* eleven hottest charts in 1985:

- Top Pop Compact Discs
- Hot 100
- Top Pop Albums
- Bubbling Under The Hot 100
- Bubbling Under The Top Pop Albums
- Country Singles & Albums
- Black Singles & Albums
- Adult Contemporary
- Dance/Disco Sales

Softcover. 240 pages.



P.O. Box 200
Menomonee Falls, WI 53051
414-251-5408

GET A YEARFUL.

- Billboard's Music Yearbook 1985 by Joel Whitburn \$25.00
- Other Record Reserch Pop Books
- Music Yearbook 1984
- Music Yearbook 1983
- Pop Memories 1890-1954 Hardcover Edition*
- Pop Memories 1890-1954 Softcover Edition*
- Top Pop Albums 1955-1985
- Top Pop Singles 1955-1982
- Pop Annuu 1955-1982
- Top 2000 1955-1985
- Bubbling Under The Hot 100 1959-1981

*Available late June, 1986

Subtotal \$

Postage & Handling \$3.00

I've enclosed a check or money order. TOTAL \$

(All Canadian orders must be paid in U.S. dollars.)

Please charge my order to: MasterCard VISA



To Charge Your Order By Phone, Call 414-251-5408 (M-F 8-12 & 1-5 CST)

Credit Card # _____

Signature _____ Exp. Date _____

Please send me more information on the Record Research Pop books.

Name _____

Address _____

City _____ State _____ Zip _____

Mail to: Record Research Inc., P.O. Box 200, Menomonee Falls, WI 53051

TOP POP ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	63	WHITNEY HOUSTON ▲ ⁵ ARISTA ALB-8212 (8.98) (CD) 11 weeks at No. One	WHITNEY HOUSTON
2	2	2	9	VAN HALEN WARNER BROS. 25394 (8.98)	5150
3	3	3	8	BOB SEGER & THE SILVER BULLET BAND CAPITOL PT 12398 (8.98)	LIKE A ROCK
4	4	6	5	JOURNEY COLUMBIA OC 39936 (CD)	RAISED ON RADIO
5	8	14	3	PATTI LABELLE MCA 5737 (8.98)	WINNER IN YOU
6	6	7	14	JANET JACKSON ● A&M SP-5106 (8.98) (CD)	CONTROL
7	5	4	8	PRINCE & THE REVOLUTION PAISLEY PARK 25395/WARNER BROS. (9.98)	PARADE
8	9	9	8	PET SHOP BOYS EMI-AMERICA PW 17193 (8.98)	PLEASE
9	7	5	15	SOUNDTRACK ● A&M SP-5113 (9.98) (CD)	PRETTY IN PINK
10	10	11	27	THE OUTFIELD ● COLUMBIA BFC 40027 (CD)	PLAY DEEP
11	13	12	48	HEART ▲ ³ CAPITOL ST-12410 (9.98) (CD)	HEART
12	12	10	29	ROBERT PALMER ● ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
13	11	8	9	THE ROLLING STONES COLUMBIA OC 40250 (CD)	DIRTY WORK
14	16	27	4	BILLY OCEAN JIVE JLB-8409/ARISTA (8.98)	LOVE ZONE
15	19	29	4	THE MOODY BLUES POLYDOR 829179-1/POLYGRAM (9.98) (CD)	THE OTHER SIDE OF LIFE
16	15	13	15	FALCO ● A&M SP-5105 (8.98) (CD)	FALCO 3
17	14	15	39	JOHN COUGAR MELLENCAMP ▲ ³ RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
18	21	21	13	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED BFZ 40304/EPIC (CD)	TUFF ENUFF
19	17	16	53	DIRE STRAITS ▲ ⁴ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
20	20	20	9	JUDAS PRIEST COLUMBIA OC 40158 (CD)	TURBO
21	18	17	25	SADE ▲ ² PORTRAIT FR 40263/EPIC (CD)	PROMISE
22	22	19	19	BANGLES ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
23	23	23	29	MIAMI SOUND MACHINE ● EPIC BFE 40131	PRIMITIVE LOVE
24	25	25	30	ZZ TOP ▲ ² WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
25	27	22	41	MR. MISTER ▲ RCA AFL-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
26	26	26	29	MIKE & THE MECHANICS ATLANTIC B1287 (8.98) (CD)	MIKE & THE MECHANICS
27	24	18	66	PHIL COLLINS ▲ ⁴ ATLANTIC B1240 (9.98) (CD)	NO JACKET REQUIRED
28	28	31	12	LEVEL 42 POLYDOR 827 487-1/POLYGRAM (8.98) (CD)	WORLD MACHINE
29	30	33	10	THE JETS MCA 5667 (8.98)	THE JETS
30	31	42	8	SIMPLY RED ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
31	32	37	4	38 SPECIAL A&M SP-5115 (8.98)	STRENGTH IN NUMBERS
32	33	35	7	CULTURE CLUB VIRGIN/EPIC OE 40345/EPIC	FROM LUXURY TO HEARTACHE
33	40	45	4	GTR ARISTA ALB-8400 (8.98)	GTR
34	29	24	17	OZZY OSBOURNE ▲ CBS ASSOCIATED FZ 40026/EPIC (CD)	THE ULTIMATE SIN
35	39	68	3	NEIL DIAMOND COLUMBIA OC 40368 (CD)	HEADED FOR THE FUTURE
36	36	36	55	THE HOOTERS ▲ COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
37	38	28	15	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
38	34	34	8	JOE JACKSON A&M SP-6021 (9.98) (CD)	BIG WORLD
39	35	32	32	INXS ● ATLANTIC B1277 (8.98) (CD)	LISTEN LIKE THIEVES
40	37	30	36	STARSHIP ▲ GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOLA
41	47	48	6	HOWARD JONES ELEKTRA 60466 (8.98)	ACTION REPLAY
42	41	38	56	ATLANTIC STARR ● A&M SP-5019 (8.98) (CD)	AS THE BAND TURNS
43	43	46	12	JACKSON BROWNE ASYLUM 60457/ELEKTRA (8.98) (CD)	LIVES IN THE BALANCE
44	42	39	31	SIMPLE MINDS ● A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
45	45	44	15	SLY FOX CAPITOL ST-12367 (8.98)	LET'S GO ALL THE WAY
46	44	40	11	METALLICA ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
47	49	51	11	STEPHANIE MILLS MCA 5669 (8.98)	STEPHANIE MILLS
48	53	62	4	WHODINI JIVE JLB-8407/ARISTA (8.98)	BACK IN BLACK
49	50	66	3	THE S.O.S. BAND TABU FZ 40279/EPIC	SANDS OF TIME
50	51	52	9	JOE COCKER CAPITOL ST-12394 (8.98)	COCKER
51	55	58	6	KROKUS ARISTA ALB-8402 (8.98)	CHANGE OF ADDRESS
52	52	53	6	JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-1/POLYGRAM (9.98) (CD)	RENDEZ-VOUS
53	54	57	8	KEEL MCA 5727 (8.98)	THE FINAL FRONTIER
54	77	—	2	NU SHOOSZ ATLANTIC B1292 (8.98)	POOLSIDE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	46	43	9	JULIAN LENNON ATLANTIC B1640 (9.98) (CD)	THE SECRET VALUE OF DAYDREAMING
56	48	47	63	TEARS FOR FEARS ▲ ⁴ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
57	61	63	6	THE ART OF NOISE CHRYSALIS BFV41528	IN VISIBLE SILENCE
58	67	89	3	LOU REED RCA AFL1-7190 (8.98) (CD)	MISTRIAL
59	57	49	20	FINE YOUNG CANNIBALS I.R.S. 5683/MCA (8.98)	FINE YOUNG CANNIBALS
60	58	61	27	NEW EDITION ● MCA 5679 (8.98) (CD)	ALL FOR LOVE
61	70	83	8	DWIGHT YOAKAM REPRIZE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
62	56	41	26	STEVIE NICKS ▲ MODERN 90479/ATLANTIC (9.98) (CD)	ROCK A LITTLE
63	63	65	13	HONEYMOON SUITE WARNER BROS. 25293 (8.98) (CD)	THE BIG PRIZE
64	62	60	12	BRIAN SETZER EMI-AMERICA ST-17178 (8.98)	THE KNIFE FEELS LIKE JUSTICE
65	71	73	8	ANITA BAKER ELEKTRA 60444 (8.98) (CD)	RAPTURE
66	69	72	30	THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
67	59	54	34	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
68	68	79	31	THE DREAM ACADEMY WARNER BROS. 25265 (8.98) (CD)	THE DREAM ACADEMY
69	60	50	29	BARBRA STREISAND ▲ ³ COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
70	64	56	12	JERMAINE JACKSON ARISTA ALB-8277 (8.98) (CD)	PRECIOUS MOMENTS
71	93	134	3	GIUFFRIA CAMEL/MCA 5742 (8.98)	SILK AND STEEL
72	78	98	3	THE FAT BOYS SUTRA SUS 1017 (8.98)	BIG & BEAUTIFUL
73	65	59	103	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
74	66	55	28	CHARLIE SEXTON MCA 5629 (8.98) (CD)	PICTURES FOR PLEASURE
75	76	70	22	L.L. COOL J ● COLUMBIA BFC 42039 (CD)	RADIO
76	72	67	19	CHERRELLE TABU BFZ 40094/EPIC (CD)	HIGH PRIORITY
77	73	64	9	KATRINA AND THE WAVES CAPITOL ST-12478 (8.98)	KATRINA AND THE ... WAVES
78	74	74	38	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
79	81	81	46	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
80	89	107	6	THE MONKEES ARISTA ALB-8313 (6.98)	THE MONKEES' GREATEST HITS
81	84	86	18	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
82	88	91	49	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
83	86	88	12	TALK TALK EMI-AMERICA ST-17179 (8.98) (CD)	THE COLOUR OF SPRING
84	83	77	36	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
85	85	85	5	SOUNDTRACK WARNER BROS. 25399 (9.98)	CROSSROADS
86	91	95	7	AEROSMITH COLUMBIA FC 40329 (CD)	CLASSICS LIVE
87	87	76	12	VANITY MOTOWN 6167 ML (8.98)	SKIN ON SKIN
88	80	78	68	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
89	94	99	25	DOKKEN ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
90	98	104	36	THE CURE ELEKTRA 60435 (8.98) (CD)	THE HEAD ON THE DOOR
91	100	146	3	PHILIP BAILEY COLUMBIA FC 40209 (CD)	INSIDE OUT
92	110	119	6	MODELS GEFEN GHS 24100/WARNER BROS. (8.98)	OUT OF MIND OUT OF SIGHT
93	75	75	8	COLONEL ABRAMS MCA 5682 (8.98)	COLONEL ABRAMS
94	115	173	3	ICEHOUSE CHRYSALIS FV 41527	MEASURE FOR MEASURE
95	92	96	16	FORCE M.D.'S WARNER BROS./TOMMY BOY TNLP 1010/WARNER BROS. (8.98)	CHILLIN'
96	99	138	4	SOUNDTRACK MCA 6165 (9.98)	LEGEND
97	113	130	3	SHOXSIE AND THE BANSHEES GEFEN GHS 24092/WARNER BROS. (8.98)	TINDERBOX
98	97	103	49	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
99	90	71	39	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
100	105	80	9	SOUNDTRACK EMI-AMERICA SV-17182 (9.98)	ABSOLUTE BEGINNERS
101	104	97	17	ANNE MURRAY CAPITOL ST-12466 (9.98)	SOMETHING TO TALK ABOUT
102	79	69	31	THE ALARM I.R.S./MCA 5666/MCA (8.98) (CD)	STRENGTH
103	82	82	14	THE CALL ELEKTRA 60440 (8.98) (CD)	RECONCILED
104	119	165	3	GEORGE CLINTON CAPITOL ST-12481 (8.98)	R&B SKELETONS IN THE CLOSET
105	103	90	7	DEPECHE MODE SIRE 25429/WARNER BROS. (8.98)	BLACK CELEBRATION
106	106	108	55	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
107	118	121	5	ZENO MANHATTAN ST 53025/EMI-AMERICA (8.98)	ZENO
108	NEW ►		1	SOUNDTRACK COLUMBIA SC 40323	TOP GUN
109	109	110	10	UFO CHRYSALIS BFV 41518	MISDEMEANOR

Albms 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.

Action Redux

Howard Jones



Elektra

Action Replay. Featuring the single, *No One Is To Blame.*



© 1986 Elektra/Asylum Records. A Division of Warner Communications Inc. ®

CES DEBATES VHS-C & 8MM

(Continued from page 1)

shows, and strengthen the infrastructure of the sell-through marketplace.

• The continued presence of the Electronic Industries Assn.'s Home Recording Rights Coalition, which helped score a victory for blank-tape manufacturers recently when blank audiotape was removed from a Senate bill dealing with levies on audio equipment and blank tape (Billboard, May 31). The same legislation proposes a 25% fee on audio recording hardware. (See story, page 4.)

• The return of several large home video manufacturers to CES after their near-absence at recent

shows. CBS/Fox Video, Thorn EMI/Home Box Office Video, Walt Disney Home Video, and Karl/Lorimar Home Video will be among the top firms showing. Thorn EMI/HBO will be unveiling its first low-price promotion during the event.

Thorn EMI/HBO will have "a very strong booth presence, because we're announcing a very strong sell-through program," says company president Nicholas Santrizos. The company's low-priced titles will not go on sale immediately after CES, he says. They will be part of a "major push for the key sell-through periods for the rest of the

year" such as the holiday season.

Thorn EMI/HBO's catalog includes such titles as "First Blood," "Rambo: First Blood Part II," and "Amadeus." Santrizos would not say whether these will be price cut, commenting only that 20% of the titles in his company's catalog are listed at sell-through prices.

On the camcorder front, executives will be looking to see what, if any, market strength the 8mm format retains. JVC's new VHS-C model is providing direct competition for Sony's ultra-compact Handycam 8mm unit. A number of other major VCR manufacturers are jumping on the VHS-C bandwagon, while none has moved into 8mm. The majority of companies in the 8mm-marketing business are camera-oriented firms, led by Eastman Kodak.

Among the half-inch VCR manufacturers that have said they will deal in VHS-C are Matsushita (including Panasonic and Quasar), Mitsubishi, Sharp, Toshiba, and Zenith. If RCA demonstrates a VHS-C model at CES, it will do further injury to the future of 8mm.

A Sony executive claims it is half-inch manufacturers who should be worried. "VHS, which was introduced 10 years ago, has run its course. The 8mm VCR is the next generation of video products," he says. "Any side-by-side demonstration of the 8mm vs. any of the other formats available will show the superiority of 8mm," he says. "We intend to continue to support this product

very strongly in the years ahead."

Capitalizing on 8mm's compact size, Sony demonstrations will feature deck-TV combination models which can be used in recreational vehicles, boats, vans, and cars.

Compact disk will continue to be a major topic. Speaking of the configuration, Robert Heiblim, vice president at Denon America, says, "The market is going fine, exactly as projected, and therefore what you will see is a continuing proliferation of product at wider price points."

Looking at the rapid growth of the compact disk market, Heiblim says, "It's pretty hard to be earth-shaking in what is already an exploding category."

Compact disk player manufacturers say it is almost certain no revolutionary technology from their area will be on display at the show. CDI (compact disk interactive) machines probably will not be on the market until mid-1987, says Emiel Petrone. He is senior vice president of marketing for PolyGram and vice president of marketing and promotion for American Interactive Media, a PolyGram-connected company working on interactive compact disk software.

It is doubtful any companies will break the \$100 price point on compact disk players, Heiblim says. Only a few companies make the laser reading heads the machines need, and these are expensive enough to keep machine prices up.

There will be more video software

manufacturers at the show than have attended any CES for at least two years. Video software will take up almost the entire main floor of the McCormick West hall. "That is about double what it was last year," says Jack Wayman, CES vice president. The total number of video and accessories dealers will top 150, he says.

According to Ben Tenn, vice president at Walt Disney Home Video, "The brown-goods dealers tend to go to CES, so we're going to be there." The draw of the show is that "it offers an opportunity for top-level management at Disney and the mass merchants to discuss things," he says, adding, "You can never communicate too much with a customer."

Many video software companies which will not be on the show floor have scheduled hospitality suites in area hotels, Wayman says. Among these are MGM Home Video, RCA/Columbia Pictures Home Video, MCA Home Video, Vestron Video, and Paramount Home Video.

Video specialty retailers will also be present. "We walk the show looking for that unique new thing, looking for something we didn't see before," says Alan Caplan, head of Applause Video. His company will have five or six people at the event, all of whom will talk at length with their opposite numbers on the manufacturing side.

Assistance in preparing this story provided by Is Horowitz.

Harry Gold And Thomas E. Stindt
are pleased to announce
the combining of their practices

STINDT & GOLD LAWYERS

West Los Angeles Office:
9454 Wilshire Blvd.
Beverly Hills,
California 90212
(213) 278-3313

Warner Center Office:
5850 Canoga Ave.
Woodland Hills
California 91367
(818) 704-9977

Our practice emphasizes contested matters and valuation issues concerning decedents properties, rights and royalties; probate litigation; family wealth transactions and estate planning.

June 1, 1986

COUNTRY MUSIC



PUBLICATION: AUGUST

AD DEADLINE: JULY 20

CONTACT: John McCartney
(615) 748-8100

SOURCEBOOK

POLYGRAM FEATURE TO OPEN IN HOUSTON

(Continued from page 3)

Translux, and General Cinema."

Eband says that PolyGram sales, promotion, and marketing departments will all be working together to tie in retail and radio in aiding the film's launch. MTV and other video outlets will also be looked to for promotional assistance.

"We're planning record giveaways on the 11 artists featured in the film, in store appearances, and on T-shirts and posters." This week, he adds, a promo video for the film, featuring the song "Rock Ain't Dead" by Polydor U.K. act Heavy Pettin' (played at the film's close), is being serviced to MTV.

Another merchandising possibility, says Eband, is for record retailers to cluster various albums by the 11 featured artists underneath posters for the the movie. In addition, KLOL-FM Houston will be partici-

pating in a promotion for the film's launch in that local market.

Once the the decision was made to go to movie audiences with the film, the soundtrack was remixed for four-track Dolby Surround, and footage was transferred to 35mm.

"It's true that the videos used in the movie are all existing clips people may have seen before," Eband says. "But there's a big difference when you see them on the big screen in Dolby Surround Sound, and in the context of the story."

He says AMC is "excited" about the film's potential, particularly in terms of its possible appeal to the young "midnight show" audiences that made cult successes of films such as "The Rocky Horror Picture Show." "They've already ordered 50 trailers to run before 'Cobra' and 'Poltergeist II,'" Eband says.

PolyGram Pictures, the theatrical film arm of PolyGram, which had been involved in "A Chorus Line" and other feature films, had no involvement with "Incident At Channel Q," Eband says. However, both that division and PolyGram U.K. had been "kept apprised" of the film's progress.

Eband added that a home video release is definitely planned. No date has been set, pending the results of the theatrical run. The film has already been licensed in the U.S. to Music Vision-RCA/Columbia for videocassette, and to Laser Disc Corp. (LDC)/America (formerly Pioneer Artists) for videodisk; in Europe, Embassy Home Entertainment has picked up the home-sale rights, and in Japan, LDC has it for all formats.

PRESS DEPARTMENT OPENING

in a major record company

You'll be doing much more than setting up interviews including writing, editing, and administering the activities of a very active department.

This is not an entry level position so experience is a must. Send resume, salary requirements in confidence to:

Box #951
Billboard Magazine
1515 Broadway New York, NY 10036

INGRAM ADDS WINDHAM HILL TO CD CATALOG

(Continued from page 1)

well put together—the kind of product that appeals to bookstore customers."

Ingram provides CD accounts with a monthly Audio Fiche service, which lists on microfiche the album title, label, composer, and category. The titles are also listed in Ingram's weekly Infofiche. The titles, with complete descriptions and annotations, will also be published and distributed in catalog form twice yearly.

Each 30-cassette prepack of Windham Hill music comes with two posters showing a selection of the label's album covers. Ingram is

offering a limited number of free promotional recordings from the label. Dealer prices on the Windham Hill series are \$10.75 for CDs and \$5.85 for cassettes.

Dealers who buy 250 or more CDs this year can purchase a 64-slot carousel CD display rack from Ingram for \$100.

To promote CD familiarity, Ingram plans to supply its accounts with the pamphlet, "Consumers Should Know All About Compact Discs And Players," published by the Electronic Industries Assn. The pamphlet is to be distributed free to customers. EDWARD MORRIS

Billboard TOP POP ALBUMS TM continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	96	100	36	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
111	95	93	24	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
112	107	92	16	THE FIRM ATLANTIC 81628 (9.98) (CD)	MEAN BUSINESS
113	112	113	48	STING Δ^2 A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
(114)	116	126	4	ACCEPT PORTRAIT BFR 40354/EPIC	RUSSIAN ROULETTE
115	101	101	7	WAX RCA AFL1-9546 (8.98)	MAGNETIC HEAVEN
116	102	102	11	VARIOUS ARTISTS WINDHAM HILL RECORDS SAMPLER '86 WINDHAM HILL WH-1048/A&M (9.98) (CD)	WINDHAM HILL RECORDS SAMPLER '86
117	108	84	12	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 40173 (CD)	KING OF AMERICA
118	111	114	9	PHILIP GLASS CBS MASTERWORKS SM 39564	SONGS FROM LIQUID DAYS
119	126	122	48	MOTLEY CRUE Δ^2 ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
120	120	94	55	FREDDIE JACKSON Δ CAPITOL ST-12404 (8.98) (CD)	ROCK ME TONIGHT
(121)	175	2	2	LOUDNESS ATCO 90512/ATLANTIC (8.98)	LIGHTNING STRIKES
122	122	124	80	MADONNA Δ^6 SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
123	117	87	11	SOUNDTRACK CAPITOL SV 12470 (9.98)	9 1/2 WEEKS
(124)	132	139	6	RONNIE MILSAP RCA AHL-17194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
(125)	137	117	16	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98) (CD)	WORKIN' IT BACK
126	114	105	19	SOUNDTRACK MCA 6158 (9.98) (CD)	OUT OF AFRICA
127	127	118	17	VIOLENT FEMMES SLASH 25340/WARNER BROS. (8.98)	THE BLIND LEADING THE NAKED
128	129	127	164	ZZ TOP Δ^5 WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
129	123	109	29	THE CARS Δ ELEKTRA 60464 (9.98) (CD)	GREATEST HITS
130	135	143	627	PINK FLOYD \bullet HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
131	130	115	46	ARETHA FRANKLIN Δ ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
(132)	144	154	14	PIA ZADORA CBS ASSOCIATED FZ 40259/EPIC (CD)	PIA & PHIL
133	133	123	137	PHIL COLLINS Δ^2 ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
(134)	150	160	3	JONATHAN BUTLER JIVE JLB-8408/ARISTA (8.98) (CD)	INTRODUCING JONATHAN BUTLER
135	134	128	28	HIROSHIMA EPIC BFE 39938 (CD)	ANOTHER PLACE
136	142	147	90	TALKING HEADS \bullet SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
(137)	NEW	1	1	BELINDA CARLISLE I.R.S. 5741/MCA (8.98)	BELINDA CARLISLE
138	138	181	53	BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12182 (8.98)	NINE TONIGHT
139	131	111	7	LET'S ACTIVE I.R.S. 5703/MCA (8.98)	BIG PLANS FOR EVERYBODY
140	140	144	5	HOODOO GURUS ELEKTRA/BIG TIME 60485/ELEKTRA (8.98)	MARS NEEDS GUITARS
(141)	145	148	6	PAUL WINTER LIVING MUSIC LMR6 (9.98) (CD)	CANYON
142	147	150	4	DIANA ROSS & THE SUPREMES MOTOWN 5381ML3 (10.98)	25TH ANNIVERSARY
143	143	149	13	ANIMOTION CASABLANCA 826 691-1/POLYGRAM (8.98) (CD)	STRANGE BEHAVIOR
144	146	151	86	U2 Δ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
(145)	149	171	4	GRANDMASTER FLASH ELEKTRA 60476 (8.98)	THE SOURCE
146	124	106	7	BONNIE TYLER COLUMBIA OC 40312 (CD)	SECRET DREAMS & FORBIDDEN FIRE
147	128	112	12	TED NUGENT ATLANTIC 81632 (8.98)	LITTLE MISS DANGEROUS
(148)	152	155	6	CASHFLOW ATLANTA ARTISTS 826028-1M1/POLYGRAM (8.98)	CASHFLOW
149	125	125	18	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98) (CD)	BORN YESTERDAY
150	151	145	7	LAURIE ANDERSON WARNER BROS. 25400 (8.98)	HOME OF THE BRAVE
151	121	116	15	OPUS POLYDOR 827 952-1/POLYGRAM (8.98) (CD)	UP AND DOWN
152	148	142	8	GEORGE HOWARD TBA TB 210/PALO ALTO (8.98)	LOVE WILL FOLLOW
(153)	169	142	142	BOB SEGER & THE SILVER BULLET BAND CAPITOL SKBB-11523 (8.98)	LIVE BULLET
154	153	120	29	BIG AUDIO DYNAMITE COLUMBIA BFC 40220 (CD)	THIS IS BIG AUDIO DYNAMITE
155	156	158	4	JOHN WILLIAMS AND THE BOSTON POPS PHILIPS 412626-1 (8.98)	SWING, SWING, SWING

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

A-Ha 199	Cashflow 148	The Fat Boys 72	Freddie Jackson 120	Metallica 186, 46, 180	Teddy Pendergrass 125	The Big Chill 188	Vanity 87
ABC 84	Cherelle 76	Fine Young Cannibals 59	Jean-Michel Jarre 52	Miami Sound Machine 23	Pet Shop Boys 8	Crossroads 85	VARIOUS ARTISTS
Colonne Abrams 93	Clannad 175	The Firm 112	The Jets 29	Mike & The Mechanics 26	Tom Petty And The Heartbreakers 200	Legend 96	Live For Life 178
Accept 114	George Clinton 104	Five Star 78	Elton John 191	Stephanie Mills 47	Stevie Nicks 62	Out Of Africa 126	Television's Greatest Hits 185
Bryan Adams 176	Joe Cocker 50	Force M.D.'s 95	Howard Jones 41	Ronnie Milsap 124	Nu Shooz 54	Pretty In Pink 9	Windham Hill Records Sampler '86 116
Aerosmith 86, 19D	Phil Collins 133, 156, 27	Aretha Franklin 131	Stanley Jordan 106	Prince & The New Power Generation 7	Bob Seger & The Silver Bullet Band 147	Rocket IV 198	Stevie Ray Vaughan 174
Alabama 37	Albert Collins, Robert Cray, Johnny Copeland 194	Green On Red 177	Journey 4	Public Image Ltd 179	Band 3, 153, 138	Top Gun 108	Suzanne Vega 181
The Alarm 102	L.L. Cool J 75	GTR 33	Judas Priest 20	The Rolling Stones 13	Brian Setzer 64	The Temptations 172	Violent Femmes 127
Laurie Anderson 150	Elvis Costello & The Attractions 117	Philip Glass 118	The Judas 66	Diana Ross & The Supremes 142	Charlie Sexton 74	Theatre Of Pain 197	Wax 115
Animation 143	The Robert Cray Band 183	Grandmaster Flash 145	Katrina And The Waves 77	The S.O.S. Band 49	Simply Red 30	Thompson Twins 195	Whodini 48
The Art Of Noise 57	The Cult 111	Giuffria 71	Keel 53	Bob Dylan 45	Siouxie & The Banshees 97	Tina Turner 196	John Williams And The Boston Pops 155
Atlantic Starr 42	Culture Club 32	Heart 11	Tommy Keene 161	Stevie Nicks 62	Sly Fox 45	U2 15B, 144, 187	Pops 155
Philip Bailey 91	The Cure 90	Hiroshima 135	Kitaro 157	Nu Shooz 54	Ufo 109	Van Halen 2	George Winston 184, 173
Anita Baker 65	The Del Fuegos 192	Honeymoon Suite 63	Krokus 51	Ted Nugent 147	U2 15B, 144, 187	ZZ Top 24, 128	Stevie Wonder 67
Bangles 22	Depeche Mode 105	The Hooters 36	Patti LaBelle 5	The Nylons 159	ZZ Top 24, 128	Zeno 107	Robert Tepper 197
Jimmy Barnes 160	Neil Diamond 35	Whitney Houston 1	Julian Lennon 55	Billy Ocean 14	ZZ Top 24, 128		Thompson Twins 195
Big Audio Dynamite 154	Dire Straits 19	George Howard 152	Let's Active 139	Opus 151			Pete Townshend 162
Bodeans 171	Dokken 89	Husker Du 166	Level 42 28	Orchestral Manoeuvres In The Dark 79			Tina Turner 196
Bourgeois Tagg 182	The Dream Academy 68	Electric Light Orchestra 169	Lisa Lisa/Cult Jam With Full Force 168	Ozzy Osbourne 34			Bonnie Tyler 146
Jackson Browne 43	Everly Brothers 192	Joe Jackson 38	Loudness 121	The Outfield 10			U2 15B, 144, 187
Jonathan Butler 134	Neil Diamond 35	Janet Jackson 6	Loveboy 99	Robert Palmer 12			Ufo 109
The Call 103	The Fabulous Thunderbirds 18	Jermaine Jackson 70	Madonna 122, 165				Van Halen 2
Belinda Carlisle 137	Falco 16	John Cougar Mellencamp 17	Mazarati 193				
The Cars 129			John Cougar Mellencamp 17				



Half the people suffering from unemployment aren't old enough to work.

You may be out of work, but your kids don't have to be out of food. You could qualify for Food Stamps. Just call this number today. We'll send a free brochure that helps let you know if you qualify. It has all the information you need to apply for Food Stamps in your area.

You don't have to be on public assistance. You can even have a job and still be eligible to get them.

50% of those benefiting from Food Stamps are children. So please call. We don't want anyone in the American family to be hungry.

FOOD STAMPS

MEALTIMES DON'T HAVE TO BE TOUGH TIMES.

1-800-453-4000

KRAGEN HAILS SUCCESS OF 'HANDS'

(Continued from page 3)

weeks ago, and that included all the corporate sponsorships, pledges, and contributions. We quit giving out figures because any partial figures end up being misinterpreted, and we want to wait until we have ones that we can absolutely stand behind.

"Also, in the last week or two, it was so hectic—lines were jammed and states were taking direct pledges. There was almost no way to know what was coming in on a national basis in the last 10 days."

Kragen expects contributions to continue. "The people who came out on the day and had not previously signed up to participate—they were given envelopes to take home and fill out," says Kragen. "We're keeping the toll-free line [800-USA-9000] open until December, so the money is still going to flow in.

"We expect to take in as much, or even more, post-event than we did pre-event. But we probably won't have a final figure until late this summer." The original target figure for the event was \$50 million.

Hands Across America was not intended as "another music industry fund raiser," says Kragen. "I did not pick up the phone and call people like Billy Joel, or Hall & Oates—I didn't even bother to go after them. I think we sent them a note, but we made no strong attempts [to get pop stars]."

Bob Seger, Lionel Richie, Kenny Rogers, and Quincy Jones were among those who participated in the event, but, Kragen says, "I felt that the music people had been asked so many times in the last year that it was time to go after the other parts of the entertainment industry."

"We went after the major actors, television stars, all of whom were looking for a way to contribute after they saw how much the recording industry had done. We got heavy support from Broadway stars—in New York, the line was flooded with them."

The official "Hands Across America" single failed to match the chart success of "We Are The World," dropping to No. 99 on the Hot 100 the week of the event. The song peaked two weeks earlier at No. 65.

"It might have been a hit if we'd brought a lot of name artists on," says Kragen. "But I felt very early on that this was an American event for all Americans, not a celebrity event, and that it should not be another music industry record."

Don Wasley, director of national singles promotion for EMI-Ameri-

ca, which released the single, describes the project as "frustrating." Says Wasley: "The record was a public service to let people know the event was taking place. I sent a letter to all of radio saying we don't care if you add or report it, but please find a special slot to play it to support the cause and to create a larger market awareness."

"People felt the record didn't fit their format," says Wasley. "The record should have been embraced by radio on a bigger scale."

Radio did support the event in markets throughout the country, with promotions and announcements boosting listener awareness. Many stations featured live remotes the day of the event.

After the event, Kragen returned to his Los Angeles-based management company, whose client roster includes Lionel Richie and Kenny Rogers. "I'm going back to business," says Kragen. "It's been a year and a half since I first started to work on 'We Are The World.' I'll still commit maybe 20% of my time on this area, but not 80%-100%."

In response to rumors that he has interest in pursuing a political career, Kragen says, "[I have] none whatsoever. That's not idle; that's not a political statement. It's a fact. I can do much more good from where I am. I love the business I'm in, the remuneration, and the kinds of projects I work on. There's just no way I would give this up to go into political office."

As for the music industry's involvement in future charity projects, Kragen says, "I think everybody's in need of a little bit of rest. The number of requests for music people that come across my desk just for the clients I have every week is at least several dozen."

"We're all inundated, and you have to pick and chose carefully. I think the most important thing is that they don't have any impact if we do them too often. I never believed that success is created by repeating itself."

"My feeling is that the pendulum has to swing back from these megaevents to individual action—rolling up our sleeves to do something on an individual basis—whether that's calling on our elected officials for more political action or serving meals at a shelter."

Assistance in preparing this story provided by Denis McNamara in New York.

Hands & Sport Aid: Retailers Fade

NEW YORK Ken Kragen's Hands Across America and Bob Geldof's Sport Aid did not reach the same level of organized support from music retailers that was accorded such projects as Band Aid, USA for Africa, and other industry related charities. Yet both May 25 charity events benefited from some dealer participation.

The Musicland Group, whose parent company American Can was a major sponsor for Hands, threw its support behind the national event. Gary Ross, senior vice president of marketing and merchandising, says the chain offered stores that were located on the human chain's route as distribution points for the

campaign.

A small display with sign, applications, and holder was placed near the cash-wrap area in all participating stores, and Musicland bag stuffers also drew attention to the project. Additionally, Musicland tagged all radio spots with Hands mentions.

In Minneapolis, where Musicland is headquartered, it joined Pillsbury and Cort Furniture to sponsor Hands Across The Twin Cities—a project launched by radio station WLOL to benefit the national effort.

In New York, one of the sites for Sport Aid, Tower Records' two stores served as donation centers

June Hot Album Releases

Eight albums are set for release in June by artists who hit gold or platinum with their last releases, or in the past 12 months. In addition, seven soundtracks are due in June featuring gold- or platinum-level artists. All are single-disk sets listing for \$8.98, unless otherwise noted.

ARTIST	TITLE	LABEL	DATE	PRODUCER
PETER CETERA	SOLITUDE/SOLITAIRE	FULL MOON/WARNER BROS.	JUNE 23	MICHAEL OMARTIAN
DIO	INTERMISSION (MINI ALBUM/\$6.99)	WARNER BROS.	JUNE 2	RONNIE JAMES DIO
GENESIS	INVISIBLE TOUCH (\$9.98)	ATLANTIC	JUNE 6	HUGH PADGHAM, GENESIS
MADONNA	TRUE BLUE (\$9.98)	SIRE/WARNER BROS.	JUNE 30	MADONNA, PATRICK LEONARD, STEPHEN BRAY
TEENA MARIE	EMERALD CITY	EPIC	JUNE 16	TEENA MARIE
LIONEL RICHIE	SAY YOU, SAY ME	MOTOWN	ASAP	LIONEL RICHIE, JAMES ANTHONY CARMICHAEL
ROD STEWART	ROD STEWART (\$9.98)	WARNER BROS.	JUNE 23	BOB EZRIN, MICHAEL CHAPMAN
VARIOUS ARTISTS	ABOUT LAST NIGHT (SOUNDTRACK)	EMI AMERICA	JUNE 27	BONES HOWE
VARIOUS ARTISTS	AMERICAN ANTHEM (SOUNDTRACK/\$9.98)	ATLANTIC	JUNE 6	DANNY GOLDBERG
VARIOUS ARTISTS	COBRA (SOUNDTRACK)	SCOTTI BROS./CBS	JUNE 2	VARIOUS
VARIOUS ARTISTS	KARATE KID II (SOUNDTRACK)	UNITED ARTISTS/CBS	JUNE 16	VARIOUS
VARIOUS ARTISTS	LABYRINTH (SOUNDTRACK)	EMI AMERICA	JUNE 20	TREVOR JONES, ARIF MARDIN, DAVID BOWIE
VARIOUS ARTISTS	RUNNING SCARED (SOUNDTRACK)	MCA	JUNE 16	VARIOUS
VARIOUS ARTISTS	RUTHLESS PEOPLE (SOUNDTRACK)	EPIC	JUNE 16	VARIOUS
HANK WILLIAMS JR.	MONTANA CAFE	WARNER/CURB	JUNE 23	JIM ED NORMAN, BARRY BECKETT

MAJOR SOUNDTRACKS BOW IN JUNE

(Continued from page 1)

Phil Collins has collected seven top 10 hits and Mike Rutherford has earned two. The "Invisible Touch" title track is moving in that direction: It breaks into the top 40 on this week's Hot 100. The album will be accompanied by a \$24.98-list home video from Atlantic Video, "Genesis Live: The Mama Tour."

Albums are also due in June from such gold acts as Dio, Rod Stewart, Hank Williams Jr., and Teena Marie. Also due is the first album by Peter Cetera since he left Chicago, whose last album sold more than 3 million copies in the U.S.

CBS is set to release three of June's top soundtracks. "Ruthless People," due June 16, features tracks by Mick Jagger, Billy Joel, Bruce Springsteen, Paul Young, Luther Vandross, and Kool & the Gang, among others. The movie stars Danny DeVito and Bette Midler. "Karate Kid II," due the same day, features Peter Cetera and the Moody Blues. And "Cobra," due Monday (2), features John Cafferty and the Miami Sound Machine. The movie stars Sylvester Stallone.

Atlantic has two soundtracks due in June. "American Anthem," set for release Friday (6), features John Parr, Mr. Mister, INXS, Stevie Nicks, and Andy Taylor. Danny Goldberg, who supervised MCA's No. 1 "Miami Vice" soundtrack, was the record's executive producer. Later in the month, Island will release the "Good To Go" soundtrack, featuring Trouble Funk and Chuck Brown & the Soul Searchers.

EMI America is also set to release two soundtracks in June. "Labyrinth," due June 20, features five songs by David Bowie; "About Last Night," due one week later, features Sheena Easton, Bob Seger, Jermaine Jackson, and John Waite. The latter was produced by Bones Howe.

MCA has set a June 16 release for the "Running Scared" soundtrack, featuring Michael McDonald, Klymaxx, New Edition, Patti LaBelle, and Ready for the World.

Several greatest-hit sets are due in June, including three double-record compilations on Arista: the Kinks' "Come Dancing," Lou Reed's "Rock'n'Roll Diary," and a Monkees 20th-anniversary collection. Capitol is planning a Beach Boys 25th-anniversary collection,

"Made In U.S.A.," a double album which contains the expected hits plus two new cuts: "Rock'n'Roll To The Rescue" and a cover of the Mamas & the Papas' "California Dreamin'." On Monday (2), Columbia releases "Gladys Knight & the Pips' Greatest Hits."

Also on Monday (2), Epic issues Rick Nelson's "Memphis Sessions," recorded in 1978 and for the most part not previously released. Nelson died in a plane crash New Year's Eve.

Capitol has two \$5.98-list mini-LPs slated for release in June: one by Jimi Hendrix and one by George Clinton, who has a current black hit with "Do Fries Go With That Shake."

Other top black music releases set for June include Rick James' "The Flag" on Motown, Con Funk Shun's "Burnin' Love" on Polygram, and Mtume's "Theater Of The Mind" on Epic.

Among other key June releases: Queen's "A Kind Of Magic" on Capitol, Queensryche's "Rage For Order" on EMI America, Steve Winwood's "Back In The High Life" on Island, Chris DeBurgh's "In The Light" on A&M, and Bronski Beat's "Truthdare, Double Dare" on MCA.

NATIONAL
CREDIT
RECOVERY
SERVICE..

You can have
good credit again!

No matter what you've seen,
No matter what you've heard

GUARANTEED RESULTS

(818) 347-8802
1-800-972-0055

MANAGER COMMERCIAL OPERATIONS:

Responsible for coordinating Compact Disc custom pressing activities at a major manufacturing facility. Includes order processing from acceptance to shipment, interfacing with factory and customer for label preparation, tape mastering, printed materials and distribution. Must have minimum 5 years experience in comparable US record industry operations.

Four year degree and APICS certification preferable.

Send resume to:
Box #950
Billboard 1515 Broadway
New York, N.Y. 10036

INSIDE TRACK

FRANCES PRESTON was officially elevated to president of **Broadcast Music Inc.** late Thursday (29), taking over the post from **Ed Cramer**, who had held the post since 1968. Cramer will continue his association with BMI as the performing rights group's representative in Washington on legislative matters. Cramer, a lawyer, was said to be having difficulty with the BMI broadcast owner board over his strong stand against the source licensing bills before Congress, which would relieve local TV stations from blanket licensing. Preston, who had recently been promoted to BMI's executive vice president and CEO, is a longtime BMI executive who spent many years in Nashville, where she gained a reputation as a strong advocate of writer/publisher rights. Cramer had signed his first contract as BMI president several years ago, and it had several more years to run.

SEVERAL U.K. MUSIC titans are rumored to be on the block. The latest intelligence to center on **EMI** says that the recorded and music publishing interests of that venerable major may be acquired by a consortium headed by **Freddy Beinstock**, who masterminded the buyout of **Chappell Music** under similar circumstances. Meanwhile, **Boosey & Hawkes**, the big classically oriented publisher in the U.K., is said to be a possible candidate for acquisition by **Music Sales**, which recently picked up **G. Schirmer** here in the U.S. (See story, page 77.) Finally, a third British deal may bring distribution of the U.K. print division of **Mills Music** through **International Music Print**, a partnership between **Chappell Music** and **Thorn-EMI**.

MARVIN CANE leaves his post as president and CEO of **Famous Music**, the 58-year-old music publishing affiliate of **Paramount Pictures**. Cane, whose 16-year association with Famous ends this week, will get involved in independent film/TV production, with a keen eye on music industry ties. Based in New York, he's likely to be making frequent trips to Hollywood. No successor to Cane has been named as yet.

PACIFIC ARTS CORP. is going Hollywood in earnest. Founder **Michael Nesmith**, who reorganized the company from its music and video label origins six years ago, last week unveiled a new theatrical film division with plans for five features in its first year. Production investment is pegged at \$15 million, with film budgets expected to be in the low seven figures per project. The new venture will mark a reunion of sorts for **Nesmith** and **Chris Blackwell's** multimedia **Island** combine, which has been tapped to handle domestic theatrical distribution. **Island Records** was the original distributor for **Nesmith's** now-defunct **Pacific**

Arts Records label, progenitor of the former **Monkee's** home video ("Elephant Parts") operations. Home video rights will go via **Nesmith's Pacific Arts Video**, of course.

THE BOB MARLEY MUSEUM, which opened May 11 in Kingston, Jamaica, on the fifth anniversary of the reggae pioneer's death, features photographs, writings, personal artifacts, and other memorabilia associated with the singer/songwriter/entrepreneur. Site is Marley's former home, adjacent to his **Tuff Gong** recording studios and record shop complex. Meanwhile, **Island Records** is launching a new Marley/Wailers compilation, "Rebel Music," on July 21... At **Chappell/Intersong** in the U.S., **Bob Skoro** is reportedly leaving his post as director of professional activities to join **PolyGram** as its West Coast vice president of a&r. Incidentally, **Chappell/Intersong** is slated to tap into the burgeoning realm of high-tech animated kiddie TV series with a rock soundtrack for "Galaxy Rangers," a project that would team the publishing house with former **Entertainment Co.** staffer **Marcus Pererzell**.

ROBERT SHER is producing a show album with a twist. "The Secret Garden," just wrapped for **CBS Special Products**, is an English musical that has yet to play a major venue on either side of the big pond, despite warm reception in regional theaters in the U.K. Sher's cast, which added vocals in New York to instrumental tracks cut in England, is certainly worthy of the Great White Way, however; it includes **Barbara Cook**, **John Cullen**, **George Rose**, **Judy Kaye**, and **Max Showalter**... **Digital Audio & Compact Disc Review** offers a fresh crop of digital duds in a "thumbs down" listing of some of the worst recent CD releases. Included are a three-disk package of rock classics first advertised in the magazine as "original performances" but later described more accurately as "performed by the original acts." That set, "Peppermint Twist Treasury," is castigated "for a combination of misleading packaging and bad performances." (See **Billboard**, May 10.) **All Disc Music**, the mail order house that imported the set from **Delta** in Germany, probably won't be advertising in the magazine again. Also knocked in the same issue's list of "Dishonorable Mentions" was "The Beatles: First," a **Polydor** import... Friday (6) is the day New York's **Local 802 Rock/R&b Committee** holds its first annual **New York New Rock** concert, showcasing what are deemed to be eight of the best unsigned bands in the Apple. Sound is being provided by the **Bose Corp.**

Edited by **SAM SUTHERLAND** and **IRV LIGHTMAN**

No Official Announcement, News Spreads By Word Of Mouth Soviet Rockers Move On Nuke Benefit

BY **BILL HOLLAND**

WASHINGTON Top Soviet pop stars were planning to hold an unprecedented concert in Moscow Olympic Stadium Friday (30), ac-

cording to several press reports. The concert is to benefit victims of the Chernobyl nuclear reactor disaster (**Billboard**, May 31).

The event is called **Account Number 904**, a name taken from the national fund set up last week for contributions to aid victims of the April 26 accident in which 19 people were killed and 92,000 evacuated.

According to a Reuters report from Moscow, no public announcement of the concert has been made, but news of the concert has been spread by word of mouth among young Muscovites.

Concert organizers, it has been reported, will provide access for the Western press and invite ambassadors from other nations.

The country's best-known rock singer, **Alla Pugacheva**, along with the band **Autograph**, are among the seven acts scheduled to appear.

At presstime, however, no Western news report had mentioned official approval from the Soviet authorities. A Tass News Agency re-

porter here said that although she was aware of the plans for the concert, she had seen no stories in the Soviet press.

Pugacheva, in a report last week, said she had been trying to contact several English stars to join in the event. But officials for **Sting** and **Elton John**, who were mentioned as possible acts, said no one had contacted them.

Sting's manager **Miles Copeland** said May 28 that no one had approached his organization, although he had read the reports. "Sure, we're interested, but now I hear this concert is scheduled for this week and **Sting** is flying in for the Amnesty projects. No one has contacted us, so I don't have the slightest idea about it," he said.

Copeland also said he had doubts the concert would take place. "We've been in contact with the Russians before, and one thing they stress is that everything takes time," he said. "There's no such thing as short cuts in Russia. Everything takes time."



A&M Calling. A&M Records president Gil Friesen, right, honors Falco in Hollywood, Calif., with a platinum award for his latest release, "Falco 3." Also pictured is the international artist's manager, Horst Bork, left.

MS Trust Begun By Rocker Is Placed In Receivership

BY **FRED GOODMAN**

NEW YORK Arms of America, the Houston-based trust formed by musician **Ronnie Lane** to aid victims of multiple sclerosis, has been placed in receivership and charged with mismanagement by the Texas attorney general.

Despite having split with **ARMS** several months ago, Lane is one of

'Money was raised by my friends'

six original directors named as defendants by the attorney general. Lane had charged at the time of his departure from the charity that trust funds were misappropriated by **ARMS** international director **Mae Nacol**, an attorney who, like Lane, suffers from MS.

Lane, a former member of the group **Small Faces**, was stricken with MS over 10 years ago. As the American trust's founder, he had raised more than \$1 million to aid victims of multiple sclerosis through a series of concerts in 1984 featuring his friends **Jeff Beck**, **Jimmy Page**, **Joe Cocker**, **Bill Wyman**, and **Eric Clapton**. At the time the trust was placed in receivership, it had just \$90,000 left.

Lane, who admits he was "not familiar with corporate things," says his hiring of **Nacol** was a mistake and charges that she mispent the bulk of the fund. According to the receiver's report, **Nacol** received \$20,000 per month in salary and legal retainer. **Nacol's** attorney, **Marian S. Rosen**, could not be reached for comment.

Lane, who lives in Texas where he receives medical treatment, was named as a defendant because he received a total of between \$15,000 and \$20,000 as support allowances from the trust, according to his attorney, **Larry Hysinger**.

"What they've done is sue all of the past directors—those who served from the inception until around January of 1986," says **Hysinger**. "The state has taken the position that anyone who received money from the trust is liable for

that money and for the trust's mismanagement."

Hysinger adds that the attorney general's office has offered to make Lane a plaintiff in the case if Lane returns his payments to the trust. But **Hysinger** says the support allowance was used for Lane's living expenses and a caretaker and that he does not want to advise Lane to pay the trust back.

"It's almost an admission that he received the money wrongly," says **Hysinger**. "I see it as an operating expense. **ARMS** wouldn't have existed if **Ronnie** wasn't [in Texas]." **Hysinger** adds that he is looking for a third party to tender the funds to the trust, but he has not made direct inquiries to Lane's friends for help.

Since breaking with **ARMS**, Lane has formed a new trust, the **Ronnie Lane Foundation**. "I don't want to wash my hands of this because the money was raised by my friends," Lane says. But he adds that the charges surrounding **ARMS** have given it a bad name.

Lane and his band, **Fear Of Ducks**, headlined a benefit for the new foundation in Austin May 25.

The foundation, which supplies information on treatment of MS, can be reached at P.O. Box 49190, Austin, Texas 78765.

WCLY Trivia Contest Promotes Controversy Bullmoose Button Tiff Banded

WASHINGTON Last May, **WCLY-FM** in nearby Morning-side, Md., held a trivia contest. It wasn't long before the station ended up in court.

The contest concerned the number of buttons on a statue of **Theodore Roosevelt** located on an island of the same name in the middle of the Potomac River. The prize was to be a \$1,738 week-long trip to Paris.

At the end of the contest, the station announced that the winning number of buttons was 22. Not so, said one listener who had

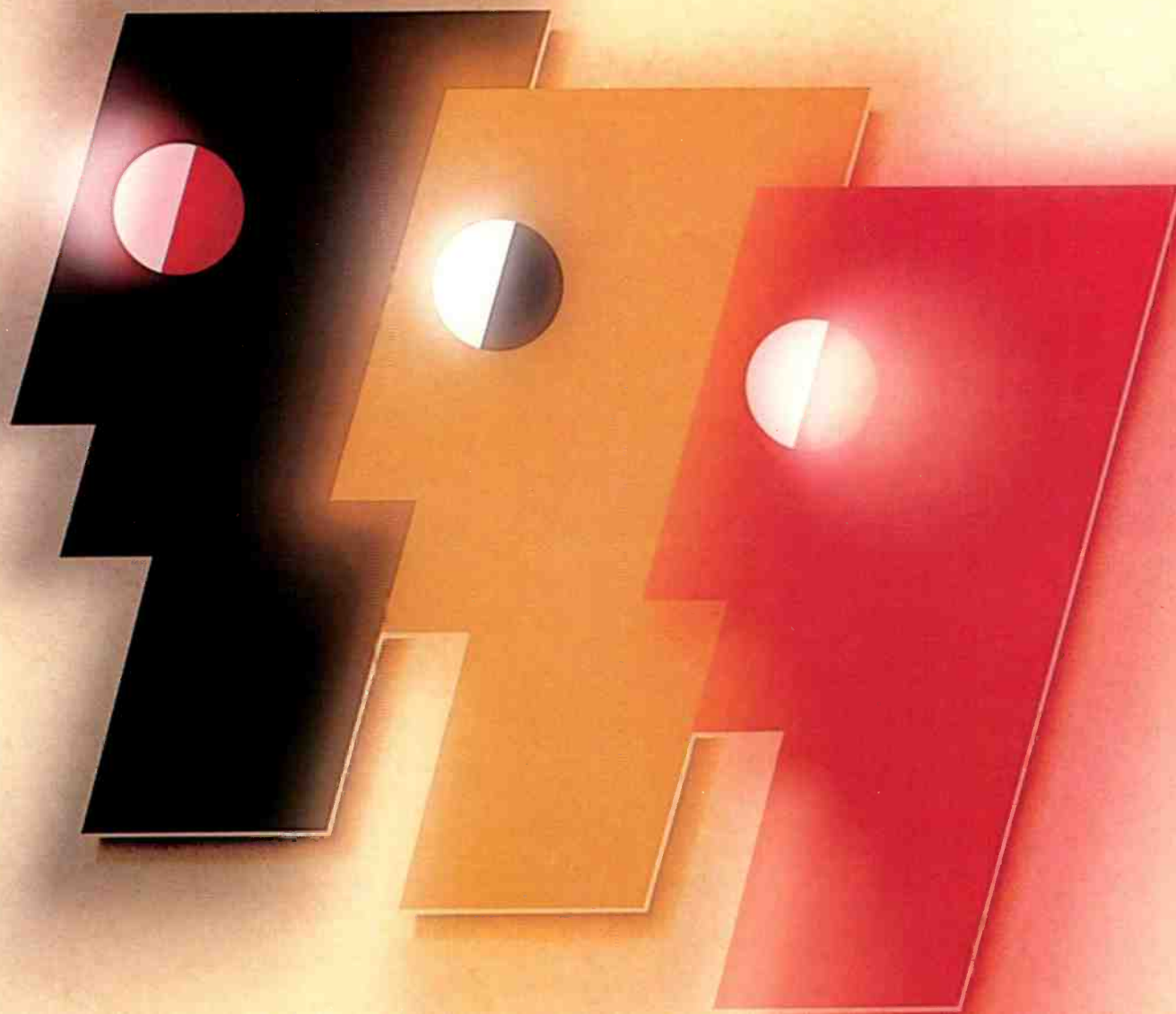
visited the statue and had counted only 21.

During the trial, it came to light that the station had counted an "observed" button on the statue's left cuff—one the listener contended was not there at all.

However, on May 16, the Montgomery County, Md., judge ruled there was no evidence of wrongdoing on the part of **WCLY-FM**, known locally as "Classy 95." The station is happy. The listener is disappointed. The statue issued no off-the-cuff comment.

BILL HOLLAND

EMERSON, LAKE & POWELL



ALBUM # 829 297 1



**INTRODUCING
EMERSON, LAKE & POWELL
A NEW ALBUM DESTINED
TO MAKE HISTORY**

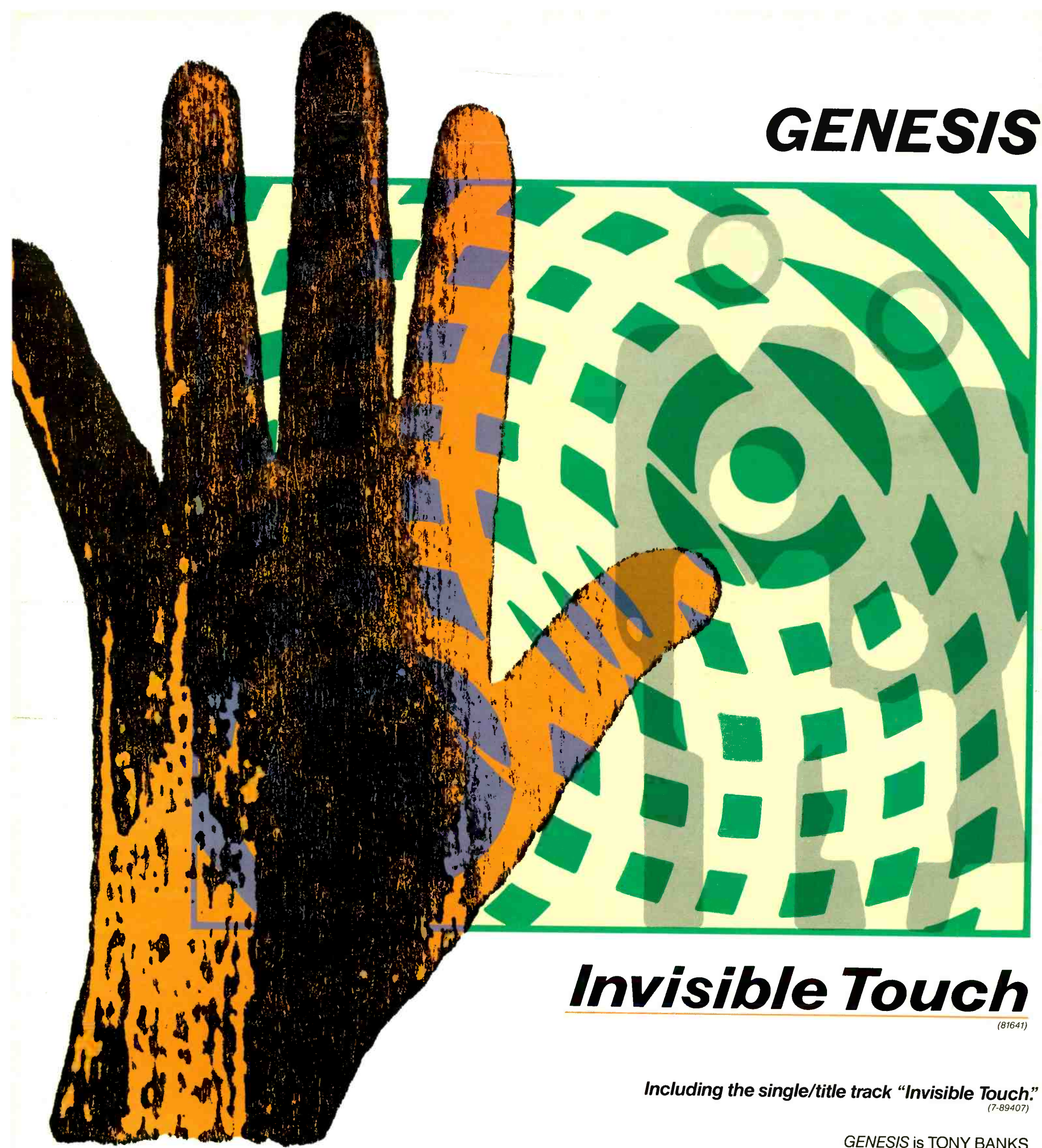
Keith Emerson — keyboards
Greg Lake — vocals, bass and guitars
Cozy Powell — drums, percussion

PRODUCED BY TONY TAVERNER/GREG LAKE MANAGEMENT: ALEX GROB
WATCH FOR EMERSON, LAKE & POWELL ON TOUR THIS SUMMER

ON POLYDOR RECORDS, CASSETTES AND COMPACT DISCS.



GENESIS



Invisible Touch

(81641)

Including the single/title track "Invisible Touch."
(7-89407)

GENESIS is TONY BANKS
PHIL COLLINS
MIKE RUTHERFORD

PRODUCED BY GENESIS & HUGH PADGHAM



ON ATLANTIC RECORDS, CASSETTES & COMPACT DISCS

© 1986 Atlantic Recording Corp. A Warner Communications Co.

GENESIS WILL TOUR IN SEPTEMBER