

Billboard



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May 10, 1986/\$3.50 (U.S.)

Concert Slump In Oil States Hits Country Acts Hardest

BY EDWARD MORRIS

NASHVILLE High unemployment is severely damaging the concert business in Texas, Louisiana, and Oklahoma, three states suffering the economic consequences of falling oil prices. Country music shows are particularly hard hit by the slump.

"We're not in a recession, we're in a depression," says New Orleans promoter Barry Mendelson. Louisi-

ana now has the highest unemployment in the nation, and the rate reportedly has reached 15% in the New Orleans metropolitan area.

Mendelson, like several other promoters, is reacting to the problem by cutting back on the number of concerts, using smaller venues, and concentrating on markets not dependent on an oil economy.

Ben Farrell, associate promoter for Nashville-based Varnell Enterprises, estimates that his business in the three-state region is down by 15% to 20% overall, and by 40% in some markets.

Farrell, who says he deals exclusively with country acts, lists Tyler, Texas, Lafayette, La., and Tulsa as the strongest markets in the region. But he says business is off significantly. (Continued on page 85)

National Video Goes For Poppingo Franchisor Lands 'Major Competitor'

This story prepared by Earl Paige in Los Angeles and Geoff Mayfield in New York.

NEW YORK The big get bigger in video franchising as National Video, which has more than 670 stores, acquires the 191-unit Poppingo Video franchise system.

Byron Boothe, president of Wichita-based Poppingo, says the transaction, which follows six months of negotiations, was a "stock deal" rather than a cash buy-out. Neither Boothe nor National Video president Ron Berger would divulge the value of the stock.

Berger claims that National and Poppingo sold more franchises in the last two years than all other video franchisors combined. "With this acquisition, we took out the only

major competitor we had and at the same time doubled our market share."

He says the two companies ranked first and second in terms of market share in many regions, in-

cluding "at least half of the top 50 markets."

Berger claims that the average National Video store grosses \$180,000 annually. The company has (Continued on page 91)

Radio Station Price Tags Could Hit \$100 Million

BY DENIS McNAMARA

NEW YORK The cost of buying a radio station in a top U.S. market will break the \$100 million barrier in the next few years, according to an executive who played a key role in the record-breaking \$45 million sale of Los Angeles album rocker KROQ (Billboard, April 26).

In fact, many major broadcast analysts around the country believe several facilities in the nation's top two markets, Los Angeles and New York, could sell today for as much as \$70 million. (For details about trends in station pricing, see the Financial section, page 77.)

"Radio profits are at an all-time high. For every seller, there is a buyer," says Mel Karmazin, president of Infinity Broadcasting Corp.'s radio division, which last month purchased KROQ from Mandeville Broadcasting.

Cecil Richards, president and owner of Cecil L. Richards Inc., a (Continued on page 90)

Warner Bros.' Ayeroff Lauds Clips Videos Termed Effective

BY SAM SUTHERLAND

LOS ANGELES Criticism of promotional videoclips has more to do with ineffective usage than with the medium itself, according to a top Warner Bros. Records executive.

Jeff Ayeroff, the label's creative marketing chief, says the retreat by

some labels and managers from clip production is a step backward for artist development (Billboard, April 19).

"If you want to go through and do a mea culpa about how badly we've handled videos as a creative entity, how insensitive we've been to our artists, and how we've delivered so much crap that we don't like how it looks, that's one thing," says Ayeroff.

"But to say that video doesn't work for us is foolish, because it can and does."

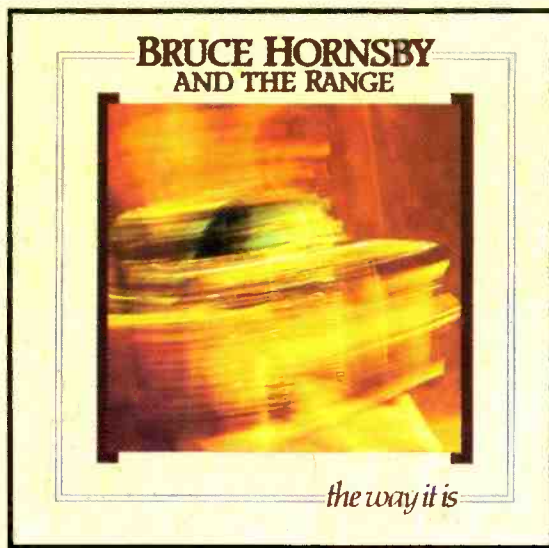
Responding to assertions that (Continued on page 91)

Set National CD Distributor

BY BILL HOLLAND

WASHINGTON Schwartz Bros., one of the few remaining major independent record distributors, will open a nationwide Compact Disc distribution center out of its headquarters in Lanham, Md.

Jerry Jacobs, Schwartz Bros.' vice president of sales, says that the company has already "opened accounts with the majors," and expects to be ready for business with (Continued on page 91)



BRUCE HORNSBY AND THE RANGE "THE WAY IT IS" NFLI-8058. As candid as a snapshot, as personal as a memory, as real as today. The first single "EVERY LITTLE KISS" PB-14361, and 3 songs produced by Huey Lewis. "THE WAY IT IS," music with a strong integrity. RCA RECORDS.



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Hanes Stretches Kartes' Horizon

Distrib Aims At 35,000 Nonvid Outlets

BY TONY SEIDEMAN

NEW YORK The company that gave us L'Eggs is stepping into the home video business.

Hanes Direct Sales Delivery, known for its L'Eggs pantyhose, has entered a longterm deal through which the company becomes the exclusive distributor of Kartes Video for all non-video outlets in the U.S.

Hanes racks merchandise to more than 90,000 outlets. "Based on volume, size, and areas of specializa-

tion, our best estimate is that there are 30,000-35,000 stores that might be viable," says Harry Steck, Hanes DSD vice president of sales and marketing for multibrand products.

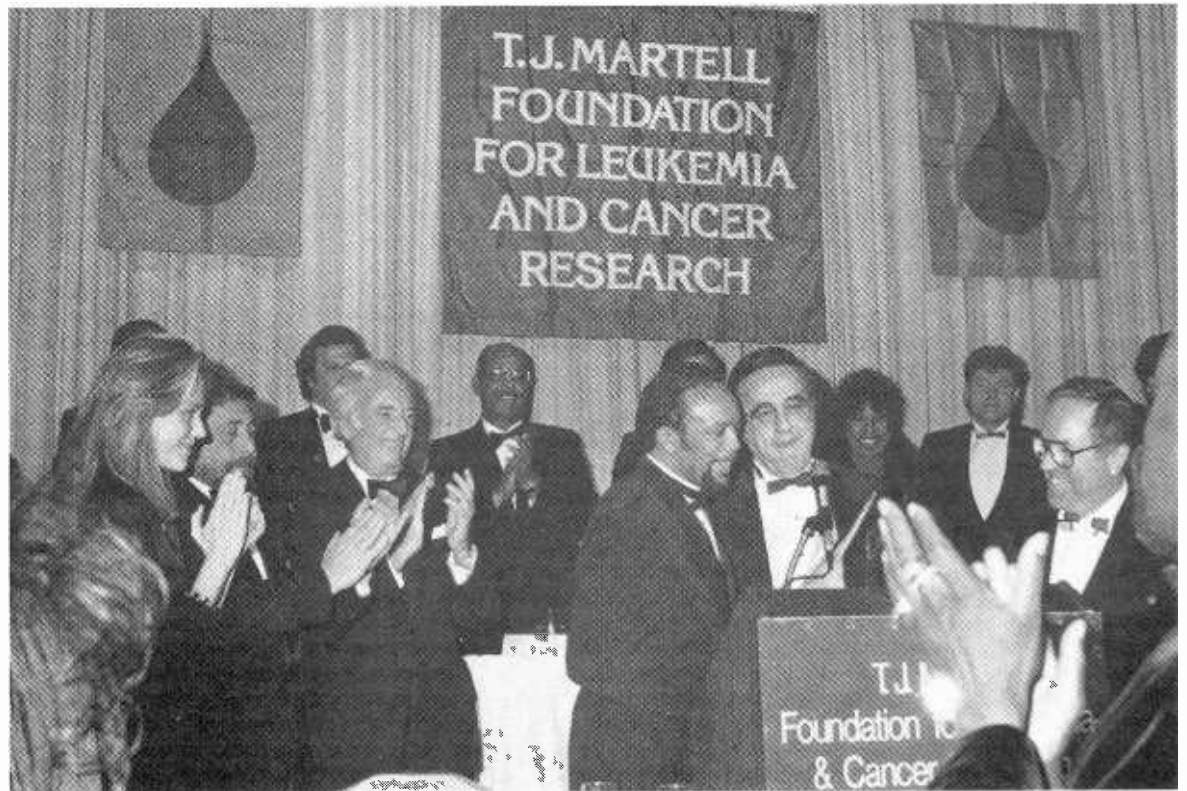
The deal includes the complete Kartes catalog of 400 titles. Among these titles are many classic movies from the MCA and Paramount collections, a selection of how-to and exercise tapes, and children's product. Virtually all of the titles will be priced under \$20.

Product will be shipping into retail outlets in June, says Jim

Kartes, president of Kartes Video. About 1,000 outlets will be serviced in Minneapolis-St. Paul, Seattle, Tacoma, Los Angeles, and Portland, Ore.

Steck says Hanes is looking to stock video "wherever you have a lot of feet and a reasonable amount of VCR ownership." There is a great deal of uncertainty about what sort of outlets work best, he admits. "The conventional methods of looking at store location, the way you might do when you're distribut-

(Continued on page 90)



Industry Campaign. Qwest Records president Quincy Jones takes the podium during the recent 11th annual T.J. Martell Dinner in New York to benefit leukemia and cancer research. The event, which honored Jones, raised \$3.7 million. Also pictured are, from left, Peggy Lipton, actress and wife of Jones, CBS/Records Group president Walter Yetnikoff, Warner Communications chairman Steve Ross, T.J. Martell Foundation's president Tony Martell and chairman Floyd Glinert.

RCA/Ariola Restructures Operations

BY IRV LIGHTMAN

NEW YORK A newly structured "profit center" approach has been set in motion for RCA/Ariola Records' global recording setup.

In the restructuring, RCA/Ariola has created three new operating units, with an office of the president for each. This gives the company a total of five presidents who report to Elliot Goldman, president and CEO.

Two of the new presidents, whose pending RCA/Ariola affiliations have been reported over the past month, are Bob Buziak, president of RCA Records-U.S., and Sal Licata, president of RCA/A&M/Arista Sales & Distribution.

One of Buziak's first assignments is to create a new national and regional sales force answering solely to RCA logo product.

A third new presidential slot yet to be filled is that of RCA/Ariola Records-International, now to include the Canadian market.

Retained are two previous presidencies: that of Arista, held by Clive Davis, and that of the Red Seal division for classical and cast album

product. The latter position has been left vacant with the departure of Bob Summer to operate CBS Records International (Billboard, May 3). In addition, Tom Shepard, vice president of Red Seal, is leaving his post this week to join MCA Records in New York.

The restructuring sees the departure from the label of two key executives: Jose Menendez, for the past three years executive vice president of operations, and John Ford, vice president of U.S.-Canada since 1984.

Menendez will return to RCA (Continued on page 85)

'No Indication Of Any Plans'

Goldman Discounts RCA Sale Talk

NEW YORK If General Electric plans to spin off RCA/Ariola Records after its acquisition of RCA Corp. is official, it's news to Elliot Goldman, president and CEO of RCA/Ariola Records.

Goldman says that, in various discussions he has had with GE executives since he joined RCA/Ariola last December, he has gotten "no indication that they have any plans but to continue the label as a division of the company."

GE, since its first press briefing on its merger plans last year, has deemed it "premature" to make a

specific reply to queries about its plans for the label operations.

Goldman says he doubts GE would sell the label in order to raise cash for GE's stake in acquiring RCA Corp., since the label's value pales in comparison to the billions of dollars involved in the transaction.

Goldman says the label's bottom line is now "okay, but, clearly, it should be better—and it will be."

GE's acquisition of RCA Corp. is expected to be completed by the third quarter of this year.

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April Brings Certifications Shower

Mellencamp Leads Way With Two

BY PAUL GREIN

LOS ANGELES Nine acts—including such breaking attractions as the Bangles, the Outfield, and Miami Sound Machine—notched their first gold albums in April. This represents the bulk of the 14 albums that were certified gold in the month by the Recording Industry Assn. of America (RIAA).

Not all nine acts were newcomers, however. The nine include Robert Palmer, whose current release, "Riptide," is his first gold album in a career dating to 1975, and the Everly Brothers, who finally landed their first gold album with "The Very Best Of The Everly Brothers," which was originally released on Warner Bros. in 1964.

April's tally of 14 gold albums brings the year-to-date total to 46, up from 42 by this point last year. But the platinum total is down. The RIAA certified 21 platinum albums in the first four months of this year, compared to 28 in the same period last year.

And only one of April's platinum albums is a current release: Ozzy Osbourne's "The Ultimate Sin," which went gold and platinum simultaneously on April 14. The others are all catalog titles, including two albums that were first released seven years ago: Blackfoot's "Strikes" and Disneyland/Vista's "Children's Favorites, Vol. 1."

April was a good month for country certifications. Ronnie Milsap's 1980 release, "Greatest Hits," topped the two-million-unit mark, and two other catalog titles topped the million-unit level: Hank Williams Jr.'s "The Pressure Is On," released in 1981, and the Judds' "Why Not Me," from 1984. Another Williams catalog album, 1982's "High Notes," was certified gold.

John Cougar Mellencamp's current album, "Scarecrow," topped the three-million-unit mark in April, as did "American Fool," the 1982 album that made him a star. Barbra Streisand's "The Broadway Album" also topped the three-million-unit mark, officially making it her biggest hit since 1980's "Guilty," which was certified for sales of four million units. And Motley Crue earned its second straight double-platinum album with "Theater Of Pain." It follows "Shout At The Devil," released in 1983.

Other catalog titles to earn gold certification in April include Little

Feat's 1974 album, "Feats Don't Fail Me Now"; Dire Straits' 1982 release, "Love Over Gold"; and Whitesnake's 1984 album, "Slide It In." And one other album was certified platinum: Ozzy Osbourne's 1983 release, "Bark At The Moon."

Here's the complete list of April

Nine acts notch gold albums

certifications.

Multiplatinum Albums

John Cougar Mellencamp's "American Fool," Riva/PolyGram, three million.

John Cougar Mellencamp's "Scarecrow," Riva/PolyGram, three million.

Barbra Streisand's "The Broadway Album," Columbia, three mil-

lion.

Ronnie Milsap's "Greatest Hits," RCA, two million.

Motley Crue's "Theater Of Pain," Elektra, two million.

Platinum Albums

Ozzy Osbourne's "Bark At The Moon," CBS Associated, his fourth.

Ozzy Osbourne's "The Ultimate Sin," CBS Associated, his third.

Hank Williams Jr.'s "The Pressure Is On," Warner/Curb, his second.

Blackfoot's "Strikes," Atco, their first.

The Judds' "Why Not Me," RCA, their first.

Various Artists, "Children's Favorites, Vol. 1," Disneyland/Vista.

Gold Albums

Hank Williams Jr.'s "High Notes," Warner/Curb, his 10th.

Dire Straits' "Love Over Gold," (Continued on page 91)



Addicted To Gold. Island Records founder Chris Blackwell, left, presents Robert Palmer with a gold disk for his latest album, "Riptide," at a reception in Los Angeles. Also pictured is David Harper of T.H.S. Management Ltd.

Strong First Quarter

WCI Music Earnings Rise Again

NEW YORK The recorded music division of Warner Communications Inc. (WCI) continued its strong performance by posting \$31.4 million in operating income during the first quarter of 1986.

The figure is a new division high for the period, outstripping the first quarter high-water mark of \$30.2 million set last year.

Revenues for the division also rose, to \$236.1 million from last year's \$225 million.

Overall, WCI reported first quarter net income of \$30.5 million, a 42% gain over earnings of \$21.5 million in the first quarter of 1985, and earnings per share of 44 cents, compared

to 31 cents per share last year. Revenues increased to \$688.6 million from \$562.9 million in the preceding year.

WCI's cable and broadcasting division reported earnings of \$3.5 million in the quarter, compared to a loss of \$4.4 million last year. During the quarter, WCI completed its purchase of American Express' 50% interest in Warner Amex for \$450 million.

The company's filmed entertainment division also reported record operating income of \$45.1 million, up from \$40.6 million in the first quarter of 1985. The publishing division had first quarter earnings of \$3.4 million, up from \$3.3 million. FRED GOODMAN

MCA Income Jumps

NEW YORK MCA Records reported a rise in operating income despite a drop in revenues for the first quarter ended March 31.

The division posted operating income of \$4.5 million, up from just under \$4 million in the same quarter of 1985, based on revenues of \$59 million. Revenues in last year's comparable quarter were \$63 million.

Overall, MCA Inc. achieved the highest first quarter revenues in its history, although net and operating income did not equal that feat. Net

income was \$30.9 million or 41 cents per share, compared to \$18.4 million or 25 cents per share in 1985. Revenues were \$514 million, compared to \$431.6 million in the preceding year.

The filmed entertainment division significantly improved its operating income, based on record revenues. Operating income nearly doubled, rising to \$37 million from \$19.1 million in the first quarter of 1985. Revenues were \$331.3, up from \$258 million.

Fond Farewell For CRI President

Yetnikoff Praises Departing Allen Davis

NEW YORK Allen Davis is gone as president of CBS Records International, but his achievements are not forgotten.

That's the gist of an internal memo distributed Wednesday (30) to CBS Records/Group staffers from Walter Yetnikoff, the unit's president. Davis, president of CBS Records International for the past seven years, has taken early retirement, although he retains a consultancy with the division. He's been replaced by Bob Summer (Bill-

board, May 3).

Noting that "Allen sometimes objects to personal praise," Yetnikoff writes that he nonetheless wanted to "take this opportunity to emphasize just how important his contribution has been to CRI and CBS as a whole."

Yetnikoff says Davis' achievements in maintaining his division's position as "the number one international record company" came "in the face of serious foreign exchange imbalances, political insta-

bility, and piracy problems in some territories that have reached crisis proportions. Through it all, [the division] has been consistently—and highly—profitable."

Yetnikoff's memo notes that CBS Records has a company in every major country in the free world, for a total of 55 subsidiaries, and is the market share leader in 20 countries on five continents for the third year in a row.

IRV LIGHTMAN

Executive Turntable

RECORD COMPANIES. RCA/Ariola makes the following appointments in New York: **Robert Buziak** as president of RCA Records, U.S.; **Sal Licata**, president of the newly created RCA/A&M/Arista Sales & Distribution Co.; and **Thomas McIntyre**, vice president and chief financial officer. Buziak was president of his own management firm. Licata was executive vice president and general manager of Arista Records. McIntyre was with the RCA Corp., where he served as staff vice president of operations analysis for consumer products and entertainment businesses. (See story, page 3.)

Bob Jamieson is named executive vice president of marketing and sales for PolyGram Records in New York. He joins from CBS Records, where he served as vice president of marketing and sales for Europe at CBS International.



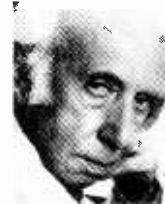
BUZIAK



LICATA



MCINTYRE



GOULD

Manhattan Records in New York appoints **Rich Tamburro** East Coast national promotion director. He previously served as a local promotion director for EMI America.

Atlantic Records in New York appoints four regional pop promotion directors: **Bob Clark**, Midwest; **Mark Gorlick**, West Coast; **Kim Stephens**, South; and **Bruce Tenenbaum**, Northeast. All were local promotion representatives. Also, **Paula Tuggey** is named to the newly created post of West Coast promotion coordinator.

Irma Salinas is appointed international publicity manager for Warner Bros. Records in Burbank. She was international publicity coordinator for the label.

Geffen Records in Burbank also restructures its promotion division, naming the following field promotion representatives: **Al Perry**, Boston; **Jann Zlotking**, Baltimore/Washington; **Peter Napoliello**, New York; **George Cappellini**, Atlanta; **Barry Griffin**, Nashville; **Howard Lesnick**, Detroit; **Marvin Gleicher**, Chicago; **Jeff Iffland**, Kansas City/St. Louis; **Mark Niederhauser**, Dallas; **Bob Margolis**, Denver; **Arthur Promoff**, Los Angeles; **David Newmark**, San Francisco; and **Michael Stein**, Seattle.

CBS/Records Group names **Paul Vitale** vice president and controller in New York. He will continue as chief financial officer of CBS Music Video Enterprises. **Susan Langley** is appointed director of employee relations and communications.

MCA Records in Universal City names **Pat Martine** Western regional promotion manager. He was head of an independent AOR promotion company.

Debra Kara is promoted to manager of a&r administration at EMI America Records in Los Angeles. She has served in various capacities, including assistant to the president.

Harmony House Records & Tapes in Troy, Mich., elevates **Gerry Adams** to executive vice president. He was the chain's general manager.

Fastfire Records names **Al Gurewitz** director of retail promotion in New York. He was previously with Epic/Portrait/CBS Associated Labels.

PUBLISHING. Composer and conductor **Morton Gould** is the new president of the American Society of Composers, Authors & Publishers (ASCAP), based in New York. He succeeds **Hal David**, who will continue to serve on the performing rights group's board of directors.

Richard Candler is elected vice president and assistant treasurer of SESAC in Nashville. He has been with the licensing organization since (Continued on page 84)

Philip Bailey. It's what's inside that counts.

From within Philip Bailey comes the searing soul and stylish rock of "Inside Out."

This is the sound of Philip's most powerful collection of songs yet—with a superstar lineup including Nile Rodgers of David Bowie/Duran Duran fame.

This is the sound that made "Easy Lover" a No. 1 hit and Grammy-nominated million seller.

"Inside Out." The sound that's turning the music world upside down!



Philip Bailey. "Inside Out." FC 40209
The new album produced
by Nile Rodgers.

Includes the new hit
single and video,
"State Of The Heart." 38-05861

**On Columbia Records,
Cassettes and Compact Discs.**

Produced by Nile Rodgers except "Because Of You" and "Back It Up" —
produced by Philip Bailey and Nile Rodgers.

Management: Cavallo, Buffalo & Fagnoli Management, Bob Cavallo, Joe
Buffalo, Steve Fagnoli & Jamie Shoop.

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Suit Filed In Tennessee

Presley's Executors Fight Tax Assessment

NASHVILLE The executors of Elvis Presley's estate are asking the chancery court here to enjoin the Tennessee Dept. of Revenue from assessing additional inheritance taxes against the estate. The suit, filed April 2, contends that the assessment is illegal and void.

Howard Herndon, general counsel for the Dept. of Revenue, says that the action will be answered by the Tennessee Attorney General's office, but that no response has yet been made.

According to the complaint, the estate paid the department \$330,708.51 on July 14, 1978, based on a net taxable estate of \$3,633,333.37. On May 15, 1978, the estate filed a Federal Estate Tax

Return putting its tax liability to the federal government at \$1,615,300.85.

Subsequently, the Internal Revenue Service upped the appraised value of the estate to \$25,154,628 and ruled that the applicable federal tax was \$16,233,707 instead of the lower figure calculated by the executors.

On Dec. 29, 1981, the Tennessee Dept. of Revenue billed the estate for taxes of \$6,350,748.29, based on a revised evaluation of the estate's worth, which placed it at \$31,910,156.77. After subtracting the estate's original payment in 1978, the state said, according to the complaint, that it was due a balance of \$6,020,075.78.

Since the estate has not paid the department the additionally levied taxes, the complaint says, an interest of \$2,397,001.15 has been added to the bill and continues to accrue.

The plaintiffs argue that the 1981 assessment, made more than four years after Presley's death, is void because of the state's statute of limitations on such matters. They are asking the court first for a restraining order against the tax commissioner, Kathryn B. Celauro, and her representatives from pursuing attempts to collect the tax, and, ultimately, for a permanent injunction.

EDWARD MORRIS



Tough Players. Chuck Mangione, left, and Reggie Jackson try out each other's tools of the trade prior to a recent game between the Oakland A's and the California Angels in Oakland. Mangione opened the game with the National Anthem.

Suit Charges Volvo Stole Stones Song For TV Ad

BY IRV LICHTMAN

NEW YORK Volvo of North America Corp. and its ad agency were scheduled to appear in U.S. district court here Friday (2) to declare why they should not be subject to a preliminary injunction ending the use of a jingle said to infringe on a Mick Jagger-Keith Richards copyright.

In an action by ABKCO Music and ABKCO Records against the Swedish auto company's U.S. unit and its ad agency, Scali, McCabe, Sloves Inc., the plaintiffs claim that a new television commercial makes unauthorized use of "You Can't Always Get What You

Want," first recorded by the Rolling Stones in 1969.

The original copyright on the song was held by Gideon Music, which assigned rights in 1970 to ABKCO Music, operated by Allen Klein. Klein, the Stones' former business manager, also owns rights to market certain Stones recordings on tape via ABKCO Records.

The ABKCO action, filed April 21, claims that last September the ad agency sought a license to "use the opening and distinctive choral portions of the song" for a commercial, but would not go along with ABKCO's asking price, (Continued on page 90)

RCA Enters New Age

NEW YORK RCA/Ariola Records, confirming previous reports, is starting a "new age music" label that will also market contemporary jazz and dip into RCA's jazz vaults.

Managed and marketed by RCA/Ariola's Red Seal division, the new label, as yet unnamed, will be under the direction of Steve Backer, a longtime jazz a&r executive. Backer was most recently East Coast vice president of Windham Hill Records and executive producer of the label's jazz line, Magenta.

The new label will debut in the fall with four or five releases in each of the three target music areas. Each of the areas will have its

own marketing and packaging identity.

According to Elliot Goldman, president and CEO of RCA/Ariola, many consumers have been urging the label to reissue its archival jazz material, which includes material by such major artists as Duke Ellington, Louis Armstrong, Benny Goodman, Fats Waller, Dizzy Gillespie, and Sonny Rollins.

Backer's other associations include Elektra, MGM/Verve, ABC Impulse, and Arista. At the latter logo, he was director of jazz a&r and involved with the Savoy, Novus, and Freedom labels.

Retail Execs Killed

NEW YORK Two supervisors employed by the Record World chain here were killed in an auto crash Monday (28) near Brewster, N.Y.

Hank Gelb, 38, supervisor for upstate Connecticut and New Jersey stores, and Pete Mark, 30, responsible for upstate New York units, were headed south on Route 684 when their car was hit by a northbound auto.

The driver of the northbound car apparently lost control of his vehicle and crashed through a divider into a southbound lane, according to New York State Police. The driver, who may have suffered a heart attack before losing control, was also killed.

Gelb, who leaves a wife and two children, was a resident of Fishkill, N.Y. Mark, unmarried, lived in Newburgh, N.Y.

CHART BEAT



by Paul Grein

THE "PRETTY IN PINK" soundtrack on A&M holds at No. 5 for the second straight week on Billboard's Top Pop Albums chart, and its first single, OMD's "If You Leave," jumps to No. 10 on the Hot 100. What makes "Pretty In Pink" unique among hit soundtracks is that it's not a star-studded package, but a collection of songs by new and developing acts.

At the time of the soundtrack's release in March, none of the acts on the album had cracked the top 30 on the pop album chart. And only four of them had even reached the top 50: INXS (which has since climbed to No. 11), OMD, Jesse Johnson's *Revue*, and the *Psychadelic Furs*.

"Pretty In Pink" is unique for other reasons as well. For one thing, the album's success has preceded that of the featured singles. The soundtrack was top 10 and gold before the OMD single had even cracked the top 20. And although many soundtracks are virtual samplers of acts on the distributing label, only three of the acts on the "Pretty In Pink" album are signed to A&M: OMD, Johnson, and Suzanne Vega.

The other acts on the soundtrack are Echo & the Bunnymen, the Smiths, New Order, Belouis Some, and the Danny Hutton Hitlers. (Hutton is no stranger to hit records: With *Three Dog Night*, he enjoyed a string of 18 consecutive top 10 singles and 12 straight gold albums from 1969 to 1974.)

"Pretty In Pink" is A&M's highest-charting soundtrack to date, topping Butch Cassidy & the Sundance Kid, which peaked at No. 16 in 1970, and "The Breakfast Club," which reached No. 17 last year. The music supervisor for both "Breakfast" and "Pink" was A&M veteran David Anderle. "Pink" is Anderle's highest-charting album to date, topping Rita Coolidge's "Anytime . . . Anywhere," which

peaked at No. 6 in 1977.

ANOTHER SOUNDTRACK that deserves mention is Motown's "The Big Chill," which has surpassed "Saturday Night Fever" as the longest-charting contemporary music soundtrack in chart history. The album, which is dominated by Motown classics from the late '60s,

'Pretty In Pink' nears top of chart

first hit the chart in October 1983 and is now in its 134th week on the survey. "Fever" logged 120 weeks on the chart, starting in 1977. (We could headline this section "Fever" Gives Way To "Chill.")

"The Big Chill" is now in eighth place among all soundtracks—contemporary or traditional—in terms of chart longevity. The all-time champ is "Oklahoma," with 305 weeks on the chart, followed by "The King And I" (274 weeks), "South Pacific" (262), "The Sound Of Music" (233), "West Side Story" (198), "Gigi" (172), and "Dr. Zhivago" (157).

"Chill" and "Fever" are ranked eighth and ninth, with the top 10 rounded out by "2001: A Space Odyssey," with 120 weeks.

FAST FACTS: Pet Shop Boys' "West End Girls" jumps to No. 1 on this week's Hot 100, four months after hitting No. 1 in the U.K. It's the first transatlantic chart-topper since Whitney Houston's "Saving All My Love For You" late last year. The smash also holds at No. 1 on the Hot Dance/Disco chart.

Houston's "The Greatest Love Of All" leaps to No. 3 on the Hot 100, becoming the fourth consecutive top three hit from her smash Arista debut album. Only two other albums in chart history have

generated four top three singles: "Saturday Night Fever" and Wham's "Make It Big." (Michael Jackson's "Thriller" yielded three top three hits.)

Janet Jackson this week lands her first top five pop single, a feat that has eluded brother Jermaine in 14 years of solo recording (his best solo showing is No. 9). But Janet still lags a bit behind brother Michael, who has amassed 11 top five hits in his solo career. We must add our favorite trivia note of the week: Matt Wilson reports that 19-year-old Janet is the first teenage solo act to land a top 10 pop hit since 17-year-old Leif Garrett scored in 1979 with "I Was Made For Dancin'."

MCA has the top two records on this week's Hot Black Singles chart, hits by Stephanie Mills and Patti LaBelle/Michael McDonald. And A&M has two of the top three singles in the U.K., by Falco and Janet Jackson.

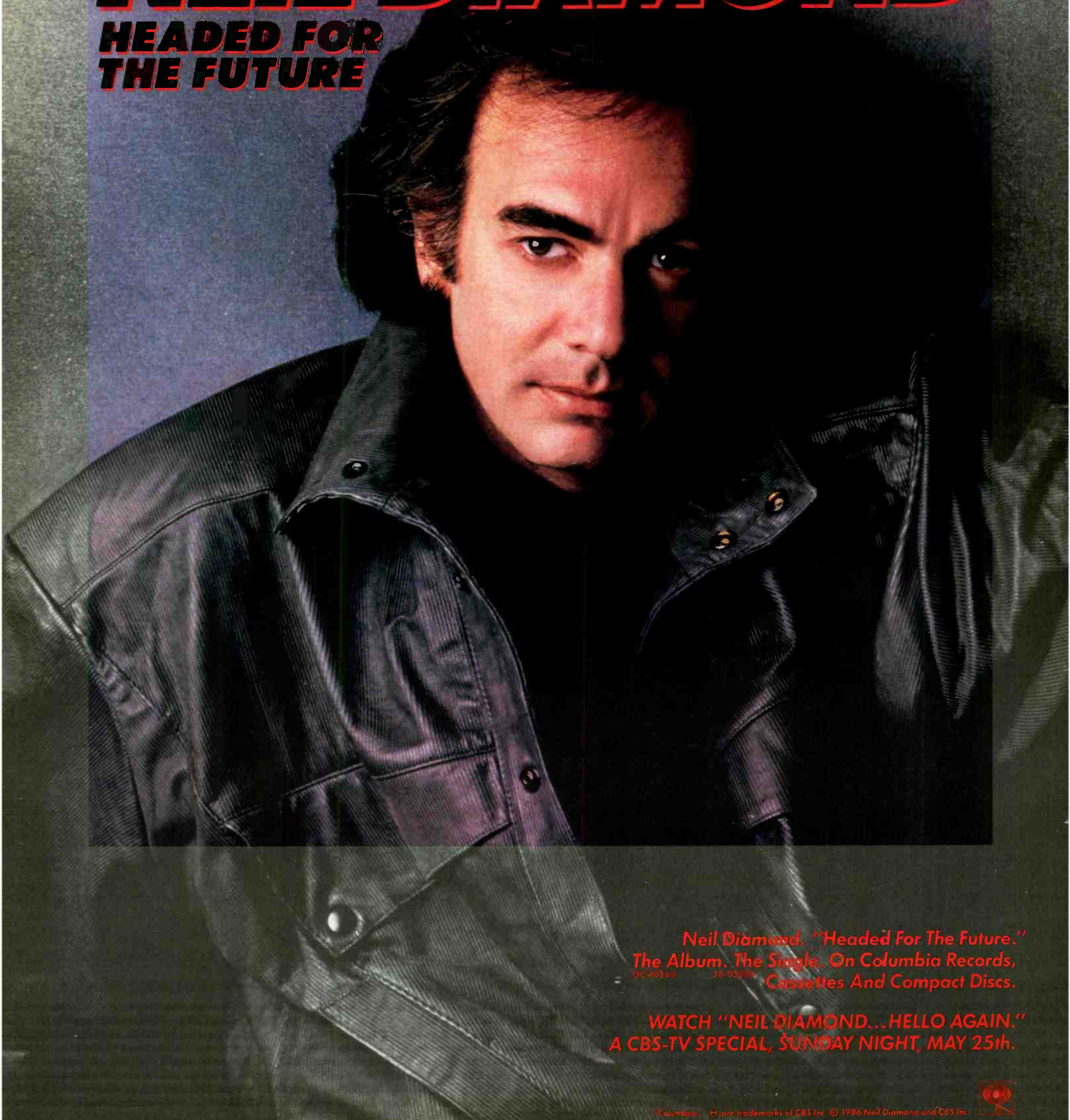
We erred last week in our recap of producer Bernard Edwards' No. 1 hits. We left out Duran Duran's "A View To A Kill," which he co-produced.

WE GET LETTERS: Sandra Connolly of Canada notes that when Prince & the New Power Generation's "Kiss" hit No. 1, it marked only the fourth time that a No. 1 hit had the same title as a group that has reached the top 40. The other three: ABC, War, and Deep Purple.

Connolly's next item puts her in the Chartbeat Hall of Fame. She points out that three weeks ago the title of the No. 1 song had one word ("Kiss"), No. 2 had two words ("Manic Monday"), and No. 3 had three words ("Addicted To Love"). That's a find right there, but Connolly went back and determined that this happened only three times before—in May 1967 ("Groovin'"), "The Happening," "Sweet Soul Music"), in December 1962 ("Telstar"), "Limbo Rock," "Return To Sender"), and in December 1959 ("Why," "El Paso," "The Big Hurt"). Amazing. Sandra, take a bow.

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B I N

The Entertainment Industry Database

Significant Shifts Shown In Winter Arbs KPWR Inks Its 'First Chapter' For Ratings Book

BY KIM FREEMAN

NEW YORK Last week's arrival of the complete winter Arbitron results reaffirms WHTZ (Z-100) New York and KPWR (Power 106) Los Angeles as the biggest national newsmakers (Billboard, May 3). But, results in other top 10 cities did bring significant, if less dramatic, developments. The following is a roundup of major market trends and insights from some of the winter winners.

According to KPWR program director Jeff Wyatt, the station's 4.4 debut and 12-plus rank is only the first chapter of the "Power 106" story. Often, dramatic jumps made by new stations or formats are credited to sampling listening. But, Wyatt says the station's came to time spent listening conversion rate "is way too high" to suggest that much of that 4.4 share was due to simple curiosity.

"We really haven't seen the come flight at all," Wyatt adds. He says

KPWR's greatest promotion vehicle was "word of mouth." An ill-fated outdoor billboard campaign was the only outside exposure on which KPWR spent money. On air, the station did a six-week album giveaway designed to build come by highlighting the core artists in Power 106's urban-oriented music mix.

As for the future, KPWR is just showing up in the city via a bus-board blitz, and a "Power Charge Contest" running through the spring sweep. At the end of that period, the station will put KPWR's American Express gold card and a limo at the contest-winner's disposal for 24 hours. There is a \$50,000 limit on the spending spree.

In Chicago, WGCI PD Lee Michaels credits the urban outlet's triumph over WMBX-FM (which Michaels programmed until late last year) to employing a singular focus in all programming elements. Prior to his arrival, Michaels says WGCI was perceived by listeners as "that r&b, urban, jazz, sometimes classical, sometimes rock station." Michaels achieved the one-directional approach by tightening up the playlist, dropping jazz and some syndicated fare. "Listeners can think of us now as a good straight-ahead, contemporary r&b station," he says.

Demographically, WGCI-FM made big gains in 25-54s, and posted further increases in the 18-24s. Seeking to hold its adults and beef up the younger audience, Michaels says rap and street sounds will stay in the mix through careful dayparting.

San Francisco's contemporary music stations kept on a fairly even keel, with the exception of country outlet KSAN, which dropped from a 4.1 to a 3.0. KSOL maintained its upward trend for the No. 3 seat, and urban chaser KBLX gained slightly for the No. 7 slot. Progressive top 40 KMEL holds the No. 5 seat, and album rockers KFOG and KRQR are battling on the lower rungs with a 2.4 and a 2.2 respectively.

In Philadelphia, album rocker WMMR maintained its longtime lead with a market-topping 9.7 share. Urban outlet WUSL jumped from a 6.9 to a 7.4, for the No. 3 market slot, a testament to the programming consistency of recent "Power 99" PDs Jeff Wyatt (now at KPWR) and Tony Gray (now at WRKS New York).

The big story in Detroit is the leap of urban outlet WJLB, which

(Continued on page 15)



Cannibals In The Flesh. KMEL San Francisco music director Keith Naftaly ventures a visit with the Fine Young Cannibals, who are making the rounds in support of their debut album on IRS Records. Standing, from left, are Cannibals Roland Gift and David Steele, Naftaly, and IRS promotion man Larry Reisman.

...newsline...

PHILIP NEWMARK assumes the general manager title at Emmis' KPWR Los Angeles. In joining the upstart top 40/urban outlet (Billboard, May 3), Newmark leaves his post of five years as president of the national radio rep firm Hillier, Newmark, Wechsler & Howard.

DUFFY BROADCASTING makes several appointments at KONO/KITY San Antonio. Terrence Rodda is named vice president/general manager of the newly purchased combo. Most recently, he was general sales manager for KSRR-FM Houston. Brian White is named operations director of KONO/KITY. White was an on-air talent at neighboring KKBQ-AM-FM Houston for two years, and was PD at WDRQ-FM Detroit before that. Finally, Gayle Hartmann is appointed promotion director for the combo.

THE RADIO ADVERTISING BUREAU is joining forces with the Assn. of National Advertisers to present the 19th annual Radio Workshop. It is scheduled for June 19 at the Waldorf-Astoria in New York. This year's event will feature Chuck Peebler, CEO of Bozell, Jacobs, Kenyon & Eckhardt; radio veteran and renowned spot producer Stan Freberg; and ABC Radio commentator Paul Harvey. Client presentations are slated from People Express, Miles Labs, and IBM. And the American Comedy Network is lined up to demonstrate radio's entertainment value.

SHERIDAN BROADCASTING Network has a seminar on survival tactics slated for its affiliates May 17 & 18 at the Holiday Inn-Woodlawn in Charlotte, N.C. Speakers include Arbitron's Susan Dingethal, Masla Radio's Mel Trauner, Sheridan chairman Ronald Davenport, Daniel Flamberg of the RAB, and other experts on all facets of urban operations. Further information is available at (800) 874-3010.

LINDA BYRD is promoted to VP/GM of Justice Broadcasting's WCRJ-FM Jacksonville, Fla. Byrd has been general manager and general sales manager for the station.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

BLACK/URBAN

WRKS New York program director **Tony Gray** has feet on the mind for two reasons. First, his are hurting from Kiss's highly successful March of Dimes walkathon on April 27. Offering instant relief to the PD is Run D.M.C.'s "My Adidas" (Profile), which Gray calls a guaranteed hit. Gray says Run D.M.C. is relying on streetsy rap alone on this single. He hints, however, that the group's rap/rock fusion can be found elsewhere on its new album. Gray's pick for the next big club record is Steven Dante's "Give It Up For Love" (Cool Tempo). "The vocals are along the lines of Colonel Abrams and D-Train," he says. "And it's one of the strongest dance tracks I've heard in a long time." As is Gray's tradition, the rest of his choices are album cuts. They include Billy Ocean's "Love Zone" (Arista) and the S.O.S. Band's "Borrowed Love" and "Even When You Sleep" (Tabu/CBS).

ALBUM ROCK

Coming off a strong winter book, XTRA-FM San Diego program director **Mad Max** continues to dress "91X" for success in pretty progressive cuts. First on the list is "Fade Away" (Warner Bros.) by the BoDeans. Story has it that the band derived its name from heroes Bo Diddley and James Dean. "It sounds unique on the air, maybe like Stevie Ray Vaughan meets Ry Cooder—American roots rock," says Max. Also getting 91X's listeners up this spring is Icehouse's "No Promises" (Chrysalis). "This is an older-type song, sort of Bryan Ferry-esque," Max notes. He offers a tip to the American Girls on their album cut "Goodbye Amen" (IRS), which he says should be the single. It was written by 'til tuesday's Amie Mann, and Max says it's of the "same caliber" as 'til tuesday's "Voices Carry." Max is also high on Bourgeois Tagg's "Mutual Surrender" (Island), which he puts in the "funk rock category" that's giving album rock programmers a fresh genre to work with. He puts the Call's "Everywhere I Go" (Elektra) in the same category. Max suggests that bands like this can give album rockers material that won't get pounded to death by top 40s. Other tracks working well on the 91X list include Lou Reed's "No Money Down" (RCA), the Church's "Tantalize" (Warner Bros.), Translator's "I Need Your Love" (415/Columbia), and Laurie Anderson's "Language Is A Virus" (Warner Bros.).

COUNTRY

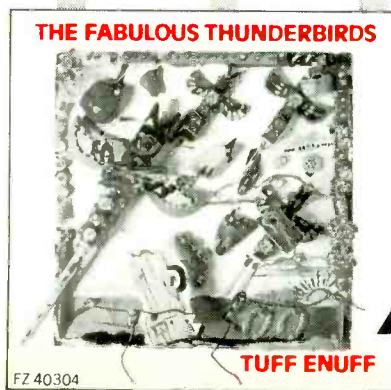
Billy Joe Royal's rocket ride appears to be getting another boost as his second single, "Boardwalk Angel," (Atlantic) burns things up at WRNS Kinston/New Bern/Jacksonville, N.C. WRNS PD **Kevin O'Neal** says Royal's comeback followup single could be bigger than his first, "Burned Like A Rocket." He describes it as being "as reminiscent of the '50s sound as it is of the beach music sound. This is vintage Billy Joe, which appeals to the 25-54 demo. But we've been getting calls from 16-year-olds on up." After just a week of medium rotation, O'Neal says those calls have put "Boardwalk Angel" in the No. 1 slot on WRNS' "Top 10 And 10" show for five nights running. From younger ranks, O'Neal says Sawyer Brown's "Shakin'" (Capitol) "is a good uptempo song, the stuff they do better than anyone else." At the suggestion of his assistant MD, **Kerry Wolfe**, O'Neal made another immediate add of Dolly Parton's "Tie Our Love In A Double Knot" (RCA). O'Neal says the song shows signs of bringing Parton another big hit. Anne Murray's "Who's Leaving Who" (Capitol) is an extremely contemporary record that will gain ground as an immediate add for any modern country outlet with stiff AC competition, O'Neal says. "It's a good uptempo song, produced like an urban track with a tremendously hard back beat," the PD says. "This thing has a thump to it like Kool & the Gang." **KIM FREEMAN**

FOR THE RECORD

In last week's initial winter Arbitron results, KCBQ-FM San Diego was incorrectly credited with a 3.7 share. The country station pulled a 2.7, down from its 3.0 fall book.

In the Los Angeles section, KIIS's AM and FM numbers were incorrectly listed together. The FM pulled a 7.4 share, for a .8 drop from its fall 8.2 book. KIIS-AM dropped from a .6 to a .4.

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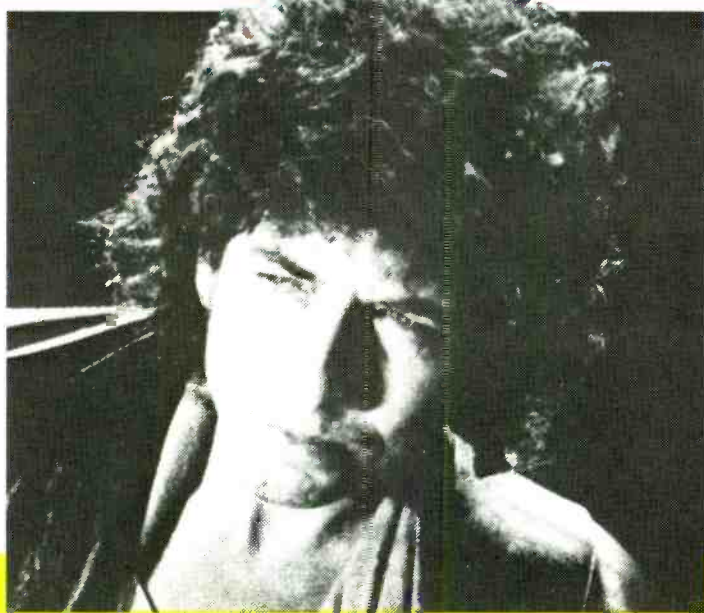
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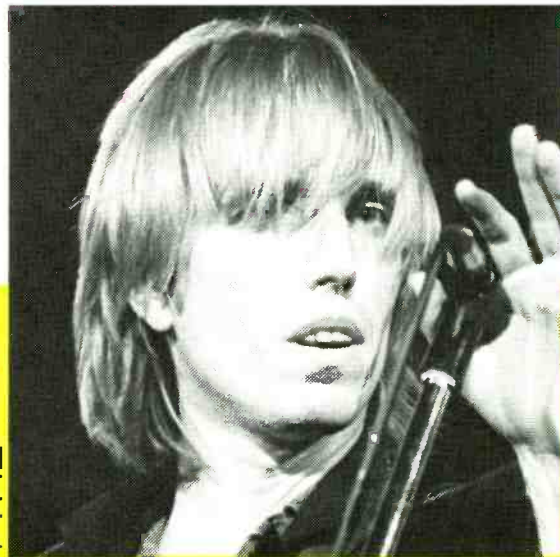
The Westwood One Radio Networks proudly announce the sponsorship of one of the decade's greatest rock & roll events: Bob Dylan, in his first major national concert tour in five years, with Tom Petty & The Heartbreakers, joining forces for the *True Confessions* U.S. concert tour. They'll hit the road with a June 9 performance at the San Diego Sports Arena and tour throughout the summer. Dylan with Petty & The Heartbreakers will also be joined on four big concert dates by none other than The Grateful Dead! Westwood One is the only broadcast medium to

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CONFESSIONS
TOUR



WITH

TOM PETTY + THE HEARTBREAKERS

A L O N E + T O G E T H E R

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. **Monday, Monday**, Mamas & the Papas, DUNHILL
2. **Good Lovin'**, Young Rascals, ATLANTIC
3. **Sloop John B**, Beach Boys, CAPITOL
4. **(You're My) Soul And Inspiration**, Righteous Brothers, VERVE
5. **Kicks**, Paul Revere & the Raiders, COLUMBIA
6. **Secret Agent Man**, Johnny Rivers, IMPERIAL
7. **Rainy Day Women # 12 & 35**, Bob Dylan, COLUMBIA
8. **Bang Bang**, Cher, IMPERIAL
9. **Leaning On The Lamp Post**, Herman's Hermits, MGM
10. **Gloria**, Shadows of Knight, DUNWICH

TOP ALBUMS—10 Years Ago

1. **Presence**, Led Zeppelin, SWAN SONG
2. **Wings At The Speed Of Sound**, CAPITOL
3. **Their Greatest Hits**, Eagles, ASYLUM
4. **A Night At The Opera**, Queen, ELEKTRA
5. **Eargasm**, Johnnie Taylor, COLUMBIA
6. **Frampton Comes Alive**, Peter Frampton, A&M
7. **I Want You**, Marvin Gaye, TAMLA
8. **Fleetwood Mac**, Warner Bros.
9. **Song Of Joy**, The Captain & Tennille, A&M
10. **Live**, Robin Trower, CHRYSALIS

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. **Don't The Girls All Get Prettier At Closing Time**, Mickey Gilley, PLAYBOY
2. **My Eyes Can Only See As Far As You**, Charley Pride, RCA
3. **I Couldn't Be Me Without You**, Johnny Rodriguez, MERCURY
4. **Together Again**, Emmylou Harris, WARNER/REPRISE
5. **What Goes On When The Sun Goes Down**, Ronnie Milsap, RCA
6. **Come On Over**, Olivia Newton-John, MCA
7. **What I've Got In Mind**, Billie Jo Spears, UNITED ARTISTS
8. **After All The Good Is Gone**, Conway Twitty, MCA
9. **Drinkin' My Baby (Off My Mind)**, Eddie Rabbitt, ELEKTRA
10. **That's What Made Me Love You**, Bill Anderson & Mary Lou Turner, MCA

SOUL SINGLES—10 Years Ago

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

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ALBUM ROCK TRACKS

Compiled from national album-oriented radio airplay reports.

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

WOX by Kim Freeman JIOX

KLOS LOS ANGELES lures **Rachael Donahue** away from her gig as **Rick Dees'** morning counterpart on **KIIS**. At the ABC album rocker, Donahue starts Monday (5) as the star of her own show. She replaces **Shauna**, who takes to the streets... **KBZT** Los Angeles alters its daytime lineup a bit, moving **Dana Lauren** from mornings to middays. That moves **Joni Caryl** into mornings as **Charlie Tuna's** partner. And former midday man **Jeff Dean** moves back to weekends.

At CBS's **KKHR** Los Angeles, **Dave Murphy** arrives to fill the

KBZT Los Angeles shakes up its daytime schedule

overnight slot. He was on air at neighboring **KPWR** and **KIIS** and started with **KFXM** and **KMEN** San Bernardino, Calif. ... South a bit at pure rockin' **KNAC** Long Beach, **Tawn Mastrey** returns to radio to assume the midday slot. After working with **KMEL** San Francisco and **KSJO** San Jose, Mastrey took a five-year break from radio to pursue rock-related posts in various media.

WKYS WASHINGTON PD **Donnie Simpson** gets some assistance in keeping track of the D.C. street sounds with the appointment of **Gregg Diggs** as music director. Among many other things, Diggs has been spinning at D.C. nightclubs and mixing special tracks for NBC's **WKYS**. In nearby Rockville, Md., **WINX-AM** brings **Bob Cummings** in as PD. Most recently, he held the same post at **WLTT** Washington.

KGW Seattle puts **John Williams** and **Mike Rich** together for the AC outlet's morning program. Both are **KGW** veterans. Also in Seattle, **George Lindsay** leaves middays for mornings at **KQKT**. There, the creator of **Sleazy Supermarket News Roulette** and other silly radio games replaces **Rick Austin**, who leaves radio for the time being... Oldies/AC combo **KIXI-AM-FM** Seattle signs **Warren**, Conn.-based **Klemm Media** on as program consultants.

"I DON'T KNOW where that rumor started" is **WHTZ** (Z-100) operations manager **Shadow Stevens'** response to talk that former **VH-1** VP/programming **Kevin Metheny** has assumed Z-100's midday shift. Considering that Metheny's background includes

the **WNBC** New York PD post and other radio gigs, it was a better rumor than most. But Stevens says Metheny is strictly doing fill-ins until he lands a new job. Those fill-ins included one midday swing when Zoo regular "Skinny" **Bob Walker** was out sick.

WITH A 17.5 winter share in the St. Louis market, you'd think **KMOX** might have everything it wants. But no, the numbers are not enough: The talk/variety outlet wants attention from record labels. That's because morning man **Ron Morgan** has added some music to the mix. Lately, **Whitney Houston**, **Sade**, **Simply Red**, **Stevie Wonder**, and **Anne Murray** have found their way into the **KMOX** morning fare. Labels interested in reaching **KMOX's** huge audience should send product to PD **Bob Osborne**.

Capitol Broadcasting adult contemporary outlet **WRKA** Louisville welcomes **Tom Graye** as program director. Most recently, Graye was PD at **WLTD** Minneapolis... Across the border in Kansas City, **KLSI** brings **Jack Scott** on board as afternoon driver. Scott left **KZBS** Oklahoma City for the gig and replaces **A.W. Pantoja**, who moved on to morning drives at **KLSS-FM** San Antonio.

CONGRATULATIONS to **Gayle Miller**, who joins **Paul Yeskel Promotions** in Tenafly, N.J., as director of marketing and promotion for the indie firm. Miller's track record includes work with **International Broadcasting Corp.**, **London Wavelength**, and eight years in local radio.

Another notable radio lady, **Ladonna Monet Freeman**, can now be reached through **Urban Media Consultants** of Jacksonville, Fla. That's the firm headed by former **WPDQ** Jacksonville PD **Marc Little**, who's handling inquiries concerning the former **WANT** Richmond, Va., PD and air talent. As **Urban Media** chief, Little is branching into sales and marketing, in which he's already picked up media buying contracts for several Florida political candidates. Meanwhile, back at **WPDQ**, **Larry Brody** is promoted to PD and the station is set to adopt **Satellite Music Network's** "Heart & Soul" format in a month or so.

YOURS TRULY and **WLIR** PD/Billboard album rock consultant **Denis McNamara** greatly enjoyed brainstorming with **WRKS's** **Tony Gray**, **WPLJ's** **Larry Berger**, **Elektra's** **Mike Bone**, **RCA's** **Sharon Hayward**, **Tommy Boy/NMS's** **Tom Silverman**, **Island/NMS's** **Joel Webber**, **J-Mark/NMS's** **Mark Josephson**, and other members of the **New Music Seminar** radio panel last week at a **Gotham eatery**. True to form, Gray cruised in with "Kiss" in his ear via a walkman. Those of you close to calendars should ink July 13-16 in as **NMS** dates at New York's **Mariot Marquis Hotel**.

Speaking of **WLIR**, **Larry "the Duck" Dunn** gets promoted to assistant program director after seven years with the station.

Promotions

NO PLACE LIKE HOME

WLAD Danbury, Conn. (adult contemporary)

Contact: **Glenn O'Brien**

In light of the fear of terrorism overseas, vacation giveaways to faraway places aren't the radio rage right now. So, **WLAD** has adopted a "See America" theme in phone contests and bumper sticker campaigns.

WLAD operations manager **Glenn O'Brien** stresses that the station is not discouraging overseas travel, but rather encouraging listeners to take advantage of nearby attractions and to tap into national pride. So, throughout this spring and summer, the AC outlet is sending listeners on trips to historic locations in the Northeast. Capping off the campaign, **WLAD** weekend winners may qualify for a trip to Hawaii.

KPWR Los Angeles is launching its first big-ticket promotion this spring with the "Power Charge Contest." At the end of the spring sweep, one "Power 106" listener will have a limo and the station's American Express gold card at their disposal for 24 hours. There is a \$50,000 limit on the shopping spree.

KDWB Minneapolis asked its morning studs to be spuds and join a recent potato peeling contest for charity. While the station's team of **Buck & O'Connor** didn't win the contest, they got laughs with Idaho jokes like, "We're the macho spuds featuring music with appeal."

Serving up taters and other foodstuffs were the personalities at **WKSS** Hartford, Conn., who participated in the city's **Celebrity Waiter's Lunch**. During the luncheon, **WKSS's** **Paul Murnane** and **Kathy Foxx** delivered dishes and collected tips for the **American Lung Assn.**

KIM FREEMAN

WINTER ARB'S

(Continued from page 10)

now holds the top slot and a 9.6 share. Another Motor City music mover was **WDTX**, the new pop/heavy AC station that increased its share to a 2.6.

Boston's legendary album rocker **WBCN** dropped from a 7.4 to a 6.8 for the No. 3 seat there. **RKO's** top 40 leader **WXKS-FM** took a 1.4 share increase for a 6.4 and the No. 5 slot. Possibly nibbling at **WBCN's** audience are the successes of classic rocker **WZLX** and modern rocker **WAAF**. **WZLX** moved from a 3.1 to a 5.0 and **WAAF** rose from a 2.4 to a 3.3.

Country had its biggest success story in Houston, where **KIKK-FM** took over the No. 2 post with a 7.7 share and **KILT-FM** moved into a No. 4 slot with a 6.3. Urban outlet **KMJQ** stayed on top of the pile, although it lost a point for an 8.8 share. **Gannett's** **KKBQ-FM** slipped from an 8.6 to a 6.2, while **KRBE-FM** applied new top 40 pressure.

The big story in Washington, D.C., was the result of the classic rock shift at **WCXR-FM**. The outlet pulled a 4.1 share after it dropped country. With the country field to itself, **WMZQ-FM** rose from a 3.5 to a 5.0.

diet Coke and the Westwood One Radio Networks Present

ROCK & ROLL NEVER FORGETS

The BEATLES EAGLES PINK FLOYD
The DOORS LED ZEPPELIN The WHO

The Westwood One Radio Networks proudly present a Memorial Day Weekend salute to six of the greatest bands in rock & roll history – The Beatles, The Doors, Eagles, Led Zepplin, Pink Floyd and The Who – on *Rock & Roll Never Forgets: The Greatest Rock Bands*, six hours of classic songs, rare interviews and magical memories. Host Dennis Elsas of WNEW-FM/New York devotes an entire hour to each group, highlighting many of their most memorable hits and talking with John Lennon, Paul McCartney, Pete Townshend, Roger Daltrey, John Densmore, Roger Waters, Don Henley and more. *Rock & Roll Never Forgets: The Greatest Rock Bands* is an unforgettable tribute to six influential bands whose legends will endure for generations, and another Big Event special exclusively from Westwood One! For further information, consult your Westwood One station sales representative at (213) 204-5000 or Telex 4996015 WWONE.

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WINTER '86 ARBITRON RATINGS FOR 20 TOP MARKETS

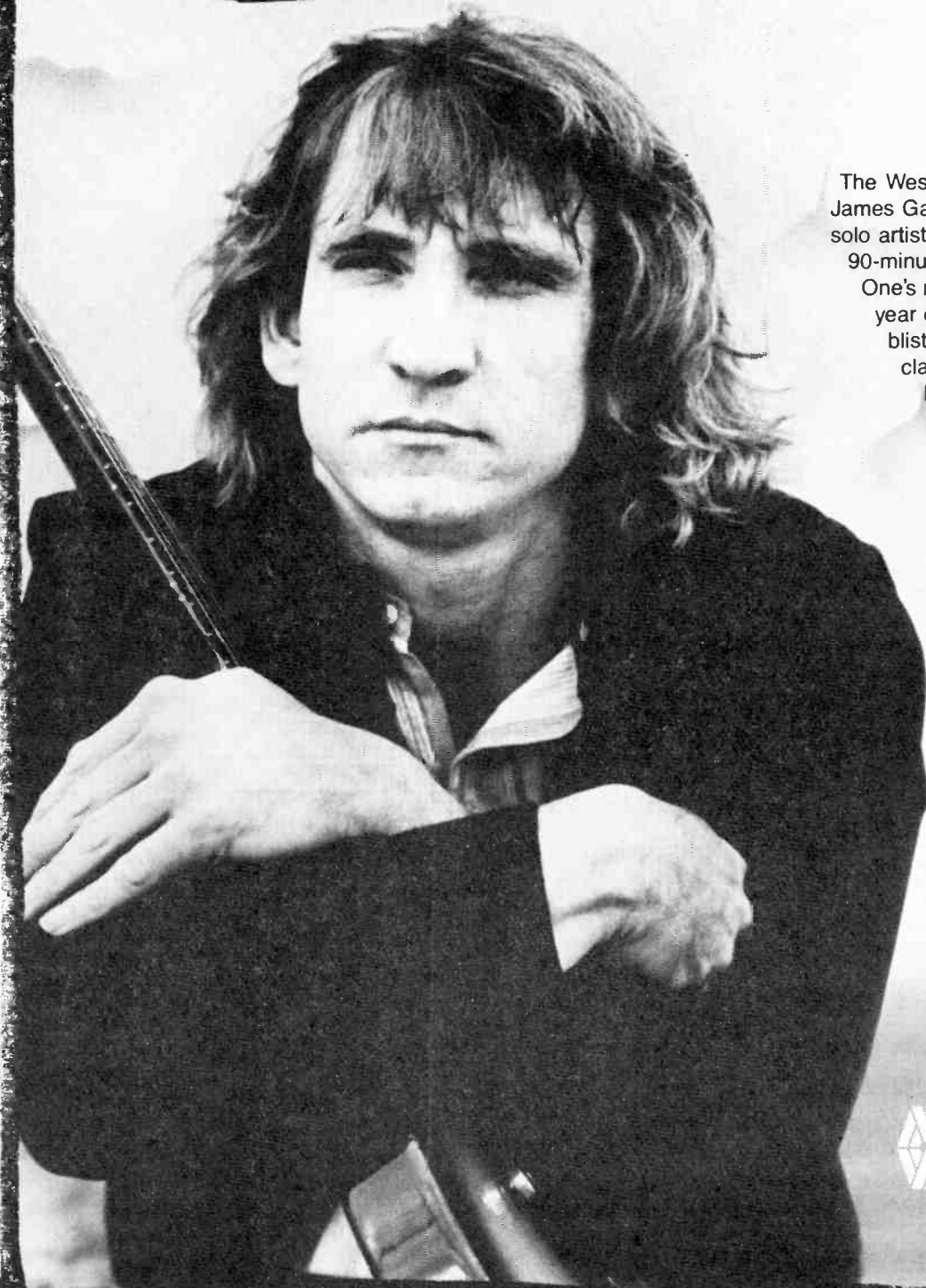
Following are 12 plus, average quarter hour share, metro survey area. Monday-Sunday, 6 a.m. to midnight.

Call	Format	Fall '85	Winter '86	Call	Format	Fall '85	Winter '86	Call	Format	Fall '85	Winter '86	Call	Format	Fall '85	Winter '86	Call	Format	Fall '85	Winter '86				
SAN FRANCISCO				BOSTON				MIAMI				TAMPA/ST. PETERSBURG											
KGO	news/talk	9.0	7.6	WRKO	talk	5.2	7.6	KRQX	oldies	.8	1.4	KYKY	AC	3.0	4.4	KDWB-AM	top 40	1.0	1.2				
KCBS	news	6.2	6.6	WJIB	easy listening	6.2	7.0	KZPS	top 40	2.0	1.3	KHTR	top 40	3.9	4.2	KANSAS CITY							
KSOL	urban	4.5	4.6	WBCN	album rock	7.4	6.8	KFJZ	jazz	.9	1.2	KWK	top 40	3.4	4.2								
KABL-FM	easy listening	3.6	4.2	WBZ	AC/variety	8.6	6.7	WRR	classical/jazz	1.2	1.1	KUSA	country	4.5	3.7	MINNEAPOLIS							
KMEL	top 40	3.0	3.3	WXKS-FM	top 40	5.0	6.4	KSSA	Spanish	1.2	1.0	WRTH	nostalgia	3.6	3.2								
KYUU	AC	3.4	3.2	WHDH	AC	6.4	5.6	DALLAS				WMRY	AC/variety	.8	2.3	WWBA	easy listening	11.7	13.0				
KBLX	urban	3.0	3.2	WZLX	classic hits	3.1	5.0					KATZ	black	1.7	1.8	WRBQ-FM	12.2	12.5	WQYK	country	8.2	7.9	
KSAN	country	4.1	3.0	WVEI	news	5.0	4.5	ST. LOUIS				KADI	AC	1.6	1.8	WYQI	AC	7.6	6.1				
KNBR	MOR	2.4	2.9	WSSH	AC	4.1	4.2					WLYF	easy listening	7.4	8.9	WESL	black	1.2	1.8	WYNF	album rock	6.3	5.5
KOIT-FM	easy listening	2.5	2.8	WROR	AC	4.4	3.3	WSHE	album rock	5.6	6.0	WZEN	urban	1.3	1.7	WSUN	country	5.8	4.9				
KLOK-FM	AC	2.2	2.8	WAAF	album rock	2.4	3.3	WHYI	top 40	5.1	5.7	KXOK	talk	2.0	1.5	WDAE	nostalgia	5.1	4.5				
KIOI	AC	3.5	2.7	WVBF	AC	3.3	3.0	WQBA-AM	Spanish	5.7	5.7	KGLD	oldies	1.6	1.4	WKRL	classic rock	4.8	4.5				
KFOG	album rock	2.3	2.4	WHTT	top 40	3.6	2.8	WINZ-AM	news	3.4	4.1	WKXX	country	1.0	1.2	WGUL-FM	MOR	3.7	3.9				
KRQR	album rock	2.5	2.2	WBOS	country	2.9	2.6	WAXY	AC	4.3	4.0	WIL-AM	country	.7	1.2	WFLA-AM	AC	3.3	3.6				
KDFC-AM-FM	classical	1.5	2.1	WZOU	top 40	2.7	2.6	WJQY	AC	4.2	3.8	KLTH	AC	1.3	1.0	WNLT	top 40	3.8	3.4				
KBAY	easy listening	2.8	2.0	WMJX	AC	2.4	2.5	WEDR	urban	4.2	3.8	BALTIMORE											
KNEW	country	2.3	2.0	WILD	black	2.5	2.1	WCMQ-FM	Spanish	4.0	3.6					WBAL	AC	7.5	10.5				
KWSS	top 40	2.1	2.0	WXKS-AM	nostalgia	2.1	1.7	WINZ-FM	top 40	3.5	3.5	WLIF	easy listening	8.7	10.0	WDUV	beautiful	1.8	2.8				
KABL-AM	easy listening	2.0	2.0	WCRB	classical	1.1	1.7	WKQS	country	3.4	3.5	WPOC	country	5.6	7.7	WRXB	urban	1.6	2.1				
KKHI-AM-FM	classical	1.5	2.0	HOUSTON				WAQI	Spanish	1.8	3.5	WRCR	top 40	6.8	6.6	WTMP	urban	1.9	2.0				
KITS	top 40	2.2	1.7					WQOT	top 40	3.9	3.3	WRHC	Spanish	2.9	3.2	WRSB	top 40	6.7	6.0	WHBO	oldies	1.0	1.8
KSFO	easy listening	1.8	1.7	WJOD	AC	3.3	3.1	WNWS	news	3.9	3.1	WISB	top 40	6.7	6.0	WPLP	news/talk	2.9	1.7				
KFRC	top 40	1.7	1.7	WQBA-FM	Spanish	2.2	2.7	WIOD	AC	3.3	3.1	WYYY	album rock	5.6	5.6	WAVE	AC	1.1	1.7				
KJAZ	jazz	1.0	1.6	WLVE	AC	2.9	2.5	WQBA-FM	Spanish	2.2	2.7	WYVV	top 40	6.7	6.0	WLFF	easy listening	.9	1.3				
KYA	oldies	1.3	1.5	WAIA	AC	2.3	2.3	WVAI	AC	2.3	2.3	WYST-FM	urban	3.5	3.6	WRBQ-AM	top 40	—	1.1				
KOME	album rock	1.2	1.4	WTMI	classical	2.2	2.2	WVLA	AC	2.9	2.5	WYST-FM	AC	3.2	3.6	CLEVELAND							
KLZE	easy listening	—	1.2	WMXJ	top 40	1.8	2.1	WVLA	AC	2.9	2.5	WBGR	religion	3.1	3.3					WMMS	top 40	14.5	13.9
KDIA	urban	—	1.2	WKAT	nostalgia	1.6	1.9	WVLA	AC	2.9	2.5	WCAO	country	4.4	3.2	WQAL	easy listening	8.2	8.6				
KSJO	album rock	1.1	1.1	WCMQ-AM	Spanish/MOR	2.5	1.7	WVLA	AC	2.9	2.5	WFBR	AC	4.1	2.8	WMJI	AC	6.8	7.7				
KKCY	album rock	.7	1.1	WCJX	top 40	2.0	1.5	WVLA	AC	2.9	2.5	WITH	nostalgia	3.0	2.6	WDOQ	easy listening	6.7	7.4				
KLOK-AM	AC	1.2	1.0	WSUA	Spanish	1.8	1.4	WVLA	AC	2.9	2.5	WWDC	album rock	2.5	2.5	WBBG	nostalgia	6.5	5.5				
KIQI	Spanish	.9	1.0	WFTL	AC	1.3	1.4	WHUR	urban	1.5	1.9	WVLA	AC	2.6	1.9	WLTF	AC	5.2	5.5				
PHILADELPHIA				WQAM	country	1.4	1.3	WQSR	AC	2.6	1.9	WEBB	urban	2.2	1.8	WERE	news/talk	4.5	4.9				
				WOCN	Spanish	1.7	1.0	WQAM	country	1.4	1.3	WEBB	urban	2.2	1.8	WDMT	urban	4.3	4.8				
DETROIT				WQCN	Spanish	1.7	1.0	WVLA	AC	2.6	1.9	WWIN-AM	urban	2.1	1.6	WWWE	news	5.5	4.8				
				WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9
ATLANTA				WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9
				WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9
WASHINGTON				WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9
				WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9
MINNEAPOLIS				WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9
				WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9
DENVER				WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9
				WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9
KANSAS CITY				WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9
				WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9	WVLA	AC	2.6	1.9

(Continued on page 21)

JOE WALSH

In Concert



The Westwood One Radio Networks proudly present former James Gang head honcho, member of The Eagles, inimitable solo artist and guitarist extraordinaire Joe Walsh *In Concert*, a 90-minute performance airing the week of May 12. Westwood One's mobile studios recorded Walsh and his band late last year during the Midwest portion of his U.S. tour, and it's a blistering rock & roll set that includes such James Gang classics as "Funk 49," Walsh's Eagles-era "Life In The Fast Lane," and solo smashes like "All Night Long," "Rocky Mountain Way" and the title track from his most recent solo LP, *The Confessor*. Whether he's a member of the band or out in front on his own, Joe Walsh rocks with a style all his own. So catch the excitement on *In Concert*, presented exclusively by the Westwood One Radio Networks. For more information, contact Westwood One at (213) 204-5000 or Telex 4996015 WWONE.



WESTWOOD ONE RADIO NETWORKS

POPULAR PLAYLISTS

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

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

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

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

Boston P.D.: Bob Travis

Pittsburgh P.D.: Nick Bazzo

Chicago P.D.: Jan Jeffries

Cleveland P.D.: Phil LoCasco

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

GOLD 108 FM Boston P.D.: Sunny Joe White

107 FM Washington P.D.: Randy Lane

93 Atlanta P.D.: John Young

93.5 WWCZ WYMA 1500 Detroit P.D.: Steve Weed

93.5 WWCZ WYMA 1500 Detroit P.D.: Steve Weed

Chicago P.D.: John Gehron

108 FM Boston P.D.: Sunny Joe White

107 FM Washington P.D.: Randy Lane

93 Atlanta P.D.: John Young

100.7 FM Cleveland P.D.: John Gorman

100.7 FM Cleveland P.D.: John Gorman

Los Angeles P.D.: Ed Scarborough

96.1 FM Hartford P.D.: Gary Wall

98 WCAU FM 98 Philadelphia P.D.: Scott Walker

100 Tampa P.D.: Mason Dixon

96.1 FM Hartford P.D.: Gary Wall

96.1 FM Hartford P.D.: Gary Wall

Julio Mixes Things Up For U.S. Tour Iglesias Plans New Venues, Musicians, Material

BY SAM SUTHERLAND

LOS ANGELES For Julio Iglesias' upcoming 55-city U.S. tour, the Latin superstar's usual concert strategy is being broadly revised in terms of sponsorship, site selection, and onstage performance.

That's the preview offered here by Dick Alen, international vice president of the William Morris Agency. According to Alen, "We're trying to change almost everything we're doing from the way it was done in the past."

That includes the choice of markets, type of venue, advertising mix, and funding. The 76-day tour schedule places an emphasis on cities Iglesias hasn't previously played, with outdoor venues dominating the bookings.

Alen says he's still considering whether to bring in a corporate sponsor. Iglesias maintained a high profile during his last tour here, in 1984, through his affiliation with Coca-Cola.

"It's something we're still working on," says Alen, who claims a number of eager corporate backers are ready to sponsor the tour. "We'd want it to be as unintrusive as possible."

"Sponsorship is great, but we're selling an artist, not a car or a bottle of beer. It's an archaic idea, but we're selling Julio, so it's what complements him that matters." While leaving the door open to such a tie-

in, Alen says it's not a major concern and that it's possible Iglesias will forgo sponsorship altogether.

Regardless of whether a sponsor is brought aboard, Alen says the tour will rely heavily on television as its primary advertising medium.

The tour is also noteworthy for the lack of any new recordings scheduled to coincide with it. Avalon Productions president Brian Murphy, who's promoting Iglesias' two-day stand at the Hollywood Bowl here in September, says, "Most artists plan their tours around the release of an album, but Julio's ticket sales are independent of that."

Murphy says Iglesias' recent absence from the stage is an important element in gauging possible demand. "Other than about 10 dates in the Southwest last year, he didn't tour. He stayed out of the market, so it's really left his audience waiting eagerly for his return."

The tour, which opens June 24 in Seattle, will include clustered dates in a number of venues around both New York and Los Angeles. In the New York metropolitan area, Iglesias will play the Garden State Arts Center, the Nassau Coliseum, and two dates at Madison Square Garden; in Southern California, he'll appear at the San Diego Sports Arena, the Pacific Amphitheater in Costa Mesa, and the Ventura County Fair in addition to the Bowl.

Equally important, says Alen, is the itinerary's inclusion of new mar-

kets, including Philadelphia, Washington, Providence, St. Paul, San Antonio, and Seattle.

Iglesias is in rehearsal with veteran director/producer Joe Gannon. Gannon has been enlisted "to design a completely new show, with new sets, new material, and new musicians," says Alen.

The tour, which winds up in Iglesias' hometown of Miami on October 24-25, will be preceded by a two-week tour of Japan, slated to start June 6.



Special Day. Whitney Houston was presented with a key to the city of Newark, N.J., by Mayor Kenneth Gibson, after he proclaimed April 25 "Whitney Houston Day." The Arista recording artist, a Newark native, later performed a benefit concert for the Mayor. (Photo: Chuck Pulin)

Townshend, Daltrey, And Entwistle All Ready Albums Who's Next With A Solo Project?

by Steve Gett

NEW YORK All three original Who members are in British studios working on solo projects, quashing rumors of any band reunion—at least for now. **Pete Townshend** and **Roger Daltrey**, who have released Atlantic-distributed albums since the Who's Live Aid performance, are readying followup efforts for this fall, and bassist **John Entwistle** is set to emerge with a new project in July.

Longtime Who manager **Bill Curbishley**, who still represents the three musicians, says, "Pete's been getting new material together at his London studio, and he's deciding on the producer—he's got a couple of top-name guys in mind."

Curbishley says that Townshend is keen to make a dance-oriented record and adds, "Pete's eager to play U.S. dates as soon as his record is out." As for Daltrey, the manager says, "Roger's basically through with preproduction and he's working with [producer] **Alan Shacklock** again."

Entwistle has almost completed his effort, which he's recording in his own studio, located at his English country estate. Curbishley gave "On The Beat" an exclusive sneak preview of several tracks, which indicate that the bass player will surprise those who figured he was just the Who's "quiet man."

Entwistle has formed the nucleus of a band with Lou Gramm-influenced vocalist **Henry Small**, keysman **Andy Nye** (ex-Michael Schenker Group), and drummer **Zak Starr**—son of **Ringo**. Young Zak's playing is most impressive and outclasses his dad's abilities.

Curbishley has been in New York negotiating a deal for Entwistle and reports, "I'm getting a lot of interest from the majors."

WAITE'S WONDER JAM: **John Waite** got a pleasant surprise recently at New York's China Club. Says Waite: "I'd been in the studio and just popped down for a quick drink. Someone told me **Stevie Wonder** was there, and the

next thing I knew we were onstage together with a bunch of other guys, including **Nile Rodgers**, singing a duet of 'Superstition.' It was great fun and somehow the night just rolled on and on."

The following afternoon, Waite met with a top movie director who is eager for the Brit singer to star in a high-budget flick.

SHORT TAKES I: Hot New Jersey indie metal label **Megaforce**

DURAN DURAN drummer **Roger Taylor** denies he's quitting the group, although he won't be accompanying his bandmates into the studios this summer. According to a band spokesman, Rog is "suffering from mental and physical exhaustion" (from watching **Nick Rhodes** put on his makeup?) and plans to "fulfill his lifelong ambition of running a farm." Termed an "indefinite sabbatical," his layoff sees **Steve Ferrone** taking over drum duties.

SHORT TAKES II: **Van Halen**, **Loverboy**, and **Dio** will appear at the ninth annual **Texxas World Music Festival**, May 31 at the Cotton Bowl in Dallas... **Ex-Kiss** drummer **Peter Criss** has joined the new L.A.-based rock combo **Balls Of Fire**... **Paul McCartney's** new Capitol album, co-produced by **Hugh Padgham**, is due June 20... **Peter Gabriel**, whose Geffen album "So" is due this month, has recorded a duet with **Kate Bush** called "Don't Give Up"... Nothing's confirmed, but U.K. spies say June 28 is the date for the farewell concert by **Wham!**, to be held at London's Wembley Stadium... **Mick Jagger** has written a song for **James Brown** that will be on the Godfather's **Dan Hartman**-produced album... **Michelob**, sponsor of **Phil Collins'** 1985 U.S. tour dates, will back **Mike & the Mechanics'** summer outing and the next **Genesis** tour, which starts in September.

ALTHOUGH SEVERAL top U.S. acts have postponed upcoming European trips (Billboard, May 3), U.K. promoters say that Britain's summer festival dates are not being affected by the threat of terrorist attack. **Queen**, **Simple Minds**, and **Marillion** are all headlining major outdoor concerts in June and July.

Ozzy Osbourne tops the annual **Castle Donnington "Monsters Of Rock"** metal extravaganza August 16—apologies for last week's error, naming **Scorpions** as the headliners. The **Deutsche** rockers are in fact topping a German "Monsters Of Rock" show.

ON THE BEAT

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

has had five albums on the Billboard Top Pop Albums chart in recent weeks. It looks like major label distribution may be on the way... **The Fixx** returns next week with a new MCA album, "Walkabout," produced by **Rupert Hine**... **Billy Idol's** guitarist **Steve Stevens** hooked up with **Harold Faltermeyer** to record the instrumental theme to the "Top Gun" movie. The Columbia soundtrack is out May 19... **Tom Waits** will star in the Island movie "Down By Law." Shooting in New Orleans has just wound up, and the film is set to open in October... Before their July 5 Shenandoah, Iowa, concert, the **Everly Brothers** will attend a parade to celebrate **Everly Brothers Avenue**, a street being renamed in their honor. **Don** and **Phil** got their start in Shenandoah singing with mom and dad on local radio... **John Cougar Mellencamp** takes his acoustic guitar to the steps of the **Farmers' Home Administration** offices in **Chillicothe, Mo.**, Wednesday (7), hoping to draw media attention to the plight of local farmers... More big-name double-bills are shaping up for the summer. **Outfield** will lead off **Starship's** U.S. gigs, and on May 30 **Peter Frampton** joins the **Stevie Nicks** tour.

Keyboardist On Solo Tour Zawinul Weathers Changes

LOS ANGELES With a new solo album in release and a spring tour under way, veteran keyboardist and composer **Joe Zawinul** has formally retired **Weather Report**, the fusion ensemble he founded with saxophonist **Wayne Shorter** in 1971.

"I'd say, for the time being, the band is split," says Zawinul, who still cites Shorter as "the guy I could play better with than anybody else. It's sad, in a way, but it's also good. It's healthy."

Although frequent shifts in the lineup since the group's early days reflected its operation as an outlet for the two leaders, annual tours had kept **Weather Report** in the forefront of performing fusion

bands.

But the release of the last Columbia album, "Sportin' Life," found Zawinul and Shorter staying off the road to ready outside projects. Shorter's first solo set since 1974, "Atlantis," arrived last year. Now Zawinul's "Dialects," his first album on his own since 1969, completes the dissolution.

A final **Weather Report** album, which fulfills the group's contract with Columbia, was recorded during the Christmas holiday season and features both Shorter and Zawinul. A release date has yet to be confirmed.

Shorter's affairs are now being

(Continued on next page)

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Thunderbirds 'Tuff' It Out With Self-Financed Album, Clip

BY ETHLIE ANN VARE

LOS ANGELES The long drought of major-label support has ended for Austin's Fabulous Thunderbirds—thanks to an album and videoclip that they financed on their own.

The success of "Tuff Enuff," the quartet's first album under a new deal with CBS Associated and its highest-charting set to date, follows nearly three years without a recording contract, a period that lead guitarist Jimmie Vaughan calls "the toughest the band has ever seen."

The blues/rock combo had suffered the mixed blessing of being a critical favorite since the 1979 release of its Takoma debut album.

"We'd see all these presidents of record companies at our gigs, doing the gator in front of the stage," says Vaughan of the dry spell. "But when we'd call them up on Monday, they'd say, 'Sorry, you're a great band, but you couldn't possibly sell any records.' I always thought if people like you, you're commercial, right?"

Mark Proct, the former road manager who now manages the band, refused to take no for an answer: "I figured that if we could draw 10,000-15,000 people in Austin and get radio airplay, why is Austin so different from any other city in the country? The potential was there, if someone would get behind us."

Finally, the T-Birds gambled by financing an entire album with producer Dave Edmunds, with whom the band had toured in 1980, as well as their first video. The project was brought in for less than \$175,000 in mostly borrowed funds, with the al-

bum sessions wrapped in 10 days of recording and three days of mixing.

"We did the project completely ourselves," says Proct. Then, he says, he called Tony Martell at CBS and said, "'Listen, we've got this and this and this,' and made it where he couldn't say no."

The package has cracked the top 50 on the album chart, aided by rising album radio airplay, a featured track in the soundtrack to the hit film "Gung Ho," and a series of tour dates headlined by Brian Setzer.

The band credits a new emphasis on radio production values as a key to its breakthrough. "It used to be that you would be listening to the radio, and if a T-Birds song came on, you had to turn up the volume," says Vaughan. "This time, we mixed it by putting something like Twisted Sister up on the speakers, and then putting us on."

"We haven't sacrificed the sound we always had," says lead vocalist and harmonica player Kim Wilson. "We just made it more playable on radio."

During the lean years, the band never stopped touring, and was given a helpful lead-in by Stevie Ray Vaughan, Jimmie's younger brother and now labelmate, via his deal with Epic. The T-Birds will again be opening for Stevie Ray's Double Trouble on a tour of Australia and New Zealand booked by ICM.

If that jaunt provides another upbeat note, Jimmie Vaughan still sounds a warning on what he sees as a decline in the club and college circuit that kept the band going between its last album for Chrysalis

(Continued on page 27)

ZAWINUL WEATHERS MUSICAL CHANGES

(Continued from preceding page)

handled by David Rubinson, but Zawinul is staying with the management team of Maria Corvalan and Brian Condliffe, which has represented Weather Report since 1981.

The keyboardist's loyalty to those managers, he says, stems from a preference to "go with the little guys who do their homework. These people are trusted, they're intelligent, and they're capable."

Corvalan had worked with Weather Report while the band was signed to Cavallo, Ruffalo & Fagnoli, and Condliffe first teamed with the group seven years ago as its road manager.

Zawinul is enthusiastic about the stage lineup for his spinoff group, dubbed Weather Update to reflect Shorter's absence. Zawinul is joined in the Update band by guitarist John Scofield, Weather Report alumnus Peter Erskine on drums, and two members of the most recent Weather Report, bassist Victor Bailey and percussionist/vocalist Mino Cinelu.

His solo tour began with a string of East Coast dates, before swinging West. The first show was April 19 at Boston's Berklee College of Music.

The feisty Austrian played solo dates in Europe last August, and flew to Japan this March for a se-

ries of performances, capped by a live broadcast sponsored by Suntory.

Although Zawinul says he's wanted to tackle a solo tour for years, the spread of MIDI interfacing for electronic instruments has made the challenge of reproducing his textured synthesizer "ensemble" style easier.

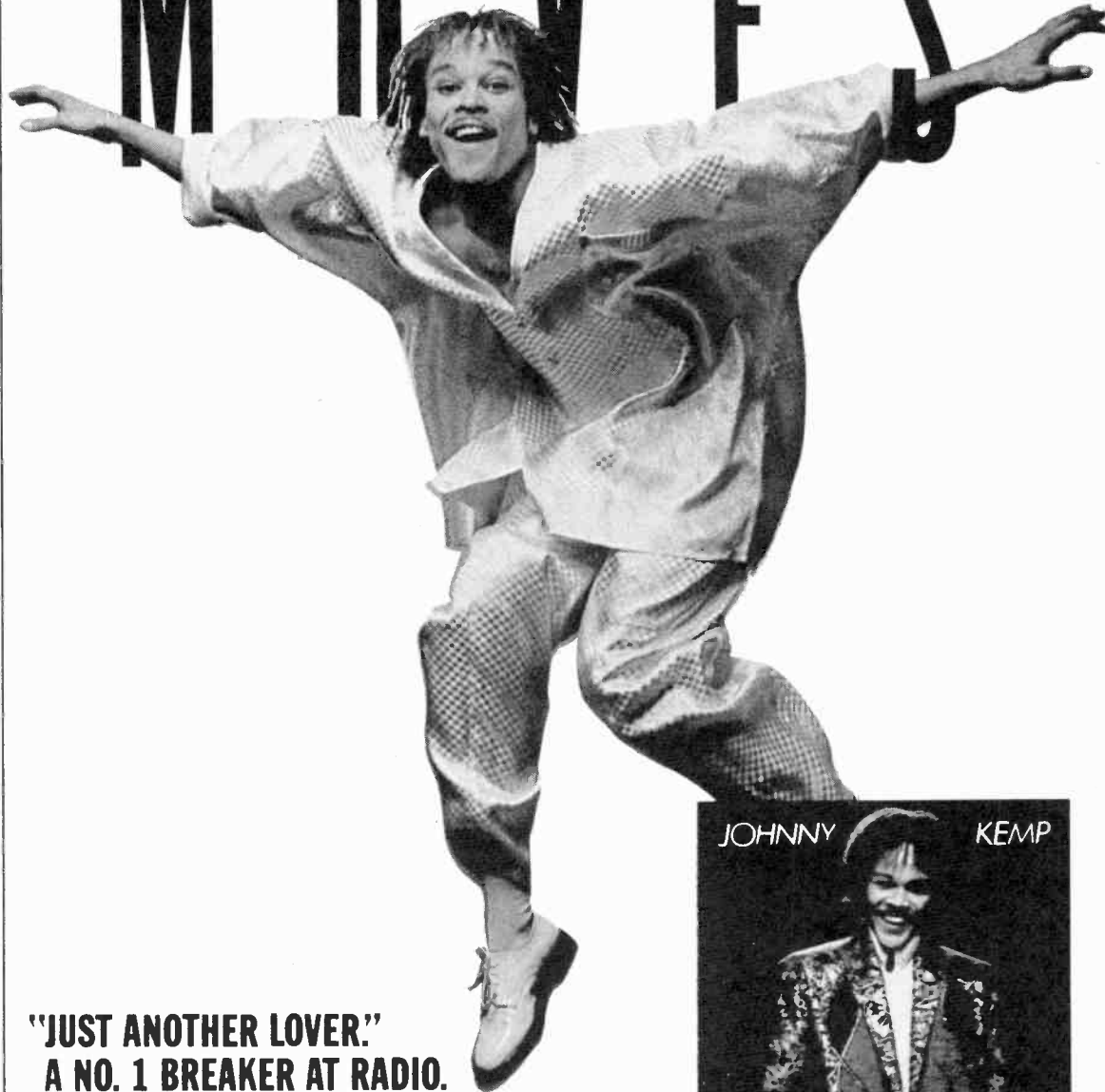
The new album further extends his multi-keyboard approach, and achieves a highly rhythmic, layered attack that offers a logical move beyond his old band's signature sound.

"The moment MIDI came in, that was the key, like the gun shot at the start of a 100-yard dash," Zawinul says. Although he's long built complex electronic arrangements in real time, with most of Weather Report's layered arrangements actually starting with live jams, Zawinul can now reliably cover his battery of four keyboards and three electronic percussion systems without technical glitches.

He hasn't moved into computer-based musical instruments, however, indicating some disdain for the need to employ them onstage. "A real musician," he says, "doesn't have to spend \$100,000 to make music."

SAM SUTHERLAND

JOHNNY KEMP MOVIES



"JUST ANOTHER LOVER."
A NO. 1 BREAKER AT RADIO.

Talent in Action

CHARLIE SEXTON
Cabaret Metro, Chicago
Tickets: \$12.50

MINUTES BEFORE Charlie Sexton poked his Matt Dillonesque face out from the wings, the teenage girls crammed on the main floor of the Metro were screaming. And Charliemania didn't let up until the last chord of his encore had been struck.

Seventeen-year-old Sexton, whose sultry, high-cheekboned good looks have garnered him legions of youthful fans and whose precocious guitar prowess has already earned him sideman status with the likes of Bob Dylan, Joe Ely, and others, is a teen idol with substance.

Cutting a flamboyant figure in his black-leather-and-vinyl get-up, raven hair shocked into a quiff that trailed down his back, Sexton provided an hour-plus of solid, hooky hard rock at his April 10 Chicago debut.

With able backing from his four-piece band (which included outstanding keyboardist Scott Wilk, a Chicago-area native and former leader of his own band), Sexton delivered material from his self-titled MCA debut album along with some well-chosen covers. Gutsy, tunes like "Space," "Hold Me," and Sexton's chart hit, "Beat's So Lonely," were particularly effective.

Sexton possesses a dark, edgy vocal style that has led to comparisons with Billy Idol and David Bowie. It was interesting to hear him tackle a version of Bowie's "Rebel Rebel" during his set, and he also served up a rambunctious reading of the Sex Pistols' "Silly Thing."

Throughout the show, Sexton exhibited cool precision and a minimum of fuss. For a nascent guitar hero, he kept his solos short, but they were all the more impressive for it. That's a lot of sang-froid for one so callow—especially one who had shrieking girls gazing at his ankles all evening.

MOIRA McCORMICK

NIITY GRITTY DIRT BAND

Venetian Room, Fairmont Hotel
San Francisco
Cover: \$17

THE LOCAL PRESS has made much recently of booker Rick Swig's program to secure contemporary acts for the Fairmont. The appearances of James Brown are frequently cited as the most dramatic proof of the vitality of the new policy, but the Venetian Room debut of the Dirt Band—in a one-week engagement that began March 21—proved the case in far more exhilarating and satisfying fashion.

The loose Dirt Band decisively showed the range the venue can accommodate. Looking like a bunch of guys out for a hometown stroll and smiling as easily as if they were playing their favorite bar in Aspen, the band took a what-me-worry approach straight from the opening.

Kicking off a 15-song set with "High Horse," the band loaded up the front end with "Dance Little Jean," "Make A Little Magic," "American Dream," and other chart hits which have established the act as one savvy enough to cut it on contemporary country radio.

As the set eased open, the team wound into more classic material, "Mr. Bojangles" (of course), "Sally Was A Good 'Un," and the closing "Battle Of New Orleans."

With vocals led by Jeff Hanna, and the virtuosity of John McEuen showcased on many instruments, the band offered an object lesson in making classic country beauty re-sound, whether it be on the Amazing Rhythm Aces-like saga of "Modern Day Romance" or the Allman Brothers-like coda of "Ripplin' Waters."

The history and sentiment of it all was reprised perfectly in "Partners, Brothers, & Friends," the theme song from the band's new Warner Bros. collection, "Twenty Years Of Dirt."

JACK McDONOUGH

MENTAL AS ANYTHING

The Ritz, New York
Tickets: \$12.50

AT FIRST, Mental As Anything comes across as a sturdy, rockin' bar band with few hooks strong enough to hoist it far beyond that rank. Listen longer, though, and you hear snippets of insanity slipping into its sound and a pace approaching that of a nervous breakdown.

Unlike the band's tepid Columbia album, "Fundamental," Mental As Anything's live approach flirts with hardcore in a pop framework and only slows down for the occasional off-tempo, minor-key, mid-song detour.

Stars of the April 19 show here were gold-lamé man Greedy Smith and Martin Plaza, who traded lead vocals from behind keyboards and a guitar, respectively.

Smith is a powerful and versatile singer, jumping from bluesy dips to appropriate twang on a cover of Kenny Rogers & the First Edition's "Ruby, Don't Take Your Love To Town." Plaza is solemnly handsome, with an effective ache in his voice on songs like the band's first moderate hit, "If You Leave Me, Can I Come Too?"—which, alas, was delivered in a disappointingly cramped style at the Ritz.

The best of Mental As Anything's new originals were "Live It Up" and "You're So Strong," which boasted tight, choppy melodies. All of the band's repertoire is of the quickly familiar kind, and the hour-plus set kept a sizeable crowd bouncing without pause.

KIM FREEMAN

GEORGE HAMILTON IV THE MOODY BROTHERS

Station Inn, Nashville
Tickets: \$5

ALTHOUGH George Hamilton IV and the Moody Brothers—who opened for and backed him—played to a sparse crowd at Nashville's top bluegrass club April 17, there was nothing sparse about the length and breadth of the show itself. For nearly three hours, Hamilton and the Moodys performed a delightfully varied program of 47 songs.

Still trim and youthful-looking, Hamilton was tremendously engaging. Not only was he in fine voice, he was a superb storyteller, too, relating his hit songs' wry, improbable (Continued on next page)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
NEIL DIAMOND	The Centrum Worcester, Mass.	April 16-19	\$911,983 \$17.50/\$15	53,508 four sellouts	Eric Chandler Ltd.
ZZ TOP JIMMY BARNES	The Centrum Worcester, Mass.	April 21-23	\$567,006 \$15.50	37,500 three sellouts	Beaver Prods.
ZZ TOP JIMMY BARNES	Joe Louis Arena Detroit	April 17-18	\$461,610 \$15	30,774 two sellouts	Beaver Prods.
RUSH BLUE OYSTER CULT	The Spectrum Philadelphia	April 14-16	\$452,383 \$15.50/\$12.50	30,386 two sellouts	Electric Factory Concerts
KENNY ROGERS DOLLY PARTON SAWYER BROWN LEE GREENWOOD	Met Center Minneapolis	April 25	\$321,722 \$18.50/\$16.50	17,922 sellout	North American Tours
HEART HONEYMOON SUITE	Meadowlands Arena East Rutherford, N.J.	April 18	\$304,904 \$16.50/\$14.50	20,246 sellout	Monarch Entertainment Bureau
KENNY ROGERS DOLLY PARTON LEE GREENWOOD SAWYER BROWN	Memorial Auditorium Buffalo, N.Y.	April 20	\$289,175 \$18.50/\$16.50	16,108 17,911	North American Tours/Festival East
KENNY ROGERS LEE GREENWOOD SAWYER BROWN	Civic Center Glens Falls, N.Y.	April 16-17	\$235,019 \$16.75	14,031 17,124	North American Tours
STEVIE NICKS OPUS	The Summit Houston	April 11	\$210,816 \$16	13,890 17,050	Pace Concerts
STEVIE NICKS OPUS	Reunion Arena Houston	April 15	\$207,488 \$16	13,529 19,000	Pace Concerts
KENNY ROGERS DOLLY PARTON SAWYER BROWN	Rosemont Horizon Rosemont, Ill.	April 21	\$207,486 \$18.50/\$16.50	11,685 18,110	North American Tours/Jam Prods.
KISS BLUE OYSTER CULT	Meadowlands Arena East Rutherford, N.J.	April 11	\$203,198 \$15.50/\$13.50	14,693 sellout	Monarch Entertainment Bureau/WNEV-FM
SIMPLE MINDS THE CALL	Pacific Amphitheater Costa Mesa, Calif.	April 22	\$202,389 \$18.15/\$12.50	12,955 18,764	Niederlander
OZZY OSBOURNE METALLICA	The Spectrum Philadelphia	April 20	\$196,575 \$13.50/\$11.50	15,059 sellout	Electric Factory Concerts
HEART HONEYMOON SUITE	Civic Center Baltimore	April 19	\$189,631 \$14.50	13,259 13,641	Cellar Door Prods.
ALABAMA DAN SEALS RESTLESS HEART	Murphy Center Middle Tennessee State Univ. Murfreesboro	April 19	\$184,327 \$17.50	10,533 12,118	Keith Fowler Promotions
HEART HONEYMOON SUITE	The Centrum Worcester, Mass.	April 20	\$181,260 \$15/\$13.50	12,547 sellout	Don Law Co.
STEVIE NICKS OPUS	Frank C. Erwin Jr. Special Events Center Austin, Texas	April 12	\$178,882 \$15/\$14/\$13	12,538 17,617	Pace Concerts
OZZY OSBOURNE METALLICA	The Centrum Worcester, Mass.	April 25	\$177,800 \$15/\$12.50	12,475 sellout	Don Law Co.
KENNY ROGERS GATLIN BROTHERS B.J. THOMAS	Student Activities Center Univ. of North Carolina Chapel Hill	April 12	\$174,825 \$16.50/\$13.50	11,471 21,362	North American Tours
ALABAMA CHARLIE DANIELS BAND	Lloyd Noble Center Norman, Okla.	April 26	\$168,472 \$17.50	9,627 12,280	Keith Fowler Promotions
ALABAMA CHARLIE DANIELS BAND	Mabee Center Oral Roberts Univ. Tulsa	April 25	\$167,685 \$17.50	9,582 11,575	Keith Fowler Promotions
NEW EDITION CHERRELLE FORCE M.D.'S	Civic Center Baltimore	April 25	\$166,978 \$13.50/\$12.50	13,889 sellout	Pace Concerts
ALABAMA CHARLIE DANIELS BAND	Roberts Municipal Auditorium Evansville, Ind.	April 20	\$153,195 \$17.50	8,754 8,924 sellout	Keith Fowler Promotions
NEW EDITION FORCE M.D.'S CHERRELLE	Coliseum Richmond, Va.	April 12	\$151,858 \$13.50	11,690 sellout	Pace Concerts
ZZ TOP JIMMY BARNES	Civic Center Wheeling, W. Va.	April 19	\$147,885 \$15.50	9,756 10,000	Alex Cooley/Southern Promotions
HEART HONEYMOON SUITE	Sundome Tampa, Fla.	April 22	\$141,885 \$15	9,459 sellout	American Concerts
KENNY ROGERS LEE GREENWOOD SAWYER BROWN	Civic Center Portland, Me.	April 15	\$140,425 \$16.50/\$13.50	9,115 sellout	North American Tours
ALABAMA CHARLIE DANIELS BAND	Humphrey Coliseum Mississippi State Univ. Starkville	April 18	\$136,675 \$17.50	6,237 6,780	Keith Fowler Promotions
STEVIE NICKS OPUS	The Myriad Oklahoma City	April 16	\$136,440 \$15	9,484 15,000	Pace Concerts/Contemporary Prods.
STEPHANIE MILLS ATLANTIC STARR	James L. Knight Center Miami	April 19	\$134,430 \$15	8,964 10,038	Dimensions Unlimited
ALABAMA CHARLIE DANIELS BAND	Hirsch Memorial Coliseum Shreveport, La.	April 24	\$134,400 \$17.50	7,680 10,335	Keith Fowler Prods.
ALABAMA CHARLIE DANIELS BAND	Heart of Texas Coliseum Waco	April 27	\$133,402 \$17.50	7,623 8,312	Keith Fowler Promotions
SIMPLE MINDS THE CALL	Greek Theatre Berkeley, Calif.	April 26	\$125,538 \$16.50/\$14.50	8,500 sellout	Bill Graham Presents
HANK WILLIAMS JR. & THE BAMA BAND LACY J. DALTON	Arco Arena Sacramento, Calif.	April 17	\$121,407 \$16.50	8,000 sellout	Music Futures Presents
BARBARA MANDRELL MAINES BROTHERS	Front Row Theater Cleveland	April 24	\$117,806 \$18.75	6,283 6,392	In-house
VAN HALEN BACHMAN TURNER OVERDRIVE	Carolina Coliseum Columbia, S.C.	April 16	\$115,845 \$15	7,990 9,000	Cellar Door Concerts
LEVEL 42 CATS CAN FLY	Massey Hall Toronto	April 23-25	\$113,680 \$19	7,479 7,500	Concert Prods. Intl./ Molson Music
LOVERBOY HOOTERS	Memorial Coliseum Portland, Ore.	April 21	\$112,382 \$15/\$12.50	7,545 9,040	Double Tee Promotions
DAVID COPPERFIELD	Fox Theatre Atlanta	April 18	\$102,192 \$17.75	6,883 9,200	Festival Ventures

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Talent in Action

(Continued from page 24)

ble histories before performing them.

Besides his reprise of such hits as "If You Don't Know I Ain't Gonna Tell You," "Abilene," "Break My Mind," and "Early Morning Rain," Hamilton showcased new material from his MCA/Dot album, including "Can't Remember, Can't Forget," a chilling look at old age, and the wistfully devotional "You're The Best Thing."

Carlton, David, and Trent Moody carried their part of the show with ingratiating ease. Their repertoire of classic country and bluegrass songs was astounding for a group so young; and they made their two guitars and a bass the furniture of a complete musical world.

All of the Moodys sang well, but David's jazzy, meter-stretching readings of certain limp country lyrics stood out.

In short, the evening's entertainment was testimony to the beauty and vigor of the human voice and other instruments.

EDWARD MORRIS



Boy's Back. Boy George performs "Move Away," the first single from Culture Club's "From Luxury To Heartache" album, during a recent taping of "American Bandstand." The group is scheduled to play U.S. concerts in August to support its latest Virgin/Epic album, which was co-produced by Arif Mardin and Lew Hahn.

SheRock Will Be Rocking China; 1st U.S. Pop Act Visit

LOS ANGELES SheRock, a new all-girl pop quintet, has snared a career coup by being invited to tour the People's Republic of China, making it the first U.S. pop group to receive that offer. Official confirmation of the invitation came from band representative Tiffany Chu Liang following a visit to Shanghai.

The July 26 to Sept. 1 trip includes 13 concerts, with shows set to be held in the cities of Shanghai, Hongzhu, and Canton (Gangzhou). SheRock's Chinese itinerary also calls for recording plans; an agreement has reportedly been reached between the Shanghai Sound and Vision Bureau and Quest For Gold Inc., a production company set up by the group's business manager, Bill Lichtenstein.

The album, to be produced by Bill Stewart, will be released in China

only, according to the group's spokesperson.

SheRock's China concerts will be televised, with a potential Chinese viewing audience of up to 100 million. Also in negotiation is a satellite feed to the U.S.

Credited with opening the way for the tour, sanctioned by the Foreign Affairs Division of the Shanghai Bureau of Culture, is conductor Chen Xieyang, director of the Shanghai Symphony Orchestra, who discovered the group via a demo tape. All five members of the band are classically trained, and several have reportedly performed with youth symphony orchestras.

Stateside interest in the act is being courted here with a scheduled industry showcase at the Roxy Theatre on May 14. SAM SUTHERLAND

Iglesias Concert To Open Bay Venue Graham Readies Shoreline

BY JACK McDONOUGH

SAN FRANCISCO A Julio Iglesias performance will mark the premiere of the Shoreline Amphitheatre, a major venue set to open in the metropolitan Bay Area on June 19. Located in Mountain View, 35 miles south of San Francisco, the \$18 million, 15,000-capacity venue was built and is operated by Bill Graham Presents.

Graham says his financial commitment to the theater represents "the largest role I've ever taken" in any project during his 20-year career in the entertainment industry.

A key strategy in booking the venue will be back-to-back scheduling of acts for one night at Shoreline and one night at the Concord Pavilion. Graham's organization has just entered the second year of a six-year booking contract with the

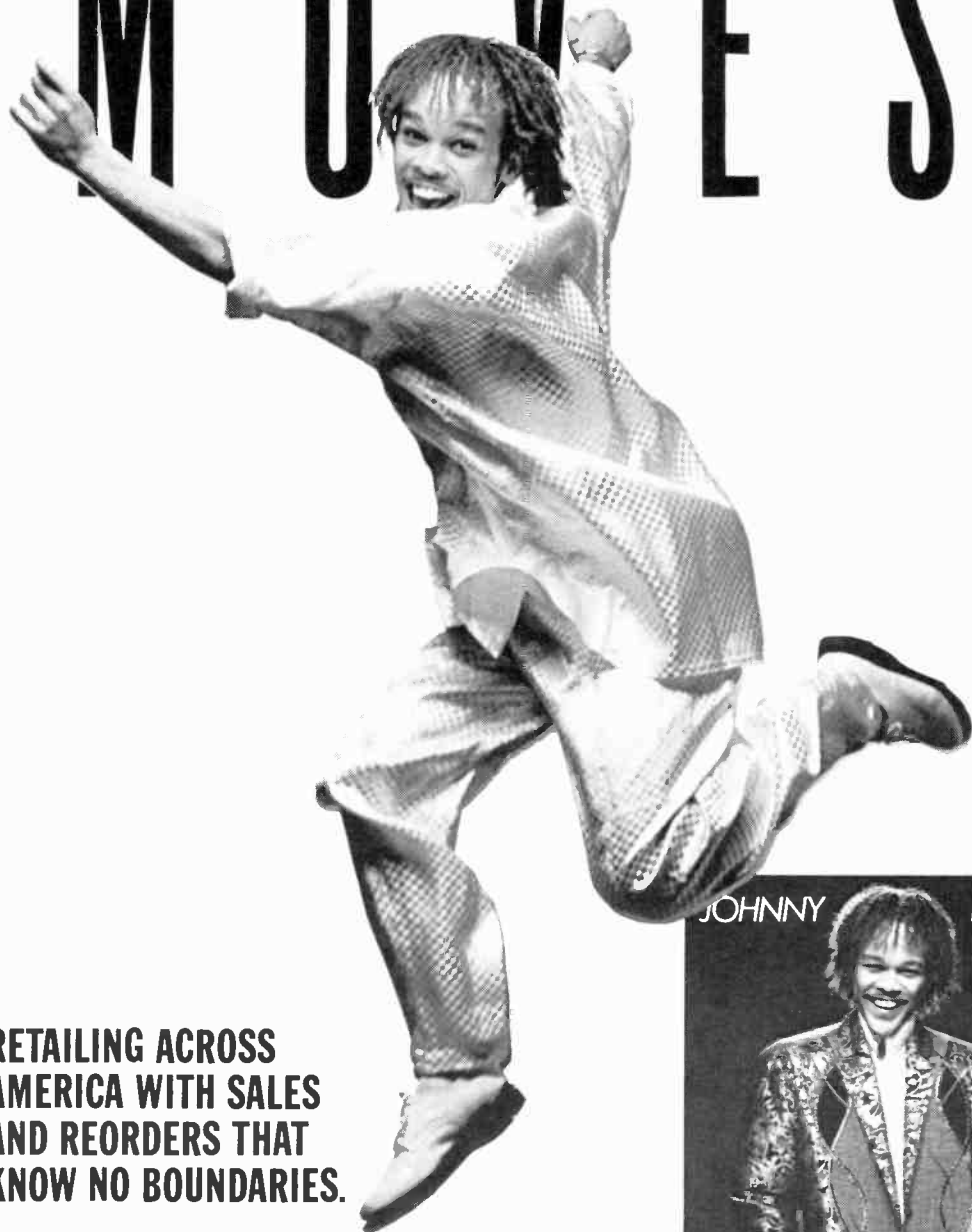
8,500-capacity Concord, which lies 30 miles east of San Francisco. Such rock acts as Dire Straits and Eric Clapton made their Pavilion debuts last year; an April 23 Willie Nelson-Emmylou Harris concert was this year's season opener.

The new Shoreline Amphitheatre will have 7,200 reserved seats and will accommodate 8,000 more on a lawn area. Corresponding figures at the Concord are 3,500 and 4,500.

John Denver, Jimmy Buffett, the Moody Blues, Culture Club, Merle Haggard, the Oak Ridge Boys, Jeffrey Osborne, Manhattan Transfer, and Mr. Mister have all been booked for consecutive-night appearances at the two outdoor venues.

Greg Perloff, a booker with the Graham operation, says he doesn't think the Shoreline will hurt business at the Concord Pavilion.

JOHNNY KEMP MOVIES



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Fabulous Morning. Brian Setzer, right, joins the Fabulous Thunderbirds' Jimmie Vaughan on stage at New York's Catch A Rising Star club for an early morning jam during the Thunderbirds' recent live broadcast on WNEW-FM's "Morning Show." That night Setzer and the Thunderbirds played Manhattan's Beacon Theatre. More on the T-Birds, page 23. (Photo: Chuck Pulin)

The Honeymoon Isn't Over Canada's Suite Feel Fame Again

BY LINDA MOLESKI

NEW YORK Although new Canadian artists often experience difficulty in breaking into the lucrative U.S. market, Warner Bros. recording act Honeymoon Suite has been defying the odds. The group's 1984 self-titled debut album generated the hit single "New Girl Now," and "Feel It Again"—the first single from the band's latest album, "The Big Prize,"—is quickly moving up the Hot 100 chart.

"We were fortunate with 'New Girl Now,'" says keyboardist/songwriter Ray Coburn. "Radio and MTV picked it up and it opened doors for us. We were basically a band of unknowns who got reaction."

While recognizing the necessity of gaining U.S. radio airplay, Honeymoon Suite places a good deal of importance on making strong visual impact. Guitarist Derry Grehan says that videos are an "invaluable source of exposure for new groups—we'll definitely continue to make them."

"Where would groups like Motley Crue, Twisted Sister, and Ratt be without their videos?" he continues. "People recognize you because of them, whereas before they'd have to go to a concert to see you."

"The Big Prize" was recorded during a four-month period in Canada, New York, and England under

the direction of Bruce Fairbairn, whose previous production credits include Loverboy and Blue Oyster Cult. According to Grehan, "It's a little heavier and the overall direction is more streamlined [than the first album]."

In recent weeks, U.S. concert-goers have been able to assess Honeymoon Suite's onstage potential. The young Canadian act has been opening Heart's tour. Previous road outings include supporting stints for Billy Idol, Aerosmith, Quiet Riot, and Bryan Adams. Before hooking up with Heart, the band spent two months in Europe touring with Saga.

After making its initial impact on the U.S. market, Honeymoon Suite—which also includes vocalist Johnny Dee, bassist Gary Lalonde, and drummer Dave Betts—has reached the point where "the record company is behind us more," says Grehan.

But Grehan says that the label still devotes more time to its domestic acts, which include heavyweights like Madonna, Prince, and Van Halen.

Having recently recorded tracks for the forthcoming film "One Crazy Summer," Honeymoon Suite wants to get more involved in motion picture soundtracks. However, the band's immediate goal, according to bassist Lalonde, is to "make gold in America."

FABULOUS THUNDERBIRDS

(Continued from page 23)

and its first for CBS. "I've seen a big change on the road," he says. "The Palace in Los Angeles or the Ritz in New York are great, but in between the places are few and far between."

"Clubs can no longer afford what it costs to keep a band on the road and make their living. Laws are changing, the drinking age is going up, and it's getting tough for the clubs."

For the Thunderbirds, however, the CBS deal arrives at what Proct considers a perfect time. "Even the Stones have come out with an r&b standard," he says. "Radio is going with that. A lot of radio stations across the country know the band and love the music, but have never seen the support of a record company behind them. Now, everything is working right."

JOHNNY KEMP MOVIES



AND SO WILL YOU!
"JOHNNY KEMP." FC 40192
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"JUST ANOTHER LOVER." 38-05853
HIS FIRST SINGLE...
HIS FIRST HIT!
VIDEO COMING SOON.
ON COLUMBIA
RECORDS AND CASSETTES.

Executive Producer: Cecil Holmes.
 Career Direction: Jim Tyrrell, JTRT Management Corp., NYC.



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Sequined Soul. Luther Vandross performs in a sparkling outfit during his first appearance as headliner at Madison Square Garden in New York City. (Photo: Chuck Pulin)

'Rapture' Turns To Top 20 Pleasure For Anita Baker Singer's Mellow Mood Music Makes Mark On Album Chart

BY BRIAN CHIN

NEW YORK "I wanted to give people in the young-adult bracket something they all need," says Anita Baker, "an album they can put on to set a mood when they come home from work, kick their shoes off, and run their bath water." The result of this notion is "Rapture," a ballad-filled Elektra album that has reached the top 20 on the Top Black Albums chart.

"On many albums," Baker says, "you start with a nice mood, then the third cut knocks you off the sofa." As executive director of her major-label debut, Baker sought to set a soft mood by using "fireside love songs with jazz overtones." This follows the style of her 1983 single, "Angel," and her album, "The Songstress," which were both

issued on Beverly Glen Records. Her career has been in a state of limbo since their release due to legal disputes between Baker and the independent label.

Doug Daniel, Elektra's director of national marketing and promotion for black music, suggests that the album's chart success underlines acceptance of the artist's approach. "She's basically an album artist," he says. "People want to hear all of Anita Baker's material as well as her voice."

Because of this, Daniel says, the decision to release the album's lone uptempo cut, "Watch Your Step," as the single has not discouraged "great rotation" on several of the album's ballads. In fact, he says, "We've witnessed a gigantic plus" in picking up B-side airplay for "Mystery."

Baker became her own executive producer as a result of meetings with many producers early last year. To her dismay, she says, most of them "left the meeting saying, 'Don't worry, I'll take care of it.' Three-quarters of them were going to sit me in the corner until it was time to sing."

Thom Bell and Maurice White had expressed interest in working with Baker, but scheduling conflicts wouldn't permit these collaborations. So as executive producer Baker enlisted Michael Powell, who co-wrote a song for "The Songstress" and was guitarist for the Detroit group Chapter 8, with which Baker got her start. Powell, Baker says, was "particularly responsible for my vocals [because he] beat me to death to perfect my diction." One cut was produced by Marti Sharron and Gary Skardina, who have worked with Natalie Cole.

Musically, Baker says, her main concern "was to have the acoustic instruments up front" and give the record a very natural sound.

Finding suitable material from music publishers was a big problem. Baker claims all she could find was "this techno-pop stuff," which pushed her to write. Among her own compositions on the album are "Watch Your Step" and two jazz-influenced tunes, "Sweet Love" and "Been So Long." Baker also turned up session singer David Lasley's "You Bring Me Joy," originally cut by Norman Connors, after Almo/Irving sent a sparingly produced Lasley demo to which an extra verse was added.

Baker maintains that "The Songstress" proved there was a market for ballad-based albums, though "no one at the majors sought to fill that gap" at the time. She notes that, while she was recording "Rapture," Freddie Jackson, Sade, Meli'sa Morgan, and Whitney Houston proved "a class package" could succeed.

Baker expects to take her ballad style to the stage this spring.

THE RHYTHM & THE BLUES

by Nelson George



A CONTROVERSIAL BUT HEALTHY outgrowth of the film version of "The Color Purple" has been increased concern with the image of black Americans in the media. The depiction of any minority in the mass media is of great concern since, as history as shown, distorted images can have far-reaching social, economic, and psychological impact on the victims of the distortion—and on its creators.

It was in that spirit that "The Color Purple" was attacked by many blacks. It was in that spirit that this column complained about the Rolling Stones' video for "Harlem Shuffle." Paul Simon's witty observation that one man's ceiling is another man's floor is worth

remembering here, since the perspective one uses in receiving images is often as important as what the creator of those images intended. Which brings us to the Black Rock Coalition, a New York-based group of musicians, writers, and plain old music lovers, which recently sent a letter to several publications and to Tom Petty's manager, Elliot Roberts, about the title of Petty's current album, "Pack Up The Plantation," and his use of the Confederate flag in his stage show.

Tom Petty gets flagged for 'Plantation' mentality

Though Petty clearly sees his use of the flag as symbolic of a rebellious attitude to established authority and bureaucracy among Southern whites, the BRC's members claim that it can't be divorced from its history. "The meaning of the Confederate flag," they write, "has not changed since March 4, 1861, when the banner was first adopted. The flag not only symbolizes secession from the United States, but a desire to perpetuate a system of overt white supremacy."

The group members further argue, "The period and sentiment which the Confederate flag glorifies and represents to the black world is not only one of exploitation but genocide . . . We see the album title 'Pack Up The Plantation' in conjunction with the use of the flag as an endorsement of the old 'Southern way of life' so beloved by Ku Klux Klan membership. Civil rights advocacy certainly cannot be inferred when the two are taken together."

The BRC's point is not that Petty is a racist, but that he may be guilty of the kind of insensitivity to the feel-

ings of blacks that often occurs in the American media. Some will charge the predominantly black membership of the BRC with overreacting. But it would be nice if the rock music community thought more about what their images represent to those lacking their media clout.

SHORT STUFF: Richard Pryor's semi-autobiographical "Jo Jo Dancer: Your Life Is Calling" is an erratic, occasionally insightful film. One of the strongest elements of its impressionist narrative is a section that recalls Dancer's (Pryor) start as a comedian in Cleveland. The tawdry atmosphere at the rough nightclub, the lumbering backstage guard, the sage pill-popping vocalist (played lovingly by Billy Eckstine), and run-ins with thuggish club owners over money bring to life the hustling nightclub world of the early '60s. These scenes echo with the growing pains of black performers of the period just before the decline of the chitlin' circuit. The music for "Jo Jo Dancer," compiled under the supervision of Jerry Wexler, mixes gospel, jazz, Motown, "Philly Sound" and some Issac Hayes-influenced love music that adds greatly to the texture of Pryor's tale. The use of Muddy Waters' "Mannish Boy" is very funny. Carmen McRae is also quite endearing as Jo Jo Dancer's grandmother.

Philadelphia music fixture Bunny Sigler has a new single, "What Would You Do Without Love," on the Miami-based Star Island label . . . Curt Jones and Starlena Young, otherwise known as Aurra, are recording these days for the British label 10 Records. The former Salsoul act's third single overseas is "You And Me Tonight," with remix by new MCA a&r executive Timmy Regisford and Boyd Jarvis . . . The new Force M.D.'s single, "Here I Go Again," is backed by an excellent video. Though the plot is identical to that of "Tender Love" (the group sings to a pretty but uninterested girl), this video was shot on a brownstone-lined street in Harlem, which gives it a wonderful real-life flavor. It's just another step in making this hip-hop/doo-wop group major stars . . . Midnight Star, seeking to recapture the platinum power of "No Parking On The Dance Floor," has a new single, "Headlines" . . . Lou Rawls' "Love All Your Blues Away" on Epic is probably his most commercial effort since his work with Kenny Gamble and Leon Huff. Jay Graydon handled production.

Hot Multi-Format Producer

Currier Goes All The Way

NEW YORK Coming off a top 10 pop hit with Sly Fox's "Let's Go All the Way" and a top 10 black hit with the Boogie Boys' "Fly Girl," Ted Currier is a hot producer.

Both records were left-field hits by unknown artists powered by the same rigid yet funky groove, though the arrangements and melodies were completely different. Currier, once black a&r chief at EMI America Records and a popular club DJ in New York, sees the keys to reaching the black and pop market as very different as well.

"It's hard to market to black people," he says. "On the pop side you can market a record. Publicity

works good on the pop side, and you can use other non-musical sales elements to help a record sell. Black audiences respond to the record, and then the other elements can help."

Musically, Currier sees the biggest ongoing difference between reaching black and white audiences as "the treble principal." He claims that "there is still truth to the saying that white people turn up the treble and blacks turn up the bass. That really does seem to be a difference in how they hear music. But it is also clear that the rise of technology in the recording

(Continued on page 39)

FOR WEEK ENDING MAY 10, 1986

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

91 REPORTERS			NEW	TOTAL
			ADDS	ON
MIDNIGHT STAR	HEADLINES	SOLAR	29	62
52ND STREET	TELL ME (HOW IT FEELS)	MCA	24	65
MTUME	BREATHLESS	EPIC	22	22
PAULI CARMAN	DIAL MY NUMBER	COLUMBIA	17	43
YARBROUGH & PEOPLES	I WOULD'N'T LIE	TOTAL EXPERIENCE	16	74

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

RETAIL BREAKOUTS

134 REPORTERS			NUMBER
			REPORTING
BILLY OCEAN	THERE'LL BE SAD SONGS	JIVE	20
RENE & ANGELA	YOU DON'T HAVE TO CRY	MERCURY	20
EL DEBARGE	WHO'S JOHNNY	GORDY	17
JANET JACKSON	NASTY	A&M	12
PHILIP BAILEY	STATE OF THE HEART	COLUMBIA	11

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Sherrill Salute. Billy Sherrill, the BMI songwriter who has won the most awards, is surrounded by BMI brass during his Nashville Entertainment Assn. Master tribute dinner. From left are Roger Sovine, vice president; Frances Preston, executive vice president and chief operating officer; Sherrill; Theodora Zavin, senior vice president and special counsel to the president; Mrs. Charlene Sherrill; and Edward Cramer, president. (See Nashville Scene.)

CMA Directors Plan Marketing Workshops Board Reviews Criteria For Awards And Dues

BY EDWARD MORRIS

NASHVILLE The Country Music Assn.'s board of directors, meeting in Chicago April 17, adopted a series of measures to improve marketing understanding among its members, redefine criteria in the broadcast personality and instrumentalist of the year categories, raise the dues for medium and major market broadcast members, and study the possibility of affiliating the CMA with a fan organization.

Additionally, the board heard reports on the progress of country music in Europe and on a new talent exposure feature for the annual Talent Buyers Entertainment Marketplace in October.

"Positioning Country Music For Bigger Profits In Your Market" will be the title of a CMA-sponsored series of one-day workshops to be held around the country, beginning in June. Focus of the sessions will be marketing country music through radio, television, records, and concerts. The sessions will be open to anyone in the music industry, and CMA members will be admitted at a reduced fee.

Workshop prices and exact dates are still being set. So far, the events have been planned for Charlotte, N.C., in June; San Francisco, July; Chicago, August; Dallas, September; and Nashville in November. The workshops will be held in hotels adjacent to airports.

The board voted to change the market definition for broadcast personality of the year by basing the standard on metropolitan population size instead of total survey area. Major markets will now be those with a population of 1 million or more; medium markets, 250,000 to 999,999; and small markets, less than 250,000. For nominees to appear on the second ballot, five nominations will be required for major markets, four for medium and three for small.

For a musician to be eligible for the instrumentalist of the year award, he or she must have played on at least one top 10 single or album during the eligibility period.

(Continued on page 35)

NASHVILLE SCENE

by Gerry Wood

IT WAS A TYPICAL Billy Sherrill remark.

At a Nashville Entertainment Assn. Master Award ceremony honoring him, after viewing scores of scenes on video and hearing tributes lauding the famed producer/writer, Sherrill finally took the podium.

He scanned a banquet room crammed with the biggest names of the Nashville and national music businesses, leaned into the mike and asked, "Does anybody know what was in Al Capone's safe?"

As the audience roared at the reference to the live

Bill Sherrill banquet faces competition from Capone

TV show running at that moment—the opening of the gangster's Chicago vault—Sherrill continued, "Of all nights."

Though the tribute in his honor kept him away from TV's non-news event of the year, Sherrill had a better night of it than Geraldo Rivera, or Capone for that matter.

There was an air of mystery surrounding the Sherrill salute about as strong as the Capone hyperbole. Honoring Sherrill at a black tie tribute is the Nashville equivalent of attempting a Hollywood banquet for Howard Hughes. Like the late Hughes, Sherrill is a reclusive character in a front-page business. Some people feel the only difference between the two is that Sherrill's fingernails are shorter. Just kidding.

Sherrill will admit that he's never been called "Mr. Personality," and he doesn't really give a damn that he hasn't. He might even admit that his door has been one of the hardest for songpluggers and producers to penetrate, unless they're longtime friends and compatriots.

But the April 21 affair was not for Sherrill the person, but Sherrill the professional. And that he is. He has launched, rebuilt, rejuvenated, and saved as many recording careers as anyone in the business. And though many put the emphasis on "co-" when he co-writes, he is one hell of a songwriter who has been involved in such hits as "The Most Beautiful Girl," "Stand By Your Man," "A Very Special Love Song" (still a very special song), "My Elusive Dreams," and the country standard "Almost Persuaded."

First and foremost, Nashville is a songwriter's town—and Sherrill has won more BMI Awards than any other writer in town. Let's forget the "co-," okay?

As a producer he has scored hits with Ray Charles,

David Allan Coe, Elvis Costello, George Jones, Kris Kristofferson, Barbara Mandrell, Patti Page, Peaches & Herb, Charlie Rich, Johnny Rodriguez, the Staple Singers, Glenn Sutton (he deserves a Grammy for this accomplishment), Tanya Tucker, Bobby Vinton, Andy Williams, and Tammy Wynette—to name a few, of course. And there isn't a "co-" among these.

Sherrill's karma has always been less than peaceful, his personality less than perfect. But the chosen few who have gotten close to him report a quick wit, acerbic view of the world, and a fierce loyalty to his friends, family, and philosophy. The son of a preacher man, Sherrill is a talented pianist and he also played sax in Southern honky-tonks. One of his last band dates was in Ft. Campbell, Ky., where a man was killed at the club he played on the first night of the gig. Escaping his personal Altamont for Nashville, he worked for the legendary Sam Phillips, then he joined Epic Records in 1963. He's been identified with the CBS family ever since.

Sherrill's main identification, though, has been with success. He is without equal as a producer, writer, and grand master in the shaping of the Nashville Sound. And, too, as a professional who has given his creative heart and soul to the benefit of the Nashville music industry, he'll never be topped.

But don't tell him I said that—he might have to act embarrassed.

NEWSNOTES: MTM Records' *Girl Next Door* will be the only country act performing at the Statue of Liberty Wall Street Block Party, May 9. With a top 20 single in "Love Will Get You Through Times Of No Money," a new LP on the way to radio and retail, and a video to boost the act's "Slow Boat To China" follow-up single, the group will join such acts as the **Drifters**, **Dionne Warwick**, and the **Duke Ellington Band** . . . **Rosanne Cash** has returned from the U.K. (the United Kingdom, not the Univ. of Kentucky) following a successful media blitz boosting her "Rhythm & Romance" LP. Media interviews, photo sessions, radio and TV appearances highlighted the Cash crash of England. "She's scoring big with new rock music fans in Europe and the U.K.," says **Rick Blackburn**, senior vice president/general manager, CBS Records/Nashville . . . Congratulations to "**Hee Haw**," the Gaylord syndicated series, starting its 19th season this September. Sans **Buck Owens**, the show will be featuring **Roy Clark** as host. Telecast co-hosts will include **Ricky Skaggs**, **Reba McEntire**, **Loretta Lynn**, and **Alabama**—but the PR release poignantly omits the name of longtime co-host Owens.

(Continued on page 40)

Hunter Fest Adds 3 Days All-Star Lineup For N.Y. Events

BY EDWARD MORRIS

NASHVILLE Exposition Planners Ltd. has nearly doubled its country music offerings for this summer's Hunter (N.Y.) Festivals, this despite the general regard that such music usually fares badly in the Northeast. "There's a tremendous country following in the northern Catskills," says Don Conover, president of Exposition Planners Ltd., the event's parent organization.

Conover says that since he launched the festival in 1978, no more than four days were devoted to it in any year. But this summer an additional three days of country concerts have been added.

The first part of the festival features Lynn Anderson and John Anderson (July 31), Ricky Skaggs and Reba McEntire (Aug. 1), Lee Greenwood and Sandi Powell (Aug. 2), and Crystal Gayle and Gary Morris (Aug. 3).

Part two of the series begins

three weeks later with Ronnie Milap and Sawyer Brown (Aug. 22), Kris Kristofferson and the Hagers (Aug. 23), and Ray Stevens, Lacy J. Dalton, and George Jones (Aug. 24).

While he wouldn't characterize the cost of country talent as a "bargain," Conover notes that the price of country has stayed "comparable to the last couple of years." He says he has bought country talent before with some trepidation but that it has always paid off. "We had the Oak Ridge Boys here," he says, "and I thought it would be the end of us [because of the cost]—but we just drew more people."

The shows run from 10 a.m. until midnight and carry a ticket price of \$14 for adults. Headliners perform twice, and local country acts open the early segments. Only George Jones, among this year's performers, will perform just once.

Conover says a ticket buyer can sit through the entire day of music, (Continued on next page)

FOR WEEK ENDING MAY 10, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

130 REPORTERS			NEW	TOTAL
			ADDS	ON
RONNIE MCDOWELL	ALL TIED UP	MCA/CURB	47	83
PAKE MCENTIRE	SAVIN' MY LOVE FOR YOU	RCA	41	41
DOLLY PARTON	TIE OUR LOVE (IN A DOUBLE KNOT)	RCA	39	74
JOHN SCHNEIDER	YOU'RE THE LAST THING I NEEDED	MCA	38	45
SAWYER BROWN	SHAKIN'	CAPITOL	32	32

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

RETAIL BREAKOUTS

46 REPORTERS			NUMBER REPORTING	
MARIE OSMOND	READ MY LIPS	CAPITOL/CURB	19	
ED BRUCE	NIGHTS	RCA	14	
DAN SEALS	EVERYTHING THAT GLITTERS	EMI-AMERICA	11	
EXILE	SUPER LOVE	EPIC	9	
CHARLIE DANIELS BAND	DRINKING MY BABY GOOD-BYE	EPIC	9	

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ASCAP CONGRATULATES ACADEMY OF COUNTRY MUSIC AWARD WINNERS



Writer: Mike Reid

SONG OF THE YEAR

"Lost in the Fifties Tonight
(In The Still of the Night)"

Publishers: Lodge Hall Music, Inc./
Two-Sons Music/ W B Music Corp.



Writer: Troy Seals



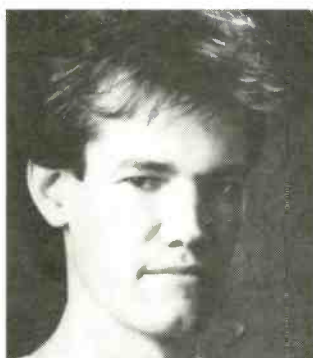
Artist: Ronnie Milsap



Male Vocalist of the Year
and
Album of the Year
*Does Fort Worth
Ever Cross Your Mind?*
George Strait



Female Vocalist
of the Year
Reba McEntire



Top New Male Vocalist
of the Year
Randy Travis



Top New Female Vocalist
of the Year
Judy Rodman



Single of the Year
Highwayman
Johnny Cash

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COUNTRY SIX PACK

19

86

May

Memorial Day
The Hank Williams, Jr. Story

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

July

Fourth of July
Ricky Skaggs:
The Great Entertainer

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

September

Labor Day
The Award Winners

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

November

Thanksgiving
The Alabama Story

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

January

New Years
The Willie Nelson
Silver Anniversary Special

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

December

Christmas
Christmas Around
The Country 1986

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

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

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Duo Nominated For Humanitas

NASHVILLE Jack Thompson and Tom C. Armstrong have been nominated for this year's Humanitas Prize on the basis of their script for the nationally televised show "The Door Is Always Open." The two-hour special is a tribute to the late Sue Brewer, best known for her support of struggling Nashville songwriters during the '60s and '70s.

The show also helped to establish the Songwriters Guild Foundation's Sue Brewer Fund, money from which is used to aid beginning songwriters. "The Door Is Always Open" was hosted by Waylon Jennings and featured performances by Willie Nelson and 17 other top country music performers.

The Humanitas Prize is given by the Human Family Educational and Cultural Institute. This year's award winner will be announced in June.

HUNTER FESTIVAL

(Continued from preceding page)

but it is more common to see a "flow" of attendance. Concerts are held in a tent "larger than a football field," which can accommodate a crowd of 5,000, according to Conover.

To make the events family affairs, Conover offers youngster tickets at \$3 each, and children under six are admitted free. Tickets are available for bus tour members at \$12 and \$2 in advance or \$13 and \$2.50 at the gate.

Popular demand, Conover says, led to the expanded country music offering. Ticket-buyers are polled each year to determine which acts they want to see, he notes. From 60% to 70% of this year's crowd, he estimates, will have attended previous Hunter festivals.

"We're getting a lot of interest out of Canada this year," he adds. While it's too early in the season to estimate what part of the audience will be made up of Canadians, he speculates it could be as high as 5%. He attributes the upsurge of interest to the more favorable balance between Canadian and American dollars.

Besides the country festival, Hunter has five other musical events lined up this summer, an Italian Festival (July 4-6), German Alps Festival and Goebelfest (July 10-27), National Polka Festival (Aug. 7-10), International Celtic Festival (Aug. 15-17), and the Mountain Eagle Indian Festival (Aug. 30-Sept. 1).

All told, says Conover, the events will draw between 300,000 and 400,000 attendees during the two months of activity. Hunter's normal population is around 600.

Conover promotes the events primarily through his weekly newspaper, "The Mountain Eagle," with its three-county circulation of 9,000, and a festival tabloid with a yearly direct mail and free pick-up circulation of nearly a million copies.

Another prime source of promotion, Conover says, is country music station WGNA in nearby Albany. Conover's company has also been saturating the region with news releases.

CMA BOARD OF DIRECTORS MEETING

(Continued from page 33)

Each member nominating in this category will be asked to specify a qualifying record.

Instead of paying the former flat fee of \$125 a year for CMA membership, broadcast organization members in small markets will henceforth pay \$125, medium market members will be charged \$325, and in major markets, the fee becomes \$625.

Tony Conway, chairman of the Talent Buyers Entertainment Marketplace committee, reported to the board that a new feature in the TBEM is scheduled for Oct. 11 and 12 at the Sheraton Music City hotel

here. It will be a "resource center" at which talent buyers can view artist videos and pick up promotional material. Conway also said that the CMA's Horizon Award finalists will be asked to perform at the TBEM showcases.

In assessing the progress of country music in Europe, international committee member Ralph Peer reported that the "Discover New Country" merchandising campaign has received "massive publicity and media coverage." He said that the Wembley Silk Cut Festival was again taped for broadcast on BBC-TV 2 for 10 25-minute specials,

beginning in May.

Peer also told the board that the planning and development committee is studying if the CMA should affiliate with a non-professional, fan-oriented organization. He added that the committee is discussing the need for such an organization and procedures for setting it up.

Also at the meeting, Fan Fair committee chairman Hal Durham reported that 17,500 people had already registered to attend this year's June event. He said that 322 exhibit booths have been assigned and there is a waiting list of 100 for booth space.

VIDEO

Music Video Distributor

Country Music Videos

344 West Chestnut
Chicago, IL 60610
312 664 0573



FOR WEEK ENDING MAY 10, 1986

Billboard TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE
1	1	1	11	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD) 7 weeks at No. One	GREATEST HITS
2	2	3	11	ANNE MURRAY CAPITOL SJ 12466 (8.98)	SOMETHING TO TALK ABOUT
3	4	5	50	HANK WILLIAMS, JR. ● WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
4	5	7	10	REBA MCENTIRE MCA 5691 (8.98)	WHOEVER'S IN NEW ENGLAND
5	7	8	25	THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
6	3	2	14	JOHN SCHNEIDER MCA 5668 (8.98)	A MEMORY LIKE YOU
7	12	19	3	WILLIE NELSON COLUMBIA FC-40327	THE PROMISELAND
8	10	11	5	WAYLON JENNINGS MCA 5688 (8.98)	WILL THE WOLF SURVIVE
9	9	10	9	JOHN CONLEE COLUMBIA FC-40257	HARMONY
10	6	6	28	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
11	11	9	9	EMMYLOU HARRIS WARNER BROS. 25352 (8.98)	THIRTEEN
12	15	15	7	MERLE HAGGARD EPIC 40286	A FRIEND IN CALIFORNIA
13	8	4	30	SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
14	16	17	5	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
15	14	13	32	GEORGE STRAIT ● MCA 5605 (8.98)	SOMETHING SPECIAL
16	18	23	4	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
17	13	12	32	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
18	NEW			THE OAK RIDGE BOYS MCA 5714 (8.98)	SEASONS
19	17	14	24	JUICE NEWTON RCA 5493 (8.98) (CD)	OLD FLAME
20	19	18	45	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
21	20	16	25	RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
22	22	33	50	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON ● COLUMBIA FC 40056	HIGHWAYMAN
23	28	25	9	EVERLY BROTHERS MERCURY 826 142 1/POLYGRAM (8.98)	BORN YESTERDAY
24	21	20	34	EXILE EPIC FE40000	HANG ON TO YOUR HEART
25	25	27	51	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
26	24	24	25	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
27	27	26	77	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
28	23	22	35	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
29	26	28	64	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
30	30	29	10	DON WILLIAMS CAPITOL ST-12440 (8.98)	NEW MOVES
31	31	30	30	LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
32	38	40	52	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
33	35	36	7	CHARLY MCCLAIN/WAYNE MASSEY EPIC 40249	WHEN LOVE IS RIGHT
34	34	41	21	STEVE WARINER MCA 5672 (8.98)	LIFE'S HIGHWAY
35	40	39	59	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
36	37	31	30	WILLIE NELSON COLUMBIA FC 39990	HALF NELSON
37	32	32	36	MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98)	THERE'S NO STOPPING YOUR HEART
38	29	21	30	RAY STEVENS MCA 5635 (8.98)	I HAVE RETURNED

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	36	37	34	THE FORESTER SISTERS WARNER BROS. 25314 (8.98)	THE FORESTER SISTERS
40	54	52	6	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
41	48	43	28	JANIE FRICKE COLUMBIA FC 40165	THE VERY BEST OF JANIE
42	42	50	24	THE CHARLIE DANIELS BAND EPIC 39878	ME & THE BOYS
43	45	44	39	GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
44	44	49	38	GENE WATSON EPIC FE-40076	MEMORIES TO BURN
45	49	45	20	THE BELLAMY BROTHERS MCA/CURB 1462 (8.98)	GREATEST HITS
46	43	38	31	BARBARA MANDRELL MCA 5619 (8.98)	GET TO THE HEART
47	33	34	27	KENNY ROGERS ● RCA A.J.L. 7023 (8.98) (CD)	THE HEART OF THE MATTER
48	39	35	22	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA FC 40195	SMILE
49	50	51	92	EARL THOMAS CONLEY RCA AHL1-4713 (8.98)	DON'T MAKE IT EASY ON ME
50	55	61	42	NITTY GRITTY DIRT BAND WARNER BROS. 25304 (8.98)	PARTNERS, BROTHERS AND FRIENDS
51	51	54	52	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
52	41	42	9	MARK GRAY COLUMBIA FC-40126	THAT FEELING INSIDE
53	46	46	8	MICHAEL MARTIN MURPHEY WARNER BROS. 25369 (8.98)	TONITE WE RIDE
54	52	48	42	THE BELLAMY BROTHERS MCA/CURB 5586/MCA (8.98)	HOWARD & DAVID
55	58	65	29	REBA MCENTIRE MCA 5585 (8.98)	HAVE I GOT A DEAL FOR YOU
56	57	59	3	RAY PRICE STEP ONE SOR-9 (8.98)	PORTRAIT OF A SINGER
57	56	58	418	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
58	53	55	242	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
59	NEW			EDDIE RABBITT RCA AHL1-7041 (8.98)	RABBITT TRAX
60	47	47	108	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
61	66	67	6	JUDY RODMAN MTM 71050 (8.98)	JUDY
62	62	69	104	THE STATLER BROTHERS MERCURY 818-652-1 POLYGRAM (8.98) (CD)	ATLANTA BLUE
63	64	62	23	CHARLY MCCLAIN EPIC FE 40186	BIGGEST HITS
64	65	—	42	REBA MCENTIRE MCA 5516 (8.98)	MY KIND OF COUNTRY
65	NEW			STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
66	59	57	217	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
67	61	60	164	ALABAMA ▲ ² RCA AHL1-4663 (8.98) (CD)	THE CLOSER YOU GET
68	60	53	23	JIMMY BUFFETT SONGS YOU KNOW BY HEART-JIMMY BUFFETT'S GREATEST HIT (S) MCA 5633 (8.98)	
69	73	68	27	SOUNDTRACK SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE MCA 6149 (8.98)	
70	63	64	216	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
71	68	63	21	ORIGINAL BROADWAY CAST BIG RIVER-THE ADVENTURES OF HUCKLEBERRY FINN MCA 6147 (8.98)	
72	71	72	29	MICKEY GILLEY EPIC FE-40115	I FEEL GOOD (ABOUT LOVIN' YOU)
73	67	70	97	THE STATLER BROTHERS MERCURY 812 184-1/POLYGRAM (8.98)	TODAY
74	70	66	15	THE KENDALLS MERCURY 826 307-1/POLYGRAM (8.98)	THANK GOD FOR THE RADIO...AND ALL THE HITS
75	72	73	17	TOM JONES MERCURY 826 140-1/POLYGRAM (8.98)	TENDER LOVING CARE

○ 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.

HOT COUNTRY SINGLES

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Contains chart data for weeks 1-50.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Contains chart data for weeks 51-100.

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.

HOT DANCE/DISCO

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CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				LABEL & NUMBER DISTRIBUTING LABEL	
1	1	2	9	WEST END GIRLS (REMIX) EMI-AMERICA V-19206	◆ PET SHOP BOYS 2 weeks at No. One
2	3	5	8	LIVING FOR THE CITY MEGATONE MT-138	SYLVESTER
3	6	11	6	SAY IT, SAY IT A&M SP-12175	◆ E.G. DAILY
4	2	1	9	WHENEVER YOU NEED SOMEBODY MERCURY 884 572-1/POLYGRAM	◆ O'CHI BROWN
5	5	10	7	HARLEM SHUFFLE (REMIX) ROLLING STONES 44-05365 COLUMBIA	◆ THE ROLLING STONES
6	10	13	5	WHAT I LIKE WARNER BROS. 0-20449	ANTHONY AND THE CAMP
7	8	8	13	SOMETHING ABOUT YOU (REMIX) POLYDOR 883 957-1/POLYGRAM	◆ LEVEL 42
8	14	15	5	ONE WAY LOVE TOMMY BOY TB 866	TKA
9	15	17	5	ALL PLAYED OUT DANCE-SING DS 802	L.I.F.E.
10	4	4	9	CRUSH ON YOU MCA 23613	◆ THE JETS
11	7	3	10	KISS (REMIX)/LOVE OR MONEY PAISLEY PARK 0 20442/WARNER BROS	◆ PRINCE & THE REVOLUTION
12	19	23	4	I LOVE MY RADIO (MIDNIGHT RADIO) EMERGENCY EMDS 6561	TAFFY
13	20	20	7	RESTLESS ELEKTRA 0-66860	◆ STARPOINT
14	17	21	5	BAD BOY (REMIX) EPIC 49-05338	◆ MIAMI SOUND MACHINE
15	12	12	8	HIGH HORSE (REMIX) RCA PW-14309	EVELYN "CHAMPAGNE" KING
16	9	6	7	UNDER THE INFLUENCE (REMIX) MOTOWN 4558MG	◆ VANITY
17	24	42	3	MOVE AWAY (REMIX)/SEXUALITY VIRGIN/EPIC 49-05360/EPIC	◆ CULTURE CLUB
18	21	22	6	PRISONER OF LOVE 4TH & B'WAY BWAY-421 /ISLAND	MILDRED SCOTT
19	16	16	6	LOVE'S ON FIRE ATLANTIC 0-86825	ALEEM FEATURING LEROY BURGESS
20	11	7	9	HIT THAT PERFECT BEAT MCA 23605	◆ BRONSKI BEAT
21	23	27	8	HEY BOY SUPERTRONICS RY 011	TAMMY LUCAS
22	25	24	8	MIND GAMES SOUND PAK PL-5112	QUEST
23	22	26	5	SHELL SHOCK A&M SP-12174	NEW ORDER
24	29	33	3	CONTROL (LP CUTS) A&M SP-5106	JANET JACKSON
25	13	9	12	(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX17	JOYCE SIMS
26	26	36	3	THE FINEST TABU 429-05364/EPIC	THE S.O.S. BAND
27	27	32	4	I CAN'T WAIT (REMIX) MODERN 0-96825/ATLANTIC	◆ STEVIE NICKS
28	41	—	2	SHADOWS OF YOUR LOVE D.J. INTERNATIONAL DJ 777	J.M. SILK
29	32	39	3	SECRETS (I WON'T TELL)/WE ARE THE BOYS 415/COLUMBIA 44-05341	UNTIL DECEMBER
30	35	40	4	SECLUSION TSR TSR843	SHAWN BENSON
31	38	46	3	DON'T WASTE MY TIME (REMIX) CHRYSALIS 4V9-42983	PAUL HARDCASTLE
32	31	38	5	POWERDRILL EPIC 49-05297	GOON SQUAD
33	50	—	2	DIGGING YOUR SCENE (REMIX) RCA PW-14327	◆ THE BLOW MONKEYS
34	34	47	3	RAZZLE DAZZLE WARNER BROS. 0-20450	MICHAEL JEFFRIES
35	44	—	2	ALL I NEED IS A MIRACLE ATLANTIC PROMO	◆ MIKE & THE MECHANICS
36	28	29	6	WAR BOYS RCA PW-14288	ANNABELLA
37	NEW			ADDICTED TO LOVE ISLAND PROMO/ATLANTIC	◆ ROBERT PALMER
38	43	48	3	ONE YEAR LATE ORPHAN DR 003	THE VOICE
39	47	—	2	SLAP YOU BACK JUMP STREET JS 1002	EXCEPTION
40	45	50	3	WHAT'S MISSING (REMIX) TABU 429-05361/EPIC	ALEXANDER O'NEAL
41	NEW			MYSTERY OF LOVE D.J. INTERNATIONAL DJ 892	FINGERS, INC.
42	42	—	2	MEDICINE SHOW (REMIX)/THIS IS BIG AUDIO DYNAMITE COLUMBIA 44-05359	◆ BIG AUDIO DYNAMITE
43	NEW			ON THE MOVE SIRE 0-20444/WARNER BROS.	THE JAMAICA GIRLS
44	NEW			PETER GUNN CHRYSALIS 4V9-42992	THE ART OF NOISE FEATURING DUANE EDDY
45	NEW			JUMP BACK (SET ME FREE) SLEEPING BAG SLX-19	DHAR BRAXTON
46	NEW			TELL ME (HOW IT FEELS) MCA 23623	52ND STREET
47	NEW			LOVE TAKE OVER (REMIX) RCA PW-14324	◆ FIVE STAR
48	48	—	2	HOLD ON BROTHER TLO 9101	BILLY OCEAN
49	18	14	7	LOVE HONEY, LOVE HEARTACHE VINYLMANIA VMR-002	MAN FRIDAY
50	NEW			MY LATIN LOVER SUNNYVIEW SUN 434	Q-PID FEATURING NIKKI Q

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

1. BABY LOVE REGINA ATLANTIC
2. ARE YOU WID IT PRIVATE POSSESSION FEATURING HUNTER HAYES 4TH & B'WAY
3. LOVE'S GONNA GET YOU (WATCH OUT BABY FOR LOVE) MODERN-NIQUE FEATURING LARRY WOO NEXT PLATEAU
4. P MACHINERY MELODY WITH RELAX P4F EMERGENCY
5. CAPE CLEAR/WALKING ON THIN ICE YOKO ONO POLYDOR
6. ONE STEP CLOSER TO YOU (REMIX) GAVIN CHRISTOPHER MANHATTAN
7. MOTHER'S TALK (REMIX) TEARS FOR FEARS MERCURY
8. FUNKY BEAT (REMIX)/WHODINI MEGAMIX WHODINI JIVE
9. 100 MPH MAZARATI PAISLEY PARK
10. SEX MACHINE THE FAT BOYS SUTRA

12 INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	8	KISS (REMIX)/LOVE OR MONEY PAISLEY PARK 0 20442/WARNER BROS	◆ PRINCE & THE REVOLUTION 6 weeks at No. One
2	3	6	5	ON MY OWN MCA 23607	◆ PATTI LABELLE & MICHAEL MCDONALD
3	2	2	14	I CAN'T WAIT ATLANTIC 0 86828	◆ NU SHOOZ
4	4	5	9	WEST END GIRLS (REMIX) EMI-AMERICA V-19206	◆ PET SHOP BOYS
5	5	7	6	HARLEM SHUFFLE (REMIX) ROLLING STONES 44-05365 COLUMBIA	◆ THE ROLLING STONES
6	7	11	7	BAD BOY (REMIX) EPIC 49-05338	◆ MIAMI SOUND MACHINE
7	10	14	5	THE FINEST TABU 429-05364/EPIC	THE S.O.S. BAND
8	8	12	7	WHENEVER YOU NEED SOMEBODY MERCURY 884 572-1/POLYGRAM	O'CHI BROWN
9	6	8	13	I'LL BE ALL YOU EVER NEED JAMPACKED JPI-20001/MUSIC SPECIALISTS	TRINERE
10	9	9	13	(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX-17	JOYCE SIMS
11	15	17	4	MOVE AWAY (REMIX)/SEXUALITY VIRGIN/EPIC 49-05360/EPIC	◆ CULTURE CLUB
12	12	4	12	WHAT HAVE YOU DONE FOR ME LATELY A&M SP 12167	◆ JANET JACKSON
13	11	3	12	I'M NOT GONNA LET (REMIX) MCA 23612	COLONEL ABRAMS
14	14	13	11	SWEETHEART SUPERTRONICS RY 013	RAINY DAVIS
15	16	20	4	WHAT I LIKE WARNER BROS. 0-20449	ANTHONY AND THE CAMP
16	13	10	20	ROCK ME AMADEUS/VIENNA CALLING A&M SP-12170	◆ FALCO
17	23	—	2	LIVE TO TELL SIRE 0-20461/WARNER BROS.	◆ MADONNA
18	27	28	8	UNDER THE INFLUENCE (REMIX) MOTOWN 4558MG	◆ VANITY
19	21	26	5	SAY IT, SAY IT A&M SP-12175	◆ E.G. DAILY
20	18	18	7	CRUSH ON YOU MCA 23613	◆ THE JETS
21	38	—	2	JUMP BACK (SET ME FREE) SLEEPING BAG SLX-19	DHAR BRAXTON
22	22	19	12	HIT THAT PERFECT BEAT MCA 23605	◆ BRONSKI BEAT
23	30	—	2	NASTY (REMIX) A&M SP-12178	JANET JACKSON
24	19	16	14	IF YOU SHOULD EVER BE LONELY (REMIX) GORDY 4557GG/MOTOWN	VAL YOUNG
25	25	27	5	GETTING CLOSER (REMIX) PORTRAIT 4R9-05347/EPIC	HAYWOODE
26	36	49	3	NEVER AS GOOD AS THE FIRST TIME PORTRAIT 4R9-05375/EPIC	SADE
27	24	24	6	ROCK THE BELLS DEF JAM 44-05349/COLUMBIA	L.L. COOL J
28	17	15	14	SATURDAY LOVE (REMIX) TABU 429-05332/EPIC	◆ CHERRELLE WITH ALEXANDER O'NEAL
29	20	21	7	LOVE'S ON FIRE ATLANTIC 0-86825	ALEEM FEATURING LEROY BURGESS
30	33	33	4	ONE WAY LOVE TOMMY BOY TB 866	TKA
31	45	—	2	I LOVE MY RADIO (MIDNIGHT RADIO) EMERGENCY EMDS 6561	TAFFY
32	34	39	3	IF YOU LEAVE A&M SP-12176	◆ ORCHESTRAL MANOEUVRES IN THE DARK
33	42	—	2	SOMETHING ABOUT YOU (REMIX) POLYDOR 883 957-1/POLYGRAM	◆ LEVEL 42
34	28	25	9	SECLUSION TSR TSR843	SHAWN BENSON
35	46	47	3	WHAT'S MISSING (REMIX) TABU 429-05361/EPIC	ALEXANDER O'NEAL
36	37	—	2	THE HEAT OF HEAT QWEST 0-20462/WARNER BROS.	PATTI AUSTIN
37	26	30	6	SHELL SHOCK A&M SP-12174	NEW ORDER
38	48	37	3	ALL PLAYED OUT DANCE-SING DS-802	L.I.F.E.
39	NEW			JANE, GET ME OFF THIS CRAZY THING!/THE JETSONS TEE VEE TOONS TVT 5005	VARIOUS ARTISTS
40	40	44	4	SECRETS (I WON'T TELL)/WE ARE THE BOYS 415/COLUMBIA 44-05341	UNTIL DECEMBER
41	NEW			PETER GUNN CHRYSALIS 4V9-42992	◆ THE ART OF NOISE FEATURING DUANE EDDY
42	31	32	9	HEY BOY SUPERTRONICS RY 011	TAMMY LUCAS
43	44	—	3	SHADOWS OF YOUR LOVE D.J. INTERNATIONAL DJ 777	J.M. SILK
44	35	23	16	HE'S NUMBER ONE SPRING SPR 12-418	FANTASY
45	39	34	11	(NOTHING SERIOUS) JUST BUGGIN' SELECT FMS 62267	WHISTLE
46	NEW			FUNKY BEAT (REMIX)/WHODINI MEGAMIX JIVE JD1-9462/ARISTA	◆ WHODINI
47	29	43	18	DON QUICHOTTE BAJA B-54/TSR	MAGAZINE 60
48	NEW			WE DON'T HAVE TO TAKE OUR CLOTHES OFF (REMIX) ARISTA AD1-9423	◆ JERMAINE STEWART
49	47	31	7	LIVING FOR THE CITY MEGATONE MT-138	SYLVESTER
50	NEW			ARE YOU WID IT 4TH & B'WAY 423	PRIVATE POSSESSION FEATURING HUNTER HAYES

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

1. STARLIGHT LAUREN GREY DICE
2. PEE WEE'S DANCE JOESKY LOVE VENTUREMENT
3. HOLD IT,NOW HIT IT BEASTIE BOYS DEF JAM
4. JACK YOUR BODY STEVE 'SILK' HURLEY UNDERGROUND
5. JUMP MAN FRIDAY VINYLMANIA
6. DANCIN IN MY SLEEP SECRET TIES NIGHTWAVE
7. STRUNG OUT PAUL LAURENCE CAPITOL
8. CENTRAL LINE LEVEL 3 FLEETWOOD

○ 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.

PRODUCER TED CURRIER

(Continued from page 28)

process has brought black and white rhythm tracks closer together."

Currier also sees popular music moving back to an artist orientation, as opposed to a producer orientation. "The era of tricks is ending," he says. "The sound of records is better than ever, but if the

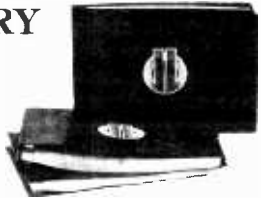
person singing doesn't make you care about it, what's the point?" Along with partner Sherrie Shepard, Currier hopes to put this philosophy into practice by signing four acts to his production company, Platinum Vibes Productions.

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Forever This—The Terminator
People Of Nations—S. Christopher
Never Give Up—White Knights
Light—Patricia Costa
Your Love—Jamie Principle
Hanson & Davis—EP
LifeLine Dancing—P. Brooks
Main Thing—Shot
Can't Live At Night—Suzy Q
Don't Wanna Wait—Lew Kirton
Jealousy—Slick
Match Made Up In Heaven—Jill
All Men Are Beasts—Man 2 Man
Dance Your Love Away—M Prince
Jetsons (Tee Vee Toons)
Vicious Rumors—Timex Club
Dreams—Tanya Wynne
Jack Your Body—Steve Hurley

Seduced—Terrez
American Dream—Big Smoke
Babe You & Me—Suzanne Stevens
Tell Me (rmx)—Vanelle
All Played Out—L.I.F.E.

EUROPEAN 12"

Down Down Romeo—Meccano
Humanoid Invasion—Lazer Dance
You're Wrong—Gotcha
Extra Sensual—H. Dean
When You Say Hello—Doub. Date
Im On Fire—Salico
Fire Of Love—Gentle Touch
C.C. Catch Lp
Jump In My Car—Secret Stars
Burning—Sapphire
The Chase—Escape
Strangers By Night—CC Catch
Dr. Faustus—Cyber People

Stop The Rain—Silent Circle
Burning Love—Cliff Turner
Activate My Love—Meccano
The Calling—Ken Heaven
Gove It Up For Love—S. Dante
You're My First—Linda Rizzo

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Dance TRAX



by Brian Chin

SINGLES: **Midnight Star**, who have proved themselves album sellers of the first magnitude, could like they've made a logical step musically in the single "Headlines" (Solar). Much influenced by rap and go-go, this sinuous track, both low-key and heavy, should bridge East and West Coast tastes easily. The long 11-minute dub takes a nice jazzy turn, but retains enough vocals to convey the song... **Debora Iyall**, formerly of San Francisco's Romeo Void, turns in a strong solo debut, "Strange Language" (Columbia promo), with a polished, pop-dance beat and Ono-esque message and vocal treatment. Razormaid's **Joseph Watt** mixed.

BRIEFLY: **Lew Kirton**, remembered best for "Talk To Me," resurfaces independently with "Don't Wanna Wait" (Tweedside, 718-453-4339), actually the B side of the contemporary ballad "Stuck In The Middle (Between Two)." "Wait" is an extremely appealing song—not heavy-duty dance but classy and up-tempo, a good cross for radio and clubs... **King's** "Alone Without You" (Epic), already a breakout, is firmed up with several extra percussive tracks by **Morales & Muzibai**... Like many of the underground records around, **Shot's** "Main Thing" (Easy Street) has a great beat and charmingly imperfect vocals; the dub side turns out to be the preferable alternative.

Clearly, the smash album-selling success of L.L. Cool J. and Whodini has sunk in at other major labels: **Joeski Love's** "Pee-Wee's Dance" has been all but signed as of this writing to a major from Bronx label

Vintertainment; another already-substantial seller, the **L.A. Dream Team's** "The Dream Team Is In The House," is now on MCA... Meanwhile, **Fresh Force Crew's** "Rock Me" (Sutra) is the inevitable answer to "Rock Me Amadeus," rather well done... **Ultimate III's** "Ultimate III Live" (NV, through Bronx-based Cutting Records) has the usual good track one would expect—but why was the arena applause added?

NOTES: PolyGram is bring out two additions to its Dance Classics EP series. The "Street Edition" will include a new edit of **Brenda & the Tabulations'** "All The Way Down," done by New York's **Danny Krivit; Skatt Bros.'** "Walk The Night"; the "Flashlight" 10-minute mix by **Parliament;** and **Cameo's** "I Just Wanna Be." The "British Edition" on Polydor will reissue **Second Image's** "Can't Keep Holding On," **Level 42's** "Starchild," **Peter Godwin's** instrumental "Emotional Disguise," and a Krivit edit of **Visage's** "Pleasure Boys," one of the more obscure B-beats of recent years.

Also: "Funky People" is the title of a PolyGram compilation of singles from the '70s People label, including cuts by **Lyn Collins** and **Bobby Byrd**... We should have credited **Steve Thompson** for the Aretha mix ("Ain't Nobody Loved You") that we liked so much. Sorry, Steve—it was reviewed from a cassette, and we got the correct information verbally, but our memory is obviously failing from age... Treasure Records' correct phone is (305) 558-1881 or (305) 687-0404.

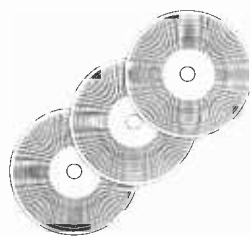
Everyone from AC to top 40 to black radio should check **Phyllis**

Nelson's followup to the unsinkable "I Like You," her grandly swaying love ballad "Move Closer" (Carrere, on 12-inch). It features a classic invitational chorus; sweet, sweet singing from Nelson; and a U.S. mastering job that achieves Motown-like AM sonic presence... Stand by for an MCA 12-inch remix of the **Patti LaBelle** album cut "Something Special." Meanwhile, the title ballad, **Ashford & Simpson's** "There's A Winner In You," just blows the roof off; it's the 1986 "And I Am Telling You I'm Not Going," for sure. By the way, will "On My Own" be the first ballad 12-inch to top the sales chart? Stay tuned...

ODDS AND ENDS: **Tavares'** "It Odds Takes A Minute" (Capitol U.K.) is one of the most interesting imports out: It's largely reproduced, with a loose, Latin-ish overlaid beat done by **Ben Liebrand**. This sort of work begs a new next-generation question: Who's due production or even songwriting credit, with the elaborate post-production of "I Like You" and "I Can't Wait" becoming more prevalent? Indeed, the instrumental grafted on to **Freddie Perren's** original is credited to Liebrand as "One Minute" and stands up damn well. "More Than A Woman" is also extended on the flip, in a lighter, whimsical Liebrand treatment... **It's Immaterial's** "Driving Away From Home" (Siren U.K.) is a strange, stylish blend of jazz, pop, country, and soundtrack influences, which deserves a hearing for its musicality... The same is true of **Hiroshima's** "One Wish" (Epic), an extremely laid-back jazz-
(Continued on next page)

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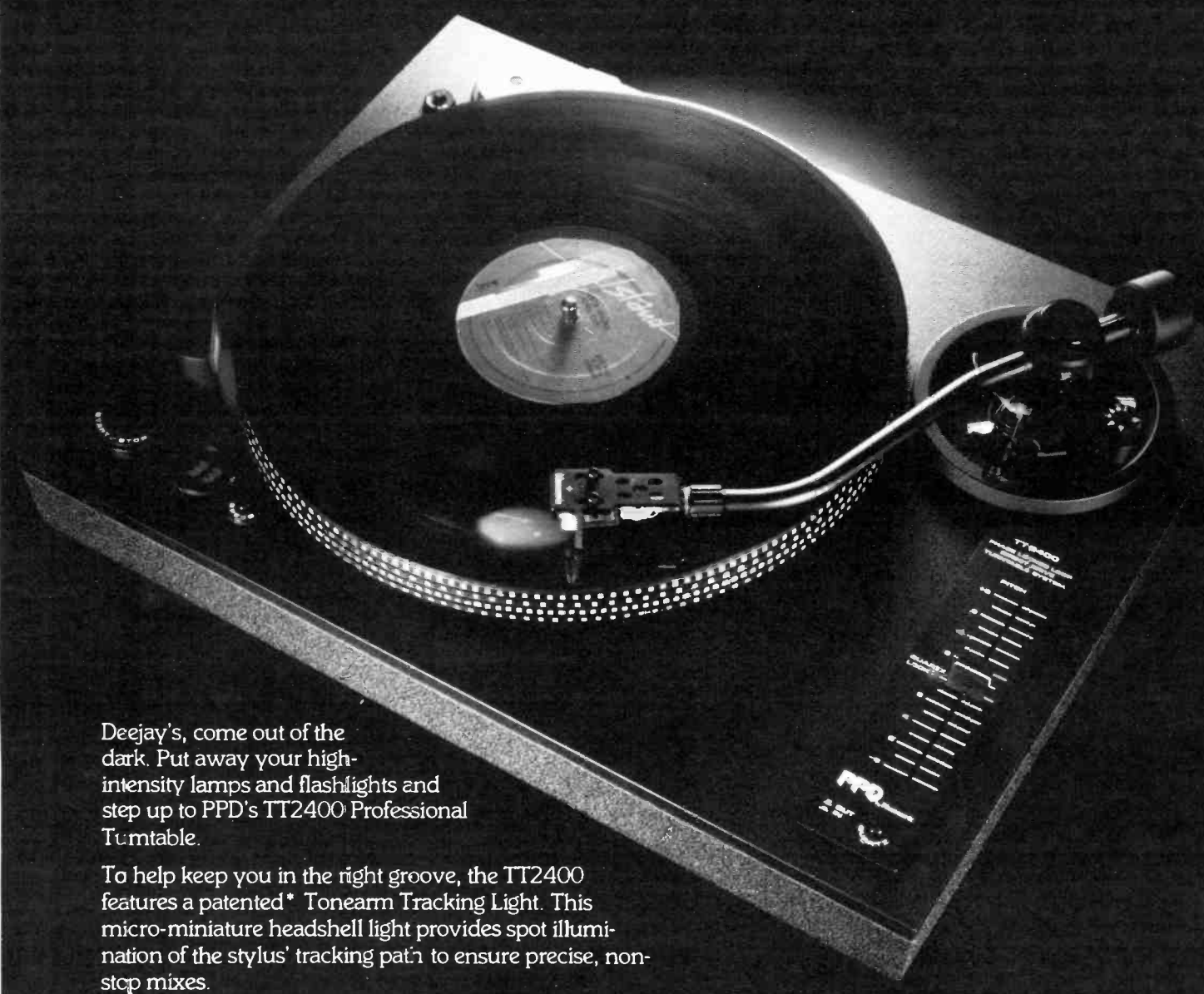


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DANCE TRAX

(Continued from preceding page)

funk, with a snappier drum track provided in a (shorter!) Paul Hardcastle remix.

THIS WEEK IN DANCE: 1973—An RCA Records ad for Barabbas' double-sided "Wild Safari"/"Woman," at an obvious (and understandable) loss for words, describes it as "a jukebox hit."

Meanwhile, a huge street buzz is being attracted by "Soul Makossa," a French import by Manu Dibango on the Fiesta label. This wild and sweet sax instrumental is among the first of the disco groundbreakers, discovered in the clubs, picked up by radio, and bought up in huge numbers in the local New York market. While the original is being imported, courted, and pirated, independent labels—Avco, Mainstream, Buddah, and Paramount—bring out cover versions. But a major, Atlantic, comes up with the Dibango original at the end of the month, and, by midsummer, it scratches the lower end of the top 40. The story is one that will be played out innumerable times in the "disco" and "dance music" eras: A living underground network proves capable of delivering huge successes out of nowhere, creating smash hits in the blink of an industry's eye.

NASHVILLE SCENE

(Continued from page 32)

Waylon Jennings is adding two new musicians to his road band, guitarist Jimmy English and keyboard wiz Barry Walsh. "We had to expand to do justice to the new stuff I'm doing," the MCA artist explains. . . Ahmet Ertegun and Gregory Abbott are working at the Bennett House in Franklin, Tenn., co-producing the new Efrain project to be released on Atlantic soon. . . Country singer Craig Dillingham joins with Tish Hinojosa on a Curb-MCA Record song "I'll Pull You Through," supporting the American Red Cross' disaster campaign.

Capitol's Con Hunley hosts his third annual Golden Gloves Golf Tournament May 17-18 in his hometown, Knoxville. His new single is "Blue Suede Blues."

Best wishes to producer Larry Butler. Battling back from illness to health, he out of the hospital—and anxiously looks forward to getting back into the record wars. Butler is the producer who brought Kenny Rogers back from the land of the dead with a series of country-pop hits, including "The Gambler" and "Lucille." He has overcome industrial-strength personal and professional problems—and deserves to once again make his mark on the national music scene.

AND FINALLY: Jim Ed Norman writes to remind us that the T.J. Martell Foundation has become a world leader in medical research. "Our industry should be proud that the scientific studies we have sponsored have made tremendous progress in the fight against the deadly effects of leukemia and other cancers," says Norman. "Join me in selecting the greatest contribution level you can, and mail your check directly to me at Warner Bros. Records, 1815 Division St., P.O. Box 120897, Nashville, Tenn. 37212. Checks are to be made payable to the T.J. Martell Foundation."

JAZZ BLUE NOTES

by Peter Keepnews

THE AMERICAN JAZZ ORCHESTRA, the ambitious repertory ensemble masterminded by jazz authority Gary Giddins and directed by pianist/composer John Lewis, makes its debut Monday (12) with an ambitious program paying tribute to five seminal big bands.

The AJO will evoke the bands of Fletcher Henderson, Jimmie Lunceford, Duke Ellington, Count Basie, and Dizzy Gillespie at the concert, the first of a series slated for New York's Cooper Union. The repertoire will consist primarily of classic arrange-

Orchestra will debut with a big-band salute

ments from those orchestras' books. It will also include a concerto based on Gillespie themes, written by Slide Hampton and featuring guest trumpeter Jon Faddis; and a performance of Ellington's extended work "Harlem," conducted by Maurice Peress.

The AJO consists of Frank Wess, John Purcell, Jimmy Heath, George Coleman, and Hamiet Bluiett on saxophones, clarinets, and flutes; Marvin Stamm, Stanton Davis, Virgil Jones, Randy Sandke, and Joe Wilder on trumpet; Eddie Bert, Jimmy Knepper, Craig Harris, and Jack Jeffers on trombone; Howard Johnson on tuba and baritone sax; Howard Collins and Rodney Jones on guitar; Dick Katz and Hank Jones on piano; Major Holley on bass; and Charlie Persip on drums. Not too shabby an outfit, we'd say.

ATLANTIC RECORDS has wasted no time in signaling the seriousness of its new commitment to jazz, which we mentioned in our April 19 column. In support of new albums by Dizzy Gillespie, Lionel Hamp-

ton, and Ahmad Jamal, the label has launched a campaign (aptly, if unimaginatively, dubbed "All This Jazz") that includes all 154 albums in its jazz catalog.

The campaign—which includes a 5% discount on all jazz product, extensive advertising, a variety of jazz-oriented merchandising aids for retailers, and a newly printed jazz catalog—began on April 14 and runs through Friday (16). That means, points out Atlantic's new director of jazz production John Snyder, that "just about the time it's over, the new release will be ready."

Tentatively set for June release are new albums by guitarist Mike Stern, alto saxophonist Steve Slagle, and the Mel Lewis Jazz Orchestra. Stern's album, produced by fellow guitarist Hiram Bullock (who's also working on his own album for Atlantic), is described by Snyder as "a mix of heavy metal jazz and beautiful ballads." Slagle's album was recorded in Brazil using Milton Nascimento's backup band. The set by Lewis and his orchestra is that celebrated ensemble's first in many years.

"It's my job to produce records that make a profit," says Snyder of his mandate at Atlantic, "but it's not like I'm running a factory for crossover records. I want to make records that are good musically and make money, and eventually I want to cover the jazz spectrum."

Snyder, who gave the world some outstanding music via the *Horizon* and *Artists House* labels, candidly admits, "In the past, I never once thought, 'Is this record going to sell?' I've made a lot of records that were good records and didn't sell, and I'm not going to make that mistake again."

We're happy to report that, just as we had hoped, Snyder is planning a multivolume history of jazz on Atlantic. He hopes to have it ready this fall as both a series of two-record packages and one big boxed set.



GOSPEL LECTERN

by Bob Darden

THINGS HAVE BEEN HAPPENING quickly for Bob Bennett.

He just released his first album in more than two years; he's completed a sold-out tour with Amy Grant; and he just found out his third child is on the way.

"The Amy Grant tour from September through November left me drained and amazed," he says. "I doubled the amount of people that I'd played for in my entire life—something like a quarter of a million people. Funny, I sort of expected that it would be a little easier after that. I'm probably the only one who's toured with her and not been catapulted into stardom."

His new album, "Non-Fiction," is on the *Star Song* label. Bennett's previous album, "Matters Of The Heart," was issued two years ago by *Priority*. When that label became defunct, Bennett found himself wrapped in contractual red tape until late last year.

"Matters Of The Heart" is widely considered one of the "essential" contemporary Christian albums. "Non-Fiction" has been warmly received, but is most notable for its ferocious lyrics.

"There's an equally abrupt change in lyric direction between my first Christian album and 'Matters Of The Heart,'" Bennett says. "The earlier 'First Things First' was recorded during my initial stage as a Christian in 1978-79. It was a statement of faith.

"I felt I could branch into other lyric areas after that. Besides, you don't want to make the first album over and over again."

"Non-Fiction" was actually recorded in 1982-83, and it has a number of graphic images of hunger—and a Christian's response to it.

"I guess I feel a little satisfaction about my instincts," he says. "Even though it has just come out, those words predate Band-Aid, 'We Are The World,' the *Cause*, and other relief efforts by a few years.

Bennett actively supports the antihunger organization *Compassion* and has included a brochure from the organization in "Non-Fiction."

Bob Bennett has returned after a two-year absence

Right now, Bennett is concentrating on supporting the album. "I'm a notoriously slow songwriter," he says, "and the last couple of years of being in limbo with *Priority* shook my confidence pretty badly. I didn't have a whole lot of work, and I was scrambling to keep bringing a regular paycheck into the house.

"Still, I don't resent the experience at *Priority*. It was like a voyage on the *Titanic*—a first class deal until we sank. In hindsight, I guess we had too much, too fast. CBS had just started a company, and three months later we had a full office, our own distribution system, and a lot of money being spent all over the place.

Bennett's immediate plan, he says, "is to just tour my brains out. I love playing before audiences. Records have a life of their own, but an audience brings itself to the listening experience. My songs are not just what I wrote; they're what the listeners are hearing as well."



TOP JAZZ ALBUMS

THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	61	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL (CD)	49 weeks at No. One MAGIC TOUCH
2	2	9	GEORGE HOWARD	TBA TB 210/PALO ALTO	LOVE WILL FOLLOW
3	3	31	WYNTON MARSALIS	COLUMBIA FC 40009 (CD)	BLACK CODES (FROM THE UNDERGROUND)
4	6	19	PAUL WINTER	LIVING MUSIC LMR 6 (CD)	CANYON
5	4	47	DAVE GRUSIN & LEE RITENOUR	GRP 1015 (CD)	HARLEQUIN
6	7	19	SADE ▲ ²	PORTRAIT FR 40263 EPIC (CD)	PROMISE
7	14	9	JOHN SCOFIELD	GRAMAVISION 18-8508-1 POLYGRAM	STILL WARM
8	8	17	VARIOUS ARTISTS	GRP A-1023	GRP LIVE IN SESSION
9	5	41	THE MANHATTAN TRANSFER	ATLANTIC 82166	VOCALESE
10	9	19	DAVID GRISMAN	ZEBRA ACOUSTIC ZEA 6153/MCA	ACOUSTICITY
11	11	17	JOHN BLAKE	GRAMAVISION 18-8501-1 POLYGRAM	TWINKLING OF AN EYE
12	23	5	LARRY CARLTON	MCA 5689	ALONE/BUT NEVER ALONE
13	20	3	DAVID BENOIT	SPINDLETOP STP-104/ROUNDER	THIS SIDE UP
14	13	49	MICHAEL FRANKS	WARNER BROS 25272	SKIN DIVE
15	26	3	SKYWALK	ZEBRA/MCA ZEB 5715 MCA	THE BOHEMIANS
16	16	11	PERRI	ZEBRA MCA 5684 MCA	CELEBRATE
17	10	25	HIROSHIMA	EPIC BFE 39938	ANOTHER PLACE
18	18	5	CABO FRIO	ZEBRA MCA 5685/MCA	RIGHT ON THE MONEY
19	12	23	DIANE SCHUUR	GRP A-1022 (CD)	SCHUUR THING
20	15	55	GEORGE HOWARD	TBA TB 205 PALO ALTO	DANCING IN THE SUN
21	19	9	VARIOUS ARTISTS	WINDHAM HILL WH-1048 A&M (CD)	WINDHAM HILL RECORDS SAMPLER '86
22	27	67	DAVID SANBORN	WARNER BROS. 25150-1	STRAIGHT TO THE HEART
23	NEW		THE CHICK COREA ELEKTRIC BAND	GRP A-1026	THE CHICK COREA ELEKTRIC BAND
24	39	3	HARVIE SWARTZ	GRAMAVISION 18-8503-1 POLYGRAM	URBAN EARTH
25	21	180	GEORGE WINSTON ▲	WINDHAM HILL C-1025 A&M (CD)	DECEMBER
26	22	63	ANDREAS VOLLENWEIDER	CBS MASTERWORKS FM 39963 (CD)	WHITE WINDS
27	24	45	SPYRO GYRA	MCA 5606 (CD)	ALTERNATING CURRENTS
28	25	11	MUSIC FROM BILL COSBY SHOW/GROVER WASHINGTON, JR.	COLUMBIA FC 40270	A HOUSE FULL OF LOVE
29	31	61	SADE ▲	PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
30	30	9	SOUNDTRACK	QWEST 25389/WARNER BROS. (CD)	THE COLOR PURPLE
31	NEW		KITARO	GRAMAVISION 18-7016-1 POLYGRAM	MY BEST
32	NEW		MILTON NASCIMENTO	POLYDOR 827638-1	ENCONTROS E DESPEDIDOS (MEETINGS AND FAREWELLS)
33	29	9	O.T.B.	BLUE NOTE BT 85118/CAPITOL	OUT OF THE BLUE
34	34	23	ROY AYERS	COLUMBIA FC 40022	YOU MIGHT BE SURPRISED
35	32	90	GEORGE WINSTON ●	WINDHAM HILL C 1012 A&M (CD)	AUTUMN
36	36	5	BENNIE WALLACE	BLUE NOTE BT 85107 CAPITOL	TWILIGHT TIME
37	17	13	ROB MULLINS	RMC 1005	SOULSCAPE
38	NEW		DAMON RENTIE	TBA TB 212/PALO ALTO	DESIGNATED HITTER
39	NEW		PAT METHENY/ORNETTE COLEMAN	GEFFEN GHS 24096 WARNER BROS.	SONG X
40	NEW		NANCY WILSON	COLUMBIA FC 40330	KEEP YOU SATISFIED

○ 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.

CLASSICAL KEEPING SCORE

by Is Horowitz



THE BROUHAHA that broke out over the unprecedented dominance of this year's classical Grammy nominations, and wins, by the **Atlanta Symphony/Telarc Records** combination was expected to generate new sparks at a special meeting last week of classical record executives convened under the auspices of the **Recording Industry Assn. of America (RIAA)**.

While Grammy voting procedures and eligibility re-

RIAA holds meeting to discuss Grammy procedures

quirements are the province of the **National Academy of Recording Arts & Sciences (NARAS)**, the same community of interests is affected, and so far nothing has been made public about how NARAS plans to address the situation. Feeling remains strong that safeguards must be erected to blunt any attempt by dedicated special-interest groups to skew results.

While the Grammy question may be the most volatile topic to engage meeting participants, other issues were also expected to be discussed. Some hope that the group will meet on a regular basis to examine matters of concern to the classical fraternity.

BACK ON LINE: **MCA Records'** retreat from an active role in classical music production a dozen years ago is due for a reversal. **Thomas Shepard** is about to leave his longtime post as head of **RCA Red Seal** to assume a similar role at **MCA**, where he will also be deeply involved in original cast recording, as he is at

RCA.

In recent years, **MCA's** classical involvement has been limited to maintaining availability of some of its better selling catalog items, primarily albums by guitarist **Andres Segovia** and the pioneer early music group **New York Pro Musica**.

MCA also owns the giant **Westminster** catalog, which it acquired some years back along with other **ABC Records** holdings. However, some of that catalog's most prestigious titles—a large group of **Beverly Sills** recordings—have since been licensed to **Angel Records**.

There has been no word yet on who will replace **Shepard** at **RCA**.

OFF THE BEATEN TRACK: **Joseph Cooper** and **David Nelson** of **Records International** keep adding rarities to their label in the hope that a portion of the market surfeited with yet another version of **Vivaldi's "Four Seasons"** will beat a path to their door—or rather to their distributor, **Harmonia Mundi USA**.

Records International, an importer since 1975, set up its own label less than a year ago and has already issued hitherto neglected works by **Glazunov**, **Villa-Lobos**, and **Richard Strauss**. Among titles recently recorded and now being processed are a number of record premieres, as well as pieces that may have had some slight exposure on disk in the past.

In the former category, says **Nelson**, is the **Symphony No. 1** by **Lachner**, a contemporary of **Schubert** (no, you won't find his name in **Schwann**), and **Zemlinsky's** **Symphony No. 2**. Some rare **Janacek** is also due, including "The Danube" and incidental music from "Schluck und Jau."

LATIN NOTAS

by Enrique Fernandez



Enrique Fernandez is on vacation. This week's column was written by Carlos Agudelo.

THE CROSSOVER DREAM has come true for the Latin branch of **CBS Records**, and for **Miami Sound Machine**. The group's new single, "Bad Boy," continues the saga of "Conga," its first crossover hit. The "Primitive Love" album is again climbing **Billboard's** Top Pop Albums chart, from 29 to 27, and the new single has gone from 14 to 11 on the sales chart and from 14 to 10 on the airplay chart. On the Hot 100 singles chart, "Bad Boy" went from 18 to 10 in two weeks.

Miami Sound Machine recently returned from an extensive European tour, including concerts in England, France, Holland, and Spain, and is about to start a U.S. tour that will take it to at least 30 cities. In the midst of such amazing success, a wave of new "Conga"-like crossover attempts is expected to hit the continental U.S. any moment now. Meanwhile, **CBS** is planning to release as many as five singles off the "Primitive Love" album.

THE RECENT HOME VIDEO SHOW at New York's **Javits Convention Center** was attended by a number of Latin record distributors and retail outlets who are getting into video sales and rentals. The temptation is great to expand or switch, due to the not-so-clear direction of the Latin record industry. Another factor is the steady release of videos in Spanish, especially movies made in Mexico, Argentina, Venezuela, and Spain. Some manufacturers and distributors are actively encouraging the change in order to get to Latin markets in the U.S. and Puerto Rico.

LUIS "PERICO" ORTIZ calls his new album "In Tradition." "Perico," who has his own record label, is moving toward more of a Latin jazz flavor, adding new instruments—synthesizer and trap drums—to his band. The veteran trumpeter has worked with many top jazz artists and has the expertise, the will, and the talent to do it on his own.

Another major salsa artist looking for his own niche is **Willie Colon**, whose soon-to-be-released new single

'Bad Boy' is good news for Miami Sound Machine

for **A&M**, "Set Fire To Me," is an r & b number sung in English. If this musical experiment works, an album will be released in the mainstream American market.

Willie recently changed his band, adding a lot of electronic gadgetry and such seasoned musicians as **Rick Martinez**, **Bobby Franceschini**, and **Oscar Cartaya**. The new ensemble went over well at the gigantic **Chico Buarque-Caetano Veloso** show held recently in Brazil. Now **Willie** is heading for Venezuela, where he will record the theme for the new soap opera "Angel o Demonio." An album will come out of it, with a good chance of repeating the success of **Carlos Mata** or **Rudy La Scala**, both of whom received this kind of soap opera promotion. **Willie** also has a leading role in the production.

FOR WEEK ENDING MAY 10, 1986

Billboard

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TOP CLASSICAL ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
			LABEL & NUMBER/DISTRIBUTING LABEL	WEEKS ON CHART	
1	1	6	SONGS FROM LIQUID DAYS	CBS FM-39564 (CD)	4 weeks at No. One PHILIP GLASS
2	2	12	HOROWITZ: THE LAST ROMANTIC	DG 419-045 (CD)	VLADIMIR HOROWITZ
3	6	6	SWING, SWING, SWING	PHILIPS 412-626 (CD)	BOSTON POPS (WILLIAMS)
4	8	8	PLEASURES OF THEIR COMPANY	ANGEL DS-37351 (CD)	KATHLEEN BATTLE, CHRISTOPHER PARKENING
5	3	30	BLUE SKIES	LONDON 414-666 (CD)	KIRI TE KANAWA (RIDDLE)
6	12	6	TOMASI/JOLIVET: TRUMPET CONCERTOS	CBS IM-42096	WYNTON MARSALIS
7	4	54	BERNSTEIN: WEST SIDE STORY	DG 415-253 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
8	5	78	AMADEUS SOUNDTRACK	FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
9	9	10	BEETHOVEN: SYMPHONIES 1 & 2	L'OISEAU LYRE 414-338 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
10	10	46	GERSHWIN: RHAPSODY IN BLUE	CBS IM-39699 (CD)	LOS ANGELES PHILHARMONIC (THOMAS)
11	11	62	WEBBER: REQUIEM	ANGEL DFO-38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)
12	7	22	PASSIONE	LONDON 417-117 (CD)	LUCIANO PAVAROTTI
13	13	10	BACHBUSTERS	TELARC 10123 (CD)	DON DORSEY
14	18	4	COPLAND: BILLY THE KID/ RODEO	ANGEL DS-37357 (CD)	SAINT LOUIS SYMPHONY (SLATKIN)
15	14	14	SPIRITUALS	PHILIPS 412-631 (CD)	SIMON ESTES
16	15	18	VIVALDI: THE FOUR SEASONS	ANGEL DS-38123 (CD)	ITZHAK PERLMAN
17	17	8	MOZART: CLARINET & OBOE CONCERTO	L'OISEAU LYRE 414-339 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
18	24	6	BEETHOVEN: PIANO CONCERTO 3 & 4	CBS IM-39814 (CD)	MURRAY PERAHIA
19	23	8	STRAUSS: DON QUIXOTE	CBS IM-39863 (CD)	YO-YO MA, BOSTON SYMPHONY (OZAWA)
20	19	24	BRAHMS: SONATAS FOR CELLO AND PIANO	RCA ARC1-7022	YO-YO MA, EMANUEL AX
21	16	40	GLASS: SATYAGRAHA	CBS I3M-39672	PHILIP GLASS
22	20	144	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
23	21	36	MORE MUSIC FROM AMADEUS	FANTASY WAM-1205 (CD)	NEVILLE MARRINER
24	22	32	THE DESERT MUSIC	NONESUCH 79101 (CD)	STEVE REICH
25	30	4	SCRIABIN: SYMPHONY NO. 1	ANGEL DS-38260 (CD)	PHILADELPHIA ORCHESTRA (MUTI)
26	26	10	ROSSINI: IL VIAGGIO A REIMS	DG 415-498 (CD)	RAIMONDI, RAMEY, RICCIARELLI (ABBADO)
27	27	334	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO	RCA FRL1-5468	● PAILLARD CHAMBER ORCHESTRA
28	25	46	MUSIC OF WOLFGANG AMADEUS MOZART	ANGEL SBR-3980	VARIOUS ARTISTS
29	29	40	SAVE YOUR NIGHTS FOR ME	CBS FM-39866 (CD)	PLACIDO DOMINGO
30	NEW		HANDEL: ROMAN VESPERS	RCA ARC2-7182	BLEGEN, VALENTE (KORN)
31	28	82	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244 (CD)	NEVILLE MARRINER
32	36	4	VIVALDI: THE FOUR SEASONS	CBS M-42095	CANADIAN BRASS
33	33	16	PUCCINI: TOSCA	ANGEL AVB-34047 (CD)	MARIA CALLAS
34	32	32	MISHIMA SOUNDTRACK	NONESUCH 79113 (CD)	PHILIP GLASS
35	31	26	ADAMS: HARMONIELEHRE	NONESUCH 79115 (CD)	SAN FRANCISCO SYMPHONY (DE WAART)
36	NEW		ECHOES OF LONDON	CBS FM-42119	JOHN WILLIAMS
37	37	12	RESPIGHI: THE PINES OF ROME	ANGEL DS-38219 (CD)	PHILADELPHIA ORCHESTRA (MUTI)
38	35	82	MOZART: REQUIEM	L'OISEAU LYRE 411-712 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
39	39	524	BOLLING: SUITE FOR FLUTE AND JAZZ PIANO	CBS M-33233 (CD)	● JEAN-PIERRE RAMPAL, CLAUDE BOLLING
40	34	62	TIME WARP	TELARC 10106 (CD)	CINCINNATI POPS (KUNZEL)

(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.

...newsline...

RECORD SALES AND EARNINGS show on Prism Entertainment's reports for fiscal year 1986, which ended Jan. 31. Net sales were up by 134%, to \$20.53 million, compared to \$8.7 million the year before. Profits were up by 125% for the same period, reaching \$1.8 million, or \$1.06 per share. The jumps were less dramatic for fourth-quarter fiscal '86: Net sales were up by 28%, from \$3.6 million to \$4.6 million, and earnings rose by 52%, from \$378,000 to \$575,000.

VIDEO ROMANCE NOVELS, list priced at \$11.95, are scheduled to go into production in late May for distribution by Karl/Lorimar Home Video. The programs, which will run between 70 and 75 minutes, are being produced by L/A House affiliate Shades Of Love. Such romance novelists as Serita Stevens, Cassie Morgan, Judy Boyington, and Annette Sanford will handle writing chores, while New York editor/agent Vivian Stephens, who helped kick off such major lines as Harlequin's New American and Dell's "Ecstasy," will be story consultant. All titles will be produced on location in Quebec. Directing the first title, "Dreams Of Orchids," will be Arthur Seideman. There will be a music linkup with each show featuring a love song by a popular artist.

WESTERN-WORLD TELEVISION INC., an international producer and distributor of TV programs, has purchased home video indie World Video Pictures. The companies have reached an agreement in principle, with a definitive deal to come shortly. One of Western-World's first plans is to start a Spanish-language division. World Video Pictures plans to start using Western-World's TV product for video release, and to begin co-production shortly as well.

"**LAW AND ORDER**" is the theme of a portion of VidAmerica's release schedule for July. The company is packaging three new titles together and re-releasing six others. The three new titles are "The Mayfair Bank Caper" (\$69.95), "Policewomen" (\$59.95), and "The Specialist" (\$59.95). The other six titles will be reduced to a list price of \$29.95 for a buy-in period of June 16-July 23, and then bounce back to their original price of \$39.95. The six titles are "The Kidnap Syndicate," "Street Law," "The Perfect Crime," "The Catamount Killing," "Touch And Go," and "The Con Artists."

"**BODY FOCUS**" is the title of a series going into release from Costal Entertainment Corp. The company is putting out three titles: "Body Focus 1—Low Impact Aerobics," "Body Focus 2—Stomach/Thighs/Buttocks," and "Body Focus 3—Workout With Lighter Weights." Trainer Richard Wilson, Deborah Corday, and Tina Rocca are the demonstrators. The 30-minute list for \$14.95 each.

GESSLER PUBLISHING CO., one of the leading publishers of language-education materials in the U.S., is moving into video. The New York-based firm has reached a deal with the French publishing house Krōnos for three titles—"Paris," "Le Louvre," and "Versailles"—and is also releasing "Gabi Und Frank," a program licensed from the German publishing house Verlag Fur Deutsch and designed to teach German. The company is also releasing "Living Language—French," and plans similar programs for German and Spanish. List price on the Kronos titles is \$99.95, "Gabi Und Frank" sells for \$195, and the "Living Language" series sells for \$39.95.

PROGRAMS FROM Shelly Duvall's new cable TV series "Tall Tales & Legends" will reach the home video market in June via the Playhouse Video subsidiary of CBS/Fox Video. "Annie Oakley," listing for \$29.98, will be the first title. Other kid-oriented made-fors due from the will include "Learning Can Be Fun" and "Draw And Color A Party With Uncle Fred," both priced at \$14.98.

VINCENT PRICE hosts Prism Entertainment's second "first-run home video" release, "Escapes." The 72-minute-long program lists at \$79.95, and contains five episodes in the manner of "Twilight Zone" and similar shows. "Escapes" is planned as a series, with Volume II scheduled for production in the fall.

VIDEO ARTS INTERNATIONAL has signed an exclusive distribution agreement with RCA/Ariola International Canada. VAI's product is already distributed in the U.S. by RCA, A&M & Associated Labels. The deal will mark the first release of the company's classically-oriented titles in Canada.

"**THE TIMES OF HARVEY MILK**," an Academy Award-winning documentary about the late gay activist, is going into home video release via Pacific Arts Video. List price on the 90-minute title will be \$59.95 on videocassette and \$39.95 on laser videodisk. The company has also delayed its May 22 laserdisk release of "Say Amen Somebody." **TONY SEIDEMAN**

Will Baseball Programs Catch On? Marketplace Fields New How-To Titles

BY TONY SEIDEMAN

NEW YORK A flurry of how-to baseball videocassettes has greeted the opening of the 1986 season. Companies from CBS/Fox Video to the independent Hirschberg Productions and MasterVision have new titles on the market.

Distributors and retailers say the response to the new product is mixed, with the titles from the biggest companies selling best.

"They're doing okay so far, not great," says Bernard Herman of the Star Video Entertainment distributorship. "It's like any other unusual and new product. It takes a while for the public to become aware of a program and start buying and renting."

According to Herman, the two titles posting the strongest sales right now are CBS/Fox Video's "Mickey Mantle's Baseball Tips" and Embassy Home Entertain-

ment's "Baseball The Pete Rose Way."

A number of the new baseball programs represent the latest in home video marketing hookups. Scholastic/Lorimar's "The Baseball Bunch" has a tie-in with Kool-Aid that will see \$250,000 spent on baseball advertising this season, and a linkup with Major League Baseball that should see the program in every top stadium in the country. MasterVision's "Little League Baseball" features no star power, but is linked with an organization that has three million new members a year. Hirschberg Production's fortunes are hanging on those of the New York Mets; both the company's titles feature Met coaches.

Here's a rundown of the new titles out this season and the stars featured in them:

- With the Mets off to the hottest start in their 25-year history, "The Basics Of Hitting," with the team's

batting coach Bill Robinson, and "The Basics Of Pitching," with pitching coach Mel Stottlemyre, have a good chance for strong sales. Simitar is handling the programs' video specialty store and mass merchant distribution. Both titles list for \$14.95.

- CBS/Fox Video is mounting a heavy push for "Mickey Mantle's Baseball Tips" (\$19.95), which also features Phil Rizzuto and Whitey Ford.

- All-time hit leader Pete Rose makes appearances in two tapes: Embassy Home Entertainment's "Baseball The Pete Rose Way" and Video Gems' "Pete Rose Winning Baseball," both of which retail for \$10.95. Rose actually appears for only a third of the Video Gems tape; Claude Osteen and Sonny Roberto take up the rest.

- Johnny Bench hosts three hour-long titles in Scholastic/Lorimar's (Continued on next page)

FOR WEEK ENDING MAY 10, 1986

Billboard

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TOP MUSIC VIDEOCASSETTES

Compiled from a national sample of retail store sales reports.

RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	1	11		JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	C	29.95
2	2	23		THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	C	29.98
3	3	23		MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
4	4	27		NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98
5	7	17		LIVE AFTER DEATH ●	Picture Music Intl. Sony Video Software 96W50114	Iron Maiden	1985	C	29.95
6	6	11		PORTRAIT OF AN ALBUM ●	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	D	39.95
7	14	5		ALABAMA'S GREATEST VIDEO HITS ●	RCA Video Prod. Inc. MusicVision 6-20575	Alabama	1986	SF	19.95
8	5	25		THE BEATLES LIVE-READY STEADY GO! ●	Picture Music Intl. Sony Video Software 97W00192	The Beatles	1985	SF	16.95
9	9	53		WHAM! THE VIDEO ●	CBS Music Video Ent. CBS-Fox Video 3048	Wham!	1985	SF	19.98
10	8	3		PUTTING IT TOGETHER-THE MAKING OF THE BROADWAY ALBUM	CBS-Fox Video 7101	Barbra Streisand	1986	D	29.98
11	15	49		ANIMALIZE LIVE UNCENSORED ●	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	29.95
12	11	5		LOOK TO THE RAINBOW	PAZ Inc./E.J. Stewart Inc. USA Home Video 312847	Patti LaBelle	1986	C	29.95
13	10	21		ARENA	Picture Music Intl. Thorn/EMI/HBO Video TVF2789	Duran Duran	1985	LF	29.95
14	13	17		WHITE CITY	Atlantic Records Inc. Vestron Music Video 1025	Pete Townshend	1985	D	29.95
15	19	3		SO EXCITED	RCA Video Prod. Inc. MusicVision 6-20609	The Pointer Sisters	1986	SF	19.95
16	20	5		STATE OF GRACE	Island Records Inc. MusicVision 6-20500	Grace Jones	1986	LF	29.95
17	12	15		THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS	CBS-Fox Video 7092	Elvis Costello & The Attractions	1985	LF	24.98
18	17	15		SCENES FROM THE BIG CHAIR	Polygram Music Video MusicVision 6-20534	Tears For Fears	1985	LF	29.95
19	18	7		PACK UP THE PLANTATION LIVE	Tom Petty Inc. MCA Dist. Corp. 80328	Tom Petty And Heartbreakers	1986	C	29.95
20	NEW ▶			THIS IS VIDEO CLASH	CBS-Fox Video 7098	The Clash	1986	SF	19.98

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

Home video

Fast Forward

BY FRANK LOVECE

A bi-weekly survey of technical developments in the hardware and software sides of the home video industry.

PROJECTION TELEVISION sets last year sold at least like croissants—if not like hotcakes. More than 265,000 of these upscale TVs reached retailers in 1985, as tallied by the Electronic Industries Assn. (EIA). That's a respectable figure for an item in the \$2,000 to \$3,200 range, and that level was reached in a TV-saturated marketplace besides.

The figure marks a hefty 36.1% increase over the previous year. With a 1986 count of over 70,000 by the end of March, industry estimates of 300,000 to 350,000 for this year appear to be on target.

Historically speaking, projection TV is almost as old as television itself. Some of the earliest mass produced TV sets employed projection rather than the conventional "direct-view" technique. Big-screen projection TV also dates back to the 1940s, but didn't become a practical consumer item until the mid-1970s.

Projection TV sets as we know them were developed by engineer Henry Kloss in 1973 for his company, Advent. Kloss—who also co-

founded Acoustic Research and KLH, and now heads Kloss Video—later developed the Novatron projection TV tube, generally considered the most advanced type of cathode-ray tube (CRT) made for consumer projection TVs.

Big-screen sets following the Kloss design are marketed by most major color-TV firms. Screen size is generally 36 to 72 inches diagonally.

In virtually all cases, these are "three-tube" projection TVs. Each set has three CRTs, each shooting a complete TV image onto the screen in one of video's three primary colors (red, green, and blue).

The two most common configurations are front-projection, in which images are projected theater style onto the front of a screen; and rear-projection, in which the CRTs light up a screen from behind and "push" images through it.

Front-projection sets can be either one-piece, self-contained units, or two-piece types where the projector and the screen are separate. One-piece front-projection TVs are the kind with a pull-out section that moves to a point a couple of feet from the screen. CRTs located at the base of the set fire light at a mirror inside the pull-out portion. The mirror then reflects light onto the screen to form a picture.

(Continued on page 48)

BASEBALL HOW-TO PROGRAMS

(Continued from preceding page)

"The Baseball Bunch" series, on hitting, pitching, and fielding, all listing for \$19.95. Guests include Tug McGraw and Tom Seaver.

• MasterVision's \$39.95-list "Little League's Official How-To-Play Baseball By Video" features stars of the future, with a team of Little League All-Stars doing demonstrations.

• Being re-released at \$24.95 by Morris Video are "The Art Of Pitching," with Wes Stock, "The Science Of Hitting," with Vada Pinson, and "Baserunning Basics," with Maury Wills.

These tapes are only the tip of the baseball video iceberg. Some companies, such as Sportlite Video of Chicago, offer whole libraries of game footage. Consumers can order half-hour highlight tapes of every World Series from 1943 through 1984 for \$64.95; the company also offers such titles as "Super Duper All Star Bloopers, With Bob Uecker," and "Baseball Fun And Games With Joe Garagiola."

Sportlite is primarily a distribution company. Its catalog contains more than 100 baseball items, says owner Al Levine, including titles from outside firms such as Best Film & Video's "Charlie Lau: The Art Of Hitting .300."

Even with all the promotion and attention baseball video product is getting, manufacturers doubt there will be stratospheric sales. "If we sold 10,000 of each, that would be a really terrific start, considering that 30,000 units sold at retail qualifies for RIAA gold status," says Dennis DeMayer of Morris.

Barry Hirschberg of Hirschberg Productions says he tries to keep

budgets on his programs below \$20,000 to give his company a chance at making a profit without having to do mega-unit volume. He claims he'll be into the black with his titles if he sells 20,000 units each. If the Mets continue their hot streak, he hopes sales will rise to 50,000 units or more for the year.

Sam Pulio of CBS/Fox Video admits the product may have some trouble making it through the distribution chain. A distributor, he says, is "not going to warm up to a how-to other than Jane Fonda, because he's hit-conscious."



Musical Secrets. Guitarist Rick Derringer puts in an appearance at New York City's Tower Video store to help push "Secrets," a how-to video he's done for DCI Music Video.

FOR WEEK ENDING MAY 10, 1986

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	27		JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	2	9		RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	79.98
3	3	3		WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	79.95
4	10	41		THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
5	4	208		JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
6	22	19		CASABLANCA	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
7	7	4		COMMANDO	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R	79.98
8	6	26		BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
9	9	14		RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	79.95
10	5	40		PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
11	8	4		THE GOONIES ▲	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG	79.95
12	17	27		THE WIZARD OF OZ ▲◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
13	15	8		PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG	79.95
14	11	23		THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
15	19	18		PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
16	13	5		YEAR OF THE DRAGON	MGM/UA Home Video 800713	Mickey Rourke John Lone	1985	R	79.95
17	24	2		THE KING AND I ▲◆	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	NR	29.98
18	26	15		THE BLUES BROTHERS ▲◆	Universal City Studios MCA Dist. Corp. 77000	Dan Aykroyd John Belushi	1980	R	24.95
19	27	15		PRIZZI'S HONOR ▲◆	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	79.95
20	18	4		FRIGHT NIGHT ▲	RCA/Columbia Pictures Home Video 6-20562	Chris Sarandon Roddy McDowall	1985	R	79.95
21	12	75		PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
22	34	38		PATTON ▲◆	CBS-Fox Video 1005	George C. Scott Karl Malden	1970	NR	29.98
23	25	24		MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
24	16	26		MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
25	29	6		WEST SIDE STORY ▲◆	CBS-Fox Video 4519	Natalie Wood Richard Beymer	1961	NR	29.98
26	RE-ENTRY			ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	29.98
27	35	4		THE SWORD IN THE STONE	Walt Disney Home Video 229	Animated	1963	G	79.98
28	21	60		GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
29	14	3		KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R	79.95
30	NEW ▶			INVASION U.S.A.	Cannon Films Inc. MGM/UA Home Video 800764	Chuck Norris	1985	R	79.95
31	RE-ENTRY			DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
32	31	110		THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
33	32	17		MIAMI VICE ●	Universal City Studios MCA Dist. Corp. 80133	Don Johnson Philip-Michael Thomas	1984	NR	29.95
34	36	23		KATHY SMITH'S ULTIMATE VIDEO WORKOUT ●	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
35	20	11		JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	NR	29.95
36	28	3		SILVER BULLET	Paramount Pictures Paramount Home Video 1827	Gary Busey Everett McGill	1985	R	79.95
37	23	8		SILVERADO ▲◆	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13	79.95
38	30	27		GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95
39	40	11		THE STING ▲◆	Universal City Studios MCA Dist. Corp. 66009	Paul Newman Robert Redford	1973	PG	24.95
40	37	12		FRANK SINATRA-PORTRAIT OF AN ALBUM ●	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	NR	39.95

● 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.

MEET BOOGER AND BEN
BUNGLING CON ARTISTS
WHO JUST CAN'T WIN



UPHILL ALL THE WAY

Starring
ROY CLARK
MEL TILLIS
GLEN CAMPBELL
BURL IVES
TRISH VAN DEVERE



NEW WORLD VIDEO

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they wound up with half the Lone Star state looking for them.

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But when real trouble comes down, will our boys rise to the occasion? It's one twosome you've simply got to get your hands on.

NEW WORLD PICTURES Presents "UPHILL ALL THE WAY" Starring ROY CLARK and MEL TILLIS Also Starring BURL IVES GLEN CAMPBELL As Captain Hazeltine and TRISH VAN DEVERE As The Widow Quinn Executive Producers FENEVA VALENTE ROY CLARK and MEL TILLIS Co-Producers BURR SMIDT and DAVID L. FORD Written And Directed By FRANK Q. DOBBS



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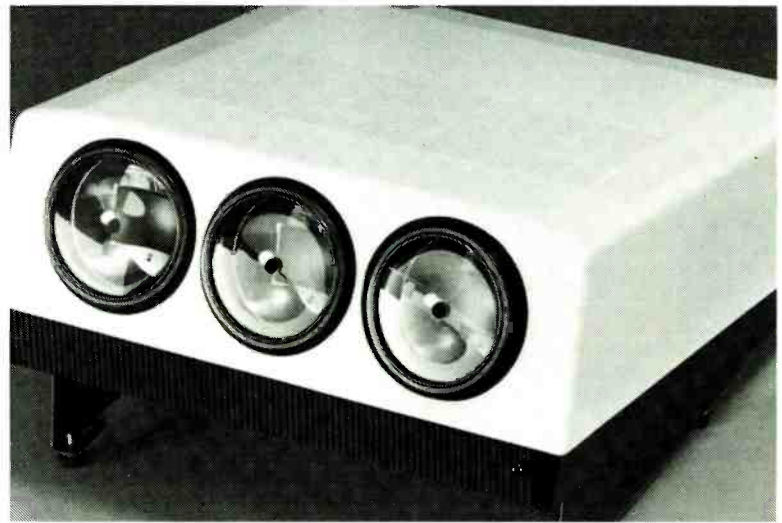
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Home video



Kloss Video Corp.'s Novabeam 100

FAST FORWARD

(Continued from page 46)

With two-piece front-projection sets, the projector can be ceiling-mounted or floor-standing, and the screen may be wall-mounted or floor-standing. If the projector is a floor model, it might even be a portable unit with casters.

Rear-projection TVs are invariably one-piece sets. Through a complex mirror-and-lens arrangement, CRTs in the cabinet's base project onto the back of a translucent screen, and an image becomes visible from the front.

Rear-projection TVs are proving more popular than front-projection since their cabinets are smaller than one-piece front-projection sets, and they're usually less expensive than two-piece front-projection sets. Some rear-projection models even have automated hideaway screens, and others in the 36-inch range are only slightly larger than 25-inch direct-view consoles.

Despite consumer preference, however, rear-projection TVs generally don't provide as high-quality a picture as the best front-projection sets, and no projection TV yet provides picture resolution equal to that of direct-view sets—the picture tube type that most people currently own.

Projection TV sets work by using CRTs with lens assemblies made up of three or more elements or lenses. Most elements are plastic, though some companies use glass or a combination of glass and plastic.

Lens assemblies are rated by *f-stop*. This is a measure of a lens assembly's aperture size—the wider the opening, the more light can pass through. The smaller the *f-stop* number, the larger the lens aperture and, all else being equal, the brighter the screen image. The fastest lens assembly so far is the *f*0.7 Novatron tube made by Kloss Video. Most other tubes each use an *f* 1.0 lens assembly which allows about half as much light to pass through.

As with almost everything in video, projection TV is hampered by the lack of standard specifications. There is, for instance, no standard spec for rating screen performance, although several viable measurement techniques are used.

The most common screen-brightness spec given by marketers is the footlambert, a measure of brightness long used for rating conven-

tional TV sets and roughly analogous to the watt in audio equipment. A rating of 100 to 120 footlamberts of highlight brightness (that measured at the brightest point on the screen) is typical for front-projection screens. Rear-projection screens usually rate from 50 to 75 footlamberts, although Pioneer Video recently unveiled its SD-P40 projection monitor with a screen brightness of 300 footlamberts, a figure the company claims is better than that for most direct-view sets.

A more complete set of specs would include the screen's "gain," a measure of how much brighter a screen is compared to a plain white surface with the same image projected onto it. Gain usually runs from four to 10 times the original amount of light.

By itself, the gain figure is only an estimate of performance; it should be accompanied by a spec for the viewing angle. This is given as the degree from the screen's center at which you can obtain an image at least half as bright as at center.

Two recent developments also factor into the growing projection-TV market. First is the arrival of 35-inch direct-view TVs. Though available so far only in spotty quantities from Mitsubishi—the developer and sole source of the 35-inch (diagonally measured) picture tube—such giant TVs were also shown by Fisher, Sanyo, and Sharp at the Winter Consumer Electronics Show. While they carry suggested retail prices significantly higher than comparably sized projection TVs, they also offer "normal TV" picture resolution.

The other development is an enhanced type of projection-TV image processing invented by engineer Yves Faroudja of Faroudja Laboratories in Sunnyvale, Calif. Used in the new Novabeam 100 projection monitor (created jointly by Kloss Video and ITT's Standard Elektrik Lorenz division), the new process provided remarkably sharp pictures at a demonstration under controlled conditions.

These picture quality developments may take a back seat, however, to price. Brand name projection TVs at under \$2,000 are becoming commonplace. Technical advances may also prove less important, incredibly, than smaller cabinet sizes.

HEAVY



LIGHTNING
STRIKES

Billboard

METAL

By PHILIP BASHE

Finally. Six years after its commercial resurrection and 18 years since Steppenwolf sung of "heavy metal thunder" in their hard-rock highway anthem "Born To Be Wild," heavy metal music has at last become accepted within the record industry as a legitimate rock'n'roll genre. Long scorned as an aberration, metal has proved immune to shifting musical/cultural trends; since 1980, no other pop music form has accounted for greater record sales.

No doubt this success has exasperated many within the music business, which is somehow fitting: For heavy metal has always been a populist music that clings steadfastly to one of the original tenets of rock'n'roll—to remain outside the mainstream. And for its devoted legions of army-jacketed fans, me-

tal's pariah status only makes them more defensive about their music.

Nineteen eighty-five was a year in which those fans' devotion was tested. In February, MTV executive vice president/CEO Bob Pittman announced to Billboard, "We've pulled way back on heavy metal," in particular, those acts "having only a heavy metal appeal." Similarly, rock radio, which has scrutinized MTV's playlist since the video channel's inception in 1981, began airing fewer metal records. Meanwhile, heavy metalers were the primary target of the PMRC which sought to impose a rock records' ratings system based on its evaluation of lyrical content.

And the combined impact of LP and concert ticket sales? Seventeen heavy metal LPs went gold, 11

went platinum, five went double platinum, and Van Halen's "1984," still high on the charts after well over a year, topped sales of five million. (This tally includes hard rock and heavy metal LPs released as early as 1984 but certified in 1985/86). Of the top-grossing live acts, 20.6% were metal artists, while for 1985's last quarter, nearly one of every three top-grossing bills featured hard rockers.

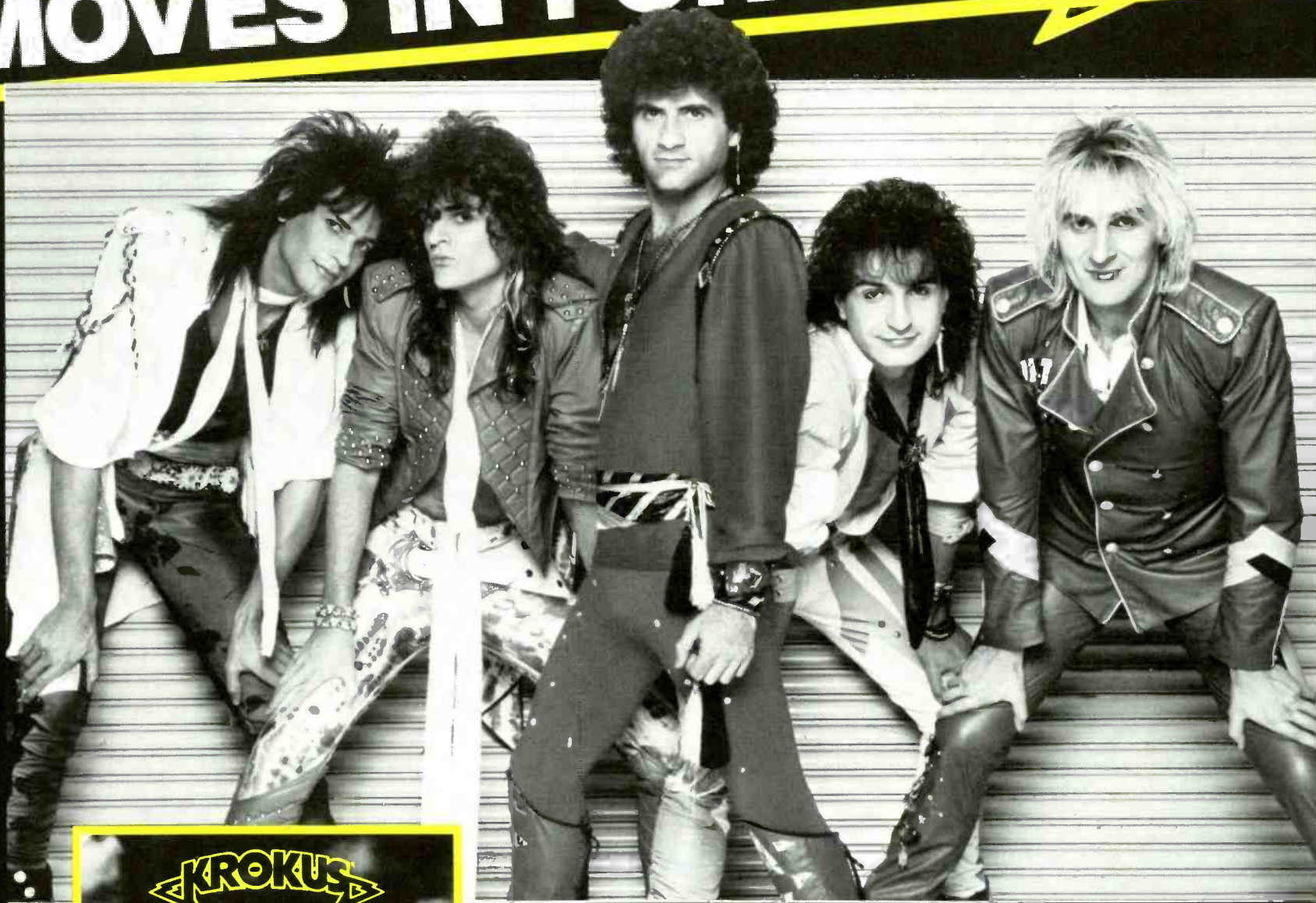
Impressive, when you consider that platinum acts such as Judas Priest, Def Leppard, Van Halen, Black Sabbath, Quiet Riot, and Ozzy Osbourne were dormant for the entire year.

Clearly, heavy metal is a phenomenon, confounding standards and marketing strategies. It is also

(Continued on page H-14)

KROKUS

MOVES IN FOR THE KILL!



With two consecutive gold albums (Headhunter and The Blitz) under their belt, **Krokus** is in position to make the big move with Change Of Address, the groups most dynamic album yet. Featuring the new single, "School's Out," "Burning Up The Night" and "Let This Love Begin."

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Change of Address. It's Krokus at their best.

Produced by Tom Werman with Fernando Von Arb.

ARISTA

Radio Resistance Won't Stop Safer Signings Major Labels: Caution Leads To Selectivity And Fewer 'Fringe' Bands

By DAN HEDGES

We're talking overkill. Two years ago, it seemed as if every major label a&r exec, questing for that heavy metal pot o'platinum, was falling over their corporate checkbook to sign anything that made noise—often winding up with little more than a back bench full of mega-watt Encino bar bands, whose attention to pose and clothes unfortunately wasn't enough to set the cash registers on fire.

For the purists, it's a matter of definition. Is the P.T. Barnumesque "Big Rock" of Van Halen bona-fide metal? If so, then what do you call the studs'n'leather crunge of Judas Priest? The only thing the majors are sure of is that they're being more cautious these days. Heavy metal (particularly for established acts like Motley Crue and Ozzy Osbourne) still rakes in the bucks. But as Epic/Portrait's East and West Coast a&r director Bob Feineigle stresses, in what seems to be the prevailing attitude, "We're spending more time on fewer bands, and it *still* comes down to the material. But we'd still sign that kind of band if there was sales potential, even though we'd have resistance at the radio level."

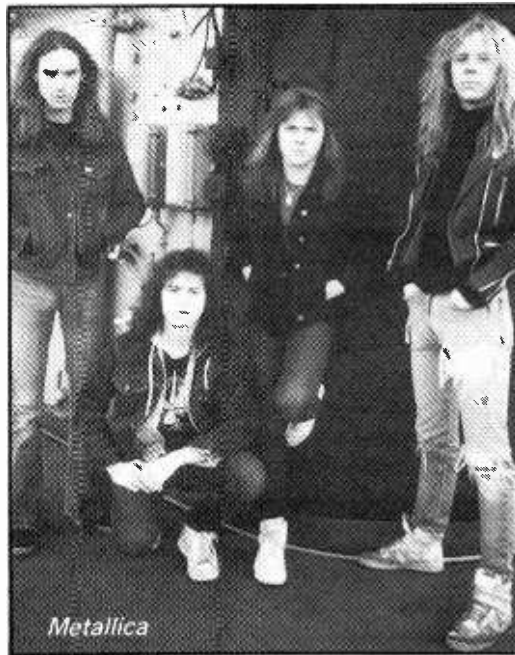
That's the thorn. Radio. With few exceptions (notably the college stations and programs like "Metal Shop,") they still won't play the stuff. As Ray Tusken, Capitol's vice president of rock a&r says, "The heavy metal audience has a demographic spread of 12 to 19. This isn't where radio's positioning itself anymore. In the late '70s, heavy rock was the dominant format in many markets, so what radio has done is left an audience behind, the younger segment who haven't outgrown metal."

How to get to them? For the new Accept album, says Frank Rand, Epic's vice president of a&r, it's "print ads, more than for many other records, in publications we normally wouldn't go into when we depend on ra-

dio. We're doing giveaways, in-store promotions. Radio may not play it, so we find other avenues. Accept will be touring here six full months, and we'll follow that tour."

That's the key: tie-in with the tours for as long as budget and human endurance allow. Capitol's Tusken says that the last W.A.S.P. album "quickly achieved its base of 350,000. It slowed down because nothing happened radio-wise and the base audience had bought the record. But then W.A.S.P. went on the road. We saw sales regenerate as soon as they'd played a particular market."

In the case of Metallica, relentless gigging resulted in a huge live following long before they inked a deal.



Metallica



Twisted Sister

"If the kids feel the band believes in what they do, they'll buy the record," says Michael Alago, a&r representative at Elektra. "One week out, the Metallica record was the No. 1 retail bin burner. Almost 250,000 million records sold. Five stations were on it, and it was still the 13th most requested AOR album. Any band that's believable will sell a minimum of 40,000 records. So it's easier in that sense to work with a Metallica than a newly-signed top 40 band."

As Harry Anger, PolyGram's senior vice president of marketing points out, metal's audience is primarily male and responsive to peer pressure. Word of mouth and magazines like Circus and Hit Parader are crucial to breaking an act. With the Deep Purple reunion LP, he recalls that PolyGram was selling a band that, while legendary, hadn't recorded with that lineup in 11 years. "We did everything to create the impression that though you may not have ever bought a Deep Purple album, this is one you should have because these guys, reunited, are one of the great bands of the genre.

Ozzy Osbourne



Ratt



Result? A platinum album. You have to think of these bands in a total campaign approach. A look, a feel, an idea."

But it's really down to fan loyalty. Rabid loyalty. Wendy Goldstein, a&r talent manager for RCA, says that "metal to lot of kids is a way of life. You can't ignore that. They're into seeking out, into educating themselves about new bands. Even bands that RCA

'It's the real hard core stuff that could present problems, though I don't think you'll find many majors signing that kind of band since we're looking for wider audience appeal. The PMRC were talking about mainstream acts. These people have no idea what's really out there. They'd die if they saw that.'

used to have like Scorpions and Judas Priest—their old records still sell."

Atlantic president Doug Morris says heavy metal has had a home at Atlantic since the late '60s and will continue to find shelter there (Twisted Sister, Ratt, Loudness, Malice, Raven). "Atlantic was in the 'heavy metal business' long before that label came into vogue, and in that sense was a pioneer in the field. Close to 20 years ago, the likes of Iron Butterfly were direct precursors of the current heavy rock scene. Like most attempts at categorization, the term heavy metal often pigeonholes artists. Such past superstars as Led Zeppelin and Cream covered a tremendous amount of musical ground, yet they are often hailed as heavy metal fathers—an accolade which reflects but one aspect of their groundbreaking styles." Australia's AC/DC celebrates their 10th anniversary with the label this year.

And the PMRC controversy? The majors claim to be adhering to the RIAA's agreement without backing their artists into a creative corner. As Epic/Portrait's Feineigle says, "It's the real hard core stuff that could present problems, though I don't think you'll find

(Continued on page H-16)

Dan Hedges is a freelance writer/author based in N.Y.

Rob Halford of Judas Priest



Motley Crue



A Billboard Spotlight

Fates
Warning

Anthrax



Raven



Sound Barrier



Blessed Death

Megaforce, Shrapnel, Combat In Spotlight Indie Labels: Majors' Sidestep Opens Door For Tightly-Managed Metal Strongholds

By PHILIP BASHE

Scorpions on Brain; Judas Priest on Gull; Def Leopard on Bludgeon Riffola; Iron Maiden on Rock Hard; Motley Crue on Leathur.

Virtually all of today's heavy metal megastars began their careers inauspiciously on independent labels. In Motley Crue's case, when no major label stepped forward to sign them despite their reputation as a burgeoning Los Angeles club act, they recorded "Too Fast For Love" on their own, for \$9,000, according to co-manager Doug Thaler. Nearly 8,000 copies later (not the 30,000 often boasted by the band) Elektra Records purchased the master. "We got signed," bassist Nikki Sixx says with unconcealed relish, "by proving to the majors we didn't need them."

Indie record companies have long been an integral part of the British record business's infrastructure, but in America it's difficult to make a go. That is, unless a label happens to trade in metal. Currently there are as many as two dozen companies that specialize in hard rock releases, and innumerable more one-shots. Most label names leave little doubt as to their musical orientation—Megaforce, Shrapnel, Combat—for label identification is one of the keys to success, says Barry Kobrin, president of Important Records, where Com-

'The heavy metal audience just doesn't seek out the groups, it seeks out the labels because it knows the labels are consistent with what it's looking for.'

bat is an in-house label.

"The heavy metal audience doesn't just seek out the groups, it seeks out the labels because it knows the labels are consistent with what it's looking for." Important, established solely as an importer seven years

ago, distributes Megaforce, Shrapnel and "most of the major American independent labels."

Perhaps the first metal indie was Shrapnel, begun in 1980 by Mike Varney, a metal enthusiast searching for the first guitar heroes of the 1980s. Ads placed nationwide in local music papers yielded an avalanche of demo tapes from would-be Eddie Van Halens, and two samplers were issued, "U.S. Metal, Vol. I" and "Vol. II." Both were so successful, in 1983 Varney recorded a Portland group called the Wildogs for just \$1,500. The LP sold 12,000 units. That same year, the debut by Steeler—whose lineup included Swedish guitarist Yngwie Malmsteen and singer Ron Keel, both currently enjoying success on their own—was recorded for just \$8,000. It has sold 40,000 to date. "At a \$4 wholesale price," Varney says, "that's a \$160,000 profit."

Some of the larger indies could, in fact, teach the majors something about staying in the black. Of 26 LPs to date, Shrapnel has recouped its advances on all but a few. Combat's ledgers read about the same. And Megaforce "is a very profitable company," says vice president John Zazula, who also manages most of his acts through CraZed Management. All three expect to have banner years in 1986.

Several factors contribute to the metal indies' success, beginning with minimal recording costs; heavy rock has never been a producer's music. The average budget at Shrapnel is \$8,000; at Combat, between \$3,000 and \$30,000; and at Megaforce, they can seesaw wildly. For Stormtroopers of Death, Zazula recalls laughingly, he spent a mere \$5,200, "including cover art and mastering, which has to be a record for an LP that sold 30,000 units." However, the budget for Raven's "Stay Hard," released on Atlantic, was \$95,000.

Zazula's three-year-old company differs in philosophy from most metal indies in that it releases only three or four records a year. "Then we work each one until the last drop of blood is absorbed, whereas the game plan at the other labels is to throw the stuff against the wall and see what sticks."

Zazula, Varney and Kobrin all decry what they see as

the exploitation of heavy metal by the indies and a decline of quality control. "But then," Zazula says, "somebody has to put out all the demo tapes we reject." What especially rankles him is that not only are these tapes—"which are pretty bad"—out on vinyl, the recording quality is that of a demo: abominable.

In addition to relatively low overhead, there's also foreign sales, as England, Europe and Japan have always been fertile markets for American metal. An indie can either license the record to individual countries or it can license it to an overseas distributor that will then license the rights to smaller companies. Shrapnel recently signed a licensing agreement with Roadrunner Records, covering Europe, Japan and Canada, and Varney says he expects foreign sales to

'It's time for us to become majors ourselves.'

be double his projected U.S. sales this year.

Ultimately, the metal indies succeed by immersing themselves in the metal underground, a network of fanzines, college radio, commercial radio speciality shows and the mom & pop record stores, many of which are becoming increasingly aware of metal's vast appeal. They excel at what Combat's Kobrin calls "affordable, ground-floor promotions": posters, in-store appearances, etc.

But indie labels should not be satisfied with just the mom & pops, it is stressed. Says Varney, whose records are distributed domestically by Important, Greenworld, Dutch East and Trip, "with a record that's accompanied by a lot of hype, you can get it into the chains, and once you do that, you can sell boxcars."

Adds Zazula: "If you think the mom & pop stores are going to make you, you're dreaming, because there isn't a single heavy metal band that doesn't imagine walking into Sam Goodys and seeing its record there."

Most aspiring metal acts signed to indie labels recognize the inherent drawbacks: limited distribution and promotion as compared to the majors'. The benefits? Generally, a stronger commitment to the act, metal-market expertise and, most significantly, says Dave Mustaine, leader of Megadeth, "not as much pressure to sell records." After all, a label that can move 30-million-plus copies of Michael Jackson's "Thriller"

(Continued on page H-16)



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COME OUT AND PLAY

"COME OUT AND PLAY" VIDEO STORY

LOUDNESS

LIGHTNING STRIKES

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ATCO

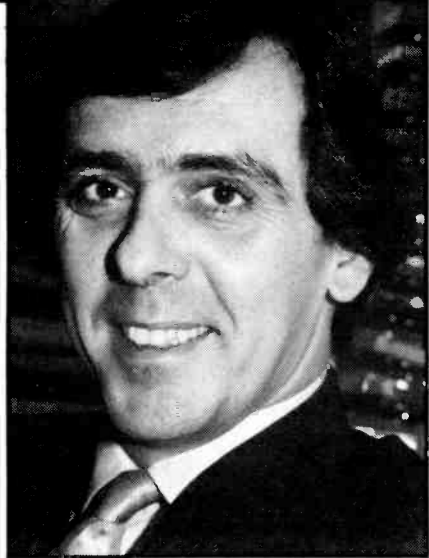


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Kiss



Charlie Kendall,
WNEW-FM PD
and MJI "Metal
Shop" host.

Rock Radio: Stations Throw Metal Onto Junkpile

By PAT MARTIN

It seems these days if you want to hear heavy metal music you've either got to turn on your stereo, street blaster or Walkman. Many leading major market PDs have scrapped metal from their formats. Top selling artists like Ozzy Osbourne, Ted Nugent, AC/DC, Iron Maiden, Motley Crue, Twisted Sister, and even Led Zeppelin have landed in the radio junkpile.

This trend toward stripping the metal started about three years ago. One of the first stations to soften their approach to album rock was WLUP in Chicago. MD Bill Evans says, "We wanted to change the thrust of WLUP to upper demos without changing the call letters. We felt that being able to say 'The Loop in Chicago' was valuable. It took quite a lot of work. Common sense dictated a need for change. We just knew that we had to change the sound of the station to survive."

Evans says that WLUP hasn't dropped all metal acts. "We play the 'smart' Led Zeppelin stuff, songs like 'Hey, Hey What Can I Say,' 'What Is And What Should Be,' and 'Ramble On.' Van Halen has transcended their heavy metal image. That band got real smart. Their new album has three cuts that we can play on WLUP."

Evans says that record companies know that they can sell heavy metal artists without airplay. "There seems to be no let up on the signings of these artists. They recognize a good buck when they see one."

An even more conservative approach toward the programming of metal is taken by Dave Hamilton, PD at KQRS in Minneapolis-St. Paul. "Why have we dropped most of the metal out of our format? Because our demos were poor. That's why." Hamilton says that the station does a large amount of perceptual research. When he first arrived on the scene last summer, the call-out research said that KQRS was "going downhill" because the station played "too much heavy metal." Questions were also asked about listeners' least favorite artists. According to Hamilton, Twisted Sister, Motley Crue, Ratt and AC/DC were reported as

Indies Grab Torch From Majors—And Run Retail Reaction: Metal's Selling Bigger And Better Than Ever Despite Media Blackout

By S.L. DUFF

As long as there are high schools and high schoolers, heavy metal always seems to find an audience. Yet America's radio programmers seem to think it's a trend on the downside; just a handful of stations will touch the genre. But even with metal gasping for air on the radio—though very much alive on the street—and major labels shying away from the hard stuff, retailers have yet to experience any significant problem in dealing with these dichotomies at the regis-

Below: Lines lengthen to meet Motley Crue at House Of Guitars, Rochester, N.Y., and Ozzy Osbourne shares in-store spotlight with co-owner Armand Schaubroeck.



ter. Despite chilly treatment by the milquetoast media, metal continues to register that ring of success.

Says Dave Brichler of Texas Tapes'N'Records, a heavy metal haven located in South Houston, "No matter what kind of music you're selling, radio airplay is definitely needed to sell big volumes of records. In the last year, year-and-a-half, either because of programmers' personal feelings, or the company line dictated by whatever consultants they might use, [the feeling] is that heavy metal is out."

"We've noticed a dropoff in local AOR play of big pop/hard rock/heavy metal bands, bands that used to get on the radio regardless—Motley Crue, Scorpions, Def Leppard, Iron Maiden, even middle-of-the-road hard rock like Sammy Hagar—you see radio being resistant to anything that is loud and possibly offensive. The fringe metal groups have never been on the radio, probably never will be, but they still sell real well anyway. I think disinterest on the part of radio programmers has hurt some sales, but it really hasn't hurt it for me. We are still seeing strong sales, probably stronger than ever, especially with the advent of a lot of smaller indie labels that are really geared towards metal."

Does this mean that the bands that were getting a lot of airplay have been hurt by the current lack of it? "Only insofar as the airplay kind of hits that MOR audience which will buy anything that hits the top 20 of radio station playlists," says Brichler. "It hasn't hurt their sales as far as the die-hard metalheads go."

Lary Leider, store manager of Sound Warehouse in Chicago, is an admitted "arrested adolescent" and is known by some as the "Midwest guru of HM." He feels sales are up. "I would say it's selling better (than this time last year) because it seems like there's a lot more product. Maybe not as many newer bands, but a lot of the veteran bands like UFO and Rainbow are doing just tremendous here."

Armand Schaubroeck, co-owner of House of Guitars, Rochester, N.Y., the largest privately-owned retail store in the U.S., concurs: "It's selling real strong. It's never stopped in Rochester! It keeps getting stronger (Continued on opposite page)

consistent negatives to listeners. "Just about anything from the early 1980s." KQRS still plays some Led Zeppelin—Hamilton says, "the more acoustic type. We still play Judas Priest, but in a night-only rotation."

The results of KQRS's format modification were dramatic. The station increased substantially in 18+ adults. The 25-34 male cume nearly doubled, and the 25-34 male quarter hours jumped from an 8.6 to a 12.9 between the spring and fall 1985 ARBs.

Hamilton says, "We're targeted toward neither the white collar nor the blue collar but to the 'new collar' worker first identified in U.S. News & World Report's story last fall. It will represent 22% of the voting public in the next election. It has between a \$15,000 and \$30,000 annual income, per household—just the kind of person we want to listen to KQRS."

Another major station to phase out the programming of metal is KLOS Los Angeles. PD Tim Kelly says that "we made a gradual phase-out starting last summer rather than a total purge. We did not make a list of things to take off. We took everything on a case-by-case basis. We still play Judas Priest, Scorpions, UFO, and Ozzy Osbourne, but they're very limited as to how many we play and when we play them. KLOS does call-out research to the 18-34 target audience, and then we consider what the strongest material is for the 25-34 year olds." Kelly continues, "Metal narrows your target and makes the station less mass appeal. That's why we've backed off."

(Continued on page H-18)



Above: Dave Brichler, left, and Bruce Byerly, right, of Texas Records'N'Tapes, Houston, flank Dokken at March in-store. Scorpions draw long lines to the metal mecca. (Photo: Greg Carillo)

and (attracting) a wider audience." Schaubroeck also points out the undying loyalty of the metal lover. "They buy the most records compared to the other record buyers. It isn't odd for them to pick out six to eight (LPs) and buy them all at once. We sell T-shirts, pens, posters, calendars from all rock groups. Metal sells about 70% of it."

The rivetheads' quest for quantity as well as quality—the more metal the better—has led to a very healthy business for the independent metal labels. According to May (as he calls himself) of Agents of Fortune, a shop located 40 minutes from Manhattan in Long Island, indie metal is grabbing half the heavy metal sales. "In many cases, it's selling equally as well (as major label product), especially in this shop, because a lot of the indie titles that come out are as popular in the metal market as the majors," he says. "You know, the majors are more careful about signing the acts. They shy away from the controversial bands. As a result, the smaller independents get to pick up on them, and the fans know about them; there is a very strong underground in the metal market."

Paradise Records and Tapes is in Fort Bragg, N.C.—so is the country's largest army installation. Nearby the base is an AM station playing nothing but metal, and the base is populated with males aged 18 to 25. Guess what kind of music Paradise sells by the crate? According to Chuck Christie, metal has been moving in a big way since they opened their doors four years ago. He estimates that his indie metal sales are "probably better (than major product), really. I'd say about 30% to 70%, 30% being major and 70% being indie product." Christie also notes that the same people buying Metallica, Venom and Slayer are walking out the door with hardcore punk such as Dead Kennedys, GBH and Black Flag.

Dave Brichler feels that the profits the indies are making are being wisely reinvested. "When it sells, they make money, so they can turn around and get quality acts, quality album covers, quality production, so they will build. I think we're seeing that now with companies like Enigma, Metal Blade, Important's labels Combat and Megaforce." Brichler says that both the Stryper LP and Metallica's indie LP "Kill 'Em All" were in the store's top 20 for upward of six months.

"Any of the Metal Blade, Combat or Shrapnel stuff, kids are willing to take a chance on, just by the label's reputation," says Lary Leider, "much the same way people buy IRS product without knowing what it is."

In Hollywood, where many a metal trend has started, enthusiasm over any-and-all indie releases is waning. "They used to buy everything that came out," says Jim May of Aron's Records in Hollywood. "I used to have kids come in here, and if it was new, they bought it. But they're not doing that anymore, they're waiting to hear the stuff. And if it isn't getting airplay, or they're not playing around town, it's just not moving like it did."

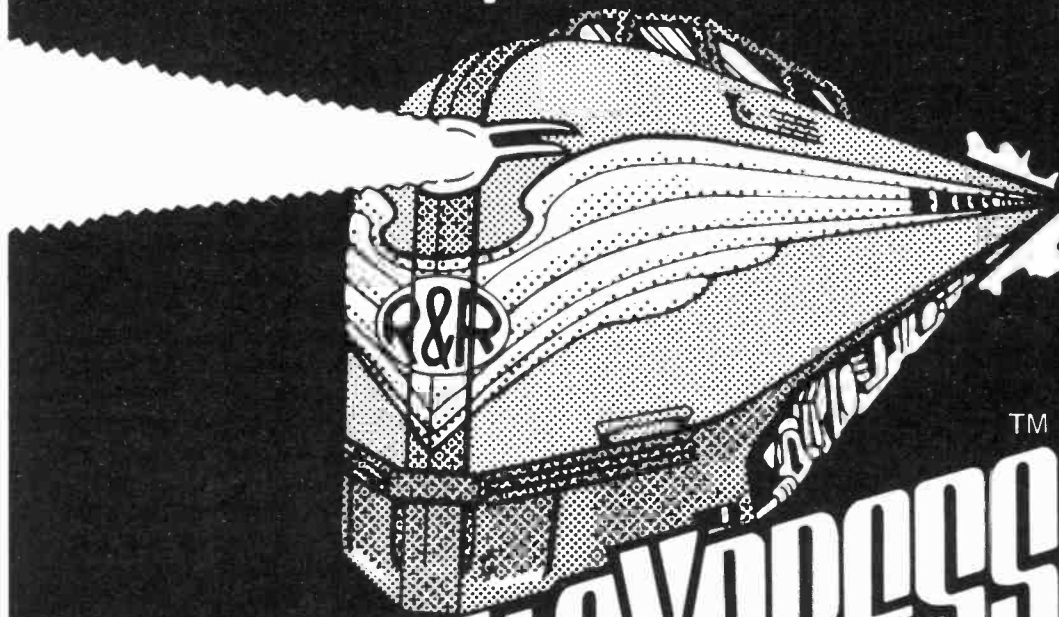
If the music is not on the air, how does the word get out? "Word of mouth is probably the biggest seller of heavy metal," says Brichler, who notes that fanzines such as Kerrang! and Metal Forces also have a very definite effect on sales.

Stores surveyed say that the labels, both major and independent, are quite generous when it comes to providing promotional materials and displays. As for in-store artist appearances, with the exception of Aron's ("Our store's too crowded, I'm afraid they'd steal us blind") and Paradise ("The country music in-stores have been pretty wild, I'm afraid to see what heavy metal'd be like"), all the stores polled have had a great deal of success with in-stores. Armand Schaubroeck: "We had Ozzy and Motley Crue at the same time with Carmine Appice giving a drum clinic on the second floor! If it's a big one we can move up to 1,000 records while they're here." Texas Tapes'N'Records drew 5,000 people to a Deep Purple in-store, and Brichler figures "for the week of, say, a Motley Crue in-store, we'll go through maybe 1,000 copies, whereas we'd normally sell 30 or 40 in a week."

S.L. Duff is review editor for Music Connection magazine and a freelance writer based in Los Angeles.

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In Spite Of Fallout, The Fire Still Burns Concerts & Venues: Bad Publicity, Rock-Control Laws Hurt Attendance As Parents Keep Kids Away

By PAUL GALLOTTA

A Billboard Spotlight

In terms of record sales, 1985 will not exactly be remembered as a banner year for hard rock. Only three acts in that genre—Deep Purple, Motley Crue and Ratt, managed to muscle their way to platinum level sales. This is in sharp contrast to the total of 12 acts that breached that plateau in 1984.

Negative publicity, which has provided metal with a symbiotic partner since its inception, seemed to grab more attention than the music itself. In Maryland, the State Assembly is currently considering a bill that would make it illegal to sell records which it determines to be obscene to minors. In California, 19 year-

Dokken



old John McCollum committed suicide, reportedly while listening to Ozzy Osbourne's "Suicide Solution," prompting a lawsuit filed by the youth's parents. In Washington D.C., the PMRC, a watchdog group headed by Susan Baker (wife of Secretary of the Treasury James Baker) and Tipper Gore (the wife of Tenn. Democratic Sen. Albert Gore Jr.) took on the RIAA and won a much publicized, if only partial victory, paving the way for record ratings.

But perhaps the most bizarre assault on hard rock occurred in San Antonio, Tex. Last Nov. 14, the City Council, backed by Mayor Henry G. Cisneros, passed an ordinance which denied admission of minors under the age of 14 without a parent or legal guardian, to any theatrical or musical event that was deemed "obscene." The council defined obscene as "any performance where 70% to 80% of its content deals with sexually explicit lyrics or performance acts."

According to Jack Orbin, president of Stone City Attractions, the ordinance not only wastes the taxpayer's money, but is virtually unenforceable. "In its literal interpretation, it doesn't effect any rock concerts that we have done in our 15 years of business. Even though an act or two might sing a song about rape or incest, they don't make 70% to 80% of their performances about these things. And we can't even address that age issue. What 13 year-old carries an ID with an age on it?"

While the so-called "rock ordinance" may be at best unenforceable and at worst illegal, Orbin allows that the damage inflicted has already been substantial.

"It's dramatically hurt our attendance," says Orbin. "Primarily because of all the bad publicity surrounding the metal scene, radio stations aren't playing metal as much and parents aren't letting their kids go to these shows. Consequently, concert attendance has dropped anywhere for 15% to 35%, depending on

Paul Gallotta is associate editor of Circus magazine in New York.

how controversial the act is."

Orbin, who promotes shows throughout Texas, Oklahoma, Louisiana, and New Mexico is planning a multi-million dollar lawsuit against the City Council.

'I have a tape of Mayor Cisneros saying, 'What's happening at these concerts is that our children are being called to the altar to testify to Satan,' and that's verbatim. Those are the kind of statements we're up against. I want to know what show he was at, because it certainly wasn't one of ours.'

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However vitriolic the attempts of the PMRC might have been to suppress "porn rock," outside of the actual labeling of these records, the only tangible effects appear to be restricted to a uniform drop in ticket sales throughout the Bible Belt. Ticket sales through the rest of the country appear to remain virtually unchanged.

According to Dave Lucas, president of Indianapolis-based Sunshine Promotions, "The PMRC hasn't really had any effect on us, at least not in terms of ticket sales. Our business has been very strong. All of the negative press that has surrounded metal has had no real effect either. There hasn't been any significant increase in violence at any of our shows; in fact last year we didn't have a single claim against us. I certainly couldn't foresee cancelling any of our shows over this ruckus."

New York promoter Ron Delsener echoes Lucas' sentiment, pointing out, "People who like metal are among the most loyal fans in the world. Nothing's going to stop them from going to see these shows. There's been some backlash, but these are only isolated cases."

Delsener stresses that incidents such as the San Antonio rock ordinance or the labeling of records poses a minimal threat to metal in the New York area market. Rather, if there are dark clouds on hard rock's horizon, they can be traced to the audiences themselves.

"There has been a marked increase in vandalism at these shows. It's not necessarily inspired by the bands or their music; the bands are always very cooperative. But there's been a cultural deterioration in America in general. Audiences aren't respecting the aesthetics of America—the marring of buildings with graffiti is one way of their speaking out; kids tearing up seats is another. If there is a problem, it involves a few isolated incidents that center around a handful of fans, not the PMRC or bad press."

One of these "isolated incidents" occurred at the Judas Priest concert at Madison Square Garden in June of 1984. Apparently without provocation, unruly fans began tearing out seat cushions and assaulting members of the audience. The ensuing rioting spilled outside, where an undisclosed number of train win-



*Right top: Loudness
Right center: Accept
Right left: Iron Maiden*

dows were shattered in and around Penn Station. While Garden spokesman Bobby Goldwater denied that there was ever a formal ban on metal concerts, the next hard rock band to play that venue was Motley Crue—a full 14 months later.

"Not necessarily as a result of the Judas Priest show, some venues are hesitant to book metal acts," says Delsener. "The crowds are not usually as well behaved as they should be, but most venues need the money, so they'll take them." Delsener notes, however, that the problem in question here is vandalism; violence perpetrated against members of the audience is "virtually non-existent."

"As a promoter, I wouldn't think of cancelling a show on those grounds. Perhaps a sponsor might be hesitant to be involved with a metal act, but after a while, things will cool down and they'll jump right back on board again."

In spite of all the controversy over lyrical content, the most severe blow to hard rock's public image appears to have been a result of the fallout from the publicity, rather than the issues themselves. Says Orbin, "The parents see these people whom they trust passing these laws, and they are hesitant to let their kids go to see these shows. In the case of this 'rock ordinance,' they're all in an uproar because to get it passed the ACLU, they've made it so narrow in scope that it doesn't affect anyone."

Orbin, however, remains optimistic. When asked about the future of metal after the PMRC and the rock ordinance, he suggests "the damage, while substantial, will be reversible. But it'll take some time. It's a parental responsibility, as well as a parental right to decide if you want your kids to go to these shows. But rock doesn't deserve the tarnished image that these people are trying to give it, especially in a year where rock has done so much for humanitarian purposes."

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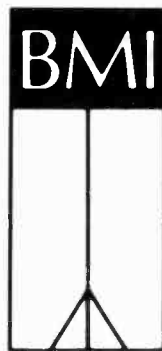
“1986 has been a very special year for me so far. *The Ultimate Sin* has provided me with the ultimate in success . . . a top-ten record, a sold-out international tour and a musical labour of love that is well on its way to marking my biggest and brightest year in the recording industry to date. All of this could not have happened without a lot of help from my friends. And, I want to take this opportunity to thank them now. First, to my long-time lyricist and mate Bob Daisley who has helped me out thru thick and thin. Second, to the best band in rock ‘n roll, Jake E. Lee, Phil Soussan and Randy Castillo. I would also like to thank all at Epic/Associated Records for their unlimited stamina and drive and most specifically to Tony Martell, Mike Caplan, Bill Bennett, Walter Winnick, Harvey Leeds, Ray Anderson, Robert Smith, Ron McCarrell and Susan Blond Erickson. I would also like to give a very special thank you to Ron Nevison; Bill Elson and I.C.M.; Michael Jensen and Jensen Communications; Del Furano and Winterland; all of the promoters around the world; the musical companies involved with the tour; to my staff and road crew; and, everyone else too numerous to name (you know who you are). Most of all I want to thank the number one person in my life, Sharon Osbourne, who has helped make dreams come true.”

Love, Ozzy Osbourne

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World Metal On Rise; Europe Leads Trends

By JOHN TOBLER

That heavy metal is a force to be reckoned with in chart terms seems beyond dispute, though it's fast becoming apparent that Europe and, to some extent, Japan, are the current main headquarters for the genre.

One of the denizens of British metal journalism, Mick Wall, a regular Kerrang! contributor and the author of the recently-published biography of Ozzy Osbourne, "Diary Of A Madman," also presents a cable TV show weekly which reaches five million homes in Europe. It's tagged "The Monster Of Rock" and it's just that for leading U.K. network Sky channel. Wall firmly maintains that many countries in Europe, particularly Scandinavia, Germany and Holland, are rivaling Britain when it comes to heavy metal appreciation.

In a recent "Monsters" show, interviewing Jay Jay French of Twisted Sister, Wall heard that the group's recent U.S. tour had not been completed, due to low ticket sales. Wall says: "As far as I can tell, the only big American metal acts at the moment are Motley Crue and Ratt.

"A couple of years ago, there seemed to be many new groups being signed in America but, to cite just two examples, Quiet Riot and Great White certainly started well but seem to have disappeared since. I think last year there was a definite feeling in the States that metal was over the hill."

Not so in Europe. New bands are sprouting not only from Britain but also in Germany (Helloween and, particularly, the Scorpions), Holland (Vandenberg and Helloween) and even Switzerland. Wall notes the feeling that Celtic Frost, a Swiss band, is being lauded as "the new Black Sabbath." It doesn't just stop with producing the acts, either: Wall knows several Euro metal magazines with delicate names like Metalhammer and Forearm Smash, and he himself contributes to several Japanese hard rock magazines like Rockin' F, Viva Rock and Ongaku Senka.

Roger Brattin, head of the U.K. branch of U.S. merchandisers Winterland, also reports buoyant business with heavy metal bands in Europe. This year will see Twisted Sister, Ozzy Osbourne, Blue Oyster, Cult, Dio, Ratt, and Dokken on tour in various European territories and all set to sell out their concerts. Brattin believes that this year is going to add up to big business for metal after several years when times were less than of boom status.

Whether he'll be proved correct seems to depend on a peculiarly European phenomenon relating to album sales: in much the same way as British punk acts would achieve remarkably high chart positions immediately new records were released, so such metal acts as Terraplane, Molly Hatchet, Accept (from Germany), Pallas and several others have made significant chart dents immediately new albums have been released, but they nearly all disappear from the lists a week or two later. This observation relates to the pop chart, not the rarefied atmosphere of the HM chart itself.

The two exceptions to this are as odd as the phenomenon itself: Meat Loaf's "Bat Out Of Hell" recently passed the previous holder of the "most weeks on the

U.K. chart" title (the "Original Soundtrack to Sound Of Music") and is fast approaching a staggering 400 weeks on chart. Make of that what you will.

Equally interesting is exception No.1, the fact that Ozzy Osbourne's "The Ultimate Sin" has managed to remain in the charts for six weeks non-stop. Small beer by U.S. standards, but perhaps not when it's realized that "Blizzard Of Ozz" and "Diary Of A Madman" only logged up 20 British chart weeks between them.

Within the U.K. and European context, a final word comes from BBC Radio One's Tommy Vance, host of the hugely popular "Friday Rock Show," most of whose listeners are headbangers. Vance, an Englishman, who worked as a disk jockey on KHJ in Los Angeles during what he describes as "the boss radio days," has presented heavy metal between 10 p.m. and midnight every Friday night for eight years and has seen no decrease in audience despite airing in what most would regard as a "graveyard" slot.

In fact, Vance can usually count on more listeners

than the celebrated John Peel, whose musical output in infinitely more varied. Notes Vance: "My listeners are interested in an amalgam of musical styles from AOR to hardcore thrash metal. One interesting recent innovation has been the growth of labels like Music For Nations who acquire the rights to American product, often from major labels, which would otherwise not be available in Britain and Europe due to what marketing people from the majors here see as insufficient cross-over potential because this music is unlikely to get daytime airplay."

Vance also acknowledges the assistance he receives from Shades, a metal specialist record shop situated deep in the heart of London's Soho. "If I'm unsure about the quality or credibility of a new record, I ask them what they think, and they also turn me on to new imports." He is currently excited about Dutch act Evil, whose style is "thrash rock, but brilliantly executed."

John Tobler is a freelance writer based in London.

A Billboard Spotlight

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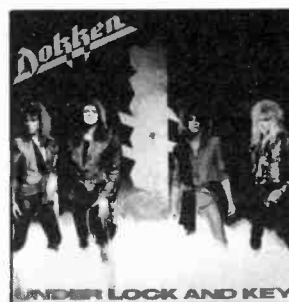
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LIGHTNING STRIKES

(Continued from page H-1)

greatly responsible for the financial vitality enjoyed by the record industry as a whole since the post-disco depression of 1979-80, a fact recognized by record labels and concert promoters.

"Heavy metal is the backbone of the record companies," says manager Rod Smallwood, whose hard-rock stable includes Iron Maiden, W.A.S.P. and former Black Sabbath bassist Geezer Butler. "Look at catalog sales, for example. Anytime a new Iron Maiden album comes out, we sell between 600,000 and 750,000 back-catalog LPs over the course of the band's tour. And that's typical." Indeed. The release of Jimmy Page's long-awaited return to recording, "The Firm," drew his previous group's "Led Zeppelin IV"—a decade and a half old—back into the top 200.

Smallwood also points out that metal's pull at the boxoffice enables concert promoters to invest in newer, less bankable acts from other genres. It's the promoter's "bread and butter," says Bill Curbishley, manager of Judas Priest and the former members of the Who. "Hard rock bands don't just play 20 shows, they play 60 or 70. And they are consistently passing through every market."

"Consistent" is the word veteran promoter John Scher uses to describe the heavy metal acts that comprise one-third of his productions. "It's always been a staple," he says, going on to note that even during the music's supposed late-'70s slump, "there was never a drop in attendance." In fact, that period was one in which groups such as Kiss, Aerosmith and Ted Nugent were enjoying the greatest prosperity of their careers, while newcomers such as Judas Priest, Def Leppard, Maiden, and Scorpions were honing their craft, gearing up for what would be the metal explosion of 1980.

Highly visual, hard rock was made for the stage, and only coliseums and arenas can contain its high-voltage audio onslaught. Using elaborate stage sets, lights and pyrotechnics, metal acts are renowned for providing maximum entertainment value for the dollar. Plus, their music is generally man-made—not machine-made—a fact appreciated by the mostly teenage audiences, who go into ecstasy over a fiery guitar solo the same way their older siblings paid homage to Cream's Eric Clapton and Jimi Hendrix in the '60s. "Kids want to be entertained, excited," says Curbishley. "They want to be turned on. Only heavy rock can do that."

"Heavy metal is something the audience can get physically involved in," says Scher. During a recent six-week period, of 17 shows staged in New York and New Jersey, 12 were metal (Kiss, Rush, Heart, Black Sabbath/W.A.S.P./Anthrax, the Firm, and Aerosmith/Ted Nugent), booked into huge venues such as the Meadowlands and Nassau Coliseum. "Every one was a winner," Scher says.

Of course, not everyone smiles at the mention of heavy metal; for instance, the PMRC, who unwittingly escalated hard rock record sales, according to numerous industry observers. Ironically, says Alan Grunblatt, director of product management for RCA, the controversy gave invaluable publicity to metal's more extreme, macabre bands. Shrapnel Records head Mike Varney noticed an upturn in sales and credits the PMRC with "restoring a cult status to the underground metal scene. The more you tell kids metal is off-limits, the more they're going to buy it." It's a generational conflict as old as rock'n'roll itself.

Despite the media attention given the rock-rating ruckus, record stores have felt little community pressure not to stock LPs deemed offensive by the PMRC. Store managers and buyers for Peaches Records and Tapes in Chicago, Cavages in Buffalo and Tower Records in Hollywood all responded with an emphatic 'no' when asked if they had adopted stricter guidelines regarding what they would or would not carry. And none had ever received complaints from parents irate over an LP purchased by their children.

As for any repercussions at MTV, senior vice president of programming Les Garland says that the chan-

(Continued on opposite page)

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nel's decision to curb its airing of metal videos actually was enacted nearly three years ago; long before Tipper Gore happened upon Prince's "Purple Rain" and was never to be the same again. He says the cutback was exaggerated by the music press: "Basically, we found that our playlist wasn't balanced, that there was too much heavy metal." Some hours, he says, featured as many as three or four metal videos, "and our weekly audience testing showed that was inspiring a negative reaction." Bob Pittman's statement to the contrary, Garland insists that MTV's commitment to heavy metal has not diminished, pointing to numerous promotions in conjunction with metal artists, as well as the monthly program "Heavy Metal Mania."

Not all hard rock artists and their managers agree with Garland's contention that the metal shaving was minimal. Rod Smallwood complains that even though Iron Maiden's "Live After Death" surpassed 500,000 in sales just weeks after its release, their videoclip was never put into rotation. That's because the video channel is abandoning the younger demographic, says Y&T bandleader Dave Meniketti.

"Rock videos have replaced cartoons and 'The Three Stooges' after school. Who do they think is watching? It's definitely not the 20 year-olds." Garland says it's 23 year-olds, yet during a random viewing of MTV's "Most Requested Videos" (weekdays, 6 to 7 p.m.), four of the top five, as voted by viewers, were by Motley Crue, Ozzy Osbourne, Kiss, and Heart, all favorites of the adolescent set.

The song-lyric controversy's influence on rock radio would appear to be negligible, since radio is governed by the FCC and has always policed itself when it comes to explicit content. According to WNEW-FM program director Charlie Kendall—also the host of "Metal Shop," syndicated on some 80 FM outlets—"we've always known that the (questionable) cuts were there, but we don't play them."

By Kendall's estimation, heavy metal makes up between 15% to 20% of WNEW-FM's playlist; between 60% and 65% of all phone requests are for metal

acts; and, for this particular week, four of the top five requested records were metal. The station's target audience is 25-to-34-year-old males, "and our research indicates that older males do find metal acceptable if it's delivered in good fun and with good melody."

Just as FM radio impacted on rock'n'roll in the '60s, it has affected the songwriting of '80s hard rock artists. The trend in modern metal is to incorporate tunefulness, power chords and a cannoning big beat; the hallmark of rock luminaries such as the Who and Led Zeppelin. Artistically, "It's the best of all worlds," says Kiss's Gene Simmons. Pragmatically, says Bill Curbishley, "there are only two ways to break a band. One is touring." But soaring costs and a lack of bona fide headliners have checked that strategy. "The other is airplay. Without it, it's a long, hard slog."

Currently, new metal artists are victims of a Catch-22: radio has tightened its playlists, largely excluding metal. And without airplay, few record companies will commit touring dollars as they did in the freewheeling, pre-gas-crunch '70s. After a flurry of metal signings three years ago—many of which were unjustified—the majors have become more selective.

But even the lack of MTV and radio airplay and major-label signings cannot turn out the lights on a music that generates its own electricity. There is always the metal underground and the seemingly myriad independent labels. Many are flourishing; it is not uncommon for an independently released LP to sell upwards of 50,000 units.

Most indies credit their success to a knowledge of this specialized market, which requires a marketing game plan quite different from what the big boys are used to. Increasingly, the majors are turning to metal-market experts such as Concrete Management and Marketing for help.

Concrete was formed by Bob Chiappardi and Walter O'Brien, who manage the bands Grim Reaper and Cities, and market Armoured Saint for Chrysalis, Anthrax for Megaforce Worldwide/Island, Raven and Gary Moore for Atlantic, Zeno for Manhattan, Export/Epic.

Chiappardi says, "we get the records in front of the kids' faces. Outside of advertising in the metal magazines, there are few other avenues.

"We deal with the best mom & pop stores all across the country," he continues, "stores that don't always get visited by the local sales reps. But a store like Zig-zag," (in Brooklyn) "can sell 500 pieces of a metal record that will sell just 50 copies of Tower Records" (in Manhattan). "We give out lots of posters, do a lot of in-store appearances by the groups, get them exposure in the underground fanzines, and plug into college and metal radio. We tie it all together."

It's that sort of resourcefulness which has kept metal thriving, and there are no signs that is popularity is waning; not only are its audiences getting increasingly younger, they seem to constantly regenerate.

Smallwood: "I don't see metal ever going away; it'll probably just get even stronger."

Scher: "Judas Priest, Def Leppard, Scorpions, Ozzy Osbourne, and Iron Maiden are all touring this year, and I expect each one to do spectacular business."

Lack of airplay, along with a strong dose of controversy, has proved the elixir of success for Ozzy Osbourne, whose "The Ultimate Sin" LP struck the top 10 after some lyric watchers had counted him out. Says wife and manager Sharon Osbourne, "Ozzy has proven that you can get a top 10 record without the strength of a top 10 single. This is important because we are at a time in our industry when there are several elements in the business and society that are against the concept of metal music, (which) is not evil, not harmful, just plain entertainment and fun."

Charlie Kendall: "There's no indication whatsoever that metal has peaked, except from certain radio consultants who never liked it in the first place."

And Gene Simmons sees metal's appeal as a sort of primal urge that begins practically at birth: "Nothing is going to stamp out this music. As long as a baby picks up the first thing it can hold in its hands and bangs it against the wall because it likes the noise, heavy metal will exist. It's wonderful noise."

A Billboard Spotlight

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INDIES

(Continued from page H-4)

is not apt to be impressed by the 50,000 figure attained by Megadeth's *Combat* debut, "Killing Is My Business . . . And Business Is Good."

But isn't the jump to a major an inevitability? Can a metal act realistically expect to sustain a career on an indie?

"I think it can be done," Mustaine says. "We have a really good relationship with the people at *Combat*. I believe they understand what it takes to keep a band progressing. So long as we can increase our recording budgets, I don't see why we can't stay on *Combat*." So far, so good, he says: Megadeth's recording costs in-

creased from \$4,000 for LP No. 1 to \$27,000 for the just-issued "Wake Up Dead," recorded at L.A.'s state-of-the-art Music Grinder Studios.

Most indies accept the fact that their bands will one day forsake them for a CBS, a PolyGram or an A&M. Many encourage it, because they stand to profit handsomely. When Elektra sought to procure Metallica's "Ride The Lightning" from Megaforce in 1984, Zazula contracted a deal whereby the LP remained on his label up to a 75,000-unit ceiling before being turned over. Additionally, he will receive an override, or royalty, on Metallica's next three records; the quartet's current LP, "Master Of Puppets," sold 300,000 in its first three weeks. "Each deal is different," he says, "but we always maintain control in terms of creativity, marketing and touring." In other words, one of his

groups may graduate to a major label, but it will remain a "Megaforce" act.

How seriously do the majors regard the indies? "I think they're very important," says Elektra a&r rep Michael Alago, who signed both Metallica and Metal Church, the latter of which had sold 15,000 copies domestically on Ground-Zero Records. "The indies take chances," Alago says, "so the majors are always looking to them to see what's hot."

"Basically, we're just a bunch of people with good ears," says Zazula, who in March had five Megaforce albums in the top 200. Mike Varney's ears should perhaps be gold-plated: He has delivered Lemans to CBS, W.A.S.P. and Icon to Capitol (and produced all three), and gave Yngwie Malmsteen and Ron Keel their breaks into the business. But Varney, Zazula and Kobrin are all gradually tiring of their triple-A status.

"It's up to us to keep improving our product and our distribution," says the latter, to which Zazula adds, "It's time for us to become majors ourselves."

Philip Bashe is a former editor of International Musician and Circus, and author of the Doubleday Book, "Heavy Metal Thunder."

MAJORS

(Continued from page H-3)

many majors signing that kind of band since we're looking for wider audience appeal. The PMRC were talking about mainstream acts. Those people have no idea what's really out there. They'd die if they saw that stuff."

As for heavy metal's future? "It'll come back into vogue again," RCA's Goldstein says. "Maybe more glam or hard core. Personally, I wouldn't sign a pop metal band. It would have to be something real brash, that would make a statement in and of itself and become an Iron Maiden, rather than an Autograph, which is touted as metal or hard rock but which needs hit singles."

To repeat, the majors are being more selective. The cream of the unsigned bands will still make it past the reception desk, but as Goldstein notes, "If you can't work with what you have, why sign 12 more?"

Steve Ralbovsky, East Coast director of talent acquisition for Columbia agrees. "If the majors can find a way to take some of the expertise from some of these independent labels and these bands who have carved out their niche through the metal magazines, learn what shops sell those kinds of records to those kinds of kids, not place radio so importantly but go with the press and the retail community, you can sell hundreds of thousands of records with some of these bands, instead of saying 'I don't hear a hit single.' It's teenage music, and I personally want to take my direction from the community that's getting these things started."

Capitol's Tusken sums up, "The key is to distinguish between the truly hard core acts who'll go out and build a live following, and those bands caught with a heavy metal image that isn't necessarily in synch with their music. The demographic of the country has gotten older, there are less teens, so that automatically means a smaller market. But heavy metal's always going to be there. If not in the foreground, then in the underground. It's not going away."

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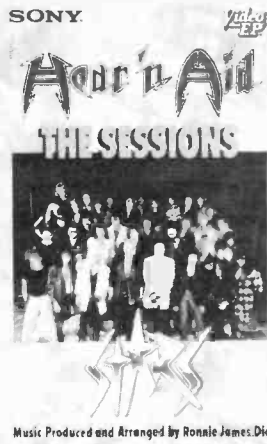
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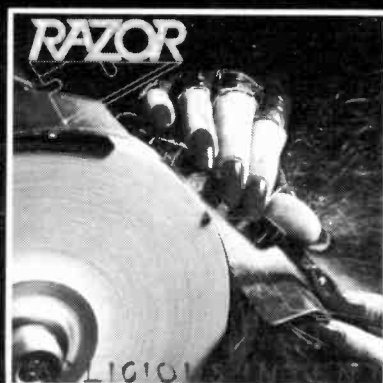
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ROCK RADIO

(Continued from page H-6)

John Sebastian, president of John Sebastian Inc., a Scottsdale, Ariz.-based program consulting firm, has many strong views on metal programming. "I'm not shocked (about the metal situation on radio). It had to happen to save the format. Metal was never as big as we tried to make it out to be. Everyone tries to be different, but metal makes a station ultra-narrow. For economic reasons, album stations have to become mainstream and less 12-24 in their presentation."

The trend away from metal has also moved across the border into Canada. Barry Stewart, music coordinator of CHUM-FM in Toronto says, "CHUM-FM and Q107 were fighting over the audience for the heavy metal crowd. About a year ago, we decided that we weren't serving the audience over 30 well and losing to stations like CFTR and A/C-formatted CKFM. All we did was take out the Judas Priest, Ozzy Osbourne, AC/DC, Iron Maiden, Dio, Black Sabbath, and Motley Crue. About the only Led Zepplin cut that we still play is 'Stairway To Heaven.' The result was phenomenal. Our cume rose from 820,000 in six months to 996,000. We were No.1 in total market cume in a little over a year. We thought we couldn't convince them to come over right away. But we did."

Like other stations, CHUM-FM still plays traditional album rock artists like Van Halen's "Why Can't This Be Love?" The station does not play established Canadian artists like Honeymoon Suite, Rush or Triumph if they do not fit CHUM-FM's new format. Stewart says, "Even Q107 has softened their sound while still giving the 'rock image' to the audience."

Not everyone believes that metal is dead. Rick Balis, operations manager and PD of KSHE in St. Louis, says that his station continues to play a wide spectrum of sound. "Led Zepplin is an album rock staple. We can't turn our back on our heritage. We have vehicles for many metal songs like our 'Monday Night Metal Show' between 10:30 p.m. and midnight. That's where you'll hear Motley Crue and Twisted Sister. Our format does intensify as the day wears on. There are dramatic differences from one market to the next. It's important that we know our market, our target audience. The competitive situation is different here than in other cities."

MJI Broadcasting in New York syndicates a one-hour weekly program called "Metal Shop." Patti Galluzzi, affiliate relations manager, says that the number of stations remains around 100. "It's a trade off. It remains constant. We'll lose a few and pick up just as many. The response to this program is overwhelming. It has the most dedicated following ever." "Metal Shop" features current and classic cuts as well as interviews with major metal acts like Ozzy Osbourne.

Lee Abrams of the program consulting firm Burkhardt, Abrams, Douglas, Elliot based in Atlanta, believes that metal still has a place on album rock radio. Led Zepplin, he says, is important to an album rock station. "Now more than ever it's important to play Led Zepplin. Where we used to have between 15 and 20 songs by them on our gold list—we've added more—it's now close to 40 songs."

Abrams says that his stations are being more selective. "We're moving away from the 'nervous type' of metal with the screechy high end and looking for the more Eurythmic music with a heavy edge. We decided three things concerning the programming of metal. First, our target is 18+. We will no longer play the teen appeal metal. Second, it must have that heavy edge. What I like to call the 'Kashmere' (Zepplin song) factor. Third, and most importantly, we must be real selective of what is being played on the station. If the PD does not understand what metal is or how to program it, he must find somebody on staff who understands the music. The music must be compatible to that 31-year-old Traffic fan." He says that most of their company's consulted stations still program metal.

Pat Martin is a Milwaukee-based marketing/programming consultant and author.

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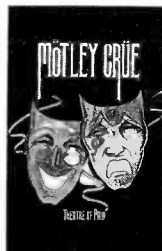
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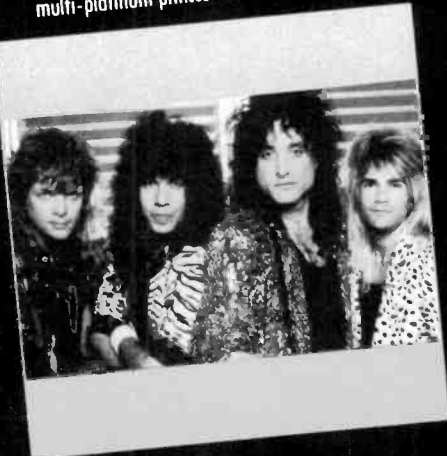
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Down On The Bayou, Slumping Sales Are Boosted By Local Acts

BY JEFF HANNUSCH

LAFAYETTE, La. In addition to driving unemployment up and revenues down, the slumping oil industry is also having an adverse effect on this state's retail record business. However, many enterprising retailers here are realizing much-needed extra sales by stocking plenty of home-grown Louisiana music.

Be it Cajun, r&b, Dixieland, swamp pop, or zydeco, Louisiana's indigenous music is proving itself a solid sales item in the Bayou State's marketplace. In fact, a random polling of stores throughout the state reveals that the sale of Louisiana music accounts for anywhere from 5% to 30% of some dealers' sales.

R&b remains the most popular indigenous music in most New Orleans record shops. "R&b is the type of music most people in New Orleans grew up with," says Jimmy Augustine, who manages a large uptown store, Metronome. "For us the Neville Brothers, Dr. John, and Irma Thomas do almost as well as some of the hits from the majors. We do a steady trade with the reissues that are coming out because we specialize in them. But the new recordings are being accepted as a

commercial entity, too."

"Thankfully the local Cajun and zydeco product is helping to get us through some tough times," says J. Floyd Soileau, who heads Ville Platte Record Manufacturing; Floyd's Record Wholesale; the Jin, Swallow, and Maison de Soul labels; as well as a number of retail outlets. "We've lost several dealers in the

'Local product is helping us get by in tough times'

last few months, and a lot of jukebox operators are losing locations because businesses are closing. Everyone that's in the business here has had to tighten their belt."

"We've been lucky, though, because the people of South Louisiana still support local records. Most of our new releases are doing well, so we don't have to depend on a hit from the majors. The older French-speaking people of the area have always bought Cajun records, but in the last few years the younger kids are getting turned on, too. There's a whole new pride in being Cajun, and

the music is a big part of it."

Soileau and other area dealers are also finding another growing market for Louisiana music. "Tourists are starting to snap up the records and tapes to take home," Soileau says. "The recent popularity of Louisiana cuisine throughout the country has given a new chicness to the music. The fact that all five Grammy nominations in the best traditional or ethnic category were from Louisiana is, I think, an indication of its growing popularity."

Eddie Bronston, manager of a New Generation store in Baton Rouge, agrees that national exposure boosts sales. "The artists we do best with are the Neville Brothers and Dr. John because people see them on television and read about them in music magazines.

"I think Rockin' Sidney's 'My Toot Toot' is a good example. That was a good local zydeco record, but once all the national publicity came out, the record really took off in a big way. Everybody was buying it."

Bronston says that in-store play also helps move some less-well-known Louisiana artists. "Some customers aren't as familiar with Beausoleil, Clifton Chenier, Professor Longhair, or Cookie & the Cup-

cakes. A lot of sales are generated by people asking about records we play in the store that ordinarily don't get radio airplay."

Lem Sylvest, who manages Lafayette's Raccoon Records, says, "Louisiana music sells best if it's divided into a separate section. If a customer is looking for Cajun, blues, or zydeco, he knows immedi-

'One thing for sure is that tourists like the Cajun beat'

ately where to look. In most cases, the local people that come in know exactly what they want when they walk in the door.

"But when tourists come in, they usually don't have any idea what they want, and they look for suggestions from salespeople. One thing for sure is that tourists like that Cajun beat, but they want the songs sung in English so that they can understand the lyrics. I really think that's why Rockin' Sidney has done so well."

Sylvest says that other fast-selling Louisiana recording artists are Buckwheat, Dewey Balfa, Zachary Ricard, and Johnnie Allen. He also does well with the many various-artists collections available, but says, "There's still no one definitive collection of Cajun or zydeco music.

There's about a dozen collections out there with one or two classic songs, but the rest of the album is just so-so."

A substantial amount of Louisiana music is sold throughout the state in outlets other than traditional record shops. Many restaurants in South Louisiana maintain racks of Cajun albums, and the tourist shops in New Orleans' French Quarter stock Dixieland music.

"Tourists still come to New Orleans and ask for Dixieland," says George DeVile, who sells an impressive amount of Louisiana music at his bookshop, located in the French Quarter's Jax Brewery. "We're recently starting to do better with cassettes because they're compact. Pete Fountain, Al Hirt, Louis Armstrong—those are the names people ask for. We're starting to do better with r&b and Cajun, but tourists still associate New Orleans with Dixieland music."

Although times will probably remain tough for most of the state's retailers during the foreseeable future, Ville Platte's Soileau only sees good things ahead for Louisiana music. "I think the future looks bright," he says. "We're getting more people involved in the manufacturing end and we're seeing some new labels coming out with impressive product. Large labels are starting to look twice at some of the talent we've got here and are realizing it's marketable."

ON TARGET

by Mike Shalett

"PURE POP For Now People"—that was the title of a Nick Lowe album several years ago. First-time bands that rocket up the Billboard Hot 100 chart with a "pop" hit are often difficult to handicap in terms of who will buy their record or buy a ticket to see them in concert.

Most often the members of a sample will tell us that they are skeptical about an act until they

'Radio told fans of Heart's show'

have become familiar with two or more tunes on its album. This is a result of their being disturbed in the past by a purchase that didn't offer them the sound or quality they expected from the band's hit.

A recent example of a good band that has ridden to fame on its first Hot 100 chart hit is the Bangles. We had an opportunity to survey some of the act's concert audiences recently and found them to be 60% female, three-quarters of whom were less than 18 years old. Males in the audience were also mostly under 18, though by not as great a percentage.

Although album rock stations are the strongest radio vehicle for advertising concerts, favorite stations cited by the Bangles' audience were top 40. This too was particularly true among females. The males in attendance followed a similar trend, but also showed interest in album rock stations. Pop

radio was a great advertising vehicle for the show.

MTV is also a strong vehicle for use with these fans. They tend to watch the network primarily during after-school hours, 4 to 8 p.m. Females tend to watch in the afternoon more than males do, who are more likely to watch in the evening.

Though the band Heart has spent more than 10 years cultivating a following, one could argue that its recent Hot 100 chart success has brought it a new audience. As was true of the Bangles, a majority of Heart's audience is made up of females. The average age of Heart's fans, however, is higher. Some 37% of Heart's audience in our survey was under 18.

Heart's fans found out about the show from the radio. The incidence of word of mouth for both of these bands was considerably less than what we normally see with a rock act. The radio format most often mentioned by these fans was top 40.

We also found out that these are not people who attend a lot of concerts. On the average, half of the folks attending either the Heart or Bangles show were seeing their first or second concert of the past year.

If you were thinking about reaching these fans through a TV campaign, reruns of "Saturday Night Live" would be a good idea. Record fans under the age of 18 have repeatedly chosen the infamous reruns as being among their late-night favorites.

This is today's prime 45 rpm record buyer. In surveys we have taken in the past, most record buyers tell us that they don't buy singles anymore. However, the record buyer who is female and under 19 says she buys singles.

It's a matter of conjecture, but one could find evidence that the single is a good purchase for young female fans. For instance, female fans frequently mention that they have bought an album based on a hit only to find that the rest of the album didn't sound like it. Buying singles could prevent this.

"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. A \$2 coupon, good for the consumer's next purchase at the store, is the motivation for completing the questionnaire. The average survey incorporates more than 700 respondents, a sample equal to those used by Gallup or Roper in their polls on political issues.



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TOP MIDLINE ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	(ORIG. YEAR RELEASED)	
1	1	132	AEROSMITH	COLUMBIA PC-36865 (1980)	28 weeks at No. One AEROSMITH'S GREATEST HITS
2	2	140	ELTON JOHN	MCA 37215 (1974)	ELTON JOHN'S GREATEST HITS
3	3	140	THE WHO	MCA 37217 (1971)	WHO'S NEXT
4	5	138	ELTON JOHN	MCA 37216 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
5	4	60	BRUCE SPRINGSTEEN	COLUMBIA PC-31903 (1973)	GREETINGS FROM ASBURY PARK
6	6	146	STEELY DAN	MCA 37214 (1977)	AJA
7	7	180	DON MCLEAN	UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
8	8	98	STEPPENWOLF	MCA 37049 (1972)	16 GREATEST HITS
9	10	40	NEIL DIAMOND	MCA 2106 (1974)	12 GREATEST HITS
10	9	196	BILLY JOEL	COLUMBIA PC-32544 (1974)	PIANO MAN
11	11	196	DAVID BOWIE	RCA AYL1-3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
12	14	192	THE MONKEES	ARISTA AL5-8061 (1976)	THE MONKEES' GREATEST HITS
13	12	68	TOM PETTY	MCA 37248 (1979)	DAMN THE TORPEDOES
14	16	90	THE GUESS WHO	RCA AYL1-3662 (1971)	THE BEST OF THE GUESS WHO
15	13	138	LYNYRD SKYNYRD	MCA 37211 (1973)	PRONOUNCED LEH-NERD SKI-NERD
16	15	126	JIMMY BUFFETT	MCA 37150 (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
17	17	56	CREEDENCE CLEARWATER REVIVAL	FANTASY ORC-4516 (1970)	COSMO'S FACTORY
18	19	130	AEROSMITH	COLUMBIA PC-33479 (1975)	TOYS IN THE ATTIC
19	18	36	PAUL MCCARTNEY	COLUMBIA PC 36482 (1973)	BAND ON THE RUN
20	28	12	MEATLOAF	EPIC PE-34974 (1977)	BAT OUT OF HELL
21	22	102	MARVIN GAYE	MOTOWN M5-191 (1976)	MARVIN GAYE'S GREATEST HITS
22	23	44	SIMON AND GARFUNKEL	COLUMBIA PC-9914 (1970)	BRIDGE OVER TROUBLED WATER
23	25	140	STEELY DAN	MCA 37220 (1980)	GAUCHO
24	24	48	CREEDENCE CLEARWATER REVIVAL	FANTASY ORC-4515 (1969)	WILLY AND THE POOR BOYS
25	20	190	THE WHO	MCA 37003 (1978)	WHO ARE YOU
26	21	146	JEFF BECK	EPIC PE-33409 (1975)	BLOW BY BLOW
27	26	108	JANIS JOPLIN	COLUMBIA PC-32168 (1973)	JANIS JOPLIN'S GREATEST HITS
28	27	52	CREEDENCE CLEARWATER REVIVAL	FANTASY ORC-4512 (1969)	GREEN RIVER
29	37	8	STEVE MILLER BAND	CAPITOL SN-16321 (1978)	GREATEST HITS 1974-1978
30	32	20	HEART	PORTRAIT PR-35555 (1978)	DOG & BUTTERFLY
31	31	166	SPYRO GYRA	INFINITY 37148 (1979)	MORNING DANCE
32	30	188	THE WHO	MCA 37000 (1970)	LIVE AT LEEDS
33	29	90	JEFF BECK	EPIC PE-33849 (1976)	WIRED
34	34	24	CHEAP TRICK	EPIC PE-35795 (1979)	LIVE AT BUDOKAN
35	33	32	JIMMY BUFFETT	MCA 37024 (1976)	SON OF A SON OF A SAILOR
36	NEW		HEART	PORTRAIT PR-34799 (1977)	LITTLE QUEEN
37	36	16	TOM PETTY	MCA 1479 (1981)	HARD PROMISES
38	39	182	JOE JACKSON	A&M SP-3187 (1979)	LOOK SHARP!
39	40	160	ELVIS COSTELLO	COLUMBIA PC-35331 (1978)	THIS YEAR'S MODEL
40	38	76	STYX	A&M SP-3223 (1977)	THE GRAND ILLUSION

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An All-Star Cast? A fan at Pasadena's Music Plus store gets a leg up so that Casablanca's Animotion can sign his cast while KROQ announcer Richard Blade looks on. From left: Blade, and group members Astrid Plane, Don Kirkpatrick, Jim Blair, Charles Ottavio, Gregory Smith, and Bill Wadhams.

Atlanta Compact Disc In 'Leap Of Faith' Store's Rapid Success Leads To Outlet In Tampa

BY EARL PAIGE

LOS ANGELES Although Atlanta Compact Disc is barely six months old, the specialty retail operation has already opened a second store and is eyeing more outlets.

The firm's new store is Tampa Compact Disc, recently launched in the affluent Carrollwood suburb of Tampa, Fla.

Kevin Boyer, manager of the outlet on Dale Mabry Highway, says the success of Atlanta Compact Disc surprised him and owner Kevin Sechrist. "Kevin asked my opinion about [adding] a second store so quickly," he says. "I said it was too soon. It was a leap of faith, but I was proven wrong. We have been very successful." The unit opened March 31.

According to Boyer, success is visible in more ways than sales. He claims excellent media response to press releases flagging the opening, and notes that CBS and PolyGram have already come through with co-op ad support. Popular top 40 station Q-105 (WRBQ-FM) and the store have arranged to run a daily spot.

Several audio hardware stores have also sent in customers, reflecting a tie to Atlanta, where Sechrist worked closely with Circuit City on cross-promotions.

Describing himself as "a manager with some points on profits, a kind of partner," Boyer says the experience he and Sechrist gained working in the Camelot Music chain has paid off. Sechrist, 23, was a singles buyer at the Lennox Square Camelot in Atlanta, working with Boyer, 31, who was later an assistant manager at the Perimeter Mall Camelot.

Both stores were originally part of the Franklin Music chain, prior to its Camelot acquisition. Another

staff member at the Atlanta Compact Disc store, Jenni Steffan, was also with Camelot Lennox, as video buyer.

There are several design innovations in the second store, including significantly more space. The Tampa unit is 1,350 square feet, compared to 900 square feet in Atlanta.

"He has a lot of glass around the

'We don't have to be the cheapest to be competitive'

perimeter," says Boyer of Sechrist's Atlanta store. "We have much more wall space for slat board displays. We've gone with more earth tones, natural woods, and our slat board is natural.

"The store was a hair salon, so there is plenty of good fluorescent. There's also a neat circular indentation in the ceiling as part of the original design. People are telling us to put a large CD up there. We might."

Store location is also a critical factor. "We're pretty much to ourselves," says Boyer of the Tampa shop. "We're on the other side of town from Camelot, Peaches, Hastings, and Q Records & Tapes stores."

The store is in a busy U-shaped strip center. A Publix 24-hour grocery and an Eckard Drugs unit create traffic and afford excellent parking. Other high traffic stores there include a delicatessen, a hair salon, a dance wear store, and a Radio Shack.

Operating with just one assistant, Michael Reineke, who was with Pioneer Sales, Boyer chose somewhat restrictive store hours: 11 a.m. to 8 p.m. Monday-Saturday, noon to 6 Sunday. "I considered our skeleton

crew at the start," he explains. "Also, if we were down the road more [toward a livelier section] we might stay open 10 to 10."

Price points are \$13.97-\$14.97, "with most at \$14.97," Boyer says. "We don't think we have to be the cheapest in town to be competitive. We are emphasizing selection and depth." Even the tiny Atlanta store stocks 3,000 pieces, and Boyer says there are 4,000 pieces at the Tampa unit.

Not surprisingly, supply problems haunt the young company. Sechrist was purchasing from 13 different suppliers prior to Christmas. While he sprinkled in some hit LPs and cassettes during Christmas, there is no plan at either store to handle anything but CDs and the usual accessories that accompany the configuration.

As for more stores, the timetable is not complete. Boyer confirms that other nearby markets were candidates when Tampa was finally chosen.

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Dealers Help WBCN Mount A May Day, All-Day, CD Day Broadcast

BY GEOFF MAYFIELD

NEW YORK Broadcast of a "May-day" message is the traditional distress call, but when Boston album rocker WBCN sent out the call last Thursday (1), the phrase signaled an all-day, all-digital broadcast.

As a result of cross-promotion with retailer Boston Compact Disc (BCD) and hardware dealer Nantucket Sound, WBCN's broadcast was comprised entirely of sounds on CD from 6 a.m. until 2 a.m. And listeners were offered more than just good sound since the co-sponsors provided JVC players and disks for giveaways during every announce-

er's break.

"WBCN is the top AOR in New England; they're influential beyond their coverage," says BCD's co-owner Don Rose. "They're going out of their way with this thing because they want to position themselves with Compact Discs."

He adds, "It was our idea to explode consumer awareness. Our concern is to improve the exposure of CDs. And for WBCN, it gives them a chance to say they're 'the best sounding radio station in the world.'"

Rose says BCD loaned "hundreds and hundreds" of disks to the station to ensure there would be

enough digital music to fill the 20-hour broadcast, and also donated titles, at the store's expense, for on-air prizes. The CD-only store chose its best-selling rock releases for the giveaways, including offerings by Elvis Costello, U-2, and the Rolling Stones. Nantucket Sound donated the JVC players that were awarded hourly.

For BCD's part, Rose justifies the cost of the prizes. "We realize that this promotion will benefit all retailers who sell Compact Discs, including The Coop and Strawberries. But if there are more CD customers in the Boston area as a result of this promotion, and we get a percentage

of those customers at BCD, it'll be worthwhile."

Prior to the broadcast, both BCD and Nantucket Sound publicized the event with in-store signage, and the station aired numerous "May Day/CD Day" plugs. Rose says consumer enthusiasm was high over the weekend of April 25-27. "There was tremendous response in our store. People were saying, 'Wow! There's enough stuff out there [on CD] to do that.' Our customers have heard about a shortage problem, and the shortage problem is real, but the truth is there are a lot of titles out there."

David Bieber, creative services director for WBCN, says the cross-promotion gave his station an enhanced position in the market.

"Obviously it has a lot to do with the quality of sound of the station. We've established ourselves as the 'Rock of Boston,' so naturally it's consistent with our image to air the best-sounding rock music available," says Bieber.

According to him, other Boston area stations have been slow to jump on the CD bandwagon. BCD began promoting the configuration two years ago with a WEA promotion at the Paradise club. Of that demonstration, he says, "We tried to give people an idea of the quan-

tum leap in fidelity that CD represents."

Shortly after that promotion, the station added a pair of Sony disk players, and began positioning itself as a purveyor of CD sound. "Then the awareness factor and consumer reaction began to happen," says Bieber.

During last summer's "Money For Nothing, Tickets For Free" promotion—tied in with a Dire Straits concert—the station emphasized the band's CD release. Bieber says area retailers began noticing "an appreciable sale of Dire Straits on CD over cassettes and LPs."

While he's aware that stations in other markets have entered CD battles, he says "I haven't detected that here. We've been there from the beginning and we really haven't seen anyone else position themselves with CDs."

Of his station's co-promotion with BCD and Nantucket Sound, he says, "We were kind of a leader in this market, so we wanted to build from that."

New Tower Units For L.A.

LOS ANGELES Tower Records is building two 12,000-square-foot stores here as part of a major expansion.

According to Russ Solomon, president of Sacramento-based MTS (Tower Records/Tower Video), the company has not been "paying enough attention to the L.A. market. We're a major player there. I've

been so busy in the East." Solomon was referring to the new units under way in Boston and Philadelphia (Billboard, Feb. 8).

Acknowledging that "healthy competition" is being provided by Wherehouse Entertainment's new supersize L.A. stores and Musicland's purchase of L.A. chain Lico-rice Pizza, Solomon says another

four Tower "combo" stores are in the planning stages.

In a direct challenge to the Wherehouse unit in Torrance, a Tower outlet is being built across from it. Solomon says it will be "designed by our New York architects." The second store will be located opposite Northridge Mall.

EARL PAIGE

FOR WEEK ENDING MAY 10, 1986

Billboard TOP COMPUTER SOFTWARE

	WKS. ON CHART			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
	THIS WEEK	LAST WEEK													
ENTERTAINMENT	1	9	17	KARATE CHAMP	Data East	Action Arcade Game		•		•					
	2	8	13	KUNG FU MASTER	Data East	Action Arcade Game		•		•					
	3	1	27	ULTIMA IV QUEST OF THE AVATAR	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•	•			
	4	3	27	SILENT SERVICE	MicroProse	Submarine Simulation Game		•	•	•	•				
	5	6	122	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
	6	2	9	HARDBALL	Accolade	Baseball Game		•		•					
	7	NEW ▶		LEADER BOARD	Access	Pro Golf Simulation Game				•					
	8	20	33	WINTER GAMES	Epyx	Arcade Style Sports Game		•		•					
	9	13	35	JET	Sublogic	Flight Simulation		•	•	•					
	10	5	62	F-15 STRIKE EAGLE	MicroProse	Air Combat Simulation Game.		•	•	•	•				
	11	NEW ▶		CONFLICT IN VIET NAM	MicroProse	Strategic Simulation Game			•	•					
	12	16	9	BATTLE OF ANTIETAN	SSI	Simulation Game		•	•	•					
	13	18	60	KARATEKA	Broderbund	Action Arcade Game.		•	•	•					
	14	10	5	PSI-5 TRADING COMPANY	Accolade Software	Action Adventure Game		•		•					
	15	12	3	ACRO JET	MicroProse	Advanced Flight Simulator				•					
	16	7	11	THE BARD'S TALE	Electronic Arts	Fantasy Role-Playing Game		•		•					
	17	NEW ▶		GAME MAKER	Activision	Game Design Kit		•		•					
	18	RE-ENTRY		WIZARDS CROWN	SSI	Action Adventure Game		•		•					
	19	NEW ▶		ELITE	Firebird	Strategic Space Trading And Combat Adventure Game With Flight Simulator				•					
	20	4	54	GATO	Spectrum HoloByte Inc.	Strategic Game		•			•	•			

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NARM Gives And Gets Campaign Awards Grammys And CMA Are Focus Of Promotions

NEW YORK The National Assn. of Recording Merchandisers (NARM) both gave and received awards for two of its major campaigns.

NARM awarded 32 prizes to retailers and racks for participation in February's "Get Into Grammy Music" display contest. And NARM received two Graphics Arts Assn. regional awards for pieces developed in connection with last fall's Country Music Assn. (CMA) awards campaign.

Top Grammy display prizes in the retail category went to Elroy Enterprises' Record World chain of Ros-

lyn, N.Y., submitted by Ira Rothstein, and the Pittsburgh-based National Record Mart chain, submitted by Dianne Lineman. A cash award of \$500 went to each.

Handleman Co.'s Tampa branch took top honors for the rackjobbers

'My car trunk was full of entries'

division. Tom Sambola, Roberto Scroppaticci, and Dorothea Maillet made the winning entry, which earned a \$1,000 cash prize. David Lieberman, president of Minneapolis-based Lieberman Enterprises, earned a plaque for best overall company performance.

Judging was based on six criteria: use of NARM Grammy materials, use of nominated product, prominence of location in store or record department, creativity, originality, and effectiveness.

Executive director Pam Cohen says entries in this year's contest far outnumbered those submitted in last year's competition.

"Last year, I could fit all of the submissions into a large briefcase. This year, when I drove to New York for the judging, the whole trunk of my car was literally filled with entries," says Cohen.

Second-prize winners each re-

ceived \$100, awarded in retail to Norma Hendries, Music Plus; Garret Maiden, Record Town; and two Record Bar stores, whose entries were submitted by Randal Roe in Baytown, Texas, and Ed Null and Troy Doman in Johnson City, Tenn. Second prizes for racks went to Handleman Co. in Brighton, Mich.; and to Lieberman branches in Chicago, Minneapolis, and Mount Laurel, N.J.

Receiving \$50 third prizes in retail were Sabrina South, Hastings, Hobbs Hill, N.M.; Scott Rosson, Tower Records (uptown), New York City; Mary Echols, Elis Records And Tapes, Farmington, N.M.; Michel Burke, Record Bar, West Palm Beach, Fla.; Paige Russell, Record Bar, Winston-Salem, N.C.; Joey Nagase and Harry Rossit, Record Factory, San Francisco; April Wood, Hastings, Las Cruces, N.M.; Disc Jockey Records, Asheboro, N.C.; Christine Andrew, Harmony House, Roseville, Mich.; and Scott Grimsby, Waxie Maxie's, Woodbridge, Va.

Rack third-place prizes went to Patti Block, Western Merchandisers, Amarillo, Texas; Timothy Thompson, Handleman, Sacramento; Joseph Kniss, Western Merchandisers, Wichita; Handleman's Santa Fe Springs branch in California; Handleman's Kansas City branch in Missouri; D&H Distributing, Harrisburg, Pa.; and Lieberman branches in Atlanta, Kansas City, Dallas, and Cleveland.

NARM's previous industry event campaign, "Bring Home Country's Brightest Stars," earned gold and silver 1986 Neographic Awards from the Graphic Arts Assn., which represents Pennsylvania, New Jersey, and Delaware.

A poster highlighting "Album of the Year" nominees earned the gold prize, and a tent card designed for the CMA project took the silver. The winning works were developed by Waldman Graphics of Pennsauken, N.J., and Nashville designer Bill Barnes. Both pieces have been submitted for national awards, to be judged in May.

GEOFF MAYFIELD



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W.A.S.P. Nests At Record Alley. Capitol hard rockers W.A.S.P. land at Record Alley in Erlanger, Ky., for an autograph session. Band members Chris Holmes, left, and Randy Piper, right, flank store manager Allen Roenker.

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

CHERRY BOMBZ
Hot Girls In Love
EP Jem PVC5910/\$5.98

HENDERSON, SCOTT
Spears
LP Jem PJ88010/\$8.98
CA PJ88010/\$8.98

THE INK SPOTS
Just Like Old Times
LP Open Sky OSR3125/\$8.98
CA OSR3125-C/\$8.98

THE POGUES
Rum, Sodomy & The Lash
LP MCA MCA-5744/\$8.98
CA MCAC-5744/\$8.98

TWO OF A KIND
Sugar Substitutes
CA Presence PR-8601/\$5.98

BLACK

THE CONTROLLERS
Stay
LP MCA MCA-5681/\$8.98
CA MCAC-5681/\$8.98

TOWNS, EDDIE
ET Best Friends
LP Total Experience TEL6-5717/\$6.98
CA TEC6-5717/\$6.98

JAZZ

GRECO, BUDDY
Greatest Hits
LP Bainbridge BT-8004/\$11.98
CA BTC-8004/\$11.98

HIBBLER, AL/HANK JONES/BUDDY TATE
For Sentimental Reasons
LP Open Sky OSR3126/\$8.98
CA OSR3126-C/\$8.98

LEES, GENE/ROGER KELLAWAY
Leaves On The Water
LP Bainbridge CRS-6832/\$8.98
CA CRC-6832/\$8.98

CHILDREN'S

SWIT, LORETTA/KEITH CARRADINE/JOHN CARRADINE
The Land Where Dreams Are Made
LP Open Sky OSR5500/\$8.98
CA OSR5500-C/\$8.98

NEW AGE

BERGLUND, ERIK
Beauty
LP Sona Gaia Productions LP-139/\$9.98
CA C-139/\$9.98

PINTAR, JUDITH
Secrets From The Stone
LP Sona Gaia Productions LP-123/\$9.98
CA C-123/\$9.98

CLASSICAL

BERNSTEIN, LEONARD
Candide
New York City Opera Chorus & Orchestra,
John Mauceri
LP New World NW 340/\$21.96
CA NW 341/\$21.96

COMPACT DISC

BERNSTEIN, LEONARD
Candide
New York City Opera Chorus & Orchestra,
John Mauceri
CD New World NW 340/no list

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

HOME VIDEO

Symbols for formats are ♠=Beta, ♥=VHS, ♦=CED and ♣=LV. Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated.

FILMS

THE AVENGING GODFATHER
Rudy Ray Moore, Carol Speed
♠♥ Active Home Video A552/\$49.95

(Continued on page 55)

Grass Route

BY KIM FREEMAN

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

LAS VEGAS RECORDS is picking up where the "Superbowl Shuffle" left off, at least for basketball fans. As the NBA championships approach, Las Vegas VP **George Luster** is venturing the fairly safe bet that the current champion Los An-

geles Lakers will meet the hard-to-beat Boston Celtics on the court in 1986. He's put that bet on vinyl in the 12-inch "The Lakers Prep" b/w "The Celtics Prep," two raps with crowd-effect backgrounds. Luster says a videoclip is on the way. He can be reached at (702) 646-1303 or 459-7383.

Knobhill Records is up and running out of Sunnyvale, Calif., a San Francisco suburb. According to Knobhill vice president **Cynthia**

Grace, the logo's first project is a Pitt-Patt production featuring several Bay Area performers working as Artists for American Youth. A portion of the proceeds from the single, "Welcome Back America," will be donated to Pro's For Kids, a substance abuse prevention program. Stars on the single include **Eddie Money**, **L.J. Reynolds**, and **Jeanie Tracy**.

Fantasy Records is pressing and distributing the record, and a video

is on its way to national clip outlets.

LOS ANGELES-based American Records spent a month of Mondays capturing a moment in musical history and is planning to release it soon as a compilation album. The album was recorded live during a series of "Grand Ole Anti's" at Hollywood's Anti-Club, which has become something of a hangout for acoustic artists and fans. Regular performers during the past few months have included **Dwight Yoakam**, the **Lonesome Strangers**, **Lone Justice**, the **Rave Ups**, and several other up-and-coming Southern California acts.

Reine River, who books the club, and **Bob Shulman** selected the best of these April appearances, which were recorded direct-to-digital two-track for the compilation. Says **Stu Yahm**, president of American Records: "There have always been great moments in the Los Angeles club scene. It's a shame that we have very little to document all of the energy and talent that sparkled at the Whiskey, the Starwood, and the Masque in their heyday. Hopefully, we will be able to preserve a little history of what is occurring right now at the Anti-Club."

For more information on the compilation, call River at (213) 250-2403.

FOR WEEK ENDING MAY 10, 1986

Billboard® TOP COMPACT DISCS

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POP					Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE	
1	1	1	34	WHITNEY HOUSTON ARISTA ARCD 8212	3 weeks at No. One WHITNEY HOUSTON	
2	2	2	49	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS	
3	3	4	5	THE ROLLING STONES COLUMBIA CK 40250	DIRTY WORK	
4	4	3	18	SADE PORTRAIT RK 40263/EPIC	PROMISE	
5	5	5	50	PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED	
6	6	7	14	HEART CAPITOL 46157	HEART	
7	7	6	20	BARBRA STREISAND COLUMBIA CK40092	THE BROADWAY ALBUM	
8	10	12	17	THE CARS ELEKTRA 9-60464-2	GREATEST HITS	
9	8	8	29	JOHN COUGAR MELLENCAMP RIVA 824-865-2/POLYGRAM	SCARECROW	
10	9	9	18	MR. MISTER RCA PCD 1-7180	WELCOME TO THE REAL WORLD	
11	12	18	4	BANGLES COLUMBIA CK40039	DIFFERENT LIGHT	
12	11	10	50	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON	
13	13	11	23	ZZ TOP WARNER BROS. 2-25342	AFTERBURNER	
14	16	14	50	BRUCE SPRINGSTEEN COLUMBIA CK 38653	BORN IN THE U.S.A.	
15	15	15	6	ROBERT PALMER ISLAND 2-90471/ATLANTIC	RIPTIDE	
16	14	13	37	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES	
17	17	23	4	THE OUTFIELD COLUMBIA CK40027	PLAY DEEP	
18	18	16	8	INXS ATLANTIC 2-81277	LISTEN LIKE THIEVES	
19	20	20	25	STARSHIP RCA PCD 1-5488	KNEE DEEP IN HOOPLA	
20	30	—	6	STEELY DAN MCA MCAD 5570	DECADE	
21	19	19	13	PETE TOWNSHEND ATLANTIC 2-904736	WHITE CITY A NOVEL	
22	26	27	39	TALKING HEADS SIRE 2-25305/WARNER BROS.	LITTLE CREATURES	
23	22	24	4	ALABAMA RCA PCD1-7170	GREATEST HITS	
24	25	21	7	FLIM & THE BB'S DMP 454	BIG NOTE	
25	27	25	50	SADE PORTRAIT RK-39581/EPIC	DIAMOND LIFE	
26	24	—	12	STEVIE NICKS MODERN 2-90479/ATLANTIC	ROCK A LITTLE	
27	23	26	3	OZZY OSBOURNE CBS ASSOCIATED RK 40026/EPIC	THE ULTIMATE SIN	
28	NEW	—	—	U2 ISLAND 2-90127/ATLANTIC	UNDER A BLOOD RED SKY	
29	RE-ENTRY	—	—	STEVIE WONDER TAMLA 6134TD/MOTOWN	IN SQUARE CIRCLE	
30	RE-ENTRY	—	—	WYNTON MARSALIS COLUMBIA CK 40009	BLACK CODES (FROM THE UNDERGROUND)	

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9	8	8	29	JOHN COUGAR MELLENCAMP RIVA 824-865-2/POLYGRAM	SCARECROW	
10	9	9	18	MR. MISTER RCA PCD 1-7180	WELCOME TO THE REAL WORLD	
11	12	18	4	BANGLES COLUMBIA CK40039	DIFFERENT LIGHT	
12	11	10	50	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON	
13	13	11	23	ZZ TOP WARNER BROS. 2-25342	AFTERBURNER	
14	16	14	50	BRUCE SPRINGSTEEN COLUMBIA CK 38653	BORN IN THE U.S.A.	
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22	26	27	39	TALKING HEADS SIRE 2-25305/WARNER BROS.	LITTLE CREATURES	
23	22	24	4	ALABAMA RCA PCD1-7170	GREATEST HITS	
24	25	21	7	FLIM & THE BB'S DMP 454	BIG NOTE	
25	27	25	50	SADE PORTRAIT RK-39581/EPIC	DIAMOND LIFE	
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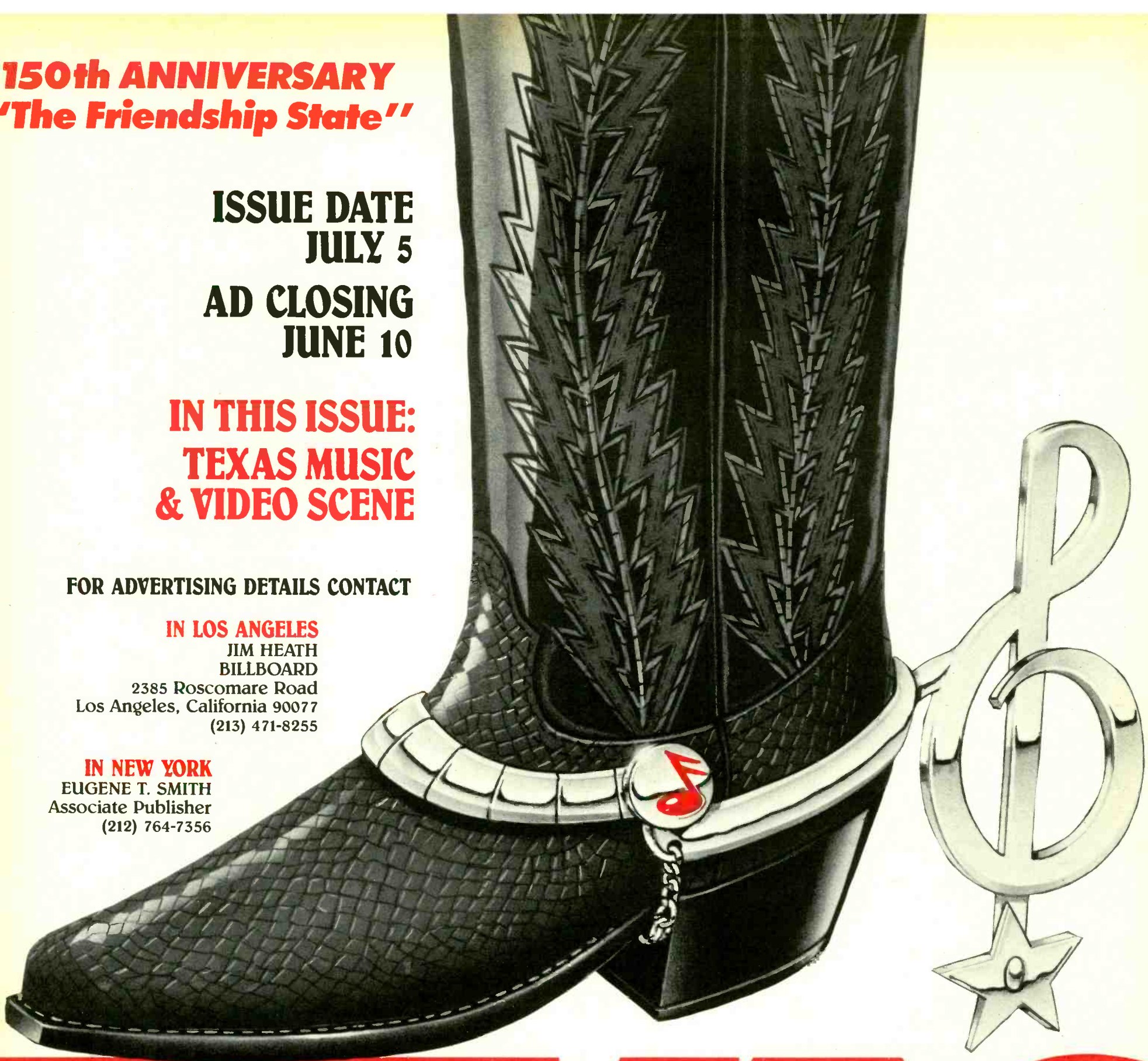
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SESQUICENTENNIAL
1836-1986

Off The Record Store Expands Via Separate Video Outlet

BY EARL PAIGE

LOS ANGELES One way for independent record/tape stores to keep pace with the chains and grab part of the video retailing action is to open a separate store.

That's what Off The Record has done in Santa Monica, according to co-owners Mark Wyler and Alan Abramowitz. They say that Off The Record Video represents a bold move that not only preserves the outlet's stake in the record/tape business, but also brings its image to consumers in a new geographic area. The video store is in Sherman Oaks.

Abramowitz says the partners had worried about how to get into video for three years. The audio store was opened in 1979 in 3,000 square feet on Wilshire Boulevard. The partners watched Wherehouse, just up the street, move vigorously into full-line video at about the time Off The Record opened. Then, in 1983, nearby Licorice Pizza and Music Plus also went with video. During that time, the independent Odyssey store in the same neighborhood had gone almost exclusively into video.

"We felt that if we put video into

the Wilshire store it would kill our record business," says Abramowitz. "Look what has happened to the chains' record business. They have under 2,000 pieces. I said 'pieces,' not 'titles,' and this includes 100 pieces on top albums by Prince."

In contrast, Off The Record boasts 50,000 titles, including used records and tapes.

'In the main store, video would kill record business'

"We could double the size of the store without buying a single additional record or tape," says Abramowitz. "The store's packed, though I don't want to give the impression it's untidy."

"We are a collector store. We have thousands of out-of-prints. We have 25,000 old 45s that are not included in [that total]."

Off The Record has made many special purchases of collections and various albums. "We got \$1,200 for one Elvis 'Speedway' album," Abramowitz says. "This was the last Elvis album released in both

mono and stereo. Someone in Norway bought it."

Used albums have long been a forte for the two retail specialists, although they will not divulge how much of their total gross comes from such product. Used titles are carefully graded and labeled as mint, very good, or good. That stock now includes cassettes and Compact Discs.

"We buy every used cassette in decent condition that we can get our hands on," says Abramowitz, adding that Off The Record's used inventory enhances the store's image as a collector's haven.

Off The Record in Santa Monica has always enjoyed business from a wide geographic area and even has a healthy worldwide mail-order business. Abramowitz foresees many of the store's record and tape customers going to Sherman Oaks for video.

The 2,000-square-foot Ventura Boulevard site is slowly being surrounded by record/tape chains and video specialty stores, as happened with the Wilshire Boulevard location. Abramowitz says that he and Wyler have "never shied away from a competitive area." The Ventura store is about five blocks west of the Tower Records, Tower Video, and Tower Classical triumvirate.

Three key ingredients from Off The Record's retailing characterize the store's video approach: knowledgeable managers and staff, inten-

sive customer service, and inventory depth. While the owners eschew Beta and videodisks, Abramowitz does brag of broad selection—3,500 titles, including 175 foreign films.

Jeff Godsfil joined Off The Record a year ago and now manages the video store. Bret Hayden, who previously worked with other Califor-

'We have never shied away from a competitive area'

nia video dealers, will soon take over that position, allowing Godsfil to return to the Wilshire unit.

One key customer service offered is a monthly discount package for \$19.99. A customer can rent two movies at any given time. Says Godsfil, "If used to the max, it would work out to 33 cents a rental. Normal rental is \$2.50 daily. We have half-price, too, on Tuesday and Wednesday." There is no club.

Godsfil says layout is another key feature. "Instead of the usual library look of many video stores, we merchandise by genres around the extremity of the store in wall sections. It's more convenient and inviting."

According to Abramowitz, the video store is "completely computerized," offering an assist for the

company's 16 employees. "We have eight to nine people at the video store, and we do want our managers at least to be familiar with both stores."

Abramowitz and Wyler are also experimenting with a limited selection of audiocassettes at the video store—about 600 titles, all Broadway cast albums and movie soundtracks. They say they've never been convinced of the link between video and CD.

Unlike the Wilshire unit, the video store doesn't deal in used movies, although excess stock is sold off, as it is at most video stores. "We are seeing more sales all the time," says Abramowitz of the video store.

Abramowitz and Wyler, both former New Yorkers, gained retail experience outside of music before joining forces in 1979, the former in furniture and the latter in sporting goods. They're both based at the original store, a two-level affair that was once a furniture outlet and then a bank (their office is the former vault).

"We don't split up in the sense of one of us being in each store," says Abramowitz. "I still specialize in buying and Mark in operations."

Asked if Off The Record will open more stores, Abramowitz says, "It could happen." If it does, he says, that expansion could involve either music or video—or a combination of both.

NEW RELEASES

(Continued from page 52)

THE BAD BUNCH

Greydon Clark, Tom Johnigarn
▲♥ United Home Video 6759/\$59.95

BALKAN EXPRESS

▲♥ New World Video 9529/\$59.95

BEST CHEST IN THE WEST PART II

▲♥ Active Home Video A634/\$39.95

BLACK MOON RISING

Tommy Lee Jones, Linda Hamilton
▲♥ New World Video 8503/\$79.95

BLACK SHAMPOO

John Daniels, Tanya Boyd, Joe Ortiz
▲♥ United Home Video 7900/\$59.95

JIMMY HOUSTON'S GUIDE TO BASS FISHIN'

The Sportsman Series
▲♥ United Home Video 1199/\$29.95

IT'S A WONDERFUL LIFE

(In Color by Colorization)
James Stewart, Donna Reed
▲♥ Hal Roach Studios HR 5003/\$39.95

KNIGHTS OF THE CITY

Leon Issac Kennedy, Nicholas Campbell, Stoney Jackson
▲♥ New World Video 8606/\$69.95

L'UDIENZA

Claudia Cardinale
▲♥ Rizzoli Communications 060/\$59.95

MURDER BY NATURAL CAUSES

Hal Holbrook, Katharine Ross
▲♥ Lightning Video 9050/\$59.95

MY OLD MAN

Kristy McNichol, Warren Oates, Eileen Brennan
▲♥ Prism Entertainment 1677/\$69.95

NIGHT TRAIN OF TERROR

John Phillip Law, Cameron Mitchell, Mark Lawrence
▲♥ Prism Entertainment 2254/\$79.95

OF SHARKS AND MEN

The Wildlife Series
▲♥ United Home Video 1080/\$19.95

ONE-ON-ONE WITH ROLAND MARTIN

The Sportsman Series
▲♥ United Home Video 1090/\$29.95

PREMONITION

▲♥ Active Home Video A824/\$49.95

RENEGADE NINJAS

▲♥ Prism Entertainment 1658/\$79.95

ROLLER BLADE

Suzanne Solari, Jeff Hutchinson, Shaun Michelle
▲♥ New World Video 8602/\$69.95

THE SEA SERPENT

Timothy Bottoms, Ray Milland, Jared Martin
▲♥ Lightning Video 9524/\$69.95

TERESA VENERDI

Vittorio de Sica, Anna Magnani
▲♥ Rizzoli Communications 057/\$49.95

TOY SOLDIERS

Jason Miller, Cleavon Little
▲♥ New World Video 8416/\$69.95

WORLD SAFARI

The Wildlife Series
▲♥ United Home Video 1116/\$19.95

ZONE TROOPERS

Timothy Van Patten, Tim Thomerson
▲♥ Lightning Video 9927/\$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.

Before you watch Dick Clark's ABC-TV Special on May 28th "America Picks the Number One Hits" get your copy of the book that inspired it **THE BILLBOARD BOOK OF NUMBER ONE HITS** by Fred Bronson At bookstores everywhere, only \$14.95

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Panels See Non-Theatricals Cast In A Co-starring Sales Role

BY GEOFF MAYFIELD

NEW YORK The success of releases like "The Best Of John Belushi," "Wrestlemania," and Jane Fonda's several exercise tapes proves that non-theatrical titles can play an important and very profitable role in the home video market.

Stories of these quick-to-succeed titles aside, non-theatrical product usually requires more attention from wholesalers and retailers than do feature film releases. That was the general conclusion of two different panels which discussed "How To Buy & Merchandise Video Programs" at the New York International Home Video Market, April 17 and 18 (Billboard, May 3).

The panelists—including vendors, distributors, video retailers, and mass merchants—said that Hollywood can't keep up with the video consumers' growing demand for non-theatrical titles.

Dan Beaton, sales manager for Vermont-based distributor Artec, also acknowledged that "the mass merchant is here." And it appears that the mass merchant's increased participation in the market is bringing about many supplier concessions long sought by sale-oriented video specialists. These include im-

proved return policies, extra dating, and better co-op advertising coverage.

Other key observations from the panels were:

- Mass merchants and video specialists fulfill different consumer

'Retailers can't sell special interest'

needs, and actually represent two different markets.

- Suppliers said that due to the rental posture of most video specialists, consumers at many of those stores aren't aware that videos can also be purchased.

- The boom of theatrical videos may not be a good model against which to judge the growth of non-theatrical product.

- Subject matter for non-theatrical video is a crucial consideration.

"There is no special interest for home video, only general interest," said David Seuss, president of Spinner Software, as he addressed the topic of subject matter. "The road to dusty death is specialization because the retailer can't sell special interest. Product selection is the most important decision you can

make."

Using his company's own educationally oriented product as an example, Suess pointed out that "learning to read is a common need," but that a video devoted to algebra may only appeal to 1.5% of the market. He also stressed that sale-oriented videos must be "repeatable" in terms of content, or "disposable" in terms of price.

Michael Olivieri, vice president of sales and marketing for Vestron Video, made a similar observation. "Some [titles] aren't 'keepers,' they're just not repeatable experiences," he said. "People don't purchase videos to watch them—they

rent to do that. They purchase to own," said Olivieri. He cited "Gone With The Wind" as an example of a "collectible" title, and Fonda's "Workout" series as examples of "repeatables."

Members of both panels noted that it's more difficult to break non-theatrical releases because they don't enjoy the exposure given feature films at cinemas.

While noting that movies "have a built-in awareness," Gary Hunt, vice president of sales for Karl-Lorimar Home Video, pointed to his company's "Playboy Centerfold" series as a non-theatrical video success story. Citing "100,000 [units

sold] in the first four weeks," he said that Playboy magazine's name recognition, the series' low \$9.95 price point and "quality packaging" were the keys to that line's success.

Hunt also spoke glowingly of his company's success with the Fonda workouts, saying those titles were a prime example of "brand management."

Marcia Kesselman, senior vice president and general manager of Coliseum Video, spoke of the importance of "mass appeal," and how hard it is to assess.

Kesselman admitted that she initially underestimated the market (Continued on next page)

FOR WEEK ENDING MAY 10, 1986

Billboard TOP KID VIDEO SALES

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Compiled from a national sample of retail store sales reports.

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
1	1	32		PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
2	2	32		DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
3	3	27		ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
4	4	4		THE SWORD IN THE STONE	Walt Disney Home Video 229	1963	79.98
5	5	4		SESAME STREET PRESENTS: FOLLOW THAT BIRD ●	Warner Bros. Inc. Warner Home Video 11522	1985	79.95
6	7	9		HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
7	8	23		PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
8	9	28		BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
9	12	4		RAINBOW BRITE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95
10	6	32		THE CARE BEARS MOVIE ▲ ♦	Samuel Goldwyn Vestron 5082	1985	24.95
11	11	7		VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
12	21	20		THUNDERCATS-EXODUS	Family Home Entertainment F3135	1985	24.95
13	18	8		RAINBOW BRITE III-THE BEGINNING OF RAINBOW LAND	Children's Video Library Vestron 1523	1985	29.95
14	22	8		VIDEO-A-LONG WINNIE THE POOH	Walt Disney Home Video 336	1986	14.95
15	10	32		THE TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95
16	NEW ▶			CARE BEARS VOL. III	Karl Lorimar Home Video 114	1986	24.95
17	16	8		VIDEO-A-LONG MICKEY'S DISCOVERY SERIES	Walt Disney Home Video 335	1986	14.95
18	NEW ▶			CARE BEARS VOL. IV	Karl Lorimar Home Video 115	1986	24.95
19	14	29		DAFFY DUCK: THE NUTTINESS CONTINUES... ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98
20	24	2		ROBOTECH-VOLUME 1 (BOOBYTRAP)	Family Home Entertainment F1176	1985	9.95
21	13	32		CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95
22	15	9		VIDEO-A-LONG THE DISNEY CLASSICS	Walt Disney Home Video 337	1986	14.95
23	NEW ▶			ROBOTECH-VOLUME 2 (COUNTDOWN)	Family Home Entertainment F1177	1985	9.95
24	17	15		SHE-RA, PRINCESS OF POWER VOL. II	Magic Window 6-20506	1985	24.95
25	19	32		RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE ♦	Children's Video Library Vestron 1508	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.

Law Threatens One-Third Of Ill. Stores VSDA To Argue Usage Tax

BY MOIRA McCORMICK

CHICAGO State usage tax laws pose a serious problem for Illinois video retailers, according to Robert Murray, president of the Chicago chapter of the Video Software Dealers Assn. (VSDA).

Murray, who is also proprietor of the two-unit Video Dimensions retail operation, believes if the state enforces the usage tax, it could put at least a third of Illinois' 6,000-plus video stores out of business. The 5% tax covers merchandise bought wholesale and subsequently rented, but as Murray notes, "I'll buy 20 copies of 'Invasion USA,' and in two weeks will have sold 10 of them—for which I also have to pay sales tax. That's double taxation."

A legal exemption to the usage tax states that if the vendor intends to sell an item but rents it in the interim, the tax is not levied, according to Murray. However, the Illinois Dept. of Revenue does not consider video retailers as beneficiaries of that exemption.

"They tell us," he explains, "that since we subsequently sell the cassettes for half price, they're not getting [full tax value]. We say no one can dictate what price to sell an item for, and that items are taxed on whatever the retail price is."

Usage tax can run a mom-and-pop video retailer upwards of \$300 a month, Murray notes. Consequently, few stores are paying it—about 5,000 of the state's 6,000 retailers are delinquent, he estimates—which often results in devastating audits.

Until the issue is settled, Murray says the Chicago VSDA is circulat-

ing a letter actively urging retailers to pay the tax. The letter encourages store proprietors to contact their local government representatives on the matter.

"We have lawyers that want to argue our case," he notes, "and at least a half-dozen CPA firms feel we fall within the exemption ruling."

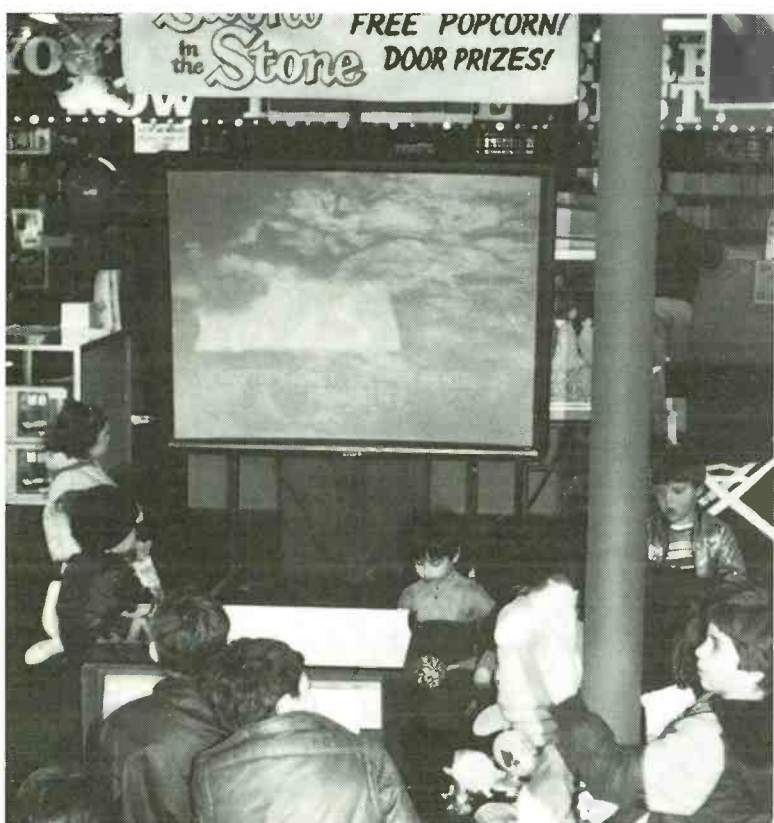
"We're currently working," Murray adds, "with [state] Senators Ken Hall and Bob Kustra and the chairman of the tax committee, who are taking a look at the situation to see if they can help."

One possible solution to the problem, Murray proposes, would be "to abolish usage tax for video stores, and institute a retail sales tax on all rentals." Whatever the solution, he stresses, it has to be one which "will completely clarify the law."

The Chicago VSDA chapter was founded by Murray and vice president Harriett Green in January 1985. "My background was in store management with the Jewel grocery chain," says Murray, "and I'd seen the benefit of having merchants' associations. It enables acting as a group to solve problems."

Chicago's VSDA chapter members now number in the "hundreds," according to Murray, and come from around the state. The St. Louis chapter, he notes, has drawn many downstate video retailers as members. Murray says the Chicago chapter convenes every other month, with the next meeting scheduled for May 21. Topics of discussion are expected to include usage tax, adult video, business insurance, and competition from mass merchants. On that last subject, Murray

(Continued on page 58)



Sword In The Store. Walt Disney Home Video hosted a special in-store screening of its recently released film "The Sword In The Stone" at one of West Coast Video's Philadelphia stores. The party featured free popcorn and door prizes for the video's young viewers.

PANELS REGARD ROLE PLAYED BY NON-THEATRICALS

(Continued from opposite page)

for her label's "Wrestlemania," which turned out to be a huge success. Likewise, she noted that she had overestimated the appeal of the less-than-successful "Ripley's Believe It Or Not" series. She further suggested that distributor feedback is a good way for vendors to evaluate the appeal of a video's concept prior to release.

Robin Montgomery, senior vice president of Prism Entertainment, also spoke of the importance of popular appeal, stating that the "success of non-theatrical depends on the program." She said her company's romance novel series was an "easy sell" because it was "pure entertainment designed for the home video market." On the other hand, Montgomery said that a video collection about pets may not elicit as much response.

The suppliers' oft-repeated call for video specialists to work for sales, as opposed to rentals, received attention from Spinnaker's Seuss and from Andy Kairey, the company's vice president of sales and marketing.

Kairey said, "Consumers still don't know that video stores are sales outlets." Likewise, Seuss said that while video stores do a good job of promoting rentals, through signage and literature, "the consumer is not informed that final sale is available." He said that sale stock is often not accessible, that purchase prices aren't readily displayed, and that he's seen stores where \$17.95 titles are mixed in with \$79.95 stock.

But Steve Savage, president of Manhattan's four-store New Video chain and president of the Video Software Dealers Assn. Metro New York chapter, countered that distributors and vendors need to be "willing to be more of a partner" with retailers.

"We have been tested with 100% returns, and we took in two or three times the amount of stock that we would have otherwise," said Savage, who added that larger buy-ins allow dealers to emphasize final sale.

Savage also reminded attendees that the video market is still a relatively new business, and that it's still difficult to make assumptions about non-theatrical titles. "A lot of people are making the mistake of using theatrical as a model. The growth pattern [for non-theatrical] may not happen the same as it did for theatrical."

Steve Strome, vice president of the video and software division for rackjobber giant The Handleman Co., said that mass merchants vary in their commitment to home video. In terms of space allotments, Handleman accounts range from a high of 24 linear feet to a low of four linear feet.

He said that "better than 60% of video purchases" are impulse buys, which makes signage and packaging key considerations. He said that if "in-store play is done right" it can improve sales, and said for that reason Handleman is designing fixtures to accommodate video monitors.

The April 17 panel included Karl-Lorimar's Hunt, Artec's Beaton, Spinnaker's Seuss, Prism's Montgomery, New Video's Savage, and Janet Muir, marketing director for Esquire Video. Video Store magazine publisher David Rowe was moderator.

Panelists for the April 18 session, moderated by Billboard home entertainment editor Jim McCullaugh, were VTR's Kairey, Vestron's Olivieri, Coliseum's Kesselman, and Handleman's Strome.

Mobile Unit Brings Tapes Car-Door-To-Door

Reels On Wheels Serves Suburban Atlanta Area

BY RUSSELL SHAW

ATLANTA Reels On Wheels, a new videotape retailer that started operations here in February, boasts it will deliver Sylvester Stallone or Prince to homes here within one hour.

Atlanta entrepreneur Donna Bodzo, who heads the firm, bases the operation on taking not only delivery services but also inventory to the door of customers.

While an increasing number of fixed-location video retailers are experimenting with call-in delivery services, Reels On Wheels is believed to be only one of a handful in the nation to operate entirely from its mobile unit—in this case a 1986 Toyota van equipped with a cellular telephone.

Bodzo, a former law student, got the idea for Reels On Wheels last fall while on lunch break from classes. She says of herself and former partner Celeste Southard, "We were sitting around and talking about two tapes that we had to take back and the service charges we were going to have to pay." When the idea for a mobile pick-up and delivery operation emerged, she notes, "We sat down, thought about it, and talked to distributors. They were all willing to work with us."

Averaging approximately 100

rentals per week, Bodzo keeps her van packed with shelves containing more than 500 current predominantly VHS titles. "We carry in our inventory two or three copies of the most popular films, but we also tend to specialize in cult and classic movies like "The Hunger" and "Repo

'We specialize in cult & classic films'

Man," she says. "Rambo" and "Witness" are currently her two hottest titles. In addition, Reels On Wheels also carries 10 longform music presentations, the most rented of these are Prince's "Purple Rain" and "Stop Making Sense" by the Talking Heads.

For Bodzo, running an entirely mobile operation invokes potentially difficult logistics. There are practical matters of operating radius and security to decide, for example.

Reels On Wheels operates from 10 a.m. to 10 p.m. Monday through Thursday, 10 a.m. to 11 p.m. on Friday and Saturday, and 1 p.m. to 10 p.m. on Sunday. The company serves an area within a 10-mile drive of Buckhead, Bodzo's neighborhood in north Atlanta. During peak periods, she has a second van on retainer to bridge the gaps when she

would otherwise be unable to fulfill her general one-hour service commitment.

Unlike many video retailers in stores, Bodzo requires only a driver's license for identification. She regards her knowledge of customers' residences as enough additional collateral for trust. "We take no membership fees, no deposits, no credit cards, and no late fees," she says, "but if they are not at home when we return for the video after their time is up, we will call them and track them down if that is necessary." To date, Bodzo has suffered no thefts.

Reels On Wheels' rental rates are slightly higher, yet competitive, with conventional video stores. Bodzo structures her rentals on a paid-in-advance 24-hour cycle, with a sliding scale for increased volume. One movie rental costs \$5 a day, two cost \$9, and \$12 brings three titles. These rates are occasionally supplanted by coupon ads that are run intermittently in area weeklies. Reels On Wheels also rents video players for \$7.50 a day.

Bodzo describes her clientele as mixed, "some yuppies, but then again some older people too." She says, "Sometimes we have family orders in which the children will rent 'Footloose' while their parents

(Continued on page 59)

Best

ARTISTS



American Bandstand has been the first national showcase for over 10,000 musical performances.



American Bandstand has been the first national showcase for such stars as Chuck Berry, Chubby Checker, The Doors, The Jackson 5, Cyndi Lauper, Julian Lennon, Barry Manilow, Prince, Lionel Richie, The Supremes, Stevie Wonder and hundreds of others.



Small Towns Make Ga. Outfit A Million-Dollar Business Distributor Cashes In On Underpenetration

BY RUSSEL SHAW

COLUMBUS, Ga. Bill Patterson owns three Columbus Tape & Video retail outlets in this city of 300,000 located 100 miles southwest of Atlanta, but video distribution has also become a major profit maker for him.

Unlike some other retailers and distributors, though, Patterson's philosophy owes more to market expansion than market penetration.

Patterson founded Columbus Tape & Video with \$35,000 and 800 tapes in November 1982, and for the last year he has distributed a wide selection of VHS and Beta tapes to nontraditional outlets. These include flower shops, convenience stores, and small groceries. His present 18 clients are located in small to mid-size towns in western Georgia and eastern Alabama within a 100 mile radius of his Columbus base.

Patterson, whose combined retail and distribution operations gross more than \$1.2 million annually, says that this region's households boast between 25%-30% ownership of video players, but at the same time are underpenetrated on the retail level. He claims competition exists in only "two or three markets."

While Patterson, 52, gives his

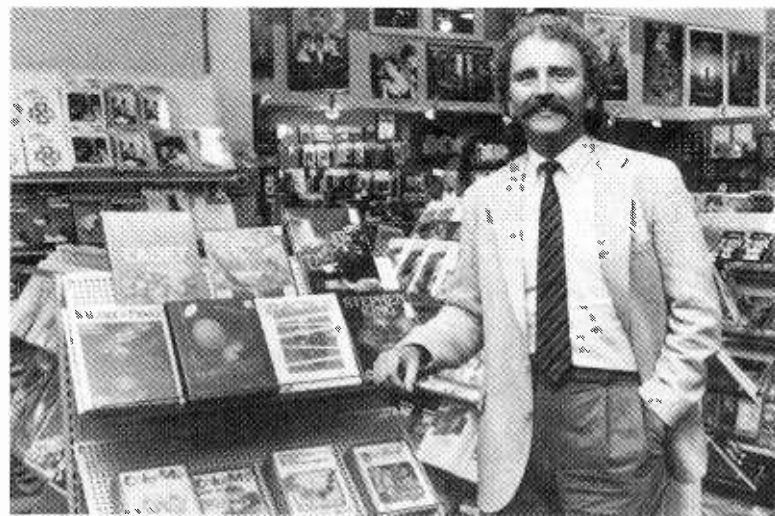
clients a certain degree of latitude, he has instituted several controls. "I work on a split basis," he says. "I've got a set of rules, such as what to charge, for how long a period of time. The outlets also accept the responsibility for return." Typical rates are \$12.50 for club membership and a \$2 daily charge, frequently lowered to around \$1 for specials. His outlets also charge \$8 per day rental for a player and \$35 for a day's use of a camera and recorder portable system.

Although the Columbus Tape & Video distribution agreements are standard, the video tastes of the various communities in question are not. According to Patterson, each city has its idiosyncratic tastes. "Exercise films do well everywhere and music generally does poorly, but there are some definite differences in film tastes," says Patterson, who numbers an inventory of more than 11,000 tapes in his combined retail and distribution enterprises.

"In Tuskegee, Ala., a town with a mostly black population," he says, "action-adventure is the most popular." In other towns, love stories and old classics do well. And, he says, in small towns, where farmers own most of the players, "they go for the less violent, less sex-oriented films." Most locations, however, carry R-rated

material without any questions.

As Patterson is looking to expand his distribution base, he is also tending to some ambitious plans in his own stores. Next month, he is moving his present 750-square-foot store in Phenix City, Ala., just across the river from Columbus, to a newly purchased 8,000-square-foot building. The facility will include 2,142 square feet of floor space and an 800-square-foot repair department. He says it will be heavily promoted via direct mail, radio ads, and tie-ins with hardware dealers offering customers a free club membership with a receipt.



Mindscape's Scope. Roger Buoy, president of Mindscape Inc., shows off a display of his company's computer software at Video Etc. in Deerfield, Ill.

ILL. STATE USAGE TAX

(Continued from page 56)

feels independent retailers' fears are "unfounded . . . There's room for all businesses, and all competition is healthy."

Murray started Video Dimensions three and a half years ago. His two stores are located in strip shopping centers in north suburban Niles and Des Plaines. The former is 1,500 square feet, the latter 3,200 square feet.

Murray notes Video Dimensions has achieved success in video sell-through. "As of last October," he says, "32% of our income was from movie sales." He encourages customers to begin by purchasing budget cassettes—children's lines, for example—and finds that they begin to buy product in higher price points. Probably 80% of Video Dimensions' sales, Murray says, are in the \$19.95-\$29.95 range. "Above \$49.95, people stop buying," he observes.

The Niles store carries 1,500 titles, while the Des Plaines unit accommodates 4,500. Rentals are \$3

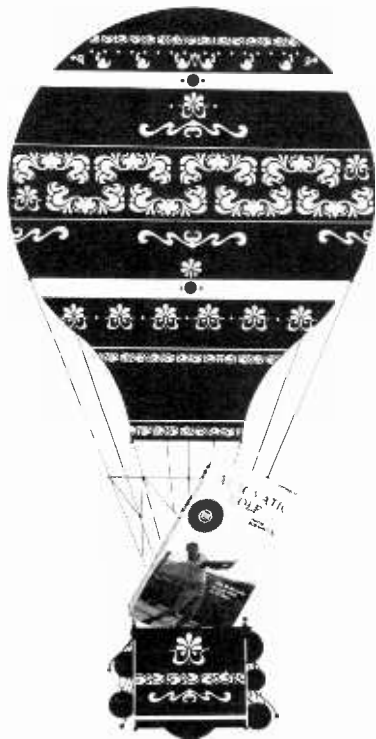
per day, 10 rentals at \$25, or 25 rentals for \$50. Every 10th rental is free if the customer has saved proof-of-rental coupons. No membership fees are required for rentals, "we just need two forms of identification and a phone number."

Murray credits Video Dimensions' constant promotions with increasing movie sales. "We have a pre-order special of \$10 off every movie," he describes. "For the Academy Awards, we did 10% off any Paramount title. We constructed a stage display to push 'A Chorus

Line.' We had the Ghostmobile in the parking lot at both stores to promote 'Ghostbusters.'"

Murray advertises primarily in local newspapers, on the principle that "all our business is within a five-mile radius of the stores." He recently joined a group of retailers in an advertising cooperative which places ads in Chicago's two daily newspapers. The members of the cooperative, he notes, are geographically spaced around the Chicago area so that they do not compete with each other.

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BILLBOARD COVERS IT ALL!

Houses Built Video Crossings On A Sell-Through Foundation

BY EARL PAIGE

LOS ANGELES Operating a video store is a lot more fun and profitable than schlepping cases of soft drinks says Larry House, looking back on his career running a bottle delivery route for eight years.

"Those loaders with two cases weigh 550 pounds," says House, 34, in comparing his old job with guiding his Minneapolis store, Video Crossings. For one thing, the specialty retail video business is a lot more mentally stimulating.

Larry and Sharon House took a big chance opening a video store in 1983. With a family of four young sons, the early going was rough, he recalls. "We had 67 movies in 210 square feet of space. And we had seven break-ins."

They quickly moved from the Inver Heights suburb to Lakeville, into a location with nearly double the space. The Houses then found they had to change store names. "About eight or nine other outlets were called Video Junction. Our

new name, Video Crossings, made sense since the store was on a major interstate."

Last May, the Houses hit the jackpot, moving one block to place Video Crossings in a 2,500-square-foot site. "They told us our business would triple if we went into a strip center, and that's exactly what hap-

'We offered video for sale from day one'

pened," says House.

He sees three keys to the store's success. One was deciding to exploit the sales market from the very beginning. Another was his recent dropping of Beta.

The final element is his own background and that of his wife. It was easy to adjust to the retail business after the years as a routeman, he says. "My mother and dad operated a restaurant for 15 years, too."

Sharon learned computers in the military and at Sperry Univac, he explains, and she has put her computer knowledge to work for the business.

"We offered video for sale from day one," says House. He says he was inspired by Video Software Dealers Assn. (VSDA) president John Pough, who came to Minneapolis for a First Sale rally. "Arthur Morowitz also spoke at our chapter and stressed sales."

House puts rental at 70% of total revenue, but calls sales a healthy 30%. "It's out the door and I don't have to worry about how to pay for it," he says. "A rental may be sitting there a good 30 days before it's gone out enough times to start making money."

Discovering that consumers would buy at prices like \$79.95 opened the Houses' eyes. He says, "We bought 25 copies of 'Return Of The Jedi' and sold 10. Other early big sellers were 'The Compleat Beatles' and 'Star Trek: The Motion Picture.'"

"Now, with so many titles being sale priced, our ratio is going up. We don't even rent exercise videos anymore. The Jane Fonda tapes just fly out of here."

House says the decision to dump Beta was a tough one. "I still own a unit and love Beta. But we made a decision based on how much Beta has pocketed. We unloaded 1,000 pieces [to a jobber] at \$15, about the

going average. This allowed us to increase our rental inventory to 1,320 pieces."

He adds, "Now customers can shop the whole store. We used to hear the VHS customers grumble when they saw titles in Beta. I really think Beta is going out. We have a flyer from one distributor offer-

'Top 40 display gives cassettes double exposure'

ing Vestron Beta at 50% off."

House's rental rate has remained \$3 nightly from the beginning, despite increasing competition. Offers have helped, he says. "In our monthly mailings we offer coupons, five movies for three days at \$12, three for two days at \$8 and so on. We offer a second movie at \$1 from Sunday to Wednesday."

VCR rentals have dropped off. "We once had 24. Now we have six," House says. Players are rented at \$9.95 nightly with two movies. He says, "There's a hardware outlet five miles away that blows VCRs out at low prices. The only time we wish we had more rental VCRs is during the Christmas holidays."

Now operating the store with two assistants, the Houses have seen store hours lengthen. "We're 10 a.m.-9 p.m. from Monday to Thurs-

day, 10-10 Friday and Saturday, and noon-8 Sunday. We tried closing at 8 p.m., then 9, and at 5 p.m. on Sunday. We watched our cash register and saw we were losing money with shorter hours."

Adding a top 40 display a year ago, says House, has helped boost business. There are vacant slots "every weekend," but the layout pays off. Every videocassette in it receives double exposure, he adds, "as they're also displayed in the genre sections."

Used and surplus stock is sold off in a special display, too.

House says Video Crossings isn't fully computerized, but he's studying systems for the future. They're also looking at the possibility of a second store.

House's current concern is censorship, especially in light of the anti-pornography effort west of Minneapolis in Wilmar (Billboard, April 26). "Some of the dealers over there have just given up. This really upsets me," says House.

Through Sharon's involvement in the local VSDA chapter, they've learned of an effort by church groups aimed at adult product. "It's not a matter of displaying adult too openly. One store was asked to have it taken out completely."

But Larry says they've always been careful. "The state law restricts rental or sales to age 18, but we have always set it at age 21."

Video Plus

BY EDWARD MORRIS

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

Sharp Electronics (201/529-8653) will mix high-tech and high-fashion in its series of video hardware products to be unveiled at the upcoming Consumer Electronics Show in Chicago. Among the new items are a digital VCR that promises "distortion-free special effects and instant, precision-sharp freeze-frame capability"; a VHS VCR with a detachable program card timer; and an 18-inch color television with such features as "decorator hues" and "color-coordinated random access infrared remote controls."

The digital VCR, according to the product description, offers "virtually perfect" freeze-frames and slow-motion effects in both standard play and extended play settings. Another feature enables the VCR to provide continuous playback of the audio portion of a broadcast signal

during special effects playback.

The company has yet to assign suggested retail prices.

Sharp's VHS VCR Model VC-T64U with the detachable program card timer enables the user to program events from any location and then insert the programming unit into the VCR for automatic activation of the recording functions. Instructions appear on the unit's LCD display, and an audible signal indicates when the programming has been stored in the card's memory.

The Model 18MP67 television set is available in pastel pink, yellow, blue, green, white, and black. It has a detachable (and color-coordinated) remote control device with 21 functions; a 105-channel, direct-cable tuner; and automatic color circuitry. On-screen graphics display channel, time, volume, levels, and setting for a built-in sleep timer.

Recoton (718/392-6442) is offering a Video Care Bonus Pack, consisting of a VHS head cleaner and albums for tape storage. The three V130B universal storage boxes (suitable for Beta and VHS) are free with the purchase of the V141 Deluxe Pro Formula Wet System head cleaner. Suggested retail is \$18.99.

MOBILE UNIT PUTS REELS ON WHEELS

(Continued from page 57)

will request 'Amadeus.'"

Bodzo's operation carries a number of hard R-rated movies, but she has a policy of not renting this product to minors.


Her caution carries over into other legal areas as well. "There is a warning on our tapes that if we find any tampering, we're going to prosecute," she points out, "although we haven't had to so far."


Currently, Reels On Wheels buys product from most of the Atlanta area's active videotape distributors. She says she purchases approximately 40 new items per month.


Bodzo says the van hasn't yet caused storage limitations.

Bodzo has ambitious plans for her three-month-old company. In the near future, she wants to add specialized tutorials, such as physical hygiene, physical therapy and miscellaneous education tapes to her inventory, hoping to cultivate both the school and medical-care markets. Actively considering purchase or rental of a second van to extend her service area to more of metro Atlanta, she aspires to eventually franchise the Reels On Wheels concept in other cities.

Best HOST

 Dick Clark is the *only* personality to simultaneously host programs on all three major networks.

 Dick Clark has been the recipient of *four* coveted Emmy Awards, including an achievement award for "three decades of inspiration, work and innovative accomplishments on both sides of the camera."

 Dick Clark is one of America's most honored and popular television personalities—a recognized leader and visionary in music and television programming.

Industrywide Cooperation Urged At AVA Confab

BY JOHN SIPPEL

SCOTTSDALE, Ariz. The home video pipeline, clogged by an ever-increasing glut of new releases, requires cooperation among manufacturers, distributors, and retailers.

This was the conclusion drawn at the end of the convention held here April 25-27 of the American Video Assn. (AVA), an organization comprised primarily of small retailers.

"I can't sell 400 new titles every month," said Jeffrey Miller, senior director of national sales for VTR Movie Distributors in Pittsburgh. "I have \$60 million in five warehouses. I pay 1.5 points a month on my inventory. I probably have as much inventory on hand as many manufacturers."

When queried about the value of consignment of goods as inventory protection for dealers, Miller said that he could get no backup for such 100% guarantees from his manufacturers. Miller, along with other manufacturer and wholesaler representatives, urged dealers to "superpromote" store titles as the only way to increase rentals and sell-through.

Disney western regional sales manager Jim Capps agreed with Miller's reasoning and warned

dealers that the increasing number of discount incentive programs is not the answer. "Anybody can sell product by giving it away," he said.

Disney moved 450,000 "Pinocchio" units and more than 1.5 million pieces in its \$29.95 1985 holiday program, he said. His firm will have an even more attractive Christmas stocking program in August, plus a steady flow of new theatrical releases through the end of 1987. Capps said a number of videos are due out during the next 18 months.

Dealers must harp on demands for discounts to cover store-generated promotions and a fair share of advertising, said Alan Caplan, head of the 29-store, Omaha-based Applause Video chain.

Panelists promised to follow through; Capps even provided his home phone number. Other panelists who urged dealers to maintain closer ties on promotions and p-o-p were Suzanne McFarlin, International Video Entertainment; Julie Taylor, ZBS Industries; and Terri Hayes, Source Video.

Capps said Disney will, if necessary, print more p-o-p materials to meet individual dealer demands.

At an opening seminar on April 25, VTR's Miller urged dealers to give more attention to prerecorded video's potential as a gift item. With manufacturers dropping the price for many titles and introducing new titles at \$19.95 and under, Miller says home video titles have become impulse buys.

A number of the more than 400 dealers present complained that mass merchandisers dominate sell-through. Miller and International Video Entertainment's McFarlin countered this argument by stating that the video dealer has a much better environment in which to sell video titles. McFarlin and several dealers complained about the floor displays that hold more than 100 titles, asking that counter-top holders for a dozen titles be produced in quantity. Source Video's Hayes and several of her peers predicted that manufacturers would soon provide more lenient stock protection plans.

Caplan said that he forced sell-through on "White Christmas" by refusing to rent the movie until Dec. 26. He moved more than 2,000 pieces, he said. Applause Video also prices all its rental boxes, subtly encouraging sell-through, Caplan added.

The Omaha retailer urged dealers to spiff their employees on sales. "Don't put it on their paycheck. Take it out of the register and pay them that very day," he recommended.

For additional AVA Convention coverage, see page 61.

TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	6	2	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
2	1	9	RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG
3	3	8	SILVERADO ▲ ◆	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13
4	2	4	COMMANDO	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R
5	5	5	THE GOONIES ▲	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG
6	8	3	KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R
7	4	15	PRIZZI'S HONOR ▲ ◆	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
8	7	8	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG
9	10	4	FRIGHT NIGHT ▲	RCA/Columbia Pictures Home Video 6-20562	Chris Sarandon Roddy McDowall	1985	R
10	14	3	SILVER BULLET	Paramount Pictures Paramount Home Video 1827	Gary Busey Everett McGill	1985	R
11	9	13	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R
12	13	15	MASK ▲ ◆	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13
13	11	5	YEAR OF THE DRAGON	MGM/UA Home Video 800713	Mickey Rourke John Lone	1985	R
14	12	8	NATIONAL LAMPOON'S EUROPEAN VACATION ▲	Warner Bros. Inc. Warner Home Video 11521	Chevy Chase Beverly D'Angelo	1985	PG-13
15	16	8	SUMMER RENTAL	Paramount Pictures Paramount Home Video 6604	John Candy Richard Crenna	1985	PG
16	15	13	ST. ELMO'S FIRE ▲ ◆	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R
17	19	11	WEIRD SCIENCE ▲ ◆	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13
18	NEW ▶		SWEET DREAMS	Thorn/EMI/HBO Video TVA3666	Jessica Lange Ed Harris	1985	PG-13
19	18	12	TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG
20	22	3	COMPROMISING POSITIONS	Paramount Pictures Paramount Home Video 1928	Susan Sarandon Raul Julia	1985	R
21	NEW ▶		INVASION U.S.A.	Cannon Films Inc. MGM/UA Home Video 800764	Chuck Norris	1985	R
22	17	4	PLENTY	Thorn/EMI/HBO Video TVA3394	Meryl Streep Sting	1985	R
23	NEW ▶		ONCE BITTEN	Samuel Goldwyn Vestron 5115	Lauren Hutton	1985	PG-13
24	20	9	VOLUNTEERS ▲	Thorn/EMI/HBO Video TVA2983	Tom Hanks John Candy	1985	R
25	21	8	REAL GENIUS ▲	Tri-Star Pictures RCA/Columbia Home Video 6-20568	Val Kilmer Gabe Jarret	1985	PG
26	24	14	MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	PG-13
27	23	4	TRANSYLVANIA 6-5000	New World Pictures New World Video 8515	Jeff Goldblum Ed Begley Jr.	1985	PG
28	25	4	RE-ANIMATOR	Empire Pictures Vestron 5114	Jeffrey Combs Bruce Abbott	1985	NR
29	26	26	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
30	27	22	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG
31	32	27	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG
32	28	5	BETTER OFF DEAD	Key Video 7083	John Cusack Amanda Wyss	1985	PG
33	29	4	THE BRIDE ●	RCA/Columbia Pictures Home Video 6-20569	Sting Jennifer Beals	1985	PG-13
34	35	31	AMADEUS ▲ ◆	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG
35	30	2	THE SWORD IN THE STONE	Walt Disney Home Video 229	Animated	1963	G
36	37	18	PALE RIDER ▲	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R
37	31	31	THE BREAKFAST CLUB ▲ ◆	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R
38	33	13	MY SCIENCE PROJECT ◆	Touchstone Films Touchstone Home Video 360	John Stockwell Danielle von Zerneck	1985	PG
39	36	2	SESAME STREET PRESENTS: FOLLOW THAT BIRD ●	Children's Television Workshop Warner Home Video 11522	Carroll Spinney Jim Henson	1985	G
40	39	20	FLETCH ▲ ◆	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	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.

Erol's Adds 'Superstores'

WASHINGTON Erol's, which claims to be the nation's largest privately owned chain of video rental and sales stores, is planning to open a series of 15,000- to 20,000-square-foot full-service entertainment "superstores" this summer, initially in the Washington and Baltimore markets.

The stores will not only have large-inventory video clubs, but also a full line of high-end consumer electronics and accessories—including, for the first time, audio components in addition to television sets and VCRs.

Erol's, which has 95 stores throughout the East Coast, now offers TVs and VCRs in 17 of them.

Says Orhan Onaran, general sales manager of hardware sales for the chain and son of founder Erol Onaran: "The decision to add 'midline' audio—Sony, Pioneer—came in the last few weeks. We've decided to take on Circuit City," the nationwide consumer electronics chain with 75 stores, mostly on the East Coast and in California.

Erol's has more than 3,000 employees, bought 685,155 tapes last year to sell and rent, and, according to one report, brought in revenues exceeding \$120 million this fiscal year.

BILL HOLLAND

Tax Depreciation Tips Offered For Rental Libraries

SCOTTSDALE, Ariz. "Whatever you can logically support is a winner." That was the advice of accountant Howard Kesselman, discussing tax depreciation formulas for video stores' rental libraries.

Kesselman, of the Phoenix firm Toback & Co., explained to a packed seminar audience during the American Video Assn. (AVA) convention here on April 25 that the failure of the Internal Revenue Service and Congress to set specific guidelines for video retailing left the door wide open for a variety of tax procedures. (Additional AVA convention coverage appears on page 60).

Kesselman's personal preference, it appeared, was the income forecast method. Using 100 rentals as the life expectancy of the average \$45 wholesale rental videotape, Kesselman demonstrated a four-year projected write-off. With 100 \$3 rentals during the videotape's lifetime as his formula, he estimated that the tape would earn \$132—44% of its total lifetime earnings of \$300—in the first year of renting. Thus, Kesselman wrote off \$20, or 44% of the wholesale price, the first year. In the next three years, his research showed \$96, \$60, and \$12 earnings, accounting for 32%, 20%, and 4% of the total take for the tape's final three-year expectancy. As a result, he reasoned, such annual write-offs of \$14, \$9, and \$2 for the tape.

Kesselman explained that under another concept, known as the accelerated cost recovery system, a video dealer could write 15% off a tape during the initial year of ownership, 22% the second, and 21% each of the next three years. In straight-line depreciation, he noted, a dealer could take 50% off each of the first two years of ownership. In a fourth program, double declining depreciation, Kesselman explained that 50% of the depreciation might be taken the first year, 25% the second, and 12.5% in the third and fourth years.

IRS analyses of various depreciation formulas applied to videotape libraries indicate a "great variance" from various federal tax employees, he said.

Dan Isard, a financial management consultant for Erickson, Garson, Gold & Cohn, recommended that dealers use "leverage," in the form of borrowed money, to expand their businesses. Arbitrage, or getting money at an advantageous interest rate, can make expansion or acquisition even more profitable.

Working with a knowledgeable financial consultant, Isard said, can help an entrepreneur to accumulate greater pension benefits.

Isard cautioned that in evaluating a business, one should carefully recognize goals. When appraising a business for tax deduction purposes, high value aids in the write-off, while when assessing value for the purpose of giving the business to relatives or employees, a lower evaluation is preferable.

JOHN SIPPEL

ROCK 'N ROLL IS "HOME" TO STAY!

DICK CLARK VIDEO AND VESTRON MUSICVIDEO ARE PROUD TO BRING YOU THE MUSIC, THE ARTISTS AND THE HOST—AVAILABLE FOR THE FIRST TIME ON HOME VIDEO.

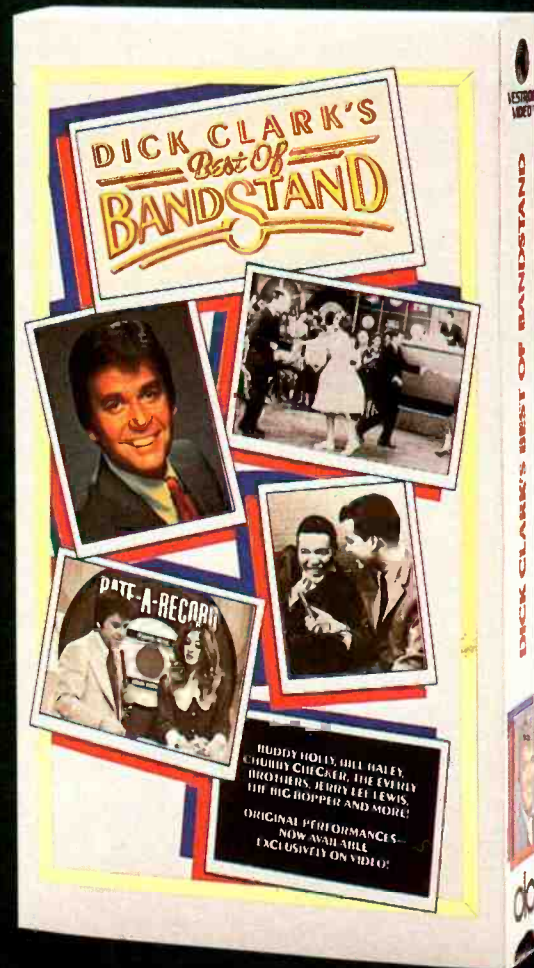
DICK CLARK'S *Best Of* BANDSTAND

Dick Clark has reached into the Bandstand vault and carefully selected some of the best performances to create this exclusive first volume of wall-to-wall rock 'n roll classics: *Dick Clark's Best of Bandstand*.

Dick Clark's Best of Bandstand features such trailblazing performances as:

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- Buddy Holly—Peggy Sue
- Jerry Lee Lewis—Great Balls of Fire
- The Big Bopper—Chantilly Lace
- The Everly Brothers—Cathy's Clown
- Chubby Checker—The Twist

AND MORE—Plus the dancing, the fans and the fun of Bandstand.



Best of all, these rock 'n roll exclusives are available here for the first time since their original broadcast—a collector's edition in high-quality digital stereo.

Share all the excitement and enthusiasm of American Bandstand with Dick Clark—because now rock 'n roll is "home" to stay!

\$29.95 SUGGESTED
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Orders Due:
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VHS: MA 1028; BETA: MB 1028;
60 Minutes



1011 High Ridge Road, P.O. Box 4000, Stamford, CT 06907 Creative Marketing Company of the Year (as voted by the readers of VIDEO INSIDER)
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Labels Cheer Exposure Opportunities At The Nashville Network

BY JIM BESSMAN

NEW YORK Major and independent country music labels say they regard The Nashville Network as an extremely effective promotional vehicle for their product.

Despite difficulty in gauging TNN's precise effect on record sales, labels like CBS, PolyGram, Warner Bros., and indie Flying Fish say that the three-year-old cable service performs well as an advertising venue and by giving key exposure opportunities to country artists.

The most recent Nielsen figures show more homes gained last year by TNN than "any other established, ad-supported basic cable network." TNN says that, as of December 1985, the service reached 24.9 million homes—a 22.3% growth over 1984.

The network claims this penetration is comparable to MTV's. However, the diversified structure of TNN's programming, together with the far smaller supply of country music video product, has not yielded the rapid and highly visible sales impact frequently ascribed to the rock music video channel.

However, TNN has also established several special programs and series to provide other formats in which to expose a variety of country artists whom, the channel says, benefit from them with or without increased record sales. Included

among these programs are the nightly "Nashville Now" talk show, the "VideoCountry" and "CountryClips" concert and conceptual music video presentations, the "New Country" concert showcases, and the bluegrass show "Fire On The Mountain."

Flying Fish artist David Holt is one beneficiary. According to label president Bruce Kaplan, major re-

'It's integral to our marketing'

tail chains like Sound Warehouse and Record Bar have increased orders of the instrumentalist/singer/storyteller's current "Reel & Rock" album primarily because of his role as host of "Fire On The Mountain."

While Kaplan is unable to directly attribute Holt's album sales to his TNN exposure, he says he is certain that the role of series host is responsible for his draw as a concert artist in TNN markets.

"Last year he came to Chicago, which doesn't have much cable, and didn't do very well," says Kaplan. "Then he played the much smaller market of nearby Gary, Ind., which does have TNN, and he drew five times as many people."

Holt, says Kaplan, is also represented on TNN by a performance clip, as is the Flying Fish bluegrass act Hot Rize, which appears on

"Fire" and other TNN programs. Hot Rize benefits as well from "increased national recognition in markets where they haven't made personal appearances." TNN's programming of a clip by the label's John Hartford is also credited by Kaplan as providing a "substantial," though unspecified, sales stimulus. In fact, Kaplan says that Hartford's next album is planned to include his musical tribute to the steamboat "General Jackson," a work featured regularly in TNN's promotion of the Opryland feature.

Kaplan says his new artists have benefitted greatly from TNN exposure. He cites singer/songwriter David Mallet's new "Vital Signs" album as one record getting "media inquiries" and better-than-expected initial orders, "largely on account of his appearances on 'Nashville Now.'"

Vic Faraci, senior vice president of marketing at Warner Bros./Nashville, also points to such programming exposure in helping to break many of his new acts.

"Dwight Yoakam is a perfect example of what TNN can do," says Faraci. "They had him on several shows right out of the box and didn't even wait for the record. It was a tremendous help in establishing his country identity, because even though he's as hillbilly and country as they come, he's viewed as a pop artist by colleges."

Faraci cites Randy Travis, Gary

Morris, and John Anderson as other new Warner artists "aided by TNN's terrific PR vehicle."

However, like Kaplan and other label executives, Faraci notes that "we haven't reached the point where we can get a handle on any real effect on sales after an artist appears on a particular show." He adds that Warner Bros. doesn't use TNN on a "regular basis" when it

'Some branches specify TNN spots'

comes to advertising, but only occasionally, "when there's something related to a national contest or a promotion with a specific theme."

PolyGram and CBS, however, are more active users of TNN as an advertising outlet. Joe Polidor, director of marketing for PolyGram/Nashville, reports "tremendous pickup on orders, and close to total sell-off" from three exclusive TNN time-buys supporting Statler Brothers product.

"We find that not only do we get direct sell-through with the mass merchant accounts that we tag on the network ads, but the retail accounts in the surrounding market-

place also show good sales pickup," Polidor says.

Mary Ann McCreedy, director of marketing for CBS/Nashville, says CBS "gets a significant amount of feedback from accounts and consumers" from its "pretty good spread" of TNN advertising. She terms this advertising "an integral part" of CBS/Nashville's marketing plan.

While McCreedy notes that such promotion "is not possible to measure" in the manner of more "tangible" print ads, she says there are "pockets in the country" where TNN's impact is strongly felt, including New York, where the label branch manager "specifically asks for spots on TNN."

McCreedy singles out the Roslyn, N.Y.-based Record World/TSS chain for its effective November 1985 promotion of 12 CBS country titles. Phyllis Purpero, the chain's ad director, says that while there was no "blowout," the product did indeed move.

"For us, the TNN promotion was good," Purpero says, noting that TNN is available in about 75% of the 60-store chain's markets. "It helped us to sell more country music nationwide, and we can only attribute it to the ad, because we didn't do any other country advertising."

Clips Help Newcomers, Says Programmer Survey

BY ANDREW ROBLIN

NASHVILLE Clips can help break new artists, according to a new Aristo Video Promotions survey of country and crossover video programmers.

The study found:

- 94% of respondents agreed video programming can help break a new artist.
- 89% said video play can increase record sales.
- 30% said they have research proving video play increases record sales.
- 30% said they preferred conceptual videos to performance clips, 19% favored concert footage, and 51% expressed no preference.
- 38% said they preferred videos shot on film to clips shot on videotape, 28% said they favored videotape to film, and 34% had no preference.

Many programmers said they air clips by new artists; and some national outlets say they have an open-door policy. "If the video is good, we'll usually air it," wrote Kharan Plitt, supervisor of video acquisition for Showtime/The Movie Channel.

The Nashville Network has a "Hit Or Miss" segment devoted to new artists' clips on its "VideoCountry" program, wrote Lyndon LeFevers, production assistant at the cable network.

Similarly, Janet Williams, video coordinator for the "Heartlight City," "Radio 1990," and "Night Flight" national cable shows,

wrote that all three programs are "open to new artists."

Most programmers said video play boosts record sales, but only 30% claimed to have research supporting that contention.

"The greatest research comes from the fan mail we receive from all over the country," wrote Joesette Marano of PBS' "Country Express" show. "Many letters request albums or records." Other programmers report that record stores in their markets have seen increased record sales for artists getting video play.

Although a majority of respondents had no preference between conceptual and performance videos, most national outlets said they favored concepts.


Shows airing in only one market, however, preferred performances. "A lot of artists never get to perform in rural areas," says Jeff Walker, president of Aristo. Performance videos, he says, "give viewers a chance to see the artist in concert. Also, they allow the artist the impact of national exposure without the prohibitive expense of a tour."

National and local shows also differed in the medium they said they prefer. Most national outlets opt for the glossier look of videos shot on film to the sometimes low-budget look of productions shot on videotape. Many local shows, however, said they preferred video to film. Some, Walker says, may have misunderstood the question and assumed all their clips were shot on video.

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AL GREEN

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PROGRAMMING

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

WEEKS ON
PLAYLIST

VIDEOS ADDED THIS WEEK	POWER ROTATION	HEAVY ROTATION	ACTIVE ROTATION	MEDIUM ROTATION	BREAKOUT ROTATION	LIGHT ROTATION	NEW
BELINDA CARLISLE MAD ABOUT YOU IRS THE CULT REVOLUTION Warner Bros. EL DEBARGE WHO'S JOHNNY Motown DEVICE HANGIN' ON A HEART ATTACK Chrysalis FINE YOUNG CANNIBALS SUSPICIOUS MINDS IRS THE HOOTERS WHERE DO THE CHILDREN GO Columbia MACHINATIONS NO SAY IN IT Epic BILLY OCEAN THERE'LL BE SAD SONGS (TO MAKE YOU CRY) Arista ONE TO ONE ANGEL IN MY POCKET Warner Bros. SAO CAFE HEART Atlantic SIGUE, SIGUE, SPUTNIK LOVE MISSILE F1-11 Manhattan DANNY WILDE ISN'T IT ENOUGH Island	FALCO VIENNA CALLING A&M GTR WHEN THE HEART RULES Arista HEART NOTHING AT ALL Capitol JOHN COUGAR MELLENCAMP RAIN ON THE SCARECROW Riva/PolyGram GEORGE MICHAEL A DIFFERENT CORNER Columbia MOOY BLUES YOUR WILDEST DREAMS PolyGram MR. MISTER IS IT LOVE RCA PET SHOP BOYS OPPORTUNITIES EMI LOU REED NO MONEY DOWN RCA BOB SEGER & THE SILVER BULLET BAND AMERICAN STORM Capitol SIMPLE MINDS ALL THE THINGS SHE SAID A&M TEARS FOR FEARS MOTHERS TALK PolyGram	FABULOUS THUNDERBIRDS TUFF ENUFF CBS Associated HONEYMOON SUITE FEEL IT AGAIN Warner Bros. WHITNEY HOUSTON THE GREATEST LOVE OF ALL Arista JANET JACKSON WHAT HAVE YOU DONE FOR ME LATELY A&M *JULIAN LENNON STICK AROUND Atlantic LEVEL 42 SOMETHING ABOUT YOU Mercury *MADONNA LIVE TO TELL Warner Bros. *MIKE + THE MECHANICS ALL I NEED IS A MIRACLE Atlantic OMD IF YOU LEAVE A&M THE OUTFIELD YOUR LOVE Columbia *ROLLING STONES HARLEM SHUFFLE Columbia *STARSHIP TOMORROW DOESN'T MATTER TONIGHT RCA *ZZ TOP ROUGH BOY Warner Bros.	*DAVID BOWIE ABSOLUTE BEGINNERS EMI America JIMMY BARNES WORKING CLASS MAN Geffen BOURGEOIS TAGG MUTUAL SURRENDER Island CULTURE CLUB MOVE AWAY Epic DENNIS O'YOUNG CALL ME A&M BOB DYLAN/TOM PETTY BAND OF THE HAND MCA BRYAN FERRY IS YOUR LOVE STRONG ENOUGH MCA INXS LISTEN LIKE THIEVES Atlantic JEAN-MICHEL JARRE RENDEZ-VOUS IV PolyGram GRACE JONES LOVE IS THE DRUG Island HOWARD JONES NO ONE IS TO BLAME Elektra JUDAS PRIEST LOCKED IN Columbia PATTI LABELLE/MICHAEL McDONALD ON MY OWN MCA MIAMI SOUND MACHINE BAD BOY Epic MOEELS OUT OF MIND, OUT OF SIGHT Geffen GRAHAM NASH INNOCENT EYES Atlantic	CHARLIE SEXTON IMPRESSED MCA ROBERT TEPPER DON'T WALK AWAY Scotti Bros. BONNIE TYLER IF YOU WERE A WOMAN Columbia VOICES OF AMERICA HANDS ACROSS AMERICA EMI WAX RIGHT BETWEEN THE EYES RCA	LAURIE ANDERSON LANGUAGE IS A VIRUS Warner Bros. BOYS DON'T CRY I WANNA BE A COWBOY Profile THE CALL EVERYWHERE I GO Elektra *DREAM ACADEMY LOVE PARADE Warner Bros. GEORGE HARRISON/ERIC CLAPTON/RINGO STARR FREEDOM Atlantic HEAR'N'AID WE'RE STARS PolyGram ICEHOUSE NO PROMISES Chrysalis KROKUS BURNING UP THE NIGHT Arista KATRINA & THE WAVES IS THAT IT? Capitol MARILYN MARTIN MOVE CLOSER Atlantic NU SHOOZ I CAN'T WAIT Atlantic SHARKS ONLY TIME WILL TELL Elektra	ART OF NOISE PETER GUNN THEME Chrysalis BLOW MONKEYS DIGGING YOUR SCENE RCA CACTUS WORLD NEWS YEARS LATER MCA FIONA LIVING IN A BOY'S WORLD Atlantic PETER FRAMPTON ALL EYES ON YOU Atlantic HOODOO GURUS BITTERSWEET Elektra KING ALONE WITHOUT YOU Epic LATIN QUARTER MODERN TIMES Arista OINGO BOINGO STAY MCA PLATINUM BLONDE SOMEBODY SOMEWHERE Epic PSYCHEDELIC FURS PRETTY IN PINK A&M ROARING BOYS HOUSE OF STONE Columbia SIMPLY RED HOLDING BACK THE YEARS Elektra UNTOUCHABLES WHAT'S GONE WRONG MCA VANITY UNDER THE INFLUENCE Motown WILO BLUE FIRE WITH FIRE Chrysalis	BODEANS FADEAWAY Warner Bros. CHACKO ONCE BITTEN, TWICE SHY PolyGram EPIDEMIC NEVER TAKE NO FOR AN ANSWER Elektra JOHN FARNHAM BREAK THE ICE MCA GO-BETWEENS BACHELOR KISSES Jem ROB JUNGKLAS BOYSTOWN Manhattan

* 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.



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.

KATE BUSH

Big Sky
Hounds Of Love/EMI America
Trevor Evans/PMI
Kate Bush

CHERRELLE

Artificial Heart
High Priority/Tabu/CBS Associated
N. Lee Lacy
Dominic Sena

HAYWOODE

Getting Closer
Arrival/Epic
Adam Whittaker
Simon Cook

HIROSHIMA

One Wish
Another Place/Epic
Steve Enczy/Harvey Leeds for Epic
Stanley Dorfman

MACHINATIONS

No Say In It
Big Music/Epic
Kimball Rendall/Enterprise Colorvideo Productions
Kimball Rendall

MOODY BLUES

Your Wildest Dreams
The Other Side Of Life/Threshold/Polygram
Frank Hilton
Brian Grant

MELI'SA MORGAN

Do You Still Love Me
Do Me Baby/Capitol
Jon Small/Picture Vision
Peter Israelson

THE MYSTERY OF EDWIN DROOD

Don't Quit While You're Ahead
The Mystery Of Edwin Drood/Polydor/PolyGram
Richie Vetter & Lou Vetter
Jeff Lee

PET SHOP BOYS

Opportunities
Please/EMI America
Alexandra Johnson
Andy Morahn

BRIAN SETZER

Boulevard Of Broken Dreams
The Knife Feels Like Justice/EMI America
Amanda Pirie
Julien Temple

STABILIZERS

Tyranny
Tyranny/Columbia

Martin Wynn Griffith & Steve Golin/AWGO
Marcello Anciani

STYLE COUNCIL

Have You Ever Had It Blue
Absolute Beginners (Soundtrack)/EMI America
Melissa Stokes
Ian Sottley

THE UNFORGIVEN

I Hear The Call
The Unforgiven/Elektra
Julie Webster/Limelight Films
D. J. Webster

DEVICE

Hanging On A Heart Attack
22B3/Chrysalis
Frank Hilton/MGMM
Brian Grant

WILD BLUE

Fire With Fire
No More Jinx/Chrysalis
Stephen Buck/N. Lee Lacy
Duncan Gibbins

DANNY WILDE

Isn't It Enough
The Boyfriend/Island
Andrea Ambandos/Island Telepictures Inc.
C. D. Taylor

PAUL WINTER CONSORT

Bright Angel
Canyon/Living Music
Open Circle
David Vassar

Video Track

NEW YORK

HEAVY METAL MADMAN Ozzy Osbourne teamed up with sex therapist **Dr. Ruth Westheimer** last week to host a segment of NBC-TV's popular "Friday Night Videos." The two first met when Westheimer interviewed the rocker for Spin Magazine.

LOS ANGELES

THE ENTERTAINMENT Network will once again pack its gear and head out to Switzerland to cover "The 1986 Montreux Rock Festival." Beyond producing the event in association with the BBC and SSR-Swiss Television, the network will, as last year, syndicate it for broadcast TV. The festival, which takes place from May 7-14, will feature a number of major stars including **Whitney Houston**, **Patti Labelle**, **Phil Collins**, the **Eurythmics**, **Queen**, **Culture Club**, the **Thompson Twins**, **Roger Daltrey**, and **Billy Ocean**.

TEN will also be offering a series of syndicated hour-long rock concerts this summer. The package, dubbed "Super Rock," is made up of "Elton John In Central Park," "Kool & The Gang 'Tonight,'" "The Original Commodores (With Lionel Richie) In Las Vegas," "Queen In Rio," and "Phil Collins At Perkin's Palace."

As some of you may have seen, the April edition of IRS' music variety show, "The Cutting Edge," featured segments with **Fine Young Cannibals**, **Let's Active**, **Stan Ridgway**, the **Rave Ups**, and **Radwaste**, as well as new videos by **Lloyd Cole & the Commotions**, **Intimate Strangers**, and **Kommunity FKs**. Also, host **Peter Zarella** talked with guests **Lydia Lunch**, **Lords of the New Church's Stiv Bators**, the **Damned**, **Specimen**, and the **Mentors' El Douce** about their concept of an ideal companion. The program

airs monthly on MTV.

Sheena Easton's clip for "Magic Of Love" was lensed on location in an old victorian house in L.A. High-speed photography was employed by director **Steve Barron** to achieve a surreal, slow-motion effect. Barron is best known for his videos for **Michael Jackson** ("Billie Jean") and **a-ha** ("Take On Me"). The piece was produced by **Simon Fields** for **Limelight Productions**.

Jim Yukich was busy lately directing clips for **Bob Seger & the Silver Bullet Band** and new rock act **GTR**. The former supports "American Storm," the first single off the veteran group's latest Capitol album, "Like A Rock," and fea-

tures actors **Randy Quaid**, **Scott Glenn**, **Lesley Ann Warren**, **James Woods**, and **Morgan Brittany**. The latter is for "When The Heart Rules The Mind," the first single from GTR's self-titled Arista debut, and spotlights the group's guitarists **Steve Howe** (Yes, Asia) and **Steve Hackett** (Genesis). Both pieces were produced by **Paul Flattery** for **Split Screen Inc.** 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.

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AND THE BEAT GOES ON

Audio Track

NEW YORK

AT EVERGREEN RECORDING, Rob Stevens has been producing and engineering Parr-3 for One Stone Productions. Carol Martino is assisting. Also, Tony Conniff was in producing Robin Skye. At the controls were Hahn Rowe and Andy Herman, assisted by Lance McVickar and Carol Martino. Finally, Little Buster has been tracking with producers Alvin Moody, John Simmons, and Al Friedman. A number of engineers have been used on the project.

Pam Johnson has been in at Quadrasonic Studios, mixing tracks with producer Jon Mathias.

At Quadrasonic, string overdubs were recently completed for Billy Ocean's "Promise Me," a single from his new Jive album release. Producers were Wayne Brathwaite and Barry Eastmond. Engineering was by Barry New, assisted by Henry Falco.

At Secret Sound, Richie Cordell has been producing the band Kitty; Bernard Wright has been tracking a song for Screen Gems/Capitol/EMI; and Donald Dee has been producing an album project for Sutra Records.

LOS ANGELES

DAN FOGELBERG has been tracking at One On One Studios with co-producer Russ Kunkel. At the board is Niko Bolis, assisted by Toby Wright. Also, Rod Stewart was in with producer Bob Ezrin and engineer Paul Lani. Jeff Bennett was assisting. Finally, Tom Petty & the Heartbreakers are working at One On One; Petty is producing, Don Smith is at the console, and Toby Wright is assisting.

Producer David Kahne has been working at Craig Harris Music in Studio City on a "digital, SMPTE-locked Sony F-1 24-track Synclavier" remix for the Bangles' single "If She Knew What She Wants."

Remix engineer Rusty Garner

has been working at Total Experience Records' recording studio in Hollywood on a dance remix to the new single from label artist ET (Eddie Towns). Paul Sabu engineered.

Producer Stephen J. Mendell has been in at Bernie Grundman Mastering working on an album and a single by two acts from Austin, Texas. The single is by Johnny Dee & the Rocket 88s, while the album is from George Enslin.

OTHER CITIES

JIMMY LYNCH RECENTLY finished tracking classic rock remakes with Bobby Bland's orchestra at United Sound Systems in Detroit, Mich. Tony Ray engineered, with Frank Corn Jr. and Mike Moore assisting.

The I-Tones have been tracking at newly opened Courtlan Recording in Hansen, Mass., for their upcoming album for MassMedia Records.

Kirsty Ally has been tracking vocals at Luxury Audio Workshop in Las Vegas, Nev., for the soundtrack to an upcoming feature film, "Stark II." Lee Watters is at the board, assisted by Holly Sharpe.

Producer Vince Lawrence was in at Chicago's Paragon Recording working on a 12-inch single by Marshall Thompson & Void. Bob Kearney engineered, assisted by Jeff Boyle.

At Broadway Sound Studios in Muscle Shoals, Ala., Canadian artist Lynne Wilson has been tracking for Jet-Eye Records, with producers Johnny Powers, David Johnson, and Cal Freeman. Freeman is engineering. Also, r&b artist Clarence Carter is producing his own album for Ichabod Records, with Freeman at the board.

Composers Kurt Bestor and Sam Cardon have been recording and mixing production music for ESPN at Skaggs Telecommunication Center in Salt Lake City, Utah.

At Russian Hill Recording in

(Continued on next page)

NAB Has Become An Important Showplace Manufacturers Credit Improved Radio & TV Audio

BY STEVEN DUPLER

DALLAS Pro audio manufacturers say the National Assn. of Broadcasters (NAB) convention has become an important venue for them because of the continuing improvement of audio quality in the radio and television industries.

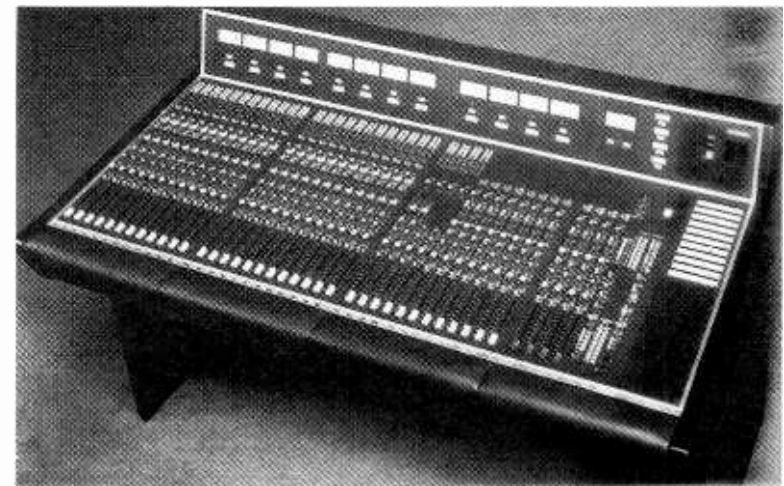
The recent NAB meet here, April 12-16, was a strong selling show for many manufacturers. In past years, the NAB had been primarily an avenue to display product and new technologies.

However, the NAB meet has taken on a more important sales-oriented role due to the growing interest in stereo TV broadcasting and production, as well as CD for radio, digital cart machines, and other cutting edge products.

"With the expense of trade shows today, it's hard to understand how any show can be regarded as anything but a selling show," says a spokesman for Sony. The company unveiled more than a dozen new products here, and exhibited in a space exceeding 20,000 square feet. "We come to NAB to disseminate information and show our products—but, if in the course of that activity we happen to sell product, then so much the better. I think the market in general is looking especially to this NAB to make some major purchasing decisions."

Les Tyler, of Newton, Mass.-based dbx Inc., agrees that the NAB has "become more important to the pro audio industry." He points out that the firm has managed to become "an important name in the TV and broadcast business," and notes that dbx's Model 700 digital audio processor is being used "more and more as a transmitter by broadcasters," a job which is overshadowing the unit's original conception as a recording studio tool.

At Mitsubishi's San Fernando, Calif.-based pro audio group, president Tore Nordahl says that broadcast has become "a substantial part of our business," with a dollar volume "rivaling the total recording market." Nordahl attributes the rising interest in stereo TV as a boon



New at NAB in Dallas was Studer Revox America's 963 console. The unit draws on technology incorporated into both the larger 900 series, as well as the compact 961 and 962 desks. Audio performance is "PCM compatible," according to Studer, and the 963 will be available late in 1986. A standard 28-input frame will sell for about \$52,000.

to both the tape recorder and audio console markets—areas in which Mitsubishi is obviously active.

"Broadcasters are recognizing the need to provide quality audio to keep their competitive edge in the market," he says. He also notes that Mitsubishi plans to develop further inroads into broadcast and post-production, especially with its 16-track digital machine aimed specifically at broadcast, video post, and film studios.

For British high-end console maker Solid State Logic Ltd., stereo TV has created a booming business. The firm, already firmly entrenched as one of the two leading manufacturers of consoles for audio recording studios, has lately been moving large numbers of its expensive boards into teleproduction and broadcast facilities, including a multiple-console sale last year to NBC-TV for use in the stereo audio production of "The Cosby Show."

Nashville-based Studer Revox America Inc. says the NAB has become more important with each new show. "More and more, broadcast is expanding as a percentage of our overall sales," says the firm's Bruce

Borgerson. "As audio for video becomes stronger, we're expanding into product areas that haven't traditionally been strong ones for us, such as video playback machines and broadcast consoles."

The company showed a number of new products here, including a prototype of the Studer 970 on-air production console, a unit which "represents a new emphasis in the product line." The 970 was shown not for sale, but rather to "solicit feedback and comments from U.S. broadcasters at the show, for possible implementation in the final version."

Also on display was a prototype version of the new A807 two-channel audio recorder, a unit whose compact size "makes it ideal for all kinds of broadcast applications," Borgerson says. And in the area of system controllers, Studer showed the Model 4008 and 4016 systems designed for use with large audio/video synchronization production applications, and the B203 bus controller, which is designed to interface with smaller broadcast systems.

CompuSonics Looks To License New System Floppy Disk Digital Video Unit Set

NEW YORK CompuSonics Video Corp. says it plans to demonstrate a prototype removeable disk-based digital video recording/playback system within the next three months.

The eight-month old firm, a 30%-owned affiliate of Denver-based CompuSonics Corp., is chartered to develop and market products that incorporate CompuSonics' patented CSX digital video recording technology. The proposed recorder will utilize an inexpensive floppy disk as a storage medium.

While no definite product schedule yet exists, John Stautner, CVC president, says the company "anticipates the eventual development of a group of products that record, playback, edit, and transmit digital video and audio data." These products, he says, will include the digital video recorder, as

well as a video data base computer, and a digital encoder.

Stautner says that CVC's plans do not include actual manufacture of any of the proposed products. "Our plan is to demonstrate the viability of the technology in a number of applications, show it at major industry trade shows, and license it to those manufacturers who are equipped to manufacture [such] systems."

The CompuSonics parent firm has had some success in the audio post-production and broadcast industries with a digital audio recorder/console modular system, and the new DSP-1500 digital cart system for radio stations. However, the company's initial product, a consumer digital audio record/play unit based around "super-floppy" disks, failed to get off the ground. — STEVE DUPLER

Sound Investment

A bi-weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

VOA GETS NEW VOICE: The Washington, D.C.-based Voice Of America recently acquired two high-speed open-reel duplicator systems manufactured by Accurate Sound Corp. (ASC). According to ASC president Ron Newdell, the ASC model AS-2000 system "won out over systems from other bidders, including Cetec Gauss, Electro Sound, and Infonics." VOA's new system replaces its Ampex 3200 series, which has been in service since 1954.

GETTING IN ON THE ACT: ECC/

Oberheim, formerly Oberheim Electronics, says its keyboards and electronics will be highly evident on Michael Jackson's next album. The firm has provided its new Matrix-6 MIDI synthesizer, the DMX MIDI drum machine, and the X-pander synth for use on the album. Oberheim says it will also be providing "ongoing technical and operational assistance" for the products throughout the recording. Other instruments which will be used on the Jackson record include the Synclavier digital music system, Fairlight CMI, Yamaha DX-7 and TX-816 synths, and a Linn Drum computer.

OMEGA BOWS: Omega Studios, a mainstay of the Washington, D.C., recording community, has complet-

ed construction on a 12,000-square-foot recording complex housed in a new building in Rockville, Md. The facility's largest room, Studio A, has already played host to the 31-member choir and 50-piece orchestra assembled by Stevie Wonder for NBC's Martin Luther King birthday telecast. The room is wired for 56 inputs and 48 outputs; and is outfitted with an API console with FADEX, a choice of Dolby and dbx noise reduction, Studer recorders, a wide selection of monitors, Q-Lock, Sony videotape recorders, and an extensive selection of reverb and signal processing gear.

The studio is MIDI based as well, with an instrument list that includes a Steinway grand piano, Hammond B-3 organ, Fender Rhodes piano, (Continued on next page)

Pro Absorbed Division Consolidation At Sony

NEW YORK Sony Corp. of America's professional audio division has been absorbed into the firm's broadcast products group. Former pro audio division president George Currie now reports to Bill Connelly, president of the broadcast group.

The pro audio division now becomes the pro audio department of the broadcast products group. According to a Sony spokesman, the move is "really just an organizational change. Sony decided to incorporate the pro audio group into the broadcast group to allow the pro audio people to take advantage of the much larger sales, engineering, and national service operations the broadcast group already has in place."

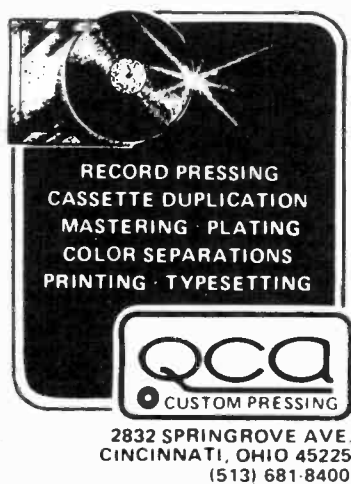
According to the spokesman, 80% of Sony's pro audio products business "still comes from the au-

dio recording studios, with only 20% from the broadcast market."

In another broadcast group development, Sony has sold the first component digital videotape recorders in the U.S. to Miami-based Limelite Video. The firm ordered seven Sony DVR-1000 component digital VTRs for delivery next January.

Marcos Obadia, Limelite chief engineer, notes that "digital offers outstanding technology for speed and picture quality" in post-production work, and that the digital VTRs "allow you to do anything multilayered without picture quality loss in multiple generations."

Limelite Video is located within the Limelite Motion Picture & Television Studios. The division was started just six months ago, and officially opens in August.



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'Digital Workshops' In Nashville

NEW YORK With more Nashville studios turning to digital technology, Music Resources, an electronic music production service based in Nashville, has instituted a program of "digital workshops."

Originally designed to inform and educate Music Resources' potential clients about the new products and their abilities, the 18-hour workshops are now available to music schools throughout the U.S.

According to Music Resources owner Steve Schaffer, who designed the workshops, each program is set up to educate students

in four basic areas of high-technology recording: sampling, synchronization, synthesizers, and microprocessor-controlled devices.

Schaffer says the centerpiece of each workshop is the New England Digital Synclavier system, and "extensive discussion" of various synths, samplers, drum machines, and other equipment is included as well. Each workshop also offers hands-on programming and "insights into various methods of synchronization," with special attention paid to the various forms of SMPTE time code.

"I teach from the perspective of a regular user, and not a salesman," says Schaffer.

The idea of bringing the workshops on the road to universities and colleges was formed after the initial workshops in Nashville proved successful. "We had no idea how eager people in the industry were to learn about the latest equipment and technologies," says Schaffer. "We hope to see that kind of response from the schools also."

Music Resources, is located in the Bennett House recording studios in Franklin, Tenn.



Steve Schaffer, president of Music Resources, demonstrates the Synclavier digital computer music system during a digital workshop he recently conducted for faculty and students of Millikin University in Decatur, Ill.

SOUND INVESTMENT

(Continued from preceding page)

and Kurzweil, Emulator II, and Yamaha DX-7 synthesizers.

CANNON GIVES THE NOD to Mitsubishi: Cannon Films Inc. has chosen the Mitsubishi Pro Audio Group as principal supplier for its currently under construction post-production facility. The Cannon order, which totals \$1.25 million, includes Westrex magnetic film recorders and reproducers, and a custom Quad Eight film re-recording console with Compumix IV automation and intelligent digital faders.

The facility will occupy the entire ground floor of Cannon's new Hollywood headquarters. Construction plans include an already operational 115-seat screening room, a re-recording stage set to go up in July, an ADR/Foley recording studio with an October completion deadline, and the audio-for-video post-production suite that is expected to be on-line by next February.

39TH STREET OPENS UP: New York City's 39th Street Music recently reopened its renovated control room. The new room features an SSL 4000 Series E console, a Publison Infernal Machine 90, Drawmer noise gates, a Lexicon PCM-70, and additional outboard gear. Another new addition is a

computer-based synthesizer station featuring the Yamaha TX-816 and DX-7, Oberheim's Matrix-12 and OB-8 synths, E-Mu's Emulator II and SP-12 sampling drum machine, a Prophet 5, a Mini-Moog, a Linn Drum, and the Casio CZ-101. The installation is controlled via IBM and Apple Macintosh computers for sequencing, patch librarian, and sound synthesis. Synth overdubbing setups are stored to hard disk with Octave-Plateau's new Patch Master software. The in-house sequencer is Octave-Plateau's Sequencer Plus, which features 64 tracks.

FRAMERUNNER EXPANDS: Framrunner Inc., based in New

York, has acquired the NEC DVE System 10 effects controller as part of an expansion of its post-production operation. In addition to three-dimensional rotation and perspective, the System 10 features V-flip, mirror effect, programmable memory, mosaic tile and posterization, random multifreeze, cube-maker software, and a host of other abilities. Some other key features: an off-line storage system featuring 3.5-inch floppy disk drive; unlimited key frames for smooth transitions; and a powerful microprocessing unit. The System 10 is intended primarily for use in Framrunner's Interformat Suite.

Edited by STEVEN DUPLER

AUDIO TRACK

(Continued from preceding page)

San Francisco, artist/producer **Todd Rundgren** was in recently tracking lead vocals for the New Zealand-based group **Dragon**. **Mark Hunter** engineered, assisted by **Samuel Lehmer**. Also there, producer/manager **Russel Gloyd** has been digitally sequencing **Dave Brubeck's** new album, with **Gary Clayton** at the console.

At **Sheffield Audio/Video Productions** in Phoenix, Md., **Nils Lof-**

gren has been tracking for his new album. **Bill Mueller** has been engineering. Also, **Jeff Chance** has been working on an album for **Yellow Rose Productions**. **Lee Townsend** is producing; **Victor Giordano** is engineering.

All material for the Audio Track column should be sent to **Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036.**

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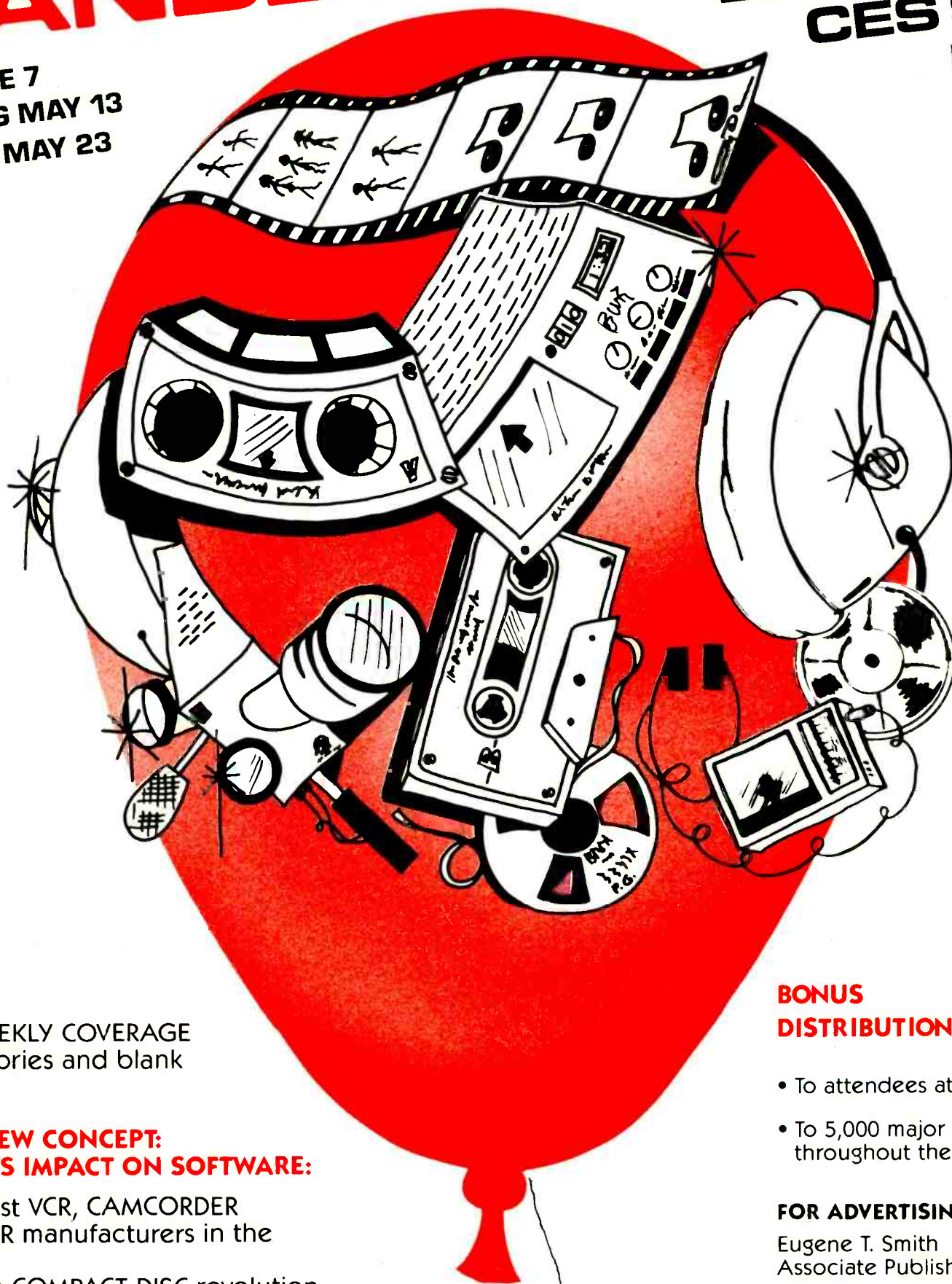
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ISSUE DATE JUNE 7
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ISSUE CLOSING MAY 23



IN THIS ISSUE:

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

INTRODUCING A NEW CONCEPT: HARDWARE AND ITS IMPACT ON SOFTWARE:

- Survey of the best VCR, CAMCORDER and 8 MILLIMETER manufacturers in the business
- The latest on the COMPACT DISC revolution
- The impact of "crossover" hardware and software retailers to encourage "crossover" purchases

EXTRA

- Overview of the industry by Aaron Neretin, consumer electronics columnist and Billboard's newest expert columnist

BONUS DISTRIBUTION

- To attendees at CES, June 1-4, Chicago
- To 5,000 major hardware dealers throughout the country

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If not now, when?

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Bright Future Seen For Brazilian Industry

PolyGram's Van Dijk: New \$\$ System Paying Off

BY WILLEM HOOS

Willem Hoos, *Billboard's* correspondent in the Benelux territories, was recently in Brazil on a working vacation and conducted this exclusive interview with fellow Dutchman Cor van Dijk, managing director of PolyGram Brazil.

RIO DE JANEIRO Brazil's overhauled monetary system, in effect since February, spells good news for the record industry here, with the promise of improved financial stability and greater purchasing power for the nation's 135 million people.

That's the view of Cor van Dijk, managing director of PolyGram Brazil—although he admits that initial industry reaction to the move was "shaky and uncertain."

This March, he says, the business was practically at a standstill. "Ex-

ecutives wanted to see what the implications would be, the big warehouses didn't buy any new product, and most major retailers were also hesitant.

"But in April activity started up again, and all the leading industry figures are convinced now that the future is going to be bright. There are all kinds of indications that turnover will get a substantial boost this year, and I would expect it to be 10%-15% higher than in 1985."

Public support for the new monetary system, known here as Plan Tropical, is almost total. Measures taken include a year-long freeze on wages and prices, and the replacement of the cruzeiro with a new currency, the cruzado, with a fixed exchange rate of 13.8 to the U.S. dollar.

By world standards, the Brazilian record market is relatively small. Unit sales last year totaled 33.5 million LPs, 8.4 million cassettes, and

4.3 million singles, with a combined retail value of some \$160 million.

CBS was the industry leader with a 23% market share, followed by Som Livre, record arm of the immensely powerful TV Globo empire, with 18%; PolyGram and RCA, with 17% each; and EMI and WEA, with 8% each.

Operating problems have been formidable. "In recent years the market has had hardly any price discipline," says van Dijk. "Curiously, the sky-high inflation had very little influence on prices, and in fact some retailers even brought their prices down. It all added up to a very tough situation for the industry, and some labels couldn't cope. Ariola went bankrupt here in 1981, and others were far from thriving."

Rationalization followed. RCA took on WEA's distribution, and EMI set up a joint distribution company, FonoBras, in partnership with PolyGram. The biggest distributor here is CBS, which also handles Som Livre product.

PolyGram's own manpower has fallen from 560 to 380 over the last five years. Based in Rio's Barra Tijuca district, the company's facilities embrace management, promotion, and a&r departments, recording studios, a pressing plant, and the FonoBras distribution service.

There is a further commercial and promotional center in Sao Paulo. But, van Dijk notes, "Although Sao Paulo is Brazil's biggest city, Rio is the place where the record industry trends are set, and the country's cultural heart."

Between them, the states of Sao Paulo and Rio de Janeiro account for 55% of the record and tape market, with five other states (Minas Gerais, Bahia, Pernambuco, Rio Grande do Sul, and Santa Catarina) accounting for a further 30% and the remaining 15 states for only 15%.

"As a result," says van Dijk, "most record companies concentrate their a&r, promotion, and other activities in the two main states. But the other areas can't be neglected. Brazil is a country with incredible musical talent that may emerge from any corner of the nation, so

(Continued on next page)

...newslines...

RUSSIA'S MELODIYA RECORDS is set to begin Compact Disc production within two years. Hardware firm Tallin Radioelectronic has completed design work on its first laser-based CD player and will move to mass production in 1987-88.
VADIM YURCHENKOV

IN A MOVE designed to cut costs, PolyGram Ireland has moved into the Glasnevin, Dublin, premises of EMI, which are already shared by WEA. All PolyGram-associated product will now be distributed by EMI, with joint invoicing and dispatch.

ATE TELEVISION in Ireland is basing its new drama/rock show "The Basement Tapes" around a record shop and its owners. Some 25 up-and-coming bands are set to appear on the show, which begins a pilot six-week run this month.
KEN STEWART

FRANCE'S NEW TV6, on the air for only two months, has already signed a videoclip royalty deal with the record industry organization SNEP, and will pay a minimum \$570 per clip per screening. Similar agreements are expected soon with the fifth French channel, La Cinq, and with Tele Monte Carlo, but negotiations with the country's main national broadcasters remain deadlocked.
PHILIPPE CROCCQ

FEELABELIA, which last fall became the first direct British signing to Quincy Jones' Qwest Records, will release its second album, "Born Into Madness," in the U.S. this summer. The Richochet management company has set up a Los Angeles office to work with Qwest. The band, which featured Stevie Wonder's solo harmonica and his band Wonderlove on its second single, "Feel It," still has no U.K. deal.

D SHARP, the classical arm of Pinnacle Records in the U.K., is handling sales and distribution of the peace movement double album "The Gates Of Greenham," named after the women's peace camp at the U.S. Air Force base Greenham Common. Released by Welsh independent label Sain Records, the 90-minute work combines pop and operative elements.

AUSTRALIAN ENTREPRENEUR Alan Bond, America's Cup winner and owner of the Channel Nine television stations in Perth and Brisbane, has become sole owner of Thorn EMI's Screen Entertainment division following the failure of the management buyout led by chief executive Gary Dartnell.
NICK ROBERTSHAW

PIONEER HAS ANNOUNCED a 30% production hike at its LaserVision videodisk plant in Carson, Calif. Output will rise to 130,000 units monthly in June, when the Japanese electronics company also launches its CLD-7 combination Compact Disc/LaserVision player on the U.S. market.
SHIG FUJITA

SERIOUS RECORDS, a new U.K. label specializing in British and U.S. dance music, releases its first product this week on the Upfront compilation label, distributed through PRT. The company's aim, according to co-owner Mahesh Bajaj, is to keep club-goers in touch with the latest U.S. and U.K. trends. Debut single on the companion Crossover label is Rochelle Fleming's "Love Itch."
PETER JONES

WEA PRODUCT, unavailable in Portugal since the summer of 1985 because of a distribution problem, is now on sale again following the three-year license deal concluded with the Lisbon-based joint company EMI/Valentim De Carvalho. First new releases came from A-Ha and Phil Collins/Marilyn Martin, with further titles due from Madonna, ZZ Top, the Cars, Matt Bianco, Tom Petty, and others. **FERNANDO TENENTE**

Vienna's Lift Company Storage System Due In U.S.

VIENNA The Lift company here is planning a major promotion and marketing campaign in the U.S. this year for its Compact Disc, cassette, and videotape merchandising and storage systems.

Otto Schubert Jr., vice president of the company, reports that Lift is setting up a U.S. operation this month based in New Jersey and plans to do extensive advertising, marketing, and promotion of its product, and to present it at various exhibitions and conventions throughout the year.

Schubert says Lift will install pilot systems in half a dozen U.S. retail outlets on a limited risk basis.

The company exhibited at this year's NARM convention for the first time since it was founded three years ago. Schubert says the booth generated more than 250 serious inquiries from dealers "who feel that the long box package is not the ideal container for CD be-

cause it is space-wasting and degradable."

One of the main points of Lift's marketing campaign is that the system can accommodate 10,000 CD titles within 300 square feet. "With the high rent situation," Schubert says, "it becomes increasingly important to use high-density storage systems."

With the Lift system, the empty CD jewel boxes are displayed and the CDs themselves are stored on plastic index cards in drawers.

"The Lift system has the full endorsement of PolyGram," says Schubert, "and has been adopted by many dealers in Germany and by Laskys in the U.K. After all, the jewel box is attractive, so why hide it under cardboard?"

"Retailers have now accepted racking empty cassette boxes. We hope we can now persuade them to do the same with CD."

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U.K. Budget Video Market Growing

LONDON The British video industry's recent switch in emphasis from rental to sell-through is continuing to gather momentum. The latest company to launch a budget-price collection is year-old Stablecane, with a 56-title Video Masterpiece catalog in the shops this week.

Meanwhile, Futurevision's Video Collection, first in the low-price field last fall, is introducing a line with lower than standard budget prices called The Video Gallery. The line will initially feature children's titles, but will eventually also include music and special-interest product, with a retail price of the sterling equivalent of \$7.49.

Video Collection is also cooperating with EMI's Picture Music International on a new music-only label,

The Video Music Collection, offering full-length concert cassettes for \$13.50 and EPs at \$10.50. The first 10 titles are due this month.

Futurevision head Steve Ayres notes that, with three budget lines now in place, "We are ready to withstand the fight that will break out in the last quarter of this year when the Hollywood majors enter the budget business." Such a development, widely expected here, will be welcomed by retailers as promising a wider range of high-quality titles at low prices. There is currently some pressure for protection against slow-moving budget titles.

The Video Collection titles were initially available only through Woolworth outlets, for instance. But Stablecane sales chief Ian Tay-

lor is aiming to involve specialist dealers whose trade has been rental-dominated.

"The sales market is going from strength to strength," he says, "but as yet the independent dealer has not had the opportunity to stock budget-priced tapes. Major video wholesalers, who probably supply 50% of the tapes for the rental market, have also had little involvement on the sales side."

Video Masterpiece product will retail at \$10.50. By this fall, about 150 titles should be on sale, including feature films, sports, art, and music. A variety of display units, point-of-purchase material, trailer tapes, and "dealer advertising kits" will be made available.



PolyGram Rendezvous. Senior PolyGram executives gather at a listening party for Jean-Michel Jarre's new album "Rendez-Vous" in London. Pictured are, from left, PolyGram International executive vice president David Fine, PolyGram pop division president Roland Kommerell, Jarre's manager Francis Dreyfus and PolyGram International executive vice president Rudi Gassner.

BRIGHT FUTURE SEEN FOR BRAZILIAN INDUSTRY

(Continued from opposite page)

both we and the other labels employ a large number of talent scouts."

PolyGram's own talent roster includes a number of local superstars, known here as "medalhaos," including Milton Nascimento, Caetano Veloso, Elba Ramalho, Erasmo Carlos, and Ney Matogrosso. Each can expect to sell at least 100,000 copies of every new album, and airplay on Brazil's all-commercial radio stations is easily gained.

Newer, less established acts do not get such ready exposure. Says van Dijk: "That's mainly because so many stations have their own formats and philosophies, which makes it hard to get any one record on all of them."

Promotional exposure on television is even harder to acquire. Only two major TV stations carry a regular pop program.

"For that reason," says van Dijk, "we are delighted that Manchete, one of the national networks, is negotiating a deal with MTV. It could come into effect by June 1, with an initial eight hours of transmissions a week, and would certainly give a strong stimulus to the Brazilian record industry."

Van Dijk notes that, although national product accounted for 60% of overall industry turnover in 1985, growing public interest in international repertoire could reduce that percentage in the current year.

PD At CHUM-AM Denies Shakeup Rumors Williams Claims A Longterm Program For Change

BY KIRK LaPOINTE

TORONTO When communications arts student David Williams was asked to write an essay about where he thought he would be in 20 years, he wrote about running CHUM-AM Toronto. Almost 16 years later, he's at the helm as the new program director. The flagship of the chain, however, isn't the CHUM he wrote about.

The 1986 model is ailing. So, instead of entering his job as PD at one of driving forces of contemporary hit radio here, he comes to a station that has slipped in status during recent years and is now barely in the top half-dozen stations in town. When people talk about the success of CHUM, they are now referring to the FM outlet which has been No. 1 in the Toronto market for the last year.

"We've lost the upper end of the demographic," Williams concedes. "And we can't live on 12-year-olds."

Exactly what CHUM intends to live on for the next little while remains unclear. But, having brought Williams from Winnipeg, where he turned CFRW around for the CHUM Group, a shakedown is anticipated.

For the most part, Williams has come in with an open mind. He is putting the staff on notice that there is to be "no coasting" anymore, but he says he has no preconceptions about who or what will go—except perhaps the music.

"I think musically we went off the deep end," he says of the last few years' programming. "We were appealing to the majority of the minority, by trying to be an overly progressive station on the AM band."

However, how he intends to bring the station into the mainstream is a matter of considerable speculation.

Williams says each day brings a new round of phone calls from friends and rivals to discuss rumors they've heard—that he would sack so-and-so, move to a lighter rock format, or de-emphasize talk. Even the gossip Toronto Sun printed a story saying that CHUM attorneys were trying to halt a rival outlet from using a phrase that sounds like "light rock, less talk."

"Well," Williams says, "there's not much to discuss right now. Most of my ideas are still half-baked."

What he does acknowledge is that CHUM is aggressively conducting research and that "there will be no quick fix. I always come to a station with a three-year plan. To try to turn everything around quickly would only compound the troubles eventually."

CHUM's recent slide isn't unstoppable, he asserts.

"There's really a lot more to be done in the mind of the listener than at the radio station," he says.

Even so, he says he feels that announcers are spending too much time with patter, a situation that he says listeners perceive as interruptions. "People don't have a lot of

time. What I'm telling them is pick your words carefully. If you are using 10 words, see if you can use five instead."

CHUM seemed invincible in the '60s and '70s. Rival top 40 outlet CFTR was a distant competitor. CHUM then took some chances to stem the flow of listeners to FM and in reaction to the disco craze. The result was an upheaval in its demographics, a splintering of its loyal audience, and an attraction of only a marginal number of new music fans.

"Our audience grew up and the radio station didn't," Williams says. CFTR grew too, eventually capturing the top spot in the market. Among top 40s it remains well-ahead.

At 34, Williams is a veteran of stints in Thunder Bay, St. John, St. Catharines, Halifax, Hamilton, Oshawa, Kingston, and Winnipeg. Now he is in the largest city in the country.

"By the end of summer, I should have things in place," he says. Meanwhile, the station is emphasizing its commercial-free half-hours and has captured headlines with a contest that challenged local gas stations to offer the lowest price at the pump for 24 hours.

"I told everybody here I didn't bring a broom," he says. "I'm sitting back and reassessing everything. Fortunately, I'm not under a great gun."

K-tel Receivers Lose Court Battle

WINNIPEG The Manitoba Court of Queen's Bench has turned thumbs down on a request by receivers to be allowed to sell three million records from K-tel to Millbank Music Corp.

The court, in a judgment that doesn't necessarily guarantee

against future sales, ruled against the Clarkson Gordon receivers acting on behalf of the Bank of Montreal, K-tel's principal creditor when the company slipped into receivership last year.

Clarkson Gordon filed an application on March 20 to seek authority

to sell the product to Millbank. But counsel for the Canadian Recording Industry Assn. (CRIA) opposed the move on two grounds.

CRIA said a licensing agreement between copyright holders with K-tel to use the songs on most of the records lapsed when K-tel went into receivership. And, among those disks that could be sold, a period specified under the contract between copyright holders and K-tel lapsed before Clarkson Gordon arranged sale.

The record industry organization asserts that anyone who attempts to sell the product is essentially peddling material that infringes copyrights. CRIA is expected at a subsequent hearing to push for the destruction of the product, although the Canadian Musical Reproduction Rights Agency, which stands to see composers gain considerably from the sale, isn't necessarily against it.

However, Millbank's offer decreases significantly on Saturday (10), and Clarkson Gordon stands to make a lot less for the material, even if the court eventually rules in its favor. Clarkson Gordon has asked for an interim order to permit the sale, and has also asked for the money to be held by the court until final dispensation of the case.

KIRK LaPOINTE

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Maple Briefs

THE STONGEST whispers on the federal front these days rumor the government considering the idea of a rental right in impending copyright reforms. We will find out in coming weeks as Communications Minister Marcel Masse unveils the federal strategy for the sound recording business.

THE BLACK MUSIC ASSN. of Canada (BMAC) holds its annual awards luncheon May 23 in Toronto with a key MuchMusic executive slated as keynote speaker.

ATTIC, WHICH HAS recently rebounded with a worldwide signing of Lee Aaron to Capitol outside Canada (and with strong action for its Nylons' "Seamless" disk in the United States), has a bonafide hit with a little-known east coast band, Haywire. More will be heard from the band soon.

PETER PEARSON, head of a fed-

eral agency that finances Canadian film production for TV, says a loophole will be changed to avoid a repeat of the recent sale of video rights for this year's biggest Canadian film, "My American Cousin," to an American distributor. The move outraged the Canadian video business.

KIM MITCHELL, recently seen in a park with his baby on some teeter-totters and swings, gets back to work this summer with "Shakin' Like A Human Being," his followup to the near-platinum "Akimbo Alogo." Mitchell cut the disk at Le Studio in Morin Heights, where the Cult also produced a new British single.

HITS of the WORLD

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BRITAIN (Courtesy Music Week) As of 4/30/86

This Week	Last Week	SINGLES
1	1	A DIFFERENT CORNER GEORGE MICHAEL EPIC
2	2	ROCK ME AMADEUS FALCO A&M
3	6	WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M
4	10	LIVE TO TELL MADONNA SIRE
5	5	JUST SAY NO GRANGE HILL CAST BBC
6	3	A KIND OF MAGIC QUEEN EMI
7	8	CAN'T WAIT ANOTHER MINUTE FIVE STAR TENT
8	7	LOOK AWAY BIG COUNTRY MERCURY
9	23	LESSONS IN LOVE LEVEL 42 POLYDOR
10	16	GREATEST LOVE OF ALL WHITNEY HOUSTON ARISTA
11	27	I HEARD IT THROUGH THE GRAPEVINE MARVIN GAYE MOTOWN
12	20	YOU AND ME TONIGHT AURRA 10 RECORDS
13	4	LIVING DOLL CLIFF RICHARDS & THE YOUNG ONES FEATURING HANK MARVIN WEA
14	9	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE
15	11	ALL THE THINGS SHE SAID SIMPLE MINDS VIRGIN
16	15	SECRET LOVERS ATLANTIC STARR A&M
17	17	THE FINEST SOS BAND TABU
18	12	WONDERFUL WORLD SAM COOKE RCA
19	NEW	ON MY OWN PATTI LABELLE & MICHAEL McDONALD MCA
20	14	YOU TO ME ARE EVERYTHING (THE DECADE REMIX 76/86) REAL THING PRT
21	13	TRAIN OF THOUGHT A-HA WARNER
22	18	DRIVING AWAY FROM HOME (JIM'S TUNE) IT'S IMMATERIAL SIREN
23	21	MARLENE ON THE WALL SUZANNE VEGA A&M
24	26	I'LL KEEP ON LOVING YOU PRINCESS SUPREME
25	38	ALL AND ALL JOYCE SIMS LONDON
26	31	STARS HEAR N AID VERTIGO
27	19	E=MC2 BIG AUDIO DYNAMITE CBS
28	29	A QUESTION OF LUST DEPECHE MODE MUTE
29	37	THERE'LL BE SAD SONGS BILLY OCEAN JIVE
30	NEW	SLEDGEHAMMER PETER GABRIEL VIRGIN
31	40	WHY CAN'T THIS BE LOVE VAN HALEN WARNER
32	32	STROLLIN ON MAXI PRIEST 10 RECORDS
33	36	SOME PEOPLE BELOUIS SOME PARLOPHONE
34	22	PETER GUNN ART OF NOISE & DUANE EDDY CHINA
35	NEW	BOYS DON'T CRY CURE FICTION
36	24	COME ON COME ON BRONSKI BEAT FORBIDDEN FRUIT
37	NEW	TENDER LOVE FORCE MDS TOMMY BOY
38	25	HAVE YOU EVER HAD IT BLUE STYLE COUNCIL POLYDOR
39	NEW	YOUR LATEST TRICK DIRE STRAITS VERTIGO
40	NEW	THE QUEEN'S BIRTHDAY SONG ST JOHNS COLLEGE SCHOOL CHOIR COLUMBIA
ALBUMS		
1	1	BRYAN FERRY/ROXY MUSIC STREET LIFE 20 GREAT HITS EG
2	2	VARIOUS HITS 4 CBS/WEA/RCA
3	4	WHITNEY HOUSTON ARISTA
4	3	DIRE STRAITS BROTHERS IN ARMS VERTIGO
5	5	A HA HUNTING HIGH AND LOW WARNER
6	6	SIMPLE MINDS ONCE UPON A TIME VIRGIN
7	9	SHALAMAR THE GREATEST HITS SYLUS
8	8	VARIOUS HEART TO HEART KTEL
9	15	SAM COOKE THE MAN AND HIS MUSIC RCA
10	17	JEAN MICHEL JARRE RENDEZVOUS POLYDOR
11	7	PET SHOP BOYS PLEASE PARLOPHONE
12	12	PHIL COLLINS NO JACKET REQUIRED VIRGIN
13	11	CHRIS REA ON THE BEACH MAGNET
14	26	LEVEL 42 WORLD MACHINE POLYDOR
15	14	PRINCE AND THE REVOLUTION PARADE WARNER
16	22	SUZANNE VEGA A&M
17	19	MR. MISTER WELCOME TO THE REAL WORLD RCA
18	33	FIVE STAR LUXURY OF LIFE TENT
19	20	ORIGINAL SOUNDTRACK ABSOLUTE BEGINNERS VIRGIN
20	16	VARIOUS HITS FOR LOVERS EPIC
21	13	SHIRAZ AND THE BANSHEES TINDERBOX WONDERLAND
22	10	COCTEAU TWINS VICTORIALAND 4AD
23	30	QUEEN QUEEN'S GREATEST HITS EMI
24	18	ART OF NOISE IN VISIBLE SCIENCE CHINA
25	25	VARIOUS THE TV HITS ALBUM VOL 2 TOWERBELL
26	23	EURHYTHMICS BE YOURSELF TONIGHT RCA
27	24	VAN HALEN 5150 WARNER
28	34	MADONNA LIKE A VIRGIN SIRE
29	31	BIG AUDIO DYNAMITE THIS IS BIG AUDIO DYNAMITE CBS
30	NEW	KATE BUSH HOUNDS OF LOVE EMI
31	NEW	GO WEST CHRYSALIS
32	28	DEPECHE MODE BLACK CELEBRATION MUTE
33	21	ORIGINAL SOUNDTRACK ROCKY IV SCOTTI BROS
34	29	ROLLING STONES DIRTY WORK ROLLING STONES
35	27	BLOW MONKEYS ANIMAL MAGIC RCA
36	32	VARIOUS STREET SOUNDS 16 STREETSOUNDS
37	35	BOB SEGER & SILVER BULLET BAND LIKE A ROCK CAPITOL
38	37	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
39	NEW	DIRE STRAITS ALCHEMY VERTIGO
40	NEW	DIANA ROSS EATEN ALIVE CAPITOL

CANADA (Courtesy The Record) As of 4/24/86

SINGLES		
1	1	NIKITA ELTON JOHN WEA
2	2	DON'T FORGET ME GLASS TIGER CAPITOL
3	3	HARLEM SHUFFLE THE ROLLING STONES COLUMBIA/CBS
4	10	KISS PRINCE PAISLEY PARK/WEA
5	5	LET'S GO ALL THE WAY SLY FOX CAPITOL
6	7	JOHN COUGAR MELLENCAMP R.O.C.K. IN THE USA (A SALUTE TO '60S ROCK) RIVA/POLYGRAM
7	13	ADDICTED TO LOVE ROBERT PALMER ISLAND/MCA
8	4	KYRIE MR. MISTER RCA/ARIOLA
9	6	CONGA MIAMI SOUND MACHINE CBS
10	9	A GOOD HEART IS HARD TO FIND FEARGAL SHARKEY VIRGIN/A&M
11	8	VIENNA CALLING FALCO A&M
12	20	WEST END GIRLS PET SHOP BOYS CAPITOL
13	16	WHY CAN'T THIS BE LOVE VAN HALEN WARNER BROS/WEA
14	12	SARA STARSHIP GRUNT/RCA
15	14	HOW WILL I KNOW WHITNEY HOUSTON ARISTA/RCA
16	17	MANIC MONDAY BANGLES COLUMBIA/CBS
17	NEW	THE POWER OF LOVE JENNIFER RUSH CBS
18	18	MOVE AWAY CULTURE CLUB VIRGIN/A&M
19	19	CAPTAIN OF HER HEART DOUBLE POLYGRAM
20	12	THE CULT RAIN WARNER BROS/WEA
ALBUMS		
1	1	WHITNEY HOUSTON ARISTA/RCA
2	4	VAN HALEN 5150 WARNER BROS/WEA
3	3	THE ROLLING STONES DIRTY WORK COLUMBIA/CBS
4	2	MR. MISTER BROKEN WINGS RCA/ARIOLA
5	6	GLASS TIGER THE THIN RED LINE CAPITOL
6	5	HEART NEVER CAPITOL
7	7	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
8	8	BOB SEGER & THE SILVER BULLET BAND LIKE A ROCK CAPITOL
9	17	PET SHOP BOYS PLEASE CAPITOL
10	11	PRINCE & THE REVOLUTION PARADE PAISLEY PARK/WEA
11	12	ROBERT PALMER RIPTIDE ISLAND/MCA
12	9	SADE PROMISE PORTRAIT/CBS
13	13	JOHN COUGAR MELLENCAMP SCARECROW RIVA/POLYGRAM
14	10	HONEYMOON SUITE THE BIG PRIZE WARNER BROS./WEA
15	15	THE CULT LOVE VERTIGO/POLYGRAM
16	NEW	JULIAN LENNON THE SECRET VALUE OF DAYDREAMING ATLANTIC/WEA
17	16	FALCO FALCO 3 A&M
18	18	ELTON JOHN ICE ON FIRE GEFEN/WEA
19	NEW	JENNIFER RUSH CBS
20	14	PRETTY IN PINK SOUNDTRACK A&M

WEST GERMANY (Courtesy Der Musikmarkt) As of 4/28/86

SINGLES		
1	1	GEIL BRUCE & BONGO RUSH/ARIOLA
2	NEW	MIDNIGHT LADY CHRIS MORMAN HANSA/ARIOLA
3	2	MANIC MONDAY BANGLES CBS
4	8	IRRESISTIBLE STEPUHANIE TELDEC
5	4	KISS PRINCE & THE REVOLUTION PAISLEY PARK
6	3	LOVE MISSILE F111 SIGUE SIGUE SPUTNIK PARLOPHONE/EMI
7	5	A LOVE BIZARRE SHEILA E PAISLEY PARK
8	7	ABSOLUTE BEGINNERS DAVID BOWIE VIRGIN/ARIOLA
9	15	A KIND OF MAGIC QUEEN EMI
10	14	TAUSENDMAL DU MUENDHENER FREIHEIT CBS
11	10	SILENT RUNNING MIKE AND THE MECHANICS WEA
12	6	WHEN THE GOING GETS TOUGH BILLY OCEAN JIVE
13	NEW	DANCE WITH ME ALPHAVILLE WEA
14	9	THE PROMISE YOU MADE COCK ROBIN CBS
15	NEW	TRAIN OF THOUGHT A-HA WARNER/WEA
16	12	CHAIN REACTION DIANA ROSS EMI
17	11	BROTHER LOUIE MODERN TALKING HANSA/ARIOLA
18	NEW	A DIFFERENT CORNER GEORGE MICHAEL EPIC/CBS
19	16	JEANNIE FRANK ZANDER TELDEC
20	NEW	STIMMEN IM WIND JULIANE WERDING MAMBO/WEA
ALBUMS		
1	1	HERBERT GROENEMEYER SPRUENGE EMI
2	2	ROLLING STONES DIRTY WORK ROLLING STONES/CBS
3	3	DEPECHE MODE BLACK CELEBRATION MUTE/INTERCORD
4	5	JOE COCKER COCKER EMI
5	4	WHITNEY HOUSTON ARISTA/ARIOLA
6	14	PRINCE & THE REVOLUTION PARADE PAISLEY PARK/WEA
7	7	AALGLATT/M BAP AHL MAENNER MUSICANT/EMI
8	6	JENNIFER RUSH MOVIN' CBS
9	9	MUENCHENER FREIHEIT VON ANFANG AN CBS
10	10	MATT BIANCO WEA
11	11	TALK TALK THE COLOUR OF SPRING EMI
12	13	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM/PMV
13	NEW	WALTER SCHOLZ TRAUMMELODIEN INTERCORD
14	12	PETER MAFFAY STATIONEN KTEL
15	8	SOUNDTRACK ROCKY IV SCOTTI BROS/BELLAPHON
16	15	COCK ROBIN CBS
17	NEW	JULIANE WERDING SEHNSUCHT IST UNHEILBAR MAMBO/WEA
18	19	SIMPLY RED PICTURE BOOK ELEKTRA/WEA
19	16	SADE PROMISE EPIC/CBS
20	NEW	JEAN MICHAEL JARRE RENDEZ VOUS POLYDOR/DG PMV

FRANCE (Courtesy Europe 1) As of 4/27/86

SINGLES		
1	2	OURAGAN STEPHANIE CARRERE
2	1	CAPTAIN ABANDONNE GOLD WEA
3	3	BURNING HEART (B O ROCKY IV) SURVIVOR CBS
4	NEW	LES BETISES SABINE PATUREL CARRERE
5	8	PARTENAIRE PARTICULIER CHRIS MUSIC/WEA
6	5	LES RESTOS DU COEUR J J GOLDMAN, COLUCHE ET LES AUTRES LEDERMAN/CBS
7	7	TROPIQUE MURIEL DACQ CARRERE
8	4	3EME SEXE INDOCHINE ARIOLA
9	10	IN THE HEAT OF THE NIGHT SANDRA VIRGIN
10	NEW	PROPAGANDA MACHINERY PHONOGRAM
ALBUMS		
1	1	DANIEL BALAVOINE SAUVEZ L'AMOUR BARCLAY
2	2	MISTRAL GAGNANT RENAUD VIRGIN
3	5	SADE PROMISE CBS
4	9	INDOCHINE 3 ARIOLA/RCA
5	4	STING DREAM OF THE BLUE TURTLES POLYDOR
6	3	JEAN JACQUES GOLDMAN NON HOMOLOGUE CBS
7	NEW	SOUNDTRACK ROCKY IV CBS
8	6	FRANCIS CABREL PHOTOS DE VOYAGES CBS
9	NEW	MADONNA LIKE A VIRGIN WEA
10	7	CURE THE HEAD ON THE DOOR POLYDOR

AUSTRALIA (Courtesy Kent Music Report) As of 5/5/86

SINGLES		
1	1	CHAIN REACTION DIANA ROSS CAPITOL/EMI
2	3	KISS PRINCE AND THE REVOLUTION WARNER/WEA
3	5	LIVING DOLL CLIFF RICHARDS & THE YOUNG ONES WEA
4	2	WHEN THE GOING GETS TOUGH BILLY OCEAN LIBERATION/EMI
5	16	MANIC MONDAY BANGLES LIBERATION/EMI
6	11	WEST END GIRLS THE PET SHOP BOYS PARLOPHONE/EMI
7	4	HOW WILL I KNOW WHITNEY HOUSTON ARISTA/RCA
8	8	ELOUISE THE DAMNED MCA/WEA
9	NEW	A DIFFERENT CORNER GEORGE MICHAEL EPIC/CBS
10	6	SUSPICIOUS MINDS FINE YOUNG CANNIBALS LONDON/POLYGRAM
11	7	CONCRETE AND CLAY MARTIN PLAZA CBS
12	10	HARLEM SHUFFLE ROLLING STONES CBS
13	NEW	MOVE AWAY CULTURE CLUB VIRGIN/EMI
14	12	RUSSIANS STING A&M/FESTIVAL
15	13	ABSOLUTE BEGINNERS DAVID BOWIE VIRGIN/EMI
16	19	BABY, YOU'RE SO STRANGE ICEHOUSE REGULAR/FESTIVAL
17	9	HIT THAT PERFECT BEAT BRONSKI BEAT LONDON/POLYGRAM
18	15	KYRIE MR. MISTER RCA
19	17	BEAT'S SO LONELY CHARLIE SEXTON MCA/WEA
20	14	SARA STARSHIP GRUNT/RCA
ALBUMS		
1	1	STING DREAM OF THE BLUE TURTLES A&M/FESTIVAL
2	2	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
3	3	MENTAL AS ANYTHING GREATEST HITS VOLUME 1 REGULAR/CBS
4	5	WHITNEY HOUSTON ARISTA/RCA
5	4	VARIOUS ALL THE HITS WEA
6	8	JIMMY BARNES FOR THE WORKING CLASS MAN MUSHROOM/FESTIVAL
7	NEW	VARIOUS 1986 WAY TO GO FESTIVAL
8	7	FINE YOUNG CANNIBALS LONDON/POLYGRAM
9	9	PRINCE PARADE & THE REVOLUTION WARNER/WEA
10	6	ROLLING STONES DIRTY WORK CBS
11	10	ICEHOUSE MEASURE FOR MEASURE REGULAR/FESTIVAL
12	12	HUNTERS & COLLECTORS HUMAN FRAILTY WHITE LABEL/FESTIVAL
13	11	STEVIE NICKS ROCK A LITTLE PARLOPHONE/EMI
14	14	VARIOUS TELEVISION'S GREATEST HITS LIBERATION/EMI
15	20	VAN HALEN 5150 WARNER/WEA
16	13	CARS THE CARS GREATEST HITS ELEKTRA/WEA
17	NEW	JOHN DENVER CHANGES STARCALL/RCA
18	16	PHIL COLLINS NO JACKET REQUIRED WEA
19	19	FEARGAL SHARKEY VIRGIN/EMI
20	15	SADE PROMISE EPIC/CBS

UK COUNTRY (Courtesy Music Week) As of 5/3/86

ALBUMS		
1	1	EAGLES BEST OF THE EAGLES ASYLUM
2	3	EAGLES HOTEL CALIFORNIA ASYLUM
3	2	KENNY ROGERS THE KENNY ROGERS STORY LIBERTY
4	25	BOXCAR WILLIE BOXCAR WILLIE COLLECTION TELSTAR
5	4	DON WILLIAMS NEW MOVES CAPITOL
6	15	BRENDA LEE THE VERY BEST OF BRENDA LEE MCA
7	5	PATSY CLINE SWEET DREAMS MCA
8	NEW	BOXCAR WILLIE THE LAST TRAIN TO HEAVEN SPARTAN
9	10	J CASH/M HAGGARD/W NELSON/K KRISTOFFERSON FOUR STAR COUNTRY KTEL
10	8	DR HOOK DR HOOKS GREATEST HITS CAPITOL
11	19	EAGLES ONE OF THESE NIGHTS ASYLUM
12	14	DOLLY PARTON DOLLY PARTON'S GREATEST HITS CAPITOL
13	7	EAGLES GREATEST HITS 71/75 ASYLUM
14	NEW	DWIGHT YOOKAM GUITARS CADILLACS ETC ETC REPRISE
15	9	BOXCAR WILLIE MCA
16	NEW	DOLLY PARTON VERY BEST OF DOLLY PARTON RCA
17	24	EVERLY BROTHERS THE VERY BEST OF THE EVERLY BROTHERS WARNER
18	13	WAYLON JENNINGS WILL THE WOLF SURVIVE MCA
19	22	EAGLES DESPERADO ASYLUM
20	6	JIM REEVES 20 OF THE BEST RCA
21	16	DON WILLIAMS THE VERY BEST OF DON WILLIAMS MCA
22	NEW	VARIOUS COUNTRY'S GREATEST HITS ATLANTIC
23	20	GEORGE STRAIT SOMETHING SPECIAL MCA
24	NEW	WILLIE NELSON HELP ME MAKE IT THROUGH THE NIGHT RCA
25	NEW	JUDDS WHY NOT ME RCA
26	12	RICKY SKAGGS LIVE IN LONDON EPIC
27	NEW	JUDDS ROCKIN' WITH THE RHYTHM RCA
28	NEW	RICKY SKAGGS COUNTRY BOY EPIC
29	NEW	RAY CHARLES COUNTRY SIDE OF RAY CHARLES
30	NEW	JANIE FRICKE LOVE NOTES CBS

ITALY (Courtesy Germano Ruscitto) As of 4/23/86

ALBUMS		
1	1	LUCIO BATTISTI DON GIOVANNI RCA
2	4	SOUNDTRACK 9 AND 1/2 WEEK EMI
3	2	STING DREAM OF THE BLUE TURTLES A&M/CBS
4	7	JOE COCKER EMI
5	NEW	NINO D'ANGELO CANTAUTORE DURUM
6	6	LUCIO DALLA BUGIE RCA
7	3	SOUNDTRACK ROCKY IV CBS
8	8	COCK ROBIN CBS
9	10	SADE PROMISE CBS
10	5	ROLLING STONES DIRTY WORK CBS
11	9	DOUBLE BLUE POLYGRAM
12	14	TALK TALK THE COLOUR OF SPRING EMI
13	12	SIMPLY RED PICTURE BOOK WEA
14	NEW	MANGO ODISSEA FONIT CETRA/RICORDI
15	NEW	PRINCE PARADE WEA
16	NEW	MR MISTER WELCOME TO THE REAL WORLD RCA
17	NEW	MINA & ORNELLA VANONI MINA, ORNELLA CGDMM
18	20	DEPECHE MODE BLACK CELEBRATION RICORDI
19	NEW	SOUNDTRACK ABSOLUTE BEGINNERS VIRGIN/EMI
20	NEW	CULTURE CLUB FROM LUXURY TO HEARTACHE VIRGIN/EMI

A BILLBOARD SPOTLIGHT

The U.K.

ISSUE DATE
JUNE 14

AD DEADLINE
MAY 20

THE MUSIC:

A look at the enduring international popularity of British acts.

Also . . . an up-to-the-minute report on the acts enjoying success at a domestic level . . . who are tipped to triumph internationally in 1986.

THE BUSINESS:

The U.K. music industry has undergone consistent growth for nearly 3 years, as reflected in official statistics.

IN THIS ISSUE:

Billboard surveys the power behind the music . . . the companies that are contributing to this growth.

Interviews with those responsible for finding the talent, marketing the product and guiding U.K. acts to international stardom.

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A TRIUMPH OF BRITISH TALENT

TOP OF THE COUNTRY

ACM goes to L.A. to honor Nashville's finest at 21st annual awards show, April 14



Special Tribute. Kitty Wells is congratulated by Charlie Daniels after receiving the Pioneer Award "in recognition of outstanding and unprecedented achievement" in country music.



Country's Newcomer. Eddie Rabbitt, left, and Johnny Lee present the top new female vocalist award to Judy Rodman.



All In The Family. Naomi Judd, left, and daughter Wynonna, right, accept the award for top vocal duet. Joining them is the youngest member of the family, Ashley.



Sweet Success. Film producer Bernard Schwartz holds the Tex Ritter Award he received for "Sweet Dreams," which was voted motion picture of the year. Pictured with him are, from left, Tom, Dorothy and actor John Ritter, the sons and widow of the late Tex Ritter.



Single Achievement. CBS Records Nashville country promotion vice president Joe Casey, right, accepts the single record of the year award for "Highwayman" on behalf of his label. Presenting the trophy are Barbara Stock of the "Spenser For Hire" television series and Sonny Lemaire of Exile.



Top Talent. Ronnie Milsap, above, shows off the award he won when his "Lost In The Fifties (In The Still Of The Night)" was voted song of the year, while Randy Travis, below, displays the trophy he received naming him top new male vocalist.



Two Timer. George Strait walks away with the top male vocalist award. His latest release, "Does Fort Worth Ever Cross Your Mind," was also honored as album of the year.



Country Heavyweights. Members of Alabama celebrate with Reba McEntire. Alabama was voted top vocal group and entertainer of the year; McEntire was named top female vocalist.

The Time Is Ripe To Buy Radio Stations

FCC Has Relaxed Its Rules; Interest Rates Are Low

BY DAN McCONVILLE

NEW YORK Psst! Wanna buy a radio station? Perhaps now's the time. Not only has the FCC relaxed and broadened its rules for station ownership, financing is more readily available than ever—and less expensive now that interest rates are in decline.

But alas, radio stations are not cheap. Witness Infinity Broadcasting's recent purchase of Los Angeles rocker KROQ for more than \$45 million (see related story, page 1) and Emmis Broadcasting's purchase of three stations, two in New York and one in Washington, for \$53 million. An eight-station group in rural Nebraska brought \$20 million not long ago. WFAS in White Plains, N.Y., just changed hands for \$5 million. An AM outlet in Pasadena went for \$10.5 million, despite the conventional industry wisdom that AM radio is a fading medium.

Of 9,000 AM and FM stations in the U.S., close to 1,000 will change hands this year; last year the number was 1,500.

Traditionally, the rule-of-thumb selling price of a radio station has been somewhere between seven and 10 times cash flow.

Radio station broker Bob Mahl-

man, who heads The Mahlman Co., headquartered in Bronxville, N.Y., predicts the cash flow multiple will rise. "A Sun Belt property will bring nine to 11 times cash flow, while in an industrial city the multiple is likely to run eight to 10 times cash flow. A seller with a good AM-

Cost reforms can rejuvenate a slumping property

FM combo can always command the top multiple when both are producing cash flow," he says.

Despite the seemingly grim reality that more than half of all radio stations lose money, there is a strong demand among buyers for weak stations because of perceived potential. In those cases, the selling price is based on the bare-bones worth of the station's equipment and real estate, called "stick" or antenna value.

There is no end of optimists with visions of turnaround strategies. Legends abound of losers being converted to winners after introducing a different format, then hyping sales. In many cases, just plain cost

reforms will lift a deficit-ridden property from despondency because radio is an extremely management-intensive business.

"It's not like a widget factory," says Atlanta broker Bill Cate. "Once your sales go beyond a certain break-even point, at least 85% of the increased revenue falls to the bottom line."

The management-intensive nature of radio is one of the factors boosting the nationwide sale of stations. "Some of the big media companies with a basketful of other investments in television, cable, and the like, all of which require heavy management, don't feel radio is worth the time and effort," Cate continues.

Although death and even divorce prompt a fair number of sales, more often than not it's a matter of ego. "There is always someone who believes he can do better than the other guy," says Cate.

That is apparently what Emmis Broadcasting had in mind when it made its \$53 million deal for WHN New York and two other Doubleday properties, reportedly for 16 times cash flow. "We really didn't consider the multiple," says Emmis president Jeff Smulyan. "The stations were not fully developed; we viewed them as underperformers. We bought them for their potential."

Not surprisingly, supply and demand are also driving up prices. "There is always a shortage of good FM stations in large markets, which creates a ripple effect through all markets," says Gary Stevens, senior vice president at Wertheim & Co., the New York stock brokerage that put together the Emmis-Doubleday deal. "In the top 25 markets, all the FM dial spots have been allocated," he says. "It's one of the few businesses left in which competition is limited."

Stevens points out that the FCC's 80-90 rule (named for the agency's docket number), which opens the dial for another thousand or so FM stations, affects only small-town America.

"What you're seeing in tandem with all this aggressive pricing is larger players leaving the business, disposing of their properties to management groups in leveraged buyouts. You're also seeing existing operators moving into larger markets. All this churning is bringing a new breed of hard-charging lenders into the markets who hadn't thought much about radio before," says Stevens.

The FCC has also made the buying and selling process easier by dropping a long-standing rule that radio properties must be held for at least three years before they can be resold. "Now you can sell the next day if you want to," Stevens says.

Perhaps of greater importance, the FCC no longer requires a prospective owner to have financing in place prior to approval of license transfer. Today, most financing deals are made during the three or four months between the time the purchase agreement is made and FCC approval is given. Says Stevens, "That's a lot easier than ask-

(Continued on page 90)

...newslines...

UNITEL RESULTS: Video editing and duplication outfit Unitel Video (NYSE/Unitel V) made a substantial rebound in the second quarter, which ended Feb. 28, posting a net income of \$23,000, or one cent per share. In the same quarter of 1985, the company had a net loss of \$340,000, or 16 cents a share. Revenues were up 45%, to \$4,199,000 from \$2,896,000.

VIACOM INTERNATIONAL INC. reported a drop in net earnings of 33% for the first quarter, which ended March 31. Viacom attributes the loss to costs associated with the acquisition of MTV Networks and Showtime/The Movie Channel Inc. The plus side is that the company showed significant increases from last year's comparable quarter's operating cash flow—from \$82.1 million to \$212.6 million—and in earnings from operations, which rose 46%, from \$27.2 million to \$39.8 million.

WHEREHOUSE ENTERTAINMENT INC. (ASE/WEI), which recently changed its fiscal-year ending to Jan. 31 from June 30, says income for the seven-month fiscal year that ended Jan. 31 was up 16% on a revenue hike of 36%. Net income was \$4,886,000 on revenues of \$108,590,000, as compared with \$4,225,000 on \$79,885,000 in the previous year. Earnings per share were 68 cents for each year. The 165-store chain plans to open 26 new stores in the current fiscal year.

FINANCIALLY SPEAKING

Outside Investors Are Playing A Role Tour Merchandising Builds

BY MICHAEL SUKIN

A CASUAL LOOK at the entertainment industry might create the false impression that tour merchandising is a fly-by-night business. Nothing could be further from the truth.

Legal remedies against large-scale bootlegging are helping to transform a free floating, wild-west endeavor into the frontline of

a big, big business that can account for a very significant portion of an artist's income, sometimes running into the millions of dollars. And

tour merchandising can be terrifically profitable for an outside investor as well as the merchandiser and artist.

A sophisticated, high-stakes enterprise, merchandising, like the record industry, has come to be dominated by market leaders who promise the biggest return on investment—and playing that game requires a substantial bankroll.

Companies of all sizes compete for artist merchandising, from the biggest companies—like Winterland which boasts its own manufacturing and sales organization—to mid-size and small firms, that promise a more personalized and ad hoc service.

Unlike the record industry, where large, established acts are signed to the major labels, and smaller independent labels tend to focus on specialty and developing acts, merchandisers of all sizes compete for the tours of all acts. But more than anything, each wants to land the biggest tours by the most popular artists. That's why merchandisers are constantly

on the lookout for financing.

Some merchandisers rely on silent partners for a large chunk of their financing and others have existing lines of credit with banks. But many established and competitive merchandisers actively seek private investors to help them finance deals. These arrangements are short-term, paying out at the completion of a tour or just a few months thereafter.

THE BIGGEST DEALS tend to be on a tour-by-tour basis with no options for merchandisers. Advances are calculated on an estimated per-person purchase at each show, the "per head" calculation. That can range from \$1 to \$15 per person, depending on the artist. The advance calculation also depends on venue seating and number of venues played. Royalties range from 20% to over 35%.

An established superstar's advance calculation could look something like this:

Royalty: 35%
No. of dates: 50
Seats per hall: 20,000
Per head estimate: \$9.00
Advance: \$3,150,000

Every merchandiser, big or small, would rather do a large volume superstar tour than a new or mid-level act, adding to the need for outside financing. The returns on those tours can be phenomenal, even if the merchandiser's cut after royalties, cost of goods, hall costs, and taxes come to under 10%. But as the above example shows, these deals require large advances to artists.

Michael Sukin is counsel to the New York law firm of Berger, Steingut, Wiener, Fox & Stern.

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 name	Sale/ 1000's	Open 4/22	Close 4/28	Change
NEW YORK STOCK EXCHANGE				
John Blair & Co.	1688.3	26 3/4	26 1/2	+1/8
CBS Inc.	387.6	138 3/4	133 3/4	-5 1/2
Cannon Group	328.9	39	37 1/2	-1 1/2
Capital Cities Communications	171.3	227 1/4	232 1/2	+5
Coca-Cola	1944.6	118 3/4	117 1/2	-1 1/4
Walt Disney	5385.3	49 1/2	47	-2 1/2
Eastman Kodak	4356.8	59 1/2	60 1/2	+1 1/4
General Electric	3408.6	79 1/2	82 1/2	+2 3/4
Gulf & Western	665.5	61 1/4	58 1/2	-2 3/4
Handleman	239.7	37 1/4	37	-1/4
MCA Inc.	1114.8	55 1/2	53 3/4	-1 3/4
Orion Pictures Corp.	459.2	13 1/2	13 3/4	+1/4
Sony Corp.	1539.9	21 1/4	23 1/4	+1 1/2
Taft Broadcasting	67.3	97 1/4	94 1/4	-2 1/2
Viacom	906.4	65 1/4	64	-1 1/4
Vestron	146.1	12 1/4	12 3/4
Warner Communications Inc.	2947.6	47 1/2	48 1/2	+1
Westinghouse	1583.2	56 1/4	55	-1 1/4
AMERICAN STOCK EXCHANGE				
Lorimar/Telepictures	1721.7	28 1/2	26 1/4	-2 1/4
New World Pictures	253.7	20 1/2	20 1/2	-1/2
Price Communications	135	12 1/4	12 1/4	+1/4
Turner Broadcasting System	99.2	19	23 1/4	+4 1/4
Unitel Video	14.8	9 1/4	9 1/4	-1/4
Wherehouse Entertainment	137.9	25 1/2	24 3/4	-3/4

Company Name	April 28		Change
	Bid	Asked	
OVER THE COUNTER			
Crazy Eddie	28 3/4	29	-1/4
Hai Roach Studios	15	15 3/4
Josephson Inc.	10 3/4	10 3/4	+1/2
LIN Broadcasting	41 1/4	42	-1 1/4
Lieberman Enterprises	21 1/2	21 1/2
Malrite Communications Group	17	17 1/4	+1/4
Prism Entertainment Corp.	10 3/4	11 1/4	-3/4
Rank Organization	8 1/4	8 1/2
Recoton Corporation	12	12 3/4	-1/2
Reeves Communications	14 1/2	15	-1/2
Satellite Music Network, Inc.	8 1/4	8 1/2	+1/4
Scipps Howard Broadcasting	54 1/2	56 1/2
Sound Warehouse	26 1/4	27	-1
Specs Music	8 1/2	8 1/2	+1/4
Tri-Star Pictures Inc. Communications	13 3/4	13 3/4	-1/4
Westwood One	28	28 1/4	+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

POP

PICKS

38 SPECIAL

Strength In Numbers
PRODUCER: Keith Olsen
A&M SP-5155

Burnished by Keith Olsen's sharp studio technique, the sextet's mainstream pop/rock hews to a traditional mix of ringing guitars and soaring vocal harmonies that find their most concise, hook-laden frames in the songs here. Yesterday's guitar rockers are more openly melodic than ever here, with a generous slate of potential singles led off by "Like No Other Night." Expect mainstream, AOR, and harder adult contemporary stations to jump gladly.

JANE SIBERRY

The Speckless Sky
PRODUCERS: Jane Siberry, John Switzer
Open Air OA-6-0305 (Windham Hill)

Siberry's evocative, progressive pop has already made her a major artist north of the border; this second U.S. album should help narrow the gap here, given the broader sweep of both the settings and the singer's vocal readings. College and alternative play are assured, and a current tour could offset the lack of an obvious single.

BLACK

PICKS

FAT BOYS

Big & Beautiful
PRODUCERS: Various
Sutra SUS 1017

All those fat jokes may have worn a little (ahem) thin, but the rap trio has demonstrated an ability to work beyond the tried and true with this album's first hit, a cover of James Brown's "Sex Machine." There's a paucity of followups, but the faithful will find solace in two new human beat box features.

GEORGE CLINTON

R&B Skeletons In The Closet
PRODUCER: George Clinton
Capitol ST-12481

The once and future Dr. Funkenstein continues to meld high-tech dance

effects with his unalloyed funk, showing little risk of succumbing to the title track's scenario of crossover at the expense of soul. "Do Fries Go With That Shake!?" is only the first step in a hard funk delight.

COUNTRY

PICKS

PAKE McENTIRE

Too Old To Grow Up Now
PRODUCER: Mark Wright
RCA AELI-5809

In this eight-cut collection, McEntire shows an impressive range of vocal stylings—from the Buddy Holly-ish "Savin' My Love For You" to the Gene Watson-like treatment of "Heart Vs. Heart," with sister Reba on harmony vocals.

GOSPEL

PICKS

MYRNA SUMMERS

You Don't Have Nothing
(If You Don't Have Jesus)
PRODUCER: Milton Biggum
Savoy SL 14734

This is a studio album, and Summers benefits from the tight production. There are a number of vocalists, so the sound of the black choir, with which she works well, is there, but in a studio-controlled situation. An obvious step in a commercial direction.

STEVE & ANNIE CHAPMAN

Times & Seasons
PRODUCER: Fletch Wiley
Star Song SP-102-06386-5

The Chapmans have been known for their focus on the family in their albums, tying in with popular counselor James Dobson. This collection is another step in that direction—fine songs that deliver a heavy message.

POP

RECOMMENDED

ICEHOUSE

Measure For Measure
PRODUCERS: David Lord, Rhett Davies
Chrysalis BFV 41527

Moody, hypnotic rock with eerie synth lines floats behind the unique vocals of leader Iva Davies. Guest shot by Brian Eno tells you where this band is at. Best tracks: "No Promises" and "Paradise."

MOTION PICTURE SOUNDTRACK

Blue City
PRODUCER: Ry Cooder
Warner Bros. 25386

Cooder strikes again, following "Crossroads" with a more commercial but equally urgent blues/rock set for this new thriller; "Tell Me Something Slick," sung by "Pops & Timer" (Bobby King, Terry Evans), is a worthy single.

SHOXSIE & THE BANSHEES

Tinderbox
PRODUCERS: Siouxsie & the Banshees
Geffen GHS-24092

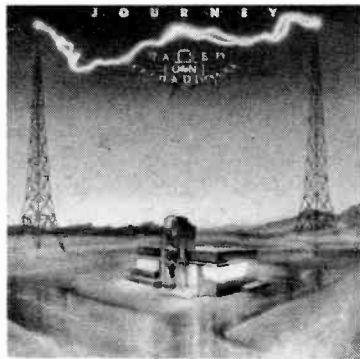
Protean punk survivors from Britain's first new wave keep pace with spiky, dour pop/rock built around Siouxsie's urgent vocals. College and alternative play likely.

PETRA

Captured In Time & Space
PRODUCER: Jonathan David Brown
A&M SP-6401

Double live set offers polished

SPOTLIGHT



JOURNEY

Raised On Radio
PRODUCER: Steve Perry
Columbia OC 39936

Heroes of the heartland's arena circuit are now essentially a trio with the departure of bassist Ross Valory and drummer Steve Smith, leaving guitarist Neal Schon as the group's only original member. But rotating personnel hasn't changed the group's signature sound, now closely associated with the vocals of Steve Perry. Always tailor-made for album radio, the band plays its strong suit for all it's worth here, and virtually all tracks are ideal for the rock and pop formats. Best bets: "Girl Can't Help It," "Suzanne," "I'll Be Alright With You," and the first single, "Be Good To Yourself."



PATTI LaBELLE

Winner In You
PRODUCERS: Various
MCA MCA-5737

Vocalist LaBelle has come a long way from the Bluebelles of her early days, but the ability to combine raw emotion and the silky soul of the Philly sound remain. Her comeback has been predicated on just that, and as a result "Winner In You" manages to cover both mainstream ballads and street-smart dance grooves convincingly. Several producers, including Richard Perry and the teams of Nick Ashford/Valerie Simpson and Burt Bacharach/Carole Bayer Sager match their studio talents and compositions with LaBelle's incomparable pipes, making for a well-rounded and artistically satisfying collection that could cross almost all format boundaries.

readings of Christian rock quintet's best-known progressive rock originals; crisp arrangements could snare secular fans as well.

ENO

More Blank Than Frank
PRODUCERS: Brian Eno, Rhett Davies
EG EGPL 65 (Jem)

Compilation of tracks from the composer/producer's earlier, vocal forays into progressive rock, 1973-77. Still evocative.

IRA STEIN/RUSSEL WALDER

Transit
PRODUCERS: Dawn Atkinson, William Ackerman
Windham Hill WH-1042

Keyboardist Stein and oboist Walder open their music into a richer vein with electronics, percussion, and vocal coloring; space-pop aficionados should welcome.

SCOTT COSSU

Reunion
PRODUCERS: Elliot Mazer, William Ackerman,
Scott Cossu, Eugene Friesen
Windham Hill WH-1049

Pianist teams with cellist Eugene Friesen for a return to more pastoral, mostly acoustic ensemble pieces. As always, pristine sonics.

THELONIOUS MONSTER

Baby... You're Bummin' My Life Out
In A Supreme Fashion
PRODUCERS: Brett Gurewitz, Thelonious Monster
Epitaph EPI-TM1 (Suite Beat)

Post-punk septet swings and thrashes through often funny, always furious originals; unruly, acid-tongued and, yes, oddly fun.

PETER GORDON

Innocent
PRODUCERS: Peter Gordon, Gary Lucas
FM/CBS BFM 42098

Saxophonist best known for his work with the experimental Love Of Live Orchestra creates a sometimes abrasive but always engaging album for CBS Masterworks' new crossover label. Gordon's stock-in-trade is finding the remarkable among the commonplace, as witness his choice of standard pop instrumentation to create unpredictable results.

GERARD McMANN

Foreign Papers
PRODUCERS: Various
Atco 90505

Singer/songwriter/multi-instrumentalist McMann has a broad range of interests and a lot of savvy when it comes to putting together a pop tune. The results are always engaging, although he pulls up just short of establishing his own identity as a stylist.

SUBURBS

Times & Seasons
PRODUCER: Robert Brent
A&M Sp 6-5123

Minneapolis quintet has knocked around for some time, with previous albums for PolyGram and Twin Tone; this is their best to date. There's still scant promise of wedging their way onto album radio, but "America Sings The Blues" could be the ticket for more adventurous programmers.

BLACK

RECOMMENDED

STEVE ARRINGTON

The Jamin' National Anthem
PRODUCERS: Keg Johnson, Wilmer Raglin
Atlantic 81643

Funk veteran Arrington has cashed in his Hall of Fame band in favor of a solo outing, and the results are somewhat slicker if less satisfying. Most tunes evince a spiritual quality through their lyrics, but only the title track offers a strong enough hook for extensive radio exposure.

COUNTRY

RECOMMENDED

BILLY JOE ROYAL

Looking Ahead
PRODUCER: Nelson Larkin
Atlantic America 90508

With his comeback hit "Burned Like A Rocket" serving as a nucleus, Royal crafts a solid anthology of rock and country contenders, including a fresh sounding cover of Faron Young's 1957 hit, "I Miss You Already."

HOLLY DUNN

PRODUCER: Tommy West
MTM ST-71052

Dunn's is a fresh and convincing voice, and West's production

showcases it well. There are only a few cuts on the album, however, that demand Dunn's best. Among these are "That's A Real Good Way To Get Yourself Loved" and "Someone Carried You."

JAZZ/FUSION

RECOMMENDED

CLIFF SARDE

Waiting
PRODUCER: Cliff Sarde
MCA/Curb MCA-5704

Tough, rhythmic crossover fare cut from a pattern similar to David Sanborn's: bluesy saxophone as the focal point, punchy r&b/dance rhythm riffs, and instrumental colors spanning pop, jazz and rock.

DIZZY GILLESPIE & HIS SEXTETS

Groovin' High
PRODUCER: Albert Marx
Musicraft MVS-2009

Seminal bop performances from 1945-46 teaming the trumpeter with Charlie Parker, Sonny Stitt, Dexter Gordon, Kenny Clarke, Milt Jackson, Ray Brown, et al. Still riveting.

JEFF RICHMAN

Himalaya
PRODUCER: Jeff Richman
Passport Jazz PJ 88007

Guitarist forges a disciplined fusion style long on texture, short on grandstanding; focal role for trumpeter Mark Hatch will invite comparisons with Mark Isham, as will Richman's writing.

CLASSICAL

RECOMMENDED

CLASSICS IN THE AIR

Paul Mauriat
Philips 826 072

Eleven evergreen tunes, plus one extra on CD, excerpted from the mainstream of classical literature, all dandied up in the distinct Mauriat manner. Good crossover potential, for radio as well as retail.

RACHMANINOFF:

PIANO CONCERTOS NOS. 2 & 4

Vladimir Ashkenazy, Concertgebouw Orchestra,
Haitink
London 414 475

Regal performances, more deliberately paced than most and wrapped glamorously in the warm ambience of the Concertgebouw. Ashkenazy's close identification with much of Rachmaninoff's orchestral output on disk as conductor gives him a competitive leg up here.

STRAVINSKY: PULCINELLA;

LE CHANT DU ROSSIGNOL

Ensemble Intercontemporain,
Orchestre National de France, Boulez
Erato ECD 88107

Repertoire few can direct with as much authority and sympathy. Tonally outstanding and well over one hour of music.

STRAUSS: EIN HELDENLEBEN

Berlin Philharmonic, Karajan

Deutsche Grammophon 415 508

Karajan makes the big statement in this full-bodied digital remake of a piece that's long been a personal specialty. Weighty orchestral sound with somewhat less internal clarity than others offer.

V A N H A L E N

ONE

WALK

THE

WALK

Produced by Van Halen, Mick Jones and Don Landee Personal Management: Ed Leffler/E.L. Management Inc. © 1986 Warner Bros. Records Inc.



THE

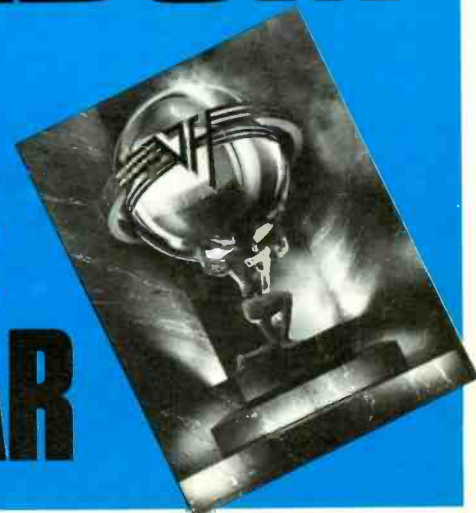
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(213) 859-4969

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

THE PET SHOP BOYS from the U.K. reach No. 1 with their first American release as "West End Girls" (EMI-America) dislodges Robert Palmer's "Addicted To Love" (Island) by a large margin. "Greatest Love Of All" by Whitney Houston (Arista) looks like the next candidate for No. 1, surging to No. 3 on the Hot 100. Van Halen's "Why Can't This Be Love" (Warner Bros.) is a strong No. 2 in airplay points, but its No. 7 finish in sales holds the record back to No. 4 on the chart.

THERE ARE EIGHT debuts on the Hot 100 this week, led by the new British supergroup GTR (Arista) with "When The Heart Rules The Mind" at No. 74. Magazine 60 and Trans-X, two other newcomers from Europe, also debut this week. The Hot Mover/Airplay is "A Different Corner" by George Michael (Columbia). It moved seven places to No. 37, and would have done even better were it not for a traffic jam in the 30s on the chart this week. "All The Things She Said" by Simple Minds (A&M) at No. 36 and "Mothers Talk" by Tears For Fears (Mercury) at No. 35 were also caught and held to only three-place moves despite strong gains in both sales and airplay points.

MADONNA'S "Live To Tell" has the most stations reporting airplay, 229 out of 230. The holdout station is WIOG Saginaw, near Madonna's hometown of Bay City, Mich. PD Rick Belcher says Madonna's musical style is "a less Michigan sound" than Night Ranger, Van Halen, or Bob Seger. This is a remarkable example of how successful radio outlets reflect local taste, regardless of the national numbers on a record.

IT'S ENCOURAGING for small labels that two indie-label records are bulleted on the chart. The English group Boys Don't Cry may not be celebrated in their home country, but they're up to No. 42 this week with "I Wanna Be A Cowboy" on the stateside Profile label. The record is already on over half of the Hot 100 reporting stations and is beginning to garner top 10 reports, including No. 6 at KJ-103 in Oklahoma City. PD Bill Cahill says, "It's certainly not a country song, but it did fit in with the cowboy spirit of Oklahoma City. The name of the Oklahoma State Univ. football team is the Cowboys. The lyrics were a key factor. It became an instant No. 1 request. The 12-inch single is a hot seller."

THE OTHER BULLETED indie record, "Don Quichotte" (Baja) debuts at No. 82. It's by French group Magazine 60, but it's sung in Spanish and English. The record is already a huge hit in some cities, among them El Paso, where it's No. 2 at 93-Z. PD Steve Owens says, "We put it on the air and the market just went nuts. No one can keep product in the stores. It's been the No. 1 requested song since the day we added it. In passive research it's No. 2 to 'Rock Me Amadeus,' and is especially strong in women 25+. In local sales it's surpassed Falco. It's a big dance record, and not just with Hispanics."

FOR WEEK ENDING MAY 10, 1986

Billboard[®] HOT 100 SINGLES ACTION

RADIO MOST ADDED

230 REPORTERS				NEW	TOTAL
				ADDS	ON
.38 SPECIAL	LIKE NO OTHER NIGHT	A&M		62	115
GTR	WHEN THE HEART RULES THE MIND	ARISTA		53	55
EL DEBARGE	WHO'S JOHNNY	GORDY		46	133
SIMPLY RED	HOLDING BACK THE YEARS	ELEKTRA		44	121
BANGLES	IF SHE KNEW WHAT SHE WANTS	COLUMBIA		44	44

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

RETAIL BREAKOUTS

203 REPORTERS				NUMBER
				REPORTING
JOHN COUGAR MELLENCAMP	RAIN ON THE SCARECROW	RIVA		43
GEORGE MICHAEL	A DIFFERENT CORNER	COLUMBIA		39
EL DEBARGE	WHO'S JOHNNY	GORDY		29
THE FABULOUS THUNDERBIRDS	TUFF ENUFF	CBS ASSOCIATED		29
SIMPLY RED	HOLDING BACK THE YEARS	ELEKTRA		26

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Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

RANK	THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
			TITLE	ARTIST	
1			WEST END GIRLS	PET SHOP BOYS	1
2	1		ADDICTED TO LOVE	ROBERT PALMER	2
3	8		GREATEST LOVE OF ALL	WHITNEY HOUSTON	3
4	4		WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	5
5	5		HARLEM SHUFFLE	THE ROLLING STONES	9
6	10		YOUR LOVE	THE OUTFIELD	6
7	7		WHY CAN'T THIS BE LOVE	VAN HALEN	4
8	12		ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	13
9	3		KISS	PRINCE AND THE REVOLUTION	12
10	9		AMERICAN STORM	BOB SEGER & THE SILVER BULLET BAND	16
11	11		BAD BOY	MIAMI SOUND MACHINE	8
12	16		LIVE TO TELL	MADONNA	11
13	15		IF YOU LEAVE	ORCHESTRAL MANOEUVRES IN THE DARK	10
14	14		TAKE ME HOME	PHIL COLLINS	7
15	19		I CAN'T WAIT	NU SHOOZ	14
16	21		SOMETHING ABOUT YOU	LEVEL 42	15
17	6		MANIC MONDAY	BANGLES	18
18	13		ROCK ME AMADEUS	FALCO	24
19	23		ALL I NEED IS A MIRACLE	MIKE & THE MECHANICS	17
20	24		BE GOOD TO YOURSELF	JOURNEY	20
21	26		MOVE AWAY	CULTURE CLUB	21
22	27		IS IT LOVE	MR. MISTER	19
23			CRUSH ON YOU	THE JETS	25
24	28		NEVER AS GOOD AS THE FIRST TIME	SADE	22
25	20		LET'S GO ALL THE WAY	SLY FOX	27
26			ROUGH BOY	ZZ TOP	23
27	17		I THINK IT'S LOVE	JERMAINE JACKSON	29
28	18		I DO WHAT I DO... (THEME FOR 9 1/2 WEEKS)	JOHN TAYLOR	39
29	22		WHAT YOU NEED	INXS	26
30			THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	28

RANK	THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
			TITLE	ARTIST	
1	1		WEST END GIRLS	PET SHOP BOYS	1
2	3		WHY CAN'T THIS BE LOVE	VAN HALEN	4
3	6		GREATEST LOVE OF ALL	WHITNEY HOUSTON	3
4	4		TAKE ME HOME	PHIL COLLINS	7
5	2		ADDICTED TO LOVE	ROBERT PALMER	2
6	8		YOUR LOVE	THE OUTFIELD	6
7	11		IF YOU LEAVE	ORCHESTRAL MANOEUVRES IN THE DARK	10
8	9		WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	5
9	10		BAD BOY	MIAMI SOUND MACHINE	8
10	13		LIVE TO TELL	MADONNA	11
11	5		KISS	PRINCE AND THE REVOLUTION	12
12	14		ALL I NEED IS A MIRACLE	MIKE & THE MECHANICS	17
13	7		HARLEM SHUFFLE	THE ROLLING STONES	9
14	17		I CAN'T WAIT	NU SHOOZ	14
15	16		SOMETHING ABOUT YOU	LEVEL 42	15
16	19		IS IT LOVE	MR. MISTER	19
17	26		ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	13
18	24		BE GOOD TO YOURSELF	JOURNEY	20
19	21		ROUGH BOY	ZZ TOP	23
20	27		MOVE AWAY	CULTURE CLUB	21
21	12		MANIC MONDAY	BANGLES	18
22	29		NEVER AS GOOD AS THE FIRST TIME	SADE	22
23	18		AMERICAN STORM	BOB SEGER & THE SILVER BULLET BAND	16
24	15		WHAT YOU NEED	INXS	26
25			THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	28
26			NO ONE IS TO BLAME	HOWARD JONES	31
27			NOTHIN' AT ALL	HEART	33
28			TOMORROW DOESN'T MATTER TONIGHT	STARSHIP	30
29			A DIFFERENT CORNER	GEORGE MICHAEL	37
30	30		FEEL IT AGAIN	HONEYMOON SUITE	34

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (4)	14
Geffen (4)	
Sire (2)	
Paisley Park (1)	
Qwest (1)	
Reprise (1)	
Warner Bros./Tommy Boy (1)	
ATLANTIC (8)	12
Island (2)	
Atco (1)	
Modern (1)	
COLUMBIA (11)	12
Rolling Stones (1)	
A&M (10)	11
A&M/Virgin (1)	
EPIC (2)	10
CBS Associated (3)	
Scotti Bros. (2)	
Portrait (1)	
Tabu (1)	
Virgin/Epic (1)	
ARISTA (5)	6
Jive (1)	
CAPITOL	6
POLYGRAM	6
Polydor (3)	
Riva (2)	
Mercury (1)	
RCA (4)	6
Grunt (2)	
MCA (4)	5
Camel/MCA (1)	
ELEKTRA (3)	4
Asylum (1)	
EMI-AMERICA	3
MOTOWN (1)	3
Gordy (1)	
Tamla (1)	
PROFILE	1
TSR	1
Baja (1)	

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
59 ABSOLUTE BEGINNERS	(Jones, ASCAP) HL	
2 ADDICTED TO LOVE	(Bungelow, ASCAP/Ackee, ASCAP) WBM	
17 ALL I NEED IS A MIRACLE	(Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Chappell, ASCAP) CHA/HL	
36 ALL THE THINGS SHE SAID	(Colgems-EMI, ASCAP) WBM	
16 AMERICAN STORM	(Gear, ASCAP) WBM	
8 BAD BOY	(Foreign Imported, BMI) CPP	
20 BE GOOD TO YOURSELF	(Street Talk, ASCAP/Rock Dog, ASCAP/Frisco Kid, ASCAP) WBM	
62 CALL ME	(Grand Illusion, ASCAP/Almo, ASCAP) CPP/ALM	
99 CALLING AMERICA	(April, ASCAP) CPP/ABP	
75 CHAIN REACTION	(Gibb Brothers, BMI/Unichappell, BMI) CHA/HL	
25 CRUSH ON YOU	(Almo, ASCAP/Crimco, ASCAP/Irving, BMI) CPP/ALM	
85 DANGER ZONE	(Famous, ASCAP)	
37 A DIFFERENT CORNER	(Chappell, ASCAP/Morrison Leahy, ASCAP) HL	
81 DIGGING YOUR SCENE	(Blue Network, ASCAP)	
82 DON QUICHOTTE	(RKM, ASCAP)	
88 DON'T WALK AWAY	(Flowering Stone, ASCAP/Heavy Breather, ASCAP)	
34 FEEL IT AGAIN	(Screen Gems-EMI, BMI/Auto Tunes, BMI) WBM	
66 FOR AMERICA	(Swallow, ASCAP)	
84 GREAT GOSH 'A MIGHTY (DOWN & OUT IN BEV. HILLS THEME)	(Paytons, BMI/Wep, BMI)	
3 GREATEST LOVE OF ALL	(Golden Torch, ASCAP/Gold Horizon, BMI) CPP	
69 HANDS ACROSS AMERICA	(Hannah Hearlie, ASCAP/Southern, ASCAP/Julann, ASCAP) CPP	
9 HARLEM SHUFFLE	(Marc-Jean, BMI/Bug, BMI/Keymen, BMI) CPP	
72 THE HEAT OF HEAT	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	
40 HOLDING BACK THE YEARS	(April, ASCAP) CPP/ABP	
97 HOW WILL I KNOW	(Irving, BMI/Gratitude Sky, ASCAP) CPP/ALM	
14 I CAN'T WAIT	(Poolside, BMI)	
55 I CAN'T WAIT	(Welsh Witch, ASCAP/Future Furniture, ASCAP) WBM	
39 I DO WHAT I DO... (THEME FOR 9 1/2 WEEKS)	(Music Design, ASCAP/Tritec, BMI/Famous, ASCAP) CPP/HL	
79 I MUST BE DREAMING	(Sanpan, ASCAP)	
29 I THINK IT'S LOVE	(Black Stallion, ASCAP/See This House, ASCAP/Blackbull, ASCAP/Jobete, ASCAP) CPP	
42 I WANNA BE A COWBOY	(Protoons, ASCAP/Terrace, ASCAP)	
80 IF SHE KNEW WHAT SHE WANTS	(Fanzalo, BMI/Juters, BMI)	
10 IF YOU LEAVE	(Virgin, ASCAP/Famous, ASCAP) CPP/WBM	
83 IF YOU WERE A WOMAN (AND I WAS A MAN)	(April, ASCAP/Desmobile, ASCAP) CPP/ABP	
61 IF YOUR HEART ISN'T IN IT	(Almo, ASCAP/Redhead, ASCAP/Hamish Stuart, ASCAP/Joe's Songs, ASCAP) CPP/ALM	
86 INNOCENT EYES	(April, ASCAP) CPP/ABP	
19 IS IT LOVE	(Warner-Tamerlane, BMI/Entente, BMI/Poppy-Due, BMI) WBM	
70 IS THAT IT?	(Screen Gems-EMI, BMI/Megasongs, BMI) WBM	
12 KISS	(Controversy, ASCAP)	
76 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	
27 LET'S GO ALL THE WAY	(Lfo, BMI)	
56 LIKE NO OTHER NIGHT	(Rockknocker, ASCAP/John Bettis, ASCAP/WB, ASCAP/Irving, BMI/Calypto Toonz, PROC) WBM/PP/ALM	
92 LISTEN LIKE THIEVES	(MCA, ASCAP)	
63 A LITTLE BIT OF LOVE (IS ALL IT TAKES)	(House Of Champions, ASCAP)	
78 LIVE IS LIFE	(April, ASCAP/Mamhatten) CPP/ABP	
11 LIVE TO TELL	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM	
90 LIVING ON VIDEO	(Larry Spier, ASCAP/New Image, CAPAC)	
54 THE LOVE PARAOE	(Warner-Tamerlane, BMI) WBM	
18 MANIC MONDAY	(Controversy, ASCAP)	
35 MOTHERS TALK	(Virgin Music/10 Music/Nymph, BMI) CPP	
21 MOVE AWAY	(Virgin, ASCAP/Warner-Tamerlane, BMI) CPP/WBM	
64 MUTUAL SURRENDER (WHAT A WONDERFUL WORLD)	(Ackee, ASCAP/Life Size, ASCAP) WBM	
22 NEVER AS GOOD AS THE FIRST TIME	(Silver Angel, ASCAP) CPP	
87 NIGHT MOVES	(Pun, ASCAP/Bogus Global, ASCAP) CPP/WBM	
67 NIKITA	(Intersong, ASCAP) CHA/HL	
98 NO EASY WAY OUT	(Flowering Stone, ASCAP/Heavy Breather, ASCAP) CPP	
31 NO ONE IS TO BLAME	(Howard Jones Music, Ltd.) WBM	
33 NOTHIN' AT ALL	(Music Corp. Of America, BMI) HL/MCA	
13 ON MY OWN	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
100 ONCE IN A LIFETIME	(Bleu Disque, ASCAP/Index, ASCAP/E.G., BMI) WBM	
65 OUT OF MIND OUT OF SIGHT	(Mushroom, APRA)	
68 OVERJOYED	(Jobete, ASCAP/Blackbull, ASCAP) CPP	
49 PRETTY IN PINK	(Blackwood, BMI) CPP/ABP	
45 RAIN ON THE SCARECROW	(Riva, ASCAP) WBM	
52 RESTLESS	(Philesto, BMI/Keith Diamond, BMI/Willesden, BMI/Harrindur, BMI) CPP	
43 RIGHT BETWEEN THE EYES	(Sluggo Songs, BMI/Man-Ken, BMI)	
51 R.O.C.K. IN THE U.S.A. (A SALUTE TO 60'S ROCK)	(Riva, ASCAP)	
24 ROCK ME AMADEUS	(Nada, ASCAP/Almo, ASCAP/Manuskript) CPP/ALM	
23 ROUGH BOY	(Hamstein, BMI) WBM	
96 SARA	(Kikiko, BMI/Petwolf, ASCAP/Chappell, ASCAP/Unichappell, BMI) CHA/HL	
46 SATURDAY LOVE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
73 SAY IT, SAY IT	(Baby Tanzi, BMI/Black Lion, ASCAP/House Of Fun, BMI)	
48 SECRET LOVERS	(Almo, ASCAP/Jodaway, ASCAP) CPP/ALM	
71 SHOT IN THE DARK	(Virgin, ASCAP) CPP	
89 SLEDGEHAMMER	(Clotline, BMI/Hidden Pun, BMI)	
41 SO FAR AWAY	(Chariscourt, BMI/Almo, ASCAP) CPP/ALM	
91 SOMEBODY SOMEWHERE	(T.B.A., CAPAC)	
15 SOMETHING ABOUT YOU	(Chappell, ASCAP/Island, BMI) CHA/HL	
32 STICK AROUND	(Charisma, ASCAP/Pun, ASCAP) WBM	
7 TAKE ME HOME	(Phil Collins, ASCAP/Pun, ASCAP/WB, ASCAP) WBM	
38 TENDER LOVE	(Flyte Tyme, ASCAP)	
28 THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	(Zomba, ASCAP) HL	
58 THESE DREAMS	(Little Mole, ASCAP/Intersong, ASCAP/Zomba, ASCAP) CPP/CHA/HL	
77 THIS COULD BE THE NIGHT	(Frisco Kid, ASCAP/April, ASCAP/Duke Reno, ASCAP/Mel-Day, ASCAP/Blackwood, BMI/Dean Of Music, BMI) CPP/ABP	
30 TOMORROW DOESN'T MATTER TONIGHT	(Trademarc, ASCAP) HL	
53 TUFF ENUFF	(Fab Bird, BMI/Bug, BMI) CPP	
60 UNDER THE INFLUENCE	(MCA, ASCAP/Music Corp. Of America, BMI/It's A Gonna Rain, BMI/Warner Bros., ASCAP/Erteljay Musique, ASCAP) HL/MCA	
47 VIENNA CALLING	(Nada, ASCAP/Almo, ASCAP/Manuskript, GEMA)	
1 WEST END GIRLS	(Cage, ASCAP/Virgin, ASCAP/10, BMI) CPP	
5 WHAT HAVE YOU DONE FOR ME LATELY	(Flyte Tyme, ASCAP)	
26 WHAT YOU NEED	(MCA, ASCAP) HL/MCA	
74 WHEN THE HEART RULES THE MIND	(Basedown, PRS/WB, ASCAP/Kid Glove, BMI/Steve Hackett Ltd)	
93 WHERE ARE YOU NOW?	(Harnen, BMI/Congdon, BMI/Empire, ASCAP/Jakota, ASCAP)	
44 WHERE DO THE CHILDREN GO	(Dub Notes, ASCAP/Human Boy, ASCAP)	
94 WHISPER IN THE DARK	(Maplewood, ASCAP/Boozertunes, ASCAP/Broozertunes, BMI) CPP	
50 WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	(Petwolf, ASCAP/Chappell, ASCAP/Kikiko, BMI/Unichappell, BMI) CPP/CHA/HL	
4 WHY CAN'T THIS BE LOVE	(Yessup, ASCAP) WBM	
95 WORKING CLASS MAN	(Frisco Kid, ASCAP)	
6 YOUR LOVE	(Warning Tracks, ASCAP)	
57 YOUR WILDEST DREAMS	(Warner Bros., ASCAP) WBM	

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo		HAN Hansen
B-M	Belwin Mills		HL Hal Leonard
B-3	Big Three		IMM Ivan Mogull
BP	Bradley		MCA MCA
CHA	Chappell		PSP Peer Southern
CLM	Cherry Lane		PLY Plymouth
CPI	Cimino		WBM Warner Bros.



Knee Deep In Music. In Los Angeles, Chappell/Intersong Music Group senior vice president of creative, Ira Jaffe, left, helps songwriters Peter and Ina Wolf celebrate their newly signed worldwide publishing agreement with the company. Recent projects for the team include El DeBarge's latest single "Who's Johnny" from the forthcoming film "Short Circuit," and Kenny Loggins' song "Playing With The Boys" featured in the new movie "Top Gun."

New Companies

Houston International Records, an independent label, formed by Robert and Wayne Jefferson. First signing is Jefferson Ink, and first release is a 12-inch single titled "Fight The Pipe." Suite 102, 7334 Rampart Blvd., Houston, Texas 77081; (713) 774-1363.

Trend Music Group, formed by Steve Engel and Associates. Company will specialize in music publishing. First signings include Charlie Walls, Carl Vreeland, and Corinne Woolworth. P.O. Box 121708, Acklen Station, Nashville, Tenn. 37212; (615) 242-2885.

Wet Records, an independent label, formed by Don V. Poole and Don G. Poole II. First release is the LP "Wild Weekend" by L.A. Ray & the Shades. P.O. Box 2203, Englewood, Calif. 80150; (303) 771-1362.

Bootblack Sounds Inc., a produc-

tion/publishing company and independent label, formed by Kirk Lynnard and James Wells. First release is "What Goes Around . . ." by U-NEK'. 1174 Alicante Dr., Orlando, Fla. 32807; (305) 281-4833.

The Creative Service Co., formed by Randall S. Davis. A publicity and public relations agency specializing in the music and entertainment industries. Company will handle other creative services, including writing and graphics coordination. 3136 Altura Ave., La Crescenta, Calif. 91214; (818) 957-5580.

Meow Management, formed by Juli Kryslur and Barbara Burten. The booking and management agency will specialize in signed independent bands, including the Dogmatics, the Outlets, the Straw Dogs, the Oysters, and the Classic Ruins. No. 7, 118 Riverway, Boston, Mass. 02215; (617) 277-0743.

Lifelines

BIRTHS

Boy, David Gottlieb Sulman, to Harold and Alice Sulman, March 29 in New York. He is sales vice president at MCA Distributing.

Girl, Gianni, to Tim and Judy Hurst, April 16 in Chicago. He is singles specialist for Warner/Elektra/Atlantic Corp. in Chicago.

Boy, Phillip Matthew Swedlow, to Anita and Curt Swedlow, April 18 in Los Angeles. She is sales and royalties coordinator for Bainbridge Records. He is Los Angeles field marketing manager for RCA Records.

DEATHS

Charles "Scotty" Andrews, 44, of lung cancer April 19 in Atlanta. A popular radio broadcaster and program manager of WVEE there, his broadcast career began in 1966 as an announcer at WHIH Norfolk, Va., where he also served as program director. He is survived by his wife, Eunice, a daughter, and a son.

Herman Glass, 58, after a heart attack April 13 in Fort Lee, N.J. He was executive vice president of Ansonia Records, a Latin label, which he founded with his widow, Mercedes, more than 30 years ago. Glass—who entered the business in the '40s working at his father's Manhattan record store, was active as a producer over the years, recording more than half the Ansonia catalog. He is survived by his wife and a son.

Bernard Bloom, 66, of a heart attack April 12 in California. He was the father of Noel C. Bloom, chairman of the NCB Entertainment Group of Woodland Hills, Calif. Bernard Bloom, a former publishing and advertising executive, in recent years had served as a consultant to his son's company as it developed into a major independent home video conglomerate. In addition to his son, he is survived by his wife, Blanche, a daughter, four sisters, and three grandchildren.

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MAY

May 7-10, **First International Music & Media Conference**, Montreux, Switzerland. Contact IM&MC U.S.A., John E. Nathan, (212) 223-0044, or IM&MC Holland, Bert Meyer, (0) 20-62 84 83.

May 13, **BMI Pop Awards Dinner**, Plaza Hotel, New York. (212) 586-2000.

May 14, **34th Annual BMI Awards to Student Composers**, St. Regis-Sheraton Hotel, New York. (212) 586-2000.

May 17-18, **Cameo's Music Technology Expo**, Hollywood Roosevelt Hotel, Los Angeles. (213) 822-5774.

JUNE

June 1-4, **Summer Consumer Electronics Show**, Chicago. (202) 457-8700.

June 6-8, **Music Expo '86**, Los Angeles Convention Center. (213) 539-7034.

June 6-7, **Spring Music Fest**, Sheraton Music City Hotel, Nashville. (615) 256-6553.

June 9-15, **Fan Fair**, Tennessee State Fairgrounds, Nashville. (615) 889-7503.

June 18, **BMI TV/Film Dinner**, Beverly Wilshire Hotel, Los Angeles. (212) 586-2000.

June 20-21, **Texas Music Assn. Convention**, Hyatt Hotel, Fort Worth. (512) 447-2744.

June 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.

AUGUST

Aug. 24-28, **Video Software Dealers Assn. Convention**, Bally's/MGM Hotel, Las Vegas. (609) 424-7117.

SEPTEMBER

Sept. 10-14, **National Radio Broadcasters Assn. (NRBA) Convention**, New Orleans. (202) 466-2030.

FOR THE RECORD

Activities for Wednesday, June 11, were omitted from the Fan Fair schedule (Billboard, May 3). Set for Wednesday are the All American Country Games at Vanderbilt Univ. Stadium, 10 a.m. to noon; Warner Bros. Records show, 2 to 4 p.m.; and RCA Records show, 7:30 to 9:30 p.m.

A review of Arthur Blythe's album "Da Da" in the May 3 Billboard incorrectly identified the album's co-producer. "Da Da" was co-produced by Bruce Purse.

...newslines...

FOR THE LOVE OF IT: Arista Records plans a May 16 release for "We Got The Love," a single by Jersey Artists For Mankind '86 (J.A.M. '86), a nonprofit group of musicians who reside in New Jersey. Net proceeds from the disk will be distributed to charitable organizations that deal with hunger. In addition to North America, Arista will release the recording in Europe, Australia, and South Africa. Acts on the date included Bruce Springsteen & the E Street Band, Southside Johnny and members of the Asbury Jukes, and Carlyne Mas. Gary Tallent co-produced with Tim Ryan, and mixing was by Bob Clearmountain.

JOHN DENVER will host a symposium, "Choices For The Future," June 13-15 in Denver. Among those discussing key social and environmental issues will be Denver and Thomas Crum, co-founder, with Denver, of the Windstar Foundation. Denver and Crum will present a talk on "State Of The Planet Game," about the current distribution of population and use of resources on the planet. An individual will be awarded with the first annual Windstar award, which includes \$10,000.

TO A DIFFERENT STEP: Hal Leonard Publishing is trying a new marketing approach with its "Championship" marching-band promotion aimed at band directors, according to Keith Mardak, president of the company. The '86 edition is a cassette—replacing the LP mailing previously used by the music print firm—and features full performances of songs in march time.

HFA's IN SYNCH: The Harry Fox Agency says it's completed the TV synchronization licensing of some 10,000 songs for use on The Nashville Network. And to make disbursement of the royalty revenues easier, HFA is using its newly established computer department.

EXECUTIVE TURNTABLE

(Continued from page 4)

1969.

Tracy Gershon is appointed professional manager for Merit Music Corp. in Los Angeles. She was vice president of Wavelength Video.

Cherry Lane Music Publishing Co. in Port Chester, N.Y., names **Mike Connelly** general manager. He was controller of the print division.

Epoch Universal Publications, the Phoenix-based publisher of contemporary sacred music, appoints **Rick Hardy** marketing director.

HOME VIDEO. Joe Fleischman is named vice president of sales and marketing for Republic Pictures Home Video in Los Angeles. He served in a similar capacity for Trans World Entertainment. Robert Evans becomes director of library and school sales for the company's Blackhawk Films division. He was with Eastin Phelan Corp.

Prism Entertainment promotes **Joan Chase** to sales promotion manager and names **James Rothaar** credit manager in Los Angeles. Chase was market development manager; Rothaar was with RCA/Columbia Pictures Home Entertainment.

Robert Jacob Lamb is named Eastern regional sales manager for Playhouse Video in New York. He served in a similar capacity at Prism.

RCA/Columbia Pictures Home Video in Burbank promotes **Ken Kamins** to national sales manager and appoints the following regional sales managers: **Jamie Cruver**, Western region; **Robert Krieger**, Southeast; **Janet Wheeler**, South Central; **Bruce Garen Jr.**, Midwest; and **Michael Musich**, Canada.

PRO AUDIO/VIDEO. Emiel Petrone is named vice president of marketing and public relations for American Interactive Media Inc. (AIM), a joint venture of PolyGram B.V. International and the Corporate Group Home Interactive Systems division of Philips International in Los Angeles.

Michael Bennahum is named director, president, and co-chief executive officer of Kaufman Astoria Studios in New York. He is an international investment banker and theater/film producer.

Robert Sitzman is appointed sales manager for the Midwest Duplication Center of VCA/Technicolor Video Program Duplication in Des Plaines, Ill. He had been with Media Tech.

Design Acoustics, the loudspeaker systems manufacturing division of Audio-Technica in Stow, Ohio, has elevated **Tom Milan** from product specialist to marketing manager. He is succeeded by **Gary Post**, who was with Ohio Sound.

Grace & Wild Studios, the Farmington Hills, Mich.-based full-service video facility, promotes **Keith Neff** to vice president and general manager. He was director of operations.

Pat Sierchio joins Creative Process Inc., the Granada Hills, Calif.-based audio/video production company, as operations manager. He was with Rhino Records.

Center City Studios ups **Barbara Arrigo** to production manager and appoints **Lynwood Thompson** staff editor in Chicago. Arrigo was production coordinator; Thompson has a broad background in video editing.



Lending A Hand. MCA recording family the Jets receive a special plaque from Assemblyman Gray Davis commemorating their involvement in the missing children campaign. The group's 12-inch version of "Crush On You" has child safety tips printed on the back of its sleeve. Davis is the chairman of the California Foundation for the Protection of Missing Children.

PolyGram Staff Gathers For Intl. Meetings Repertoire Investment Will Be A Key Topic

LONDON The importance of increasing investment in worldwide repertoire will be one of the main agenda topics when PolyGram holds international meetings in Kiltarney, Ireland, May 11-14.

Says Roland Kommerell, president of PolyGram's popular music division: "We want to avoid putting all our repertoire eggs into a small number of baskets—this ultimately becomes a kind of survival program, a means of playing it safe."

"We don't want to go in for sequels and soundalikes. Our philosophy is to go for unproven talent, to back our own belief in the talent of emerging acts, and to give them

longterm contracts—not in order to shackle them but to give them a chance to develop as artists of international repute.

"In many cases with a new signing, success just doesn't come with the first one or two releases. It is what you might call the research and development factor; it is high time to concentrate on this. It takes big investment and great expertise—and we can deliver both."

Kommerell says that one of the strengths of the London-based PolyGram popular music division is that all the key members of the team have experience in national markets. "This means that we are

alert to the danger of intimidating our national companies in the U.K. by having 'big brother' constantly looking over their shoulders and trying to second-guess them."

PolyGram moved its international headquarters to London about four months ago, recognizing, as Kommerell says, that "London is where the world's music industry has its center."

Kommerell says his policy is to encourage the national operating companies to discover and build their own talent rosters. "In my view, head office signings are always second best. We look to our operating companies to do international deals and we're ready to supply marketing and promotional guidelines. And we will continue to offer negotiating muscle and financial backing where necessary to the various national companies."

Mathieu Vansweevelt, executive vice president for the popular music division, pointing to the "United Nations" character of the staff, says: "Although we are one integrated unit, we want to maintain an international concentration of people here in London—to have people from every major market and the knowhow this represents."

"There is nobody working in London who has not worked extensively in a national market. This helps us understand the special problems that apply to certain markets."

RCA/ARIOLA RESTRUCTURES OPERATIONS

(Continued from page 3)

Corp., where he served as a vice president of finance and marketing planning before joining the label in 1983. Ford, who could not be reached for comment, is said to have resigned his post. He ends a 16-year stint with the label, where he started as a salesman out of Canada.

Goldman, in a press statement, said the five "profit centers" were created to have an "organization in which the presidents of those units can deal on an entrepreneurial and independent basis to achieve a variety of diverse strategic goals. They will be free to respond to the competitive environment in an industry

that is becoming more complex and where the pace of change continues to accelerate."

In an interview with *Billboard*, Goldman indicated that the new structure addresses his distaste for a "monolithic" line of executive responsibility.

"You can't attract entrepreneurial people today without a mandate that enables them to run their own shop," he said.

Buziak, as president of RCA Records-U.S., will be responsible for domestic operations, including the development and direction of a new national and regional sales team to

be formed within the label. Thus, rather than having just the distribution unit's sales force to utilize, Buziak will be hiring an executive for national sales, as well as several regional staffers who will work solely on RCA product, much in the same manner that Arista and A&M operate their own sales staffs.

Buziak was most recently president of his own management firm, with a client roster of record producers, engineers, and songwriters. Before that, he had label associations with Full Moon/Epic (1978-79) as president, and with Arista as chief of West Coast operations and,

later, as managing director of the label's U.K. unit.

Sal Licata, as president of the new RCA/A&M/Arista Sales & Distribution division, will oversee the merger of the current RCA and A&M and Associated Labels/Arista sales force with the existing RCA/Ariola domestic distribution operations.

Licata previously served as executive vice president and general manager of Arista. Before joining the label in 1983, he spent seven years at Chrysalis, and had been that label's president prior to joining Arista.

Gospel Album Is Licensed By Foundation Word Records To Assist Liberty

NASHVILLE Word Records has been licensed by the Statue Of Liberty/Ellis Island Foundation to produce and market an album of patriotic music, "They Come To America."

Scheduled for June 1 release, the album will feature cuts by pianist Mark Isham, gospel artist Sandi Patti, singers Betty Buckley, Wintley Phipps, Glen Campbell, and others whose participation is still being negotiated.

The album, will be sold by direct-mail and door-to-door as well as by retail. It is tagged at \$9.98, \$1.50 of which goes to the licensing foundation.

Dan Johnson, senior vice president of Word Records & Music, told a press conference here that the first pressing would amount to

about 100,000 copies. He estimated that there could be as many as three singles from the album, each for a different radio format.

A likely single, he said, is a recitation by minister/author Will Campbell, "Let America Be America Again," that features a chorus by Willie Nelson, Johnny Cash, Waylon Jennings, and Jessi Colter.

Johnson said Word will launch an extensive publicity and advertising campaign to support record sales and that the label will ask artists and publishers to contribute to the efforts. Local organizations involved in the Statue Of Liberty restoration project, he added, will be allowed to sell the album door-to-door.

SLUMP IN OIL STATES HITS CONCERT BUSINESS

(Continued from page 1)

cantly in Baton Rouge, Shreveport and Lake Charles, La., and in Oklahoma City.

"We are scheduling fewer shows in Louisiana and Oklahoma," says Jeff Davis, vice president of Jayson Promotions in Hendersonville, Tenn. Davis says that his recent Conway Twitty/John Schneider shows in Baton Rouge and Biloxi, Miss., were "considerably less attended than shows held there last year or those we've done on the rest of the year's tours." He estimates the attendance drop in these cities at 30%.

But, he adds, the oil depression is "not affecting our Texas business so far."

Steve Hauser, vice president of Pace Concerts in Houston, says ticket sales are down significantly in Houston and the western part of Texas, less so in Dallas. Although Hauser says he doesn't know precisely how much Pace's concerts are off in the oil-dominated markets, he observes, "We're selling 14,000 or 15,000 tickets where we were selling 17,000 or 18,000."

In response to the conditions, Hauser says, "We're trying to keep ticket prices down as low as we can and trying to go into the markets and cut better deals. The acts are out on tour, so they'll be booked into the markets whether we promote them or not. We're trying to schedule acts to stay two or three weeks apart and to hit the markets on paydays."

Country activity "has been down some for the last couple of years," Hauser says. "It's a little better now. There are a lot of artists out there, and people are getting a lot

more selective about which acts they'll see."

"I don't think the decline is over yet," observes Baton Rouge promoter Bill Feldman. "If there was some stability in oil—even at \$12 a barrel—we could at least do some planning." Feldman maintains that rock concerts will be less affected

by the hard times: "Kids still come up with the money."

Farrell, who says his company began noticing the end of the oil honeymoon as long as a year and a half ago in Louisiana, insists that building managers are compounding the problem by bringing in too many acts too close together.

Oil Slump Has Mixed Impact Regional Retailers Pinched

NEW YORK Record retailers in Texas, Louisiana, and Oklahoma report only a scattered effect from the fall in oil prices that has devastated the economies of those states.

Retailers in Texas and Oklahoma say they aren't feeling the pinch. But in areas of Louisiana where the oil industry carries the weight of the economy, the effect has been great.

"We've not experienced any drop at all," says Ted Hood, director of administration for the Amarillo-based Western Merchandisers. The chain operates 122 stores in 22 states, including the three big oil-producing states.

In Oklahoma City, Frank Hartung of Wilcox Records says his store has been protected by its positioning as a deep catalog outlet serving a specialized clientele. "We haven't noticed too much of a drop-off," he says. "Our customers have to have their fix."

But in places like Shreveport, Lake Charles, and Lafayette, La., the oil bust has been tough on

record shops.

"Is it bad down here? Oh God, yes," says Steve Timmons of Sooto Records in Shreveport. He notes that Crystal, Transcontinental, and Marathon Oil have all either folded or pulled out of the region, causing "a domino effect."

"Fortunately," he adds, "the banks are standing by us. We had a fair Christmas, but sales went right to the bottom in January. The only positive note is that a drop in gas prices might give some people a little extra money to spend."

In Gonzales, La., one-stop operator Roy Shaw of Gonzales Music Wholesale says the depressed regional economy "has been going on for years but is probably at its worst now. We've seen a steady decrease in business since 1981."

Shaw, who also operates 10 Music Center stores in the state, says he had to cut back from 14 stores in 1984, but has managed to remain in all of his original markets through consolidation.

FOR THE RECORD

MTV's on-location coverage of the first annual International Music & Media conference and Golden Rose festival in Montreux, Switzerland, May 7-10, will take the form of 27 hours of taped telecasts on the cable channel May 16-18. *Billboard* incorrectly reported in its May 3 edition that the coverage would originate live from the festival.

The 27 hours of Montreux highlights begin airing on Friday (16) at 7 p.m. EST. VJ Mark Goodman will host a special edition of "MTV's Top 20 Countdown" from Switzerland from 11 p.m. to 1:15 a.m.

"MTV On Location: The Montreux Rock Festival" runs from noon to 11 p.m. on Saturday (17), with coverage continuing from noon to 10 p.m. on Sunday (18).

As part of the Sunday telecast, MTV will air the "First Annual International Music & Media Awards Show," the gala closing ceremonies to the IM&MC event. VJ Nina Blackwood will be one of the presenters on the awards show.

Artists performing as part of the 26th Golden Rose event are Elvis Costello, a-ha, Genesis, Joe Jackson, and Eurythmics.

TOP POP ALBUMS

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

Table with 5 columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*, TITLE. Contains album data for artists like Van Halen, Whitney Houston, Prince & The New Power Generation, etc.

Table with 5 columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*, TITLE. Contains album data for artists like Simply Red, Loverboy, Talk Talk, Soundtrack, Keel, etc.

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

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"THE ART OF EXCELLENCE" ON TOUR:

5/1-3 Kennedy Center, Washington, DC 5/6 "Late Night With David Letterman," New York, NY 5/10-11 Radio City Music Hall, New York, NY 5/13 Innovations Gallery-Art Exhibition Opening, Tucson, AZ
 5/14 Tucson Community Center, Tucson, AZ 5/16-18 Harrahs Trump Casino Hotel, Atlantic City, NJ 5/21 Westin Hotel, Detroit, MI 5/23 Riverbend Music Center, Cincinnati, OH 5/26 Flagpole
 Hill Park, Dallas, TX 6/4 Convention Center, Las Vegas, NV 6/10-15 Rio-De Janeiro & Sao Paulo, Brazil 6/20 Celebrity Theater, Phoenix, AZ 6/21 Sweeney Convention Center, Santa Fe, NM
 6/23-28 North Shore Music Theater, Beverly, MA 7/4 University Of California, Irvine, CA 7/6 Oakdale Musical Theater, Wallingford, CT 7/8 Coliseum Theater, Latham, NY 7/10 Abilene Civic
 Center, Abilene, TX 7/12 South Shore Music Circus, Cohasset, MA 7/13 Six Flags Great Adventure, Jackson, NJ 7/16 Ravinia Music Festival, Highland Park, IL 7/18-19 Carlton Bloomington Dinner
 Theater, Bloomington, MN 7/26 Ontario Place, Toronto, CN 7/31-8/1 Cape Cod Melody Tent, Hyannis, MA 8/2 Meadowbrook Music Festival, Rochester, MI 8/15 Chastain Park, Atlanta, GA
 8/23 E.J. Thomas Hall, Akron, OH 8/26-31 Harrahs Trump Casino Hotel, Atlantic City, NJ 9/5 & 9/7 Hollywood Bowl, Hollywood, CA 9/30-10/5 Drury Lane Theater, Oakbrook, IL
 10/10-12 Harrahs Marina Hotel Casino, Atlantic City, NJ 10/18 Centre East Theater, Skokie, IL 10/19 Jasper Civic Auditorium, Jasper, IN 11/16 Marriott Hotel, Orlando, FL

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
111	104	104	76	MADONNA [▲] 6 SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
(112)	134	168	3	WAX RCA AFL 1-9546 (8.98)	MAGNETIC HEAVEN
113	95	98	24	HIROSHIMA EPIC BFE 39938 (CD)	ANOTHER PLACE
114	114	112	13	VIOLENT FEMMES SLASH/WARNER BROS. 25340/WARNER BROS. (8.98)	THE BLIND LEADING THE NAKED
115	120	92	8	MARILLION CAPITOL MLP 15023 (6.98)	BRIEF ENCOUNTER
116	101	93	24	PETE TOWNSHEND [▲] ATCO 904736/ATLANTIC (8.98) (CD)	WHITE CITY - A NOVEL
(117)	153	179	3	LET'S ACTIVE I.R.S. 5703/MCA (8.98)	BIG PLANS FOR EVERYBODY
118	112	95	15	THE ALAN PARSONS PROJECT ARISTA AL9-8384 (9.98) (CD)	STEREOTOMY
119	109	109	10	JIMMY BARNES GEFEN GHS 24089/WARNER BROS. (8.98)	JIMMY BARNES
120	123	128	133	PHIL COLLINS [▲] 2 ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
121	116	101	14	EVERLY BROTHERS MERCURY 826 142 1/POLYGRAM (8.98) (CD)	BORN YESTERDAY
122	68	68	6	SOUNDTRACK MCA 6160 (9.98)	DOWN AND OUT IN BEVERLY HILLS
123	118	117	32	THE CURE ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
124	102	102	9	ANIMATION CASABLANCA 826 691-1/POLYGRAM (8.98) (CD)	STRANGE BEHAVIOR
125	131	136	86	TALKING HEADS [●] SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
126	126	147	127	U2 [▲] ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
127	125	94	12	BLUE OYSTER CULT COLUMBIA FC 39979 (CD)	CLUB NINJA
128	132	135	160	ZZ TOP [▲] 5 WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
129	133	127	623	PINK FLOYD [●] HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
130	98	86	10	FEARGAL SHARKEY A&M SP6-5108 (6.98)	FEARGAL SHARKEY
131	124	97	43	A-HA [▲] WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
132	136	129	51	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
133	119	103	77	BRYAN ADAMS [▲] 4 A&M SP5013 (8.98) (CD)	RECKLESS
134	128	113	24	AEROSMITH GEFEN GHS 24091/WARNER BROS. (8.98) (CD)	DONE WITH MIRRORS
(135)	165	170	5	STAN RIDGEWAY I.R.S. 5637/MCA (8.98)	THE BIG HEAT
(136)	151	156	4	MAZARATI PAISLEY PARK 25368/WARNER BROS. (8.98)	MAZARATI
137	143	143	7	THE NYLONS OPEN AIR OA 0304/A&M (8.98) (CD)	SEAMLESS
(138)	183	—	2	MODELS GEFEN GHS 24100/WARNER BROS. (8.98)	OUT OF MIND OUT OF SIGHT
139	137	133	10	PUBLIC IMAGE LTD ELEKTRA 60438 (8.98)	ALBUM/CASSETTE
140	140	146	5	HUSKER DU WARNER BROS. 25385 (8.98)	CANDY APPLE GREY
141	141	141	6	THE ROBERT CRAY BAND HIGHTONE 8005 (8.98) (CD)	FALSE ACCUSATIONS
142	129	107	10	SOUNDTRACK QWEST 25389/WARNER BROS. (16.98) (CD)	THE COLOR PURPLE
143	147	131	8	CLANNAD RCA NFL 1-8063 (8.98)	MACALLA
(144)	149	172	4	ROBERT TEPPER SCOTTI BROS. BFZ 40126/EPIC	NO EASY WAY OUT
145	145	150	4	GEORGE HOWARD TBA TB 210/PALO ALTO (8.98)	LOVE WILL FOLLOW
146	150	153	43	METALLICA ELEKTRA 60396 (8.98)	RIDE THE LIGHTNING
147	152	126	25	JAMES TAYLOR [●] COLUMBIA FC 40052 (CD)	THAT'S WHY I'M HERE
148	148	151	7	TOMMY KEENE GEFEN GHS 24090/WARNER BROS. (8.98)	SONGS FROM THE FILM
149	122	108	7	DENNIS DE YOUNG A&M SP-5109 (8.98) (CD)	BACK TO THE WORLD
(150)	173	194	3	LAURIE ANDERSON WARNER BROS. 25400 (8.98)	HOME OF THE BRAVE
151	157	162	121	PHIL COLLINS [▲] ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
152	158	139	31	STEVIE RAY VAUGHAN EPIC FE 40036 (CD)	SOUL TO SOUL
(153)	192	181	100	TINA TURNER [▲] 4 CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
154	154	161	6	MODERN ENGLISH SIRE 25343/WARNER BROS. (8.98)	STOP START
(155)	167	190	3	GRAHAM NASH ATLANTIC 81633 (8.98)	INNOCENT EYES

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	127	118	27	RUSH [▲] MERCURY 826 098-1/POLYGRAM (8.98) (CD)	POWER WINDOWS
157	156	140	13	ALBERT COLLINS, ROBERT CRAY, JOHNNY COPELAND ALLIGATOR 4743 (8.98)	SHOWDOWN!
158	130	125	31	SOUNDTRACK [▲] 4 MCA 6150 (9.98) (CD)	MIAMI VICE
159	164	157	82	U2 [▲] ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
(160)	180	—	2	THE MONKEES ARISTA ALB6-8313 (6.98)	THE MONKEES' GREATEST HITS
161	159	163	131	LIONEL RICHIE [▲] 10 MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
(162)	NEW			KITARO GRAMAVISION 18-7016-1/POLYGRAM (9.98)	MY BEST
163	146	132	14	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
164	163	144	29	THE DEL FUEGOS WARNER BROS. 25339 (8.98)	BOSTON, MASS.
165	160	160	13	SAM HARRIS MOTOWN 6165ML (8.98)	SAM-I-AM
166	166	115	9	RAINBOW MERCURY 827 987-1/POLYGRAM (10.98)	FINYL VINYL
(167)	196	—	2	PAUL WINTER LIVING MUSIC LMR6 (9.98) (CD)	CANYON
168	172	177	149	U2 [▲] ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
169	168	154	65	JOHN COUGAR MELLENCAMP [▲] 2 RIVA 814 450 1 POLYGRAM (8.98) (CD)	UH HUH
170	142	124	14	PETER FRAMPTON ATLANTIC 81290 (8.98) (CD)	PREMONITION
(171)	176	183	10	PIA ZADORA CBS ASSOCIATED FZ 40259/EPIC	PIA & PHIL
(172)	185	—	2	RONNIE MILSAP RCA AHL 1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
173	135	116	47	READY FOR THE WORLD [▲] MCA 5594 (8.98) (CD)	READY FOR THE WORLD
(174)	NEW			ZENO MANHATTAN ST 53025/EMI-AMERICA (8.98)	ZENO
175	182	180	130	GEORGE WINSTON [▲] WINDHAM HILL WH-1025 A&M (9.98) (CD)	DECEMBER
176	181	176	134	SOUNDTRACK [▲] 2 MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
(177)	191	—	2	CASHFLOW ATLANTA ARTISTS 826028 1M1 POLYGRAM (8.98)	CASHFLOW
178	188	188	23	GEORGE WINSTON WINDHAM HILL C-1019 A&M (9.98) (CD)	WINTER INTO SPRING
179	177	165	141	MADONNA [▲] 3 SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
180	190	195	27	VARIOUS ARTISTS TEE VEE TOONS TVT 1100 (16.95)	TELEVISION'S GREATEST HITS
181	174	152	106	JOHN COUGAR MELLENCAMP [▲] 3 RIVA 814 993-1/POLYGRAM (8.98) (CD)	AMERICAN FOOL
182	161	145	30	MORRIS DAY [●] WARNER BROS. 25320 (8.98) (CD)	COLOR OF SUCCESS
183	170	121	10	RAVEN ATLANTIC 81629 (8.98)	THE PACK IS BACK
184	175	178	6	SAM COOKE RCA CPL2-7127 (11.98) (CD)	THE MAN & HIS MUSIC
185	138	137	22	TOM PETTY AND THE HEARTBREAKERS MCA 2-8021 (10.98) (CD)	PACK UP THE PLANTATION - LIVE
186	139	122	17	BALTIMORA MANHATTAN SQ 53026 CAPITOL (8.98)	LIVING IN THE BACKGROUND
187	162	159	25	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV
188	169	148	74	KOOL & THE GANG [▲] 2 DE-LITE 822943-1 POLYGRAM (8.98) (CD)	EMERGENCY
189	155	155	6	METALLICA MEGA FORCE 069 (8.98)	KILL EM ALL
190	171	175	79	WHAM! [▲] 4 COLUMBIA FC39595 (CD)	MAKE IT BIG
191	189	169	52	BON JOVI [●] MERCURY 824 509-1 POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
192	197	197	40	THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD)	VOCALESE
193	194	—	2	MARVIN GAYE TAML 6172TL/MOTOWN (8.98)	MOTOWN REMEMBERS MARVIN GAYE
194	195	—	2	GREEN ON RED MERCURY 826346-1/POLYGRAM (6.98)	NO FREE LUNCH
(195)	NEW			HOODOO GURUS ELEKTRA 60485 (8.98)	MARS NEEDS GUITARS
196	198	166	77	SOUNDTRACK [●] FANTASY WAM-1791 (2LPS) (19.98) (CD)	AMADEUS
197	144	142	67	KLYMAXX [●] MCA/CONSTELLATION 5529/MCA (8.98) (CD)	MEETING IN THE LADIES ROOM
198	187	187	42	GEORGE WINSTON WINDHAM HILL WH 1012 A&M (9.98) (CD)	AUTUMN
199	178	182	13	SMOKEY ROBINSON TAML 6156TL MOTOWN (8.98) (CD)	SMOKE SIGNALS
200	200	174	15	THE GAP BAND TOTAL EXPERIENCE TEL8-5714 RCA (8.98)	GAP BAND VII

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RADIO STATION PURCHASE PRICES COULD HIT \$100 MILLION

(Continued from page 1)

Washington, D.C.-based media brokerage firm specializing in broadcast properties, says Karmazin's \$100 million prediction is "entirely possible in the top three markets or even the top 10 markets in the next five years."

"There are no guarantees," he warns. "It depends in part on low interest rates and a good economy. This is based on the assumption that radio revenue levels will continue to increase."

Richards adds, "There are dangers for the uninitiated. It's not like buying an oil well. People like Infinity know what they're doing. You need capable broadcast types."

Not everyone agrees with the \$100 million forecast. Gary Stevens, first vice president of Wertheim & Co., a large New York investment bank specializing in radio, television and cable TV, says of Karmazin's prediction, "Purely selfishly, I hope he's right. I don't agree with it. If I sell a station, I want to see the highest possible price but lenders are becoming very careful."

A radio outlet's value is usually based on a multiple of 10 times the station's cash flow. Sometimes that variable drops to eight times the value; it also can go as high as 12 times.

Karmazin's \$100 million prediction is based on his belief that a station in one of the country's largest markets can hit a cash flow level of \$10 million. "As stations become increasingly profitable and the multiple stays the same, the prices will increase," says Karmazin.

He says, however, that "if the interest rates go up dramatically, the multiple could drop."

Jim Blackburn, president of Blackburn & Co., the Washington,



Mel Karmazin

D.C.-based media brokerage firm that helped swing the KROQ deal, confirms Karmazin's reasoning and agrees with the \$100 million projection. "I think it is highly likely. Because the potential for a radio station to earn \$10 million is there, these markets [Los Angeles and New York] will pay the highest multiples." He adds, "The folks at Infinity are superb radio operators. They may be the ones who own the first \$100 million radio station. I wouldn't be surprised."

Sources close to Infinity's purchase of KROQ say the deal is actually in excess of \$45 million.

Karmazin can't discuss the exact amount of the KROQ deal, but says, "The price that we are paying is justified in profitability. Clearly, we paid an awful lot of money for a well-established radio station."

KROQ was rated Los Angeles' No. 1 album rocker, beating ABC's KLOS and Metromedia's KMET in the winter 1986 Arbitron ratings (Billboard, May 3). The station ranked sixth overall 12+ in the new

ratings, jumping to a 4.3 from 3.9 in the fall.

The KROQ sale exceeds the \$44 million offered last October by Carl Hirsch and Legacy Broadcasting for Noble Multimedia Communications' Los Angeles outlet, KJOI.

Just how dramatically the price of U.S. stations in the top markets has increased can be seen in the history of Infinity's rise into the top 10 radio corporations in the U.S.

According to Karmazin, the company purchased Boston's top music station, album rocker WBCN, in 1978 for \$3.5 million. Karmazin says industry observers thought the company was "crazy" at the time.

Similar reactions followed the 1981 purchase of WKTU New York for \$16 million. Karmazin says that sale marked "the highest price ever paid for a single radio station at that time." The WKTU purchase was part of a \$32 million package that included WJIT New York and WYSP Philadelphia.

Karmazin says Infinity has since turned down offers of \$50 million for WKTU. The station became WXRK last summer when Infinity switched the format to album rock.

Infinity's nine-station roster also includes WJMK and WJJD Chicago, KXYZ Houston, and KOME San Jose-San Francisco.

The company plans to continue buying radio stations. Although the firm isn't close to any new purchases at the moment, Karmazin says, "We've set our goals to add a few more stations. We'd love to have stations in Washington and Atlanta. We have an AM in Houston and we'd like to add an FM." He says other possibilities include an AM outlet in Boston and a station in Dallas.



Concert In A Different Light. Columbia staffers greet the Bangles backstage after their recent show at New York's Beacon Theatre, where they performed their hit single, "Manic Monday." Gathered are, from left, vice president of product development Arma Andon, group members Debbi Peterson and Vicki Peterson, group manager Mike Gormley, group members Susanna Hoffs and Michael Steele, group manager Miles Copeland, vice president of promotion John Fagot, and senior vice president of a&r Mickey Eichner.

Event Offers Nation's Biggest Rock Assembly Self-Aid To Help Irish Unemployed

DUBLIN U2, Van Morrison, Bob Geldof & the Boomtown Rats, Chris de Burgh, Clannad, Rory Gallagher, and Elvis Costello & the Attractions are among those taking part Saturday (17) in Self-Aid, the biggest rock assembly ever planned in Ireland.

The event is an attempt to bring relief to Ireland's tragic unemployment problem, which has 250,000 people out of work. As with Live-Aid, there will be a telethon, but pledges will take the form of job offers and/or money to finance a number of employment projects.

Jim Aiken is managing the event. Aiken is the Irish promoter of the Stones, Bruce Springsteen, and Bob Dylan. The Self-Aid project was devised by Tony Boland

and Niall Matthews of RTE Television & Radio 2. They were the coordinators of the Irish Live-Aid telethon.

According to Boland and Matthews, "Self-Aid is about tapping into something we know already exists, an enormous reserve of goodwill which made the Irish people the world's highest donors per capita to Live-Aid."

The largest rock lineup in Irish history also includes Paul Brady, Christy Moore, the Chieftains, Big Self, Those Nervous Animals, Stocktons Wing, Paul Cleary, the Slades, Les Enfants, In The Nus, Scullion, Bagatelle, Blue In Heaven, Cactus World News, Brush Shiels, and Chris Rea.

RTE will broadcast about 12 hours of live music from the show.

TIME IS RIPE TO BUY RADIO STATIONS

(Continued from page 77)

ing a lender, 'Give me \$5 million to shop around with, then I'll come back with something.'

Yet another factor is FCC abandonment of its so-called 7-7 rule, limiting ownership to seven AM and seven FM outlets. "Now it's 12 of each, and eventually there will be no limit," Stevens predicts. "This is bringing some owners who were out of the market back in."

Broker Mahlman says potential radio station buyers are receiving more than tacit encouragement from banks and other financial institutions bent on bankrolling them.

"Aggressive solicitation is more like it," he says, recalling that at least 25 banks staged receptions at

the annual convention of the National Assn. of Broadcasters in Dallas last month, wooing prospective buyers and sellers.

It was not always so. "For at least 15 years they ignored radio," Mahlman says. "Now they're saying it's a market they're just beginning to recognize."

Why the about-face? Mahlman says more banks and financial services are recruiting loan officers from broadcasting. "At long last, they're hiring people who know the business." Another reason: Media lending opportunities have narrowed "since many of the big television deals have already been done," in Mahlman's words. Also, the cable industry no longer holds as much allure for financiers.

Bankers and other lenders who finance buyouts and mergers have also lowered their sights. Where once they looked on cash flow as the

sole lending criterion, now they're often willing to stake an experienced broadcaster with a good track record in the buyout of a station with a negative cash flow, betting on the new owner's ability to pull off a turnaround.

But as with all booms, there hovers the spectre of a possible bust. Says Wertheim's Stevens: "Some lenders are nervous about the inflated prices being paid for stations in markets below the top 25. There's too much leverage involved in some of the big deals. I'm looking for a significant number of defaults or workouts within the next year or so."

Dan McConville is a New York-based journalist specializing in business and finance.

VOLVO CHARGED WITH COPYRIGHT INFRINGEMENT

(Continued from page 6)

which fell in the \$150,000 to \$160,000 range.

The suit charges that after the parties failed to come to terms, the defendants "unilaterally, maliciously, and without any right to do so produced a television commercial... which aired on or about March 30, 1986."

In an accompanying affidavit in support of a preliminary injunction, Daniel A. Ricigliano, chairman of the Theory Dept. at the Manhattan School of Music, concludes that "... it is my opinion that the composer of

the choral music in the Volvo commercial consciously copied the music and the style of performance of the choral portion of the ABKCO composition.

"Although these musical selections are not exactly identical, the melodic and harmonic content are so similar that I believe the author of the Volvo commercial unquestionably used the choral music... as the basis for his work."

The action seeks punitive damages of no less than \$1 million.

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HANES DISTRIBUTES KARTES TO NONVID OUTLETS

(Continued from page 3)

ing L'EGGS, do not hold up when you're talking VCR ownership," he says. "That's what we're going to test in the next few months."

The racks that Kartes developed to display its product in Waldenbooks and other outlets are the ones that Hanes will be using. Kartes says that these fixtures will be installed in supermarkets and ser-

viced on a regular basis.

The Kartes racks are available in sizes to hold 120 or 240 tapes. About 70% of the stores will be getting the 240-tape rack, Kartes says.

According to Kartes, the initial campaign will be backed by "substantial television advertising in each marketplace."

Hanes spent about eight months

researching the video marketplace before it chose Kartes, Steck says. The choice was based on the quality of the company's product and the resources of its parent outfit, Scripps-Howard.

The increasing impetus of sell-through also helped launch Hanes into video, Steck says. Based on recent data, he finds, "When you get

the right kind of product in a good distribution system, the customer becomes willing to buy rather than rent product at costs under \$20."

Steck says Hanes is "excited as hell" about the deal.

WB'S AYEROFF: VIDEOS NEED TO BE ASSESSED DIFFERENTLY

(Continued from page 1)

clips are too costly and are suffering reduced impact due to viewer burnout, the Warner Bros. vice president cites both marketing and creative factors. Overall, he argues, measurement of video's impact on sales is too often skewed to traditional, per-project budget analysis.

"You've got a lot of record executives who grew up with a profit-and-loss statement that didn't have videos in it," he says. "And now they see the video component costing a lot of money. But we made more money than we've ever made last year, and we made more the year before that. The amount of money we've spent on video hasn't cut into the bottom line."

Ayeroff contends that the cost of clip production and promotion should be evaluated against the longer term of an act's career. Terming clips "a seeding process,"

'To say clips don't work is foolish'

he maintains that an effective music video builds artists, not just specific releases.

"Anybody who sits and stares at budgets all day long is driving with the brakes on, not with the gas pedal," he says. "What you have to do is take your shots. Take the fact

that I would do a \$120,000 clip on a-ha. Four million albums later, who's going to tell me I'm wrong?"

He cites other artists, including Huey Lewis & the News, Cyndi Lauper, the Hooters and Warner Bros. acts Madonna, ZZ Top, and Van Halen as examples of acts whose video exposure triggered sales breakthroughs or quantum sales increases.

Ayeroff's defense of the medium's most visible vehicle, MTV, is equally adamant: "MTV, like any big institution, has to be cajoled, worked with, shown why things are wrong.

"But look at the record business prior to MTV. I remember the Newsweek cover that announced

video games were dead, and then the issue saying MTV was on the scene. All of a sudden, the record business, which was in a slump, wasn't in a slump.

'Video hasn't hurt the bottom line'

"I swear there's a correlation there. And I think anybody in the business knows the video revolution changed the face of our business. It took the album cover and made it move."

Conceding that he, like other label executives, has been frustrated when trying to gain exposure for new acts via the music cable service, Ayeroff contends that record companies must share the burden in finding avenues for developing talent. More creative clips, along with effective use of local music video shows that can help break new artists, are two options he mentions.

"The most important aspect of our job remains radio," he says, "but video is a vital adjunct to radio. There is a symbiotic relationship there that is very important." Using that relationship still requires tak-

ing risks, he adds.

Ayeroff recalls early skepticism about using video for Madonna, perceived as a dance act and thus unlikely to garner play on MTV. By remixing the tracks to "Burnin' Up," he notes, that clip was able to crack the service's playlist.

"Sometimes you do videos to break down boundaries that had previously existed," he explains. "I'm trying to put Dwight Yoakum on MTV, because I know he's hip enough."

Video isn't appropriate for every act, he cautions, and style and budget may both be tailored to vastly different goals. However, he maintains, even more specialized artists and idioms can benefit from video—and withholding clips, as Van Halen has done for its current album, may make sense for a given act's specific marketing plan.

Ayeroff also says that a decline in store merchandising exposure and print advertising has added further weight to videoclips. Noting the trend among larger chains toward generic display materials, and a corresponding drop in usage for label-supplied pieces, he concludes, "You don't see huge displays anymore. Now MTV is the store display."

NATIONAL VIDEO BUYS POPINGO

(Continued from page 1)

more than 1,140 franchises sold, including the 670-plus already in operation throughout the 50 states, 10 Canadian provinces, and the Virgin Islands.

The deal puts two of video retailing's most conspicuous players, Berger and Boothe, on the same team, with the latter taking a seat on National's board of directors. Additionally, Poppingo Video Inc. becomes National's largest franchisee, purchasing rights to 60 unopened franchises in Florida, Texas, Southern California, and Guam.

Boothe says he decided to make the deal with National because "it made the most economic sense. I've always wanted to be part of the biggest one, and with the current climate, it looked like the best way and the fastest way to get there."

The Berger/Boothe alliance seems to lend credence to the speculation of industry observers who say that video franchisors have reached a saturation point that limits expansion possibilities, though Berger says his franchise sales "have not slowed down at all." But, he adds, "We do predict that there will be a slowdown, and we've been predicting that for a year."

Poppingo's sale created a media stir in Wichita. One newspaper reported that the company "defaulted" on a \$2-million loan from the Kansas Public Employees Retirement System in August 1985. A later report sought to clarify the issue by saying that there was a "technical violation" of loan conditions, but that a waiver had been secured.

Officials at the Kansas Public Employees Retirement System in Topeka would not comment on the reports.

In the transaction, Berger's Portland, Ore.-based franchise picks up 133 full-line Poppingo stores, which will be converted to National

Video's logo. National also acquires 58 "outpost" locations, described by Boothe as "store-within-a-store" video departments.

Larry Schauf, Poppingo senior vice president and co-founder, follows Boothe to National's fold as senior vice president of franchising. Berger says at least four other Poppingo executives, including Charlie Cadwell, vice president of training and communications, will assist in the transition. Some or all of them may be invited to stay on full-time, according to Berger.

One problem yet to be ironed out in 10 markets is the close proximity—described by one franchisee as "cheek to jowl"—of National and Poppingo stores. Berger and Boothe say those situations will be examined on a case-by-case basis in terms of comparative locations and store performance. Relocations and mergers are mentioned as the most probable solutions, and neither principle foresees problems in untangling the markets.

Says Berger, "We had a meeting with 150 Poppingo store owners on Sunday [27], and they're enthusiastic about becoming a part of our company. And National Video franchisees are excited that we've picked up 190 new outlets. I think everybody's going to work together to come up with the best solutions.

"This is our fifth acquisition. We've dealt with these kinds of situations before without any major problems."

The deal means a windfall for Poppingo franchisees, with their assets immediately increasing in value. Boothe's franchise fee was \$15,000, but National's fee is \$19,000 and will move up to \$29,000 in July. Poppingo store owners also now enjoy the support systems of the larger National Video operation.

National's royalty rate is slightly higher than Poppingo's: 4.9% compared with 4%. Berger says the deal permits Poppingo owners to continue paying the 4% rate until those contracts come up for renewal. Both companies charge an additional 2% advertising fee.

National and Poppingo are in agreement in two key areas. Both ban X-rated titles. And both operations use the same point-of-sale computer system, a factor that Berger says will be advantageous for his pay-per-transaction experiment in which National stores share revenues with three still-undisclosed studios (Billboard, Jan. 18).

Boothe will continue to operate out of his Wichita office; he plans to add another office in Southern California. The Poppingo company will be renamed at a later date.

Boothe expresses enthusiasm for the potential of his newly acquired National franchises, adding that each of the four markets has high potential.

Ironically, Boothe attempted to acquire the National chain in 1984, prior to Poppingo's launch. Berger recalls that Boothe initially approached him to buy a package of "about 150 stores."

Boothe then became interested in purchasing the whole company, but he says that deal was called off when "we reached a legal snafu."

Boothe says, "Everything that goes around, comes around. I've been both a buyer and a seller all my life, so it doesn't bother me whether I'm buying or selling."

Assistance in preparing this story provided by Tony Seideman.

DISTRIBUTOR PLANS CD-ONLY UNIT

(Continued from page 1)

in 45 days. He adds, "We're hoping we'll be ready in 30 days."

Jacobs says he is not aware of any distributors who have opened a CD-only operation. But he adds, "I know of a few who are planning to do so."

Roger Sutton, the company's new CD operations manager, says he is already taking orders, and is currently keying in on advertising and getting catalog together.

"We feel we can do it," says Jacobs, who had been at Washington's last one-stop, C&M, before it closed last week, reportedly due to shrinking profit margins. "We're aware of

the problems with product availability, but, really, we've had no problems at all with that."

Sutton also says that Schwartz Bros. is planning to expand the CD operation.

Schwartz Bros. has been in operation here for 40 years, and has other sales offices in Philadelphia, New York, and Cleveland, and services from New England through the Carolinas and into the Midwest—covering about 35% of the country, according to Jacobs.

Nestor Plans A CD Facility For Long Island

NEW YORK Nestor International says it expects to become the first Compact Disc manufacturer to be located in the New York area, with production slated to begin late this year or early in 1987.

The family-owned computer software firm says it is completing a pressing facility in Hauppauge, to be housed in a 40,000-square-foot complex that will also incorporate jewel-box manufacturing capability.

Nestor president Tom Nestor says licenses for CD manufacturing technology have been acquired from Philips, and that presses are

on order from a source he will not name. Nestor predicts that a production capacity of 10 million CDs a year will be achieved by the "second quarter of 1987." He says this rate will be doubled the following year.

Jewel boxes, to be produced by Nestor's injection molding division, will be marketed to the industry in addition to serving the needs of the parent corporation. Production is slated to begin by this fall, says Nestor.

Although CDs are being stressed in Nestor's early plans, CD-ROM (read-only memory) production will be undertaken later, says the company chief.

FOR THE RECORD

The debut solo album by William Lee Golden of the Oak Ridge Boys, set for release on MCA this month, is titled "American Vagabond." The title was listed incorrectly in a May 3 story on hot May releases.

TIRED OF ROLLING STONE?

Rock & Roll Confidential not only reports the news but helps to make it. Edited by Dave Marsh, RRC is an outrageous but accurate 8 page monthly newsletter that isn't afraid to tackle subjects from payola to record piracy. But we know our music too. RRC was months ahead in getting behind records ranging from Tina's "Let's Stay Together" to Don Henley's *Building the Perfect Beast*.

"Avidly read by industry insiders" — Los Angeles Times

Send \$18 U.S. funds (\$25 foreign) for a one year subscription to RRC, Box 1073, Maywood, NJ 07607.

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APRIL BRINGS CERTIFICATIONS SHOWER

(Continued from page 4)

Warner Bros., their fifth.

Ozzy Osbourne's "The Ultimate Sin," CBS Associated, his fifth.

Little Feat's "Feats Don't Fail Me Now," Warner Bros., their second.

Bangles' "Different Light," Columbia, their first.

Everly Brothers' "The Very Best Of The Everly Brothers," Warner Bros., their first.

Falco's "Falco 3," A&M, his first.

Janet Jackson's "Control,"

A&M, her first.

L.L. Cool J.'s "Radio," Def Jam/Columbia, his first.

Miami Sound Machine's "Primitive Love," Epic, their first.

The Outfield's "Play Deep," Columbia, their first.

Robert Palmer's "Riptide," Island/Atlantic, his first.

Whitesnake's "Slide It In," Geffen, their first.

Various Artists, "Pretty In Pink" soundtrack, A&M.

INSIDE TRACK



Gaining Insight. Columbia Records vice president of jazz and progressive music Dr. George Butler explains the digital recording process to Congressional Arts Caucus members during their recent tour of New York's Master Sound Astoria Recording Studios. The event was sponsored by the Recording Industry Assn. of America.

Complaints Change Ad Copy For CD Oldies Collection

BY IRV LICHTMAN

NEW YORK A mail order Compact Disc company is adjusting the ad copy on its \$50, three-CD package of rock'n'roll classics as a result of complaints from buyers that they weren't getting the real thing.

The company, All Disc Music of Trumbull, Conn., has discovered that while the performances of more than 60 recordings in the pack-

Sessions said to be re-recordings by original acts

age do feature the original artists, they are apparently re-recordings made years after the original sessions.

Danny Greenberg, a co-partner in the operation, says he acquired rights to the performances from Delta, a German company whose product is handled in the U.S. by Los Angeles-based Delos International Records.

Greenberg says the ad campaign was developed from liner notes to be included in the jewel-box, a process that took place before product was received. He says the copy eventually was approved by Delos International.

At Delos International, Michael McClain says approval of Greenberg's copy was "a mistake," since he had in his possession artwork from Delta that used the phrase "original artists." After an inquiry to Delta, he received a telex from the label in which Delta insists that the performances were, indeed, re-recordings by artists of their original hits. Since Delos International is distributing the Delta CDs in separate volumes to retail, the company is clearly stating on its order forms that the programs consist of re-recordings.

"We took action as soon as we realized the consumer might be misled," says McClain.

According to Greenberg, some

600 copies of the set were sold largely through a full-page ad in the March issue of Digital Audio magazine. He admits he began receiving complaints and about 10% of the purchasers were given refunds, per the ad's terms of a free 10-day trial offer.

A similar ad offering "original performances" of '50s and '60s hits was scheduled to run in the April issue of Digital Audio, but it has been cancelled. A new ad in the May issue of the consumer CD-only magazine now refers to "original artists" instead.

The March ad listed most of the songs in the set, although it did not name any artists. Based on the song titles, the album would include Bill Haley, Joey Dee, the Chiffons, the Coasters, Otis Redding, Little Richard, the Marceels, Bobby Helms, and others.

Greenberg says he was anxious to put the package on the mail order market since "these old hits weren't readily available on CD. I still think it's a great deal."

A radio personality who ordered the set and programmed selections for his listeners says he "stopped playing songs from the CDs after many listener-complaint calls." The deejay, Bob Linder, vice president and general manager of WDHA-FM Dover, N.J., says All Disc Music "graciously refunded our money."

The Digital Audio ad states that the CDs are available for \$45.99 plus \$4 for shipping, handling, and insurance. Also part of the offer is a free 10-CD storage case, which can be kept by the buyer even if he obtains a refund on the disks.

Service Mark Subject Of \$11 Mil. Label Infringement Suit

LOS ANGELES Allied Artists Records here is seeking \$11 million in damages from Renegade Records, claiming that the New York label's name infringes on an Allied Artists service mark.

The local federal court suit alleges that the plaintiff registered the name "Renegade" in 1975 when Kim D.

PIRATE WINDFALL: Los Angeles police snared 2,800 stolen videotapes Tuesday (28) in a raid on Video Marketing Services. The tapes were allegedly stolen from Warehouse outlets for use in a video piracy scheme. The bust reportedly turned up 17 slave VCRs used to duplicate new copies of the tapes. The firm's owner, Peter Michael Graham, was arrested on charges of grand theft. Full scope of the seizure couldn't be determined at presstime, as Hollywood vice officers noted ongoing inquiries from other law enforcement agencies regarding the raid. At Warehouse, which last year acknowledged alarming shrinkage problems, security chief Kenneth Leonard hints at "continuing investigations" into booster rings. A price tag on the seizure was offset by the rental connection. Although Motion Picture Assn. of America security director Dick Bloeser estimates the value of the recovered videocassettes at \$140,000, additional income from alleged rental of illicit copies may be incalculable.

REPORTS OF FRAYED RELATIONS between CBS Records and Virgin Records in the wake of CBS' parallel import litigation against Virgin's U.S. import arm, Caroline Records, and Tower Records are drawing a terse "no comment" from officials at the firm's U.K. headquarters. Virgin acts signed to CBS for the U.S. are headed by Epic label's Culture Club... Speculation that independent promoter Joe Isgro is readying an antitrust suit against major labels in the wake of their abrupt February defections heated up last week with published trade reports of the suit's contents. Said to be named as defendants are the RIAA and most major labels, including MCA, RCA, Arista, Capitol, Warner Bros., Atlantic, Elektra, Motown, PolyGram, A&M, Chrysalis, and Geffen. Conspicuous in its absence is CBS Records. At presstime, attorneys for Isgro had yet to file the action... NARAS sources are denying rumors that former Elektra and Warner Bros. chief Joe Smith would fill the permanent top slot the academy has been considering for its national offices.

MCA RECORDS is denying rumors on the street that it has resumed using indie promoters for selected projects, although managers and producers for several MCA acts have reportedly hired independents on their own. Said to be receiving such support are the Jets, Giuffria, and Patti LaBelle. MCA also denies claims that tour support and other nonpromotion funds have been given to those acts to help defray the cost of indies... Look for departed Island U.S. president Charly Prevost to head to the West Coast in a new post as Chrysalis Records' top executive there. Grapevine meanwhile predicts former Elektra executive Lou Maglia will step into Prevost's vacated post... New York retailer The Wiz is rumored to be mulling the pros and cons of going public.

THE THOMPSON TWINS have lost member Joe Leeway following their six-month world tour. Leeway is working on his first solo album, while remaining Twins Tom Bailey and Alannah Currie are already writing songs for their next Arista album. Will they have to rename the act?... World West Productions has ambi-

tious plans for its "Music Expo '86," scheduled for the Los Angeles Convention Center June 6-8. "We're looking at it as an 'open house of the music industry,' and we plan to make it an annual event," says WWP president Steven R. Lewis. More than 30 unsigned acts will perform on a revolving stage, and the general public can check out hundreds of exhibitors, which are expected to include record companies, radio stations, and retailers. Admission, at \$8.50 per day or \$15 for all three, will be available through Ticketron outlets. A portion of the proceeds will reportedly go to the Crippled Children's Society, Disabled American Veterans, and the National Assn. for the Prevention of Child Abuse.

DETAILS ARE SKETCHY, but a spokesperson for Sen. Albert Gore (D-Tenn.) claims that the promised Senate investigation into alleged payola practices is underway. That source claims the five-week-old probe has already turned up "some good leads," but declines to elaborate, saying, "That's all the senator has instructed us to pass along right now."

HANDS ACROSS AMERICA gears up for the critical final weeks before its projected May 25 climax. Last week saw the USA For Africa project fueling media attention with news that Ticketmaster outlets will now serve as donation sites for the fund-raising event, enabling prospective donors to get their place in the projected cross-country line at locations in 50 cities across the continental U.S. Initial route assignments have also been made, and the first group of participating celebrities has been placed in locations in 10 of the 16 states along the event route. HAA co-chair Kenny Rogers will take his place in the Sonora desert of New Mexico, joined by Lee Greenwood; other acts will include Pat Benatar, Bob Seger, and Olivia Newton-John at various sites along the way. Organizer Ken Kragen remains bullish on the hunger relief mission.

THE PMRC has nothing on a group of churchgoers in Ironton, Ohio, who last week destroyed tapes and LPs in a public rally called by evangelist Jim Brown. Among the objects of their rebuke were copies of the theme song to the late, great "Mr. Ed" television series, said to contain satanic messages if played backward. As Track went to press, Mr. Ed was unavailable for comment... EMI America has snared rights to the cast album for the current revival of Cy Coleman's Broadway hit, "Sweet Charity," featuring Debbie Allen. Album producers Coleman and Mike Berniker are set to record digitally, starting Monday (6) in New York, for a probable June release. The late Dorothy Fields wrote the lyrics... Organizers for Manhattan's seventh New Music Seminar (July 13-16) are compiling a new-music tape from unsigned acts, to be distributed to all delegates in their registration packages. An estimated 5,000 industry members will receive the tape; bands selected for the project are being asked to pay \$350 to cover duplicating and packaging costs. Deadline for submissions is May 30, with information available from NMS' Jeff Dorman at (212) 722-2115.

Edited by SAM SUTHERLAND and IRV LICHTMAN

Home Vid Academy Maps TV Awards

NEW YORK Television and theatrical awards specialists Alexander H. Cohen and his wife Hildy Parks will mount a proposed network TV awards show under the auspices of the Academy of Home Video Arts & Sciences (AHVAS).

The academy was formed last year by companies associated with the home video industry, including

hardware companies and manufacturers of prerecorded and blank tape. Its membership totals 60.

According to Jon Peisinger, president of Vestron Video and chairman of AHVAS, and Joe Cohen, executive director of the organization, an awards presentation is likely late this year.

Two basic awards groupings are

planned: a consumer vote for favorite home video releases, and a technical and craft category voted on by specialist members of the academy.

Brentwood Television Corp., the company partnered by Cohen and Parks, has produced and written such events as the Tony and Emmy Awards on TV, and NBC's upcoming 60th anniversary celebration.

In addition to Peisinger and Cohen, other AHVAS officers are CBS/Fox's Len White, vice president; Thorn/EMI/HBO's Nick Santrizos, treasurer; and Walt Disney's Ben Tenn, secretary.

Cohen and Parks will immediately begin the process of developing the awards show with the academy's creative committee, which is chaired by Jerry Sharell, senior vice president of marketing at MCA Home Video. IRV LICHTMAN

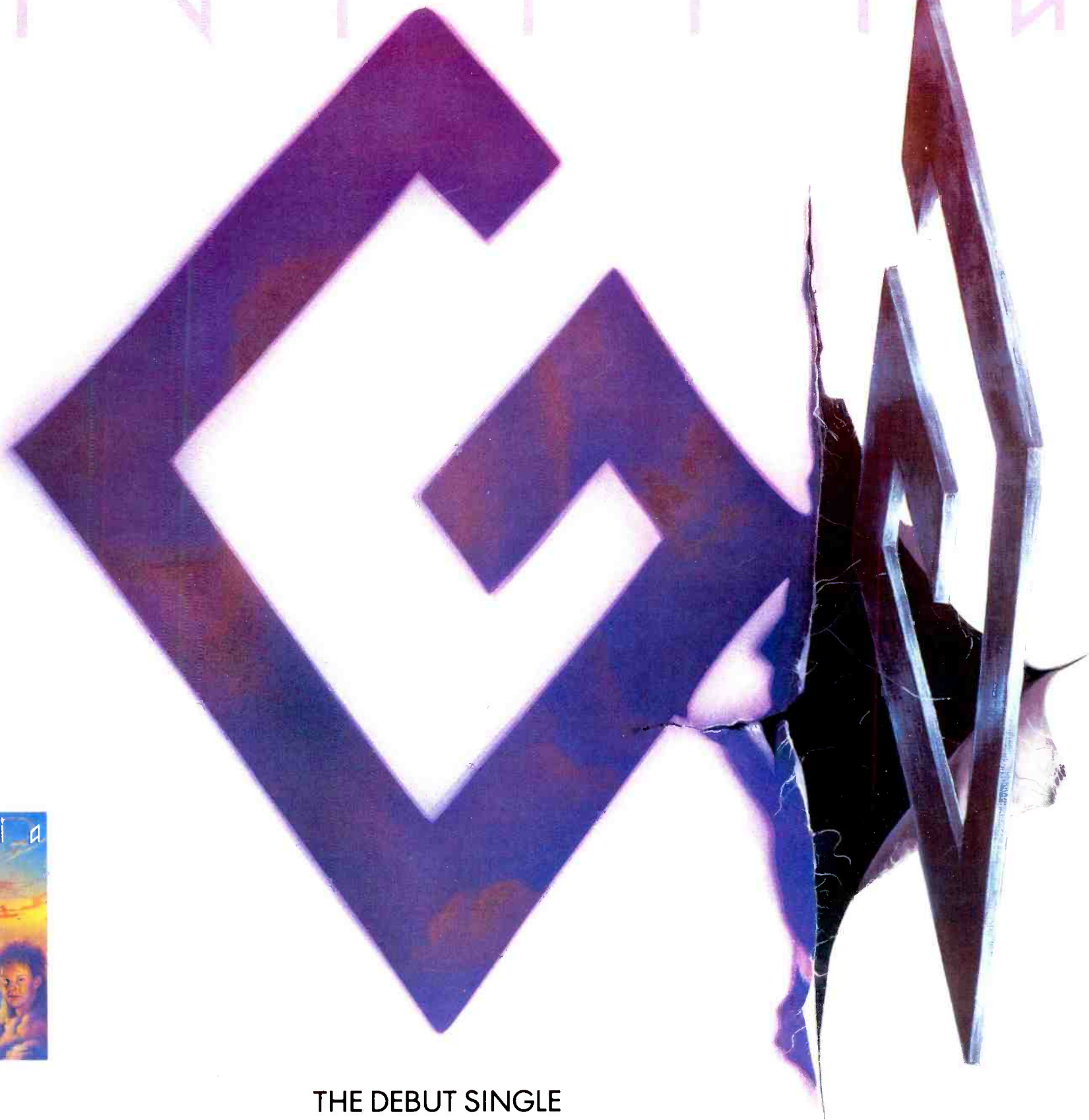
The April 22 complaint, alleging that the defendants have used the trademark since January 1986, seeks \$8.5 million in compensatory damages and \$2.5 million in exemplary and punitive damages. It also asks the court to enjoin the defendants from further use of the name.

JOHN SIPPEL

GIUFFRIA'S
BREAKING OUT WITH
"I MUST BE DREAMING"

MCA-52794

GIUFFRIA



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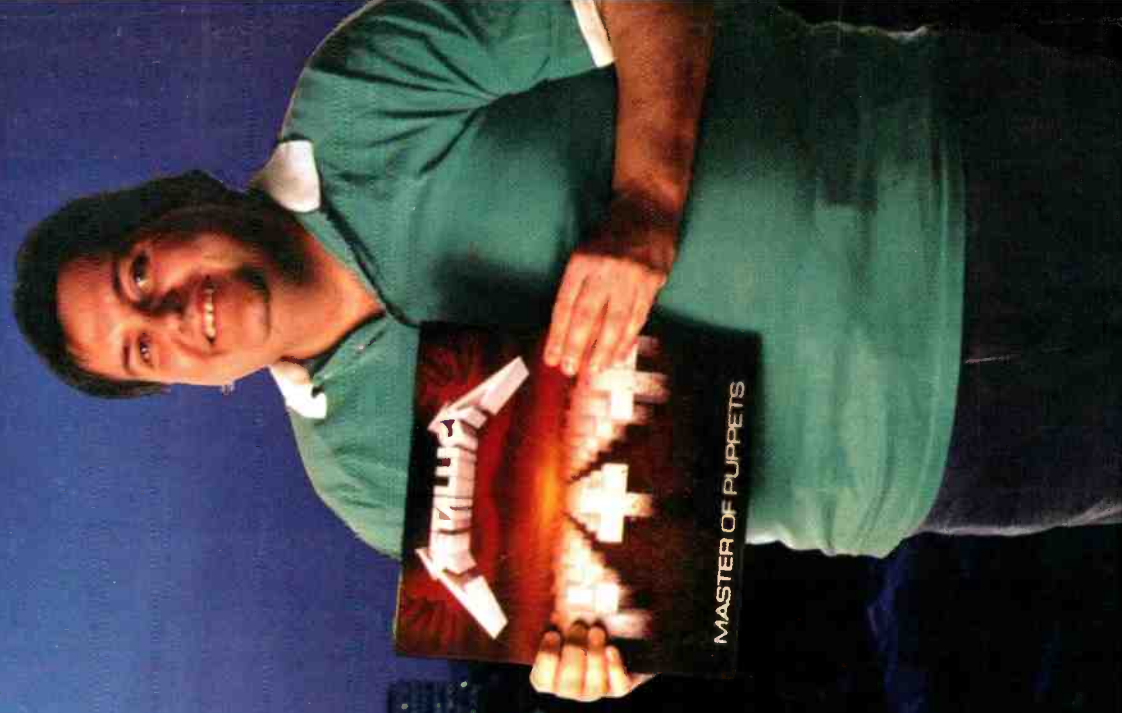
BULLET MANAGEMENT

.MCA RECORDS



**Since I sold a thousand Metallica records,
they should change the sign to
"Elektra supplies and Trenton buys."**

—John Cardarelli, owner, Rock Dreams



I run a small record store in New Jersey. I thought I knew my rock and roll. I mean, I can tell Twisted Sister from Mr. Mister. But I never sold so many copies of a record that was getting so little airplay before Metallica's *Master of Puppets*. (60439)

I didn't believe I'd sell out my initial shipment the day it came in. And the reorder. And the next reorder. When I heard that *Master of Puppets* had sold over 500,000 units, I did believe it.

The world's been following Trenton's lead for a long time—now I'm really proud to be from New Jersey.

Maybe the sign should read, "Metallica's in stock and Trenton's in shock."

Metallica—Master of Puppets
Produced by Metallica and Flemming Rasmussen • Mixed by Michael Wagener • Management: Q-Prime, Inc.

On tour now with Ozzy Osbourne

It must be... on Elektra Music Cassettes, Records, and Compact Discs.

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