**Z-100 Seeks Injunction Over Delisting**

**BY KIM FREEMAN**

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

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

In Malrite’s original filing, Capi- (Continued on page 90)

**Payola Reports Spur Panel At NAB Meeting**

**BY BILL HOLLAND**

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

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

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

**Paramount, Embassy Ink 8mm Deals**

**BY STEVEN DULPER**

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

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

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

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

**Laservideo Plans Giant U.S. CD Plant**

**BY SAM SUTHERLAND**

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

Projected production yield would make the $80 million plant the largest CD replication operation in the world. Located on a 160-acre site. (Continued on page 91)
COLD-

GOLD!

L.L. COOL J's debut album, "RADIO!" just went gold. Featuring the new single, "Rock The Bells!" Get on it!

On Def Jam/Columbia Records, Cassettes and Compact Discs.

Recommended by Rick Rubin.
BY JIM MCCULLAUGH

LOS ANGELES — Blank-tape suppliers will be hiking their prices on consumer audio and videotapes over the next two months in response to the increase in the wholesale cost of blank tapes.

The increases, ranging from 2%-7% from such companies as MemTek (Memorex), Maxell, TDK, Sony, and others, are blamed primarily on the weakened dollar versus the yen, according to vendors in the industry. “It’s the trigger,” says Fuji’s Stan Bauer.

In addition to both TDK and Memaxx suggest that this may be the first of several increases before the end of the year.

“I don’t like to see price increases,” notes David Blaine of Washington D.C. based KODAK. “We have had a lot of success in the past few years aggressively promoting VideoPlus, but this is not the place to do it. Memorex. But in order to maintain our margins, we may have to pass along increases to the consumer.”

He adds, “we can be creative and do some manipulation such as keeping prices stable on certain popular product within a line and raising hotter product. At 7%, you don’t have that type of creativity, so you may have to take it all on.”

The yen, which is currently hovering at 182 to the dollar, is at an all time high against the dollar.

Operating president for Memaxx, Swanson, a vice president and senior international economist at California’s First Interstate Bank here, who contends, “The yen has fallen so far as it can go. He predicts the yen will stay between 178-182 for the balance of 1986.

The situation, he adds, is the fall out from last September’s accord among five major international na-

tions—the U.S., Japan, the U.K., France, and West Germany. This includes non-dollar pricing at the upcoming CES in favor of a hospitality suite. Maxell, too, again like other suppliers, has been trying to cut back on media marketing campaigns and at the dealer level.

IBM has also set May 1 for 25%-75% hikes on audio and videotape pro-
uct. It, too, will scale down trade show participation, according to press release. A Hiroshi Sakanawa, and will also attempt to shift more production to its U.S. plants (audio tape in California and videotape in Georgia). No cutbacks are planned at the marketing/dealer level. Sakanawa also does not rule out further price increases depending on the yen/dollar situation and has told the retail community it’s their “decision on how great a portion of these increases will be passed on to the consumer.”

Joe Petitte, marketing manager for Memaxx (Memorex), which will see proc-59-69 increases in half of its line for both audio and videotape, comments: The situation may actually be a significant contribution to the blank tape industry, transforming it even more into a marketing driven business and less price pro-
duction-oriented, which by and large it continues to be. He also says the (Continued on page 8)

Members To Withhold Tapes If No Agreement Is Set

BPI Lays Down The Law On Vidclip Fees

BY PETER JONES

LONDON The British Phonographic

Industry is planning action in its attempt to secure payment from U.K. broadcasters for promo-

videoclip use. Unless an agreement is reached by May 31, member rec-

ord companies have threatened to stop supplying videos, the trade group has warned.

On television companies, Patrick Isherwood, BPI legal adviser, says: “We’re not seeking confrontation with TV companies. The suggested deadline is not putting forward as a threat, but rather to create an environment in which genu-

ine discussions can take place.”

However, he states in the letter that the current payment-free broadcasting “makes no commercial sense.” He adds that BPI members regard the principle of pay-for-play as “unach-

vable”—although they “have behaved very reasonably in allow-

ing [payment-free broadcasting] to continue as long as it has.”

In Britain, discussions have been taking place between the TV companies and the record industry over the subject of payment for music video use on TV. In addition to the “agree-

or-else” decision, BPI is setting up a negotiating committee to look into the question of rates and conditions of payment.

BPI says its “firm move” at this time was prompted by several factors.

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

the retail market for such product.

The promo music video has be-

come a valuable in-home entertain-

ment item in its own right.

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

Channel Four, for instance, has announced plans for a vid-

eo chart show, which will rely al-

most exclusively on music videos pro-

duced by record companies. There are indications, says BPI, that other video-based TV shows are in the works.

Countries in Europe that already have an established pay-for-pay agree-

ment for weekly videos are Aus-

tria, Belgium, Luxembourg, Den-
mark, Finland, France, Germany,

Like other blank media manufac-

turers such as TDK, Maxell is utili-

zing strategies to combat the yen/dollar situation, such as reducing other costs of doing business. Maxell also claims to have cut back on promotion spending at the upcoming CES in favor of a hospitality suite. Maxell, too, again like other suppliers, has been trying to cut back on media marketing campaigns and at the dealer level.

IBM has also set May 1 for 25%-75% hikes on audio and videotape pro-
duct. It, too, will scale down trade show participation, according to press release. A Hiroshi Sakanawa, and will also attempt to shift more production to its U.S. plants (audio tape in California and videotape in Georgia). No cutbacks are planned at the marketing/dealer level. Sakanawa also does not rule out further price increases depending on the yen/dollar situation and has told the retail community it’s their “decision on how great a portion of these increases will be passed on to the consumer.”

Joe Petitte, marketing manager for Memaxx (Memorex), which will see proc-59-69 increases in half of its line for both audio and videotape, comments: The situation may actually be a significant contribution to the blank tape industry, transforming it even more into a marketing driven business and less price pro-
duction-oriented, which by and large it continues to be. He also says the (Continued on page 8)

Members To Withhold Tapes If No Agreement Is Set

BPI Lays Down The Law On Vidclip Fees

BY PETER JONES

LONDON The British Phonographic

Industry is planning action in its attempt to secure payment from U.K. broadcasters for promo-

videoclip use. Unless an agreement is reached by May 31, member rec-

ord companies have threatened to stop supplying videos, the trade group has warned.

On television companies, Patrick Isherwood, BPI legal adviser, says: “We’re not seeking confrontation with TV companies. The suggested deadline is not putting forward as a threat, but rather to create an environment in which genu-

ine discussions can take place.”

However, he states in the letter that the current payment-free broadcasting “makes no commercial sense.” He adds that BPI members regard the principle of pay-for-play as “unach-

vable”—although they “have behaved very reasonably in allow-

ing [payment-free broadcasting] to continue as long as it has.”

In Britain, discussions have been taking place between the TV companies and the record industry over the subject of payment for music video use on TV. In addition to the “agree-

or-else” decision, BPI is setting up a negotiating committee to look into the question of rates and conditions of payment.

BPI says its “firm move” at this time was prompted by several factors.

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

the retail market for such product.

The promo music video has be-

come a valuable in-home entertain-

ment item in its own right.

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

Channel Four, for instance, has announced plans for a vid-

eo chart show, which will rely al-

most exclusively on music videos pro-

duced by record companies. There are indications, says BPI, that other video-based TV shows are in the works.

Countries in Europe that already have an established pay-for-pay agree-

ment for weekly videos are Aus-

tria, Belgium, Luxembourg, Den-
mark, Finland, France, Germany,

Like other blank media manufac-

turers such as TDK, Maxell is utili-

zing strategies to combat the yen/dollar situation, such as reducing other costs of doing business. Maxell also claims to have cut back on promotion spending at the upcoming CES in favor of a hospitality suite. Maxell, too, again like other suppliers, has been trying to cut back on media marketing campaigns and at the dealer level.

IBM has also set May 1 for 25%-75% hikes on audio and videotape pro-
duct. It, too, will scale down trade show participation, according to press release. A Hiroshi Sakanawa, and will also attempt to shift more production to its U.S. plants (audio tape in California and videotape in Georgia). No cutbacks are planned at the marketing/dealer level. Sakanawa also does not rule out further price increases depending on the yen/dollar situation and has told the retail community it’s their “decision on how great a portion of these increases will be passed on to the consumer.”

Joe Petitte, marketing manager for Memaxx (Memorex), which will see proc-59-69 increases in half of its line for both audio and videotape, comments: The situation may actually be a significant contribution to the blank tape industry, transforming it even more into a marketing driven business and less price pro-
duction-oriented, which by and large it continues to be. He also says the (Continued on page 8)
Non-Theatrical Video Event Drawing Well
Billboard Panel One Of Many Featured

NEW YORK This week’s New York International Home Video Market, the first major conference devoted solely to non-theatrical home video product, has generated strong expectations for registrants and exhibitors. The event has apparently been boosted by distributor and retailer interest in learning about new product lines and assessing the future of this market segment.

The market “has exceeded our expectations. When we put the show together, we were looking for 125 booths and 2,000 trade people,” says Marc Weinstein, president of Knowledge Industry Publications. “So far we have 200 booths and 3,000 trade preregistrations. At show registrations should bring that number to 5,000, Weinstein claims.”

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

Road To Vid Profits

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

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

Among the subjects which will be covered:

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

Are there subjects which have, not yet been covered that might prove fertile ground for consumer demand? What price points are most effective for product being marketed in mass market venues?

Jim McCullough, Billboard’s home entertainment editor, will moderate the panel. Speaking will be Andy Kairey, vice president of sales and marketing for Video Data Distributors; Marcia Kesselman, senior vice president and general manager for Columbia Video Michaelovi; vice president of sales and marketing for Vestrone Video; and Steve Strome, vice president of video and software, the Handelman.

The panel will be held in room A1008 behind the exhibit hall.

Law Would Expand Performers’ Rights

Nashville Agents’ Group To Fight Bill

NASHVILLE The Nashville Asnn. of Talent Directors, an organization composed mainly of booking agents, voted April 8 to operate a Senate bill 670. The bill is an amendment to the National Labor Relations Act which would authorize bargaining rights to entertainers by defining them as employees instead of independent contractors.

The 31 to 6 vote followed a debate between Bill Haerberlin, past president of the International Theatrical Agencies Asnn., and Gay Collins, president of Local 257 of the American Federation of Musicians (AFM). Haerberlin was in his presentation by remarks from labor lawyer Bob Janowitz.

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

Haerberlin characterized the bill—already vetoed by the state legislature and sent to Governor House, R.C. 2761—as “the most crushing and significant issue facing the entertainment industry today.”

Bills” being introduced in other statehouses have been cited to illustrate the argument that the law, as passed, would merely extend workers to workers in other fields. “There is nothing,” he said, “that will force anybody to sit down and negotiate.”

Haerberlin said that only 14% of the AFM membership is made up of full-time musicians. He said that 200,000 or more entertainers, most of them lounge singers, are “union-free.” Janowitz added, “Up until now, purchasers [of musical talent] have been insulated from strikes.”

The proposed law, he argued, would open the door to strikes and secondary boycotts against talent buyers.

Collins said the bill’s passage will give musicians the legal right to bargain collectively with club owners. As an example of the importance of that gain, Collins cited his local’s recent success in bargaining with a television station to continue using live musicians on its midday magazine program. WSMV-TV had announced earlier that it would stop the practice.

According to Collins, the negotiations to allow the musicians to keep their TV jobs would have been illegal under the current law which, from 1946 to 1980, exempted broadcasters from the necessity of bargaining.

Collins warned that many managers, such as T.J. Glenn of the JMI Talent Group, would continue to offer the Lea Passloff-style boycotts in order to keep the unions from interfering with their business relationships.

Records Group Buys Dim First Quarter For CBS Inc.

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

Income more than doubled for the records group during the quarter, to $6.2 million, from $3.7 million in the comparable period of 1985. Revenues rose to $169.8 million, up from $95.9 million.

CBS attributed the growth in its records unit to “improved results in virtually all facets of the group’s operations,” and claimed “significant success in the U.S. and in key markets worldwide” for recent releases.

Overall, CBS Inc. posted $16.2 million in net income, or 56 cents a share, a 3% decline from the first quarter of 1985. Estimated revenues rose 14%, to $1,101 million last year’s comparable quarter.

Profits for CBS/Broadcasting Group decreased 22%, while revenues rose 6%, with higher profits reported for the radio division.

Stephen McIlraith, president of CBS.’s music division, said the company continued to operate in the red, although it cut its losses by 19%, to $12.5 million.

Stephen McIlraith, president of CBS.’s music division, said the company continued to operate in the red, although it cut its losses by 19%, to $12.5 million.

Executive Turntable

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

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

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

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

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

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

Orphan Records names Stephen R. Leggery director of promotion, and appoints Jerry Capaldi vice president of a&r. He was involved in artist management.

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

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

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

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

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

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

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

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

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

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

"The road to vid profits" by Tony Seideman. The image contains text from a news article discussing the New York International Home Video Market, which was the first major conference devoted solely to non-theatrical home video product. The article highlights the strong interest from distributors and retailers in learning about new product lines and assessing the future of this market segment, and includes quotes from Marc Weinstein, president of Knowledge Industry Publications, who praised the event's attendance and preregistration numbers. The article also mentions a panel discussion at the market focused on breaking through the road to non-theatrical video profits, with representatives from various companies discussing the challenges and opportunities in this market.
The Suite Smell Of Success!

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

CBS Masterworks is proud to join *Billboard* magazine in honoring these great Masterworks artists for their unprecedented musical achievement.

On CBS Masterworks Records, Cassettes and Compact Discs.
Stars Blast Source Licensing At Hearing
Senate Bill Would Affect Royalties For TV Music

BY BILL HOLLAND
WASHINGTON There was a star- spanpered banner on Capitol Hill last week, but the stars were a dozen Hollywood and Nashville performers; songwriters and the banner was in opposition to a pending law that would end separate blanket licensing for video and TV use.

Donny Osmond, T.G. Sheppard, Paul Williams, and nine others talked to legislators and attended an April 9 press conference to speak out against the legislation, S. 1800, introduced by Sen. Strom Thurmond (R.S.C.) Steve Wonder, Dolly Parton, Lionel Richie, Quincy Jones, Smokey Robinson, and Henry Man-cini also made pitches, via video-tape, to keep blanket licensing in place. It has been in effect for 40 years.

A Senate Copyright Subcommittee hearing on the bill that morning was the short-term reason for the celebrity turnout, but more important in the long haul is the reported $156 million dollars a year which is paid by local broadcasters to performing rights societies for performance rights to synchronized TV theme music.

ASCAP, BMI, SESAC, the Na-tional Music Publishers' Assn. (NMPA), the Songwriters Guild, and the Motion Picture Assn. of America (MPAA), joining together in a rare example of industrywide unity, felt it best, as one publicist, to speak out, "to play some hardball."

It's not a secret that the proponents of the bill--local broadcasters--have scored points by staging a first-time public conference the morning of a hearing on the House version of the bill, H. R. 3251, which was intro-duced by Rep. Frederick Boucher (D-Va.).

At that time, the committee ac- cused the program producers of be- ing "practically immune" to paying 50% of the fees from composers. It also claimed that 85% of composers receive "one red cent" of the fees collected.

The "hardball" was less public-re-lations-oriented than the hearing it- self, with points being scored by (Continued on page 88)

Don't miss 'Hardware Monitor' ... must reading for all retailers. See page 46.

Tape Group Might Fight U.K. Over Levy Proposal

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

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

Announcement of a levy is ex-pected in a government White Pa-per on copyright reform in the next few weeks. It's understood the tax is to add approximately 10% to the retail price of a blank audio-cassette, the revenue to compensate rights owners for unauthorized use of their music.

But the Tape Manufacturers' Group, which represents producers of audio and video tapes, has been advised that a levy could be in breach of EEC law. They have been under- gues that by forcing the tape indus-try to make payments to the record- ing industry, the government would be interfering in a free market and so distorting competition.

The group adds that a levy would also be illegal under a recent CEMBRE report. The CEMBRE, a European commis-sion of audio and video tapes, is only one artist has done it twice.

Michael Jackson, who scored in 1983 with "Billie Jean" and "Beat It."

Prince & the Revolution's latest album, "Parade," enters the pop chart at No. 1 this week. It's the artists' first album in 11 years, and only one artist has done it twice--Michael Jackson, who scored in 1983 with "Billie Jean" and "Beat It."

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

Prince pens top 2 pop singles

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

Van Halen's tremendous popu-larity is also reflected in the fact that each of its seven albums has debuted at a higher position than the one preceding it. Van Halen II debuted at No. 148. "Van Halen II" at No. 46. "Women And Children First" at No. 35, "Fair Warning" at No. 28, "Diver Down" at No. 24, "1984" at No. 18, and "5150" at No. 13. Also leaping into the top 10 are the Rolling Stones, whose "Dirty Work" jumps from No. 21 to No. 9. It's the Stones' 30th top 10 album, a total topped by only two acts in the 41-year history of Billboard's pop album chart: Frank Sinatra, with 36 top 10 albums, and Bing Crosby, with 31.

The Stones first hit the top 10 on the pop album chart in December 1964 with "12 x 5," giving them a top 10 span of 21 years and four months. Only four acts in chart his-tory have had a longer span of top 10 albums: Barbra Streisand (22 years and nine months), Stevie Wonder (22 years and nine months), and Elvis Presley (21 years and eight months). Runners-up include Frank Sinatra (21 years), Johnny Mathis (19 years and nine months), and Nat "King" Cole (20 years and two months).

F A S T F A C T: Black ballads ac-count for six of the top seven spots on this week's Adult Contempo-rary chart. Stevie Wonder's "Overjoyed" holds at No. 1, fol-lowed by the Force M.D.'s. "Tender Love" at No. 2, Atlantic Starr's "Secret Lover" at No. 3, Whitney Houston's "Greatest Love Of All" at No. 5, Jermaine Jackson's "I Think It's Love" at No. 6, and Dionne Warwick's "Whisper In The Dark" at No. 7. All but one of these hits is also list-ed in the top 25 on the pop chart. The exception is Warwick's record, which peaked a few weeks ago at No. 72 and this week drops to No. 83. Where were her friends when she needed them?

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

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

And George Bennett of Ottawa notes that Little Richard's last chart appearance before his cur-rent hit, "Great Gosh A'Mighty," was on Bachman-Turner Over-drive's "Take It Like A Man," which was BTO's top 10 hit, in 1976.
WITH THE RELEASE OF "CLASSICS LIVE,"
WE'RE GOING TO TAKE THE AEROSMITH CATALOG PAST 18 MILLION!

Get ready for a full-tilt, multi-media blitz for the entire Aerosmith catalog at "The Nice Price"!

And watch everyone go berserk with the release of "Classics Live": a brand-new album

with previously unreleased versions of smash hits like "Dream On," "Sweet Emotion,"

"Kings And Queens," "Re/er Head Woman," plus the new studio track,

"Major Barb" - all timed for maximum impact with Aerosmith's current 7-month tour!

Can we power Aerosmith to 20-times Platinum? You bet your bins!

AEROSMITH. ROCKIN' THE REGISTERS, ON COLUMBIA RECORDS, CASSETTES and COMPACT DISCS.

LOOK FOR "THE NICE PRICE" STICKER AND GET ALL THE AEROSMITH "CLASSICS" AT THE NICE PRICE ON COLUMBIA RECORDS.
Have you ever tried to negotiate with 48,000 songwriters?

Think about it: 48,000 contracts, each with potential problems. That’s what you’d face if you chose to negotiate directly with BMI’s music creators.

Fortunately, BMI makes it easy for you to use today’s most popular music.

We handle the business of negotiating. So you can concentrate on the business of broadcasting.

Wherever there’s music, there’s BMI.

© 1984 BMI
The recording industry is a paradoxa

By Charles Kipps

The music business is an agonizing dinosaurinking in the tar pits of technology, pop-culture, and stifi ed creativity. The music business is a supernova bursting with more sales, brighter new stars, and unparal leled media attention. Both of these statements re flect comments made about the recording industry. But which is true? Actually, they're both true. Sort of. Take sales, for example. The RIAA reported that volume for 1984 was $4.3 billion at wholesale, the highest in a decade and a respectable increase from the same quarter of 1983. The dollar was worth more in 1984 than in 1983, and prices were generally lower. That combination, of course, contributed to a substan tially larger unit volume for 1984. And 1985 was considered a "flat" year.

The music business is alive! It depends on how you look at it. But one thing is certain. As long as a song can make you feel or smile or tap your foot, there will always be someone to sing it and someone to hear it. And many of the problems that are wrapped and tangled about the foundation of the recording industry will unwind and disappear as long as the player and the listener know who they are. The music business is alive! Those who stand amid the current confusion and hum diriged should do the de cent thing and get out of the way. Those who know that this too shall pass should redoule their efforts to bring about change.

The music business dead! No way! The music business is alive! It just needs a real brain thinking again. And its heart feeling.

Charles Kipps, a partner with the late Van McCoy in McCoy-Kipps Productions, has produced recordings for Aretha Franklin, Gladys Knight, Melba Moore, and David Ruffin.

Letters to the Editor

 Irving Azoff’s NARM speech (Bill board, March 20) is full of hypocrisy and misinformation. As a consumer who is directly affected by the policies of both record companies and retailers, I take offense at the claim that the industry is somehow “under siege.” Retail shipments last year matched 1984’s record breaking level of almost $4.3 billion, with the lion’s share going to the handful of corporations like Azoff’s own MCA that completely monopolize the manufacturing and distribution of

records in this country.

Meanwhile, as Azoff noted, the number of new titles released each year continues to decline. But far from being a threat to the industry, this trend has its most devastating impact on companies that court the diversity of music available to consumers like myself.

And contrary to Azoff’s claim that the fault lies with home tapes and pirates, this decline can be traced directly to the industry’s own policies—it’s endless lust for developing “new artists into stardom” and its larcenous pricing habits.

For companies dedicated to “stockholders” and “decent profit,” the superstar logic is ironclad. Due to the high-tech economies of mass production, big deals, by definition, are efficient to market a single huge-selling record than a larger number of titles that sell somewhat fewer copies each. Hence the concentration of re sources on promoting the top 20% of the label’s roster at the expense of the majority of artists who “don’t earn a decent living.”

As for home taping, never mind that almost half the albums taped each year are done from records the person already owns, as revealed in the industry’s own surveys. Never mind that these findings also show that 75% of all music tapes do “most often” for reasons other than to avoid a purchase—such as for use in auto tape decks or personalized mix tapes.

No, the industry’s not under siege, but it should be—by outraged artists, songwriters, and consumers who are fed up with the cast, the hypocrisy, and the all-out profit gouging that fattens up the corporate giant at the expense of everyone.

Peter Titus

New York

Articles and letters appearing on this page serve as a forum for the exchange of ideas, viewpoints, and opinions to foster interest. Contributions should be submitted to IRS Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

New York

Los Angeles

New York

Boston

Miami

Chicago

Chicago

New York

Atlanta

Chicago

Boston

Chicago

Los Angeles

Chicago

Chicago

New York

New York

New York

New York

New York

New York

New York

New York

New York

New York

New York

New York

New York

New York

New York

New York

New York

New York

New York

New York

New York

New York

New York

New York

New York
Radio

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

BY DENIS McNAMARA

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

The cost of taking a radio show to London for a week runs US$50,000. But the return in revenue and ratings can make the investment worthwhile.

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

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

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

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

WNEW-FM will send veteran personality Scott Muni to England for the third consecutive year during the week of April 28th.

-DENIS McNAMARA

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

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

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

Heading up the expanded compa- ny—renamed Joint Communications International—are consultants John Parikhil, Dave Charles, and Jon Sinton.

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

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

Sinton was vice president of research and development for Burk- hart/Abrams for six years, until his resignation last year to start his own U.S.-based consultancy, JSA Inc.

Sinton says, “Due to the diverse background of all the players involved, we are a multifORMAT consultancy.” All of Sinton’s client stations will be serviced by the new op- eration.

Parikhil says, “Many people may think we’re going into competition with Burkhart/Abrams. We can’t waste our time on competition. There are over 9,000 commercial ra- dio stations in America. There’s enough business for everyone.

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

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

Parikhil says the company will initially focus on the top 25 U.S. markets. “There is much more to be gained than in the rest of the country.”

The promotional budgets run over US$1 million a year for one station. Surely, this money should be precisely directed toward increas- ing tune-in and call-letter recall.”

-DENIS McNAMARA

Gotham Live Remotes

Programmers reveal why they have jumped on particular new releases.

POP

KTRK Dallas music director Marcie Guckian has somewhat reluc- tantly become a Culture Club fan, thanks to its single “Move Away” (Epic). “The ‘true blue pop song’ is ‘doing fantastic’ with requests and sales,” says Guckian. Calling it something of a departure from Culture Club’s previous output, the MD says, “The instant we played it, listeners were calling in loving it and wanting to know about what it was.” Also departing somewhat from past efforts is Madon- na, with her latest, “Live To Tell” (Sire). “She’s definitely going for an older demo,” notes Guckian. “This is a song the mothers of her teen fans will like. Even her image on the jacket is soft. The ballad and her low, husky voice on it are beautiful. And the kids still like it because it’s Madonna.”

Next on the horizon is an FM-only release, a duet called “Donahue” from the television show of the same name. The single, says the MD, is “not unlike a lot of the tunes that generated by Falco’s ‘Rock Me Amadeus.’ The song Guckian is most enthused about is Atlantic Starr’s “If Your Heart Isn’t In It” (A&M). Coming off its hit “Secret Lovers,” the band has outdone itself on the new ballad, she says. Again, it is a duet, this time with a song that is its ability to “make you feel something, instead of think- ing of 10 other things.” Finally, Level IV’s “Something About You” (PolyGram) is another KTRK pick. “It’s one of those you just can’t turn off,” she notes.

BLACK/URBAN

Working with a very adult-targeted outlet, KDLZ Ft. Worth MD Mi- celine Madison has a string of superlatives to describe Anita Bak- er’s entire “Rapture” (Elektra) album. “The whole album is basically a mellow combination with some mid-tempos here and there and some inspirational songs,” reports Madison. Of special interest to KDLZ’s “Quiet Storm” fans are the tracks “Watch Your Step,” “Sweet Love,” and the title cut. And, newcomer 52nd Street has come up with a strong, mature groove in “Tell Me How It Feels” (MCA), the MD says, who compares their sound to that of Loose Ends. Meanwhile, Jonathan Butler’s “Baby Please Don’t Take Me” (Jive/Arista) meets Madison’s criterion of a “song that won’t kill us adults while dancing.” She compares this one to instrumentalist Earl Klugh, except Butler’s outing has background vocals threaded through it. Continuing the theme,15 Nelson’s “Let’s Get Started” (Capitol), which Madison puts in the Freddie Jackson vein. An effective ballad from a surprising source, says Madison, is Prince’s “Always Snows In April” (Warner Bros.). “As far as Prince is concerned,” notes the MD, “this is a real down-tempo, mature ballad which I think everybody will pick up.”

AOR

KTXQ Dallas PD/operations manager Andy Lockridge is knee-deep into Bob Seger’s “Like A Rock” (Capitol) album. According to Lock- ridge, the “American Storm” lead single took few Texans by storm. ‘Everybody felt like they’d heard it before,’ says. But that kept the rest of the album from reaching its full potential.

A future favorite, says Lockridge, is Falco’s “Rock Me Amadeus” (Epic) which “springs” off its story. “It’s got a real feel something, instead of think- ing of 10 other things.” Finally, Level IV’s “Something About You” (PolyGram) is another KTRK pick. “It’s one of those you just can’t turn off,” she notes.
"remind jocks to get their passports."

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

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

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

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

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

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

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

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

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

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

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

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

Stations should be aware of the risk that their remote broadcast can disappear at a moment's notice. According to Somach, "In a national emergency, the government can take over your satellite."

National disasters in the country of origin can also remove satellite availability with little notice. Somach says he has developed a backup system in the event of such an occurrence, but so far he has never had to use it.

The temperature won't be dropping after Labor Day any more. Because HOT ROCKS, United Stations Programming Network's phenomenally successful summer series isn't just for summer any more. Starting August 1986, by popular demand, HOT ROCKS will be igniting the airwaves every week to the end of the year.

HOT ROCKS. Where the most important contemporary artists of the moment discuss the tours, the scenes, the tunes—and the stories behind them. Each weekly show spotlights a different artist or group in a 90-minute format that features interviews and a steady flow of the music that propelled them to the top.

You get them while they're hot . . .

. . . because we don't believe in putting HOT ROCKS in the cans months ahead of schedule. Instead, we produce this consistently high quality show around the hottest artists in contemporary music and air it while they're sizzling.

HOT ROCKS. Now feeding the fire every week until the end of the year. Available on a market-exclusive, swap/exchange basis to radio stations in the top 170 Arbitron rated metro markets.

For national sales information call our New York office at (212) 575-6150.
Hold everything!

Before you sign that DJ with the terminal adenoid problem...before you schedule that talk by the president of the Begonia Growers Club...ask yourself:

"Wouldn't I rather have Rick Dees?"

Of course you would. There are those who'd kill for the chance to sign the powerhouse personality with the most successful track record in CHR.

But violence is totally unnecessary. He's yours for the asking. For one solid hour, every day, Monday through Friday, on AMERICAN MUSIC MAGAZINE STARRING RICK DEES.

AMERICAN MUSIC MAGAZINE STARRING RICK DEES brings you the ingenious, irrepressible Dees and his zany cast of thousands (or is it tens?) of comic characters.

Rick plays all the most requested hits from the artists and groups that frequent the charts—many of whom drop by for impromptu rap sessions. Rick rounds out the show with the latest releases about concerts, tours, videos, and other goings-on in the glittering world of rock.

No wonder stations consistently report they get their highest day-part ratings with AMERICAN MUSIC MAGAZINE STARRING RICK DEES.

Call today to find out how to get the most successful—and the funniest—personality in radio working for your station. Rick Dees. He'll have you laughing all the way to the bank.

AMERICAN MUSIC MAGAZINE is available on a swap-exchange basis to radio stations in the top 170 Arbitron rated metro markets.

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

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

America's favorite hits, America's favorite host!

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

- The CHR Top 40—the tunes your listeners have made the hottest on the charts today.
- The tremendous appeal of the best-known personality in radio, Dick Clark.
- Exclusive guest interviews with the artists at the top of the charts.
- The unmatched drawing power of the countdown format. It all adds up to make COUNTDOWN AMERICA as close to a sure thing as anyone is ever likely to get.

The magic ingredient in this winning mix is Dick Clark, himself. No other personality is as instantly familiar or as warmly received. No other personality has the clout to ensure interviews with the chart-topping artists, week after week. Nobody else has Clark's phenomenal track record in the entertainment industry. Next time you want to try your luck, buy a lottery ticket. But, if you're playing to win, play the favorites. COUNTDOWN AMERICA starring Dick Clark is co-produced by Dick Clark Productions and is transmitted via satellite or disc. The program is available on a barter basis to radio stations.

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

Promotions

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

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

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

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

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

Contact: (212) 575-6100.

For national sales information call (212) 575-6133.
For clearance information call (212) 575-6199.

Back in March, 1984 we launched “Solid Gold Scrapbook” with Dick Bartley, as a spin-off of Bartley’s top-rated live oldies show. “Solid Gold Saturday Night.” And you’ve been telling us the same thing ever since: “It’s great,” you said. “Our listeners can’t get enough.”

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

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

Now! Solid Gold Scrapbook is 5 1 hour shows a week!

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

Here’s programming no single station has the time, resources and budget to produce. Programming that earns the name solid gold in more ways than one. “Solid Gold Scrapbook.” Now it’s five days a week. You told us your listeners wanted more. We just wanted you to know we’re listening.

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

For station clearance information call (212) 575-6142.
For national sales information call (212) 575-6133.

Washington Roundup

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

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

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

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

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

THE FCC has awarded WEAT-AM West Palm Beach, Fla., $14,397 in compensation for expenses incurred in modifying its transmitting facilities to offset the effects of Cuban interference. The station is owned by Curt Gowdy Broadcasting Corp.
Cleveland, program director Lynn Tolliver and the urban station's Boss Rush have flipped shifts, putting Tolliver in the mornings and Rush in the evenings. Over in Cleveland Heights, former WZK/Chattanooga talent Jo Collins arrives to do mornings on WQRC, leaving PD Scott Howitt more time to fine tune the top 40.

Rather than pose for Play-Boy, former WLTW New York station shift director Jim Faulkner, who left WPX-I's "PIX Penthouse," that's the Gotham AC outlet's 8 p.m. to 1 a.m. program. "It's a nice way to say goodbye," Faulkner continues, "as my attitude toward the business. That's a show business, a two-part word, and my ability to work the programming side into sales."

McGecci replaces Kris O'Kelly, who took on the VP of programming for Sun Group recently.

Duff Lindsay is the new PD at top-rated outlet XHRM San Diego, where he's been for five years. Lindsay is promoted from the assistant PD/MD slot. He fills the shoes of Daryl LeVay, who was upped from PD to GM several months ago, and the station continues to thrive in a market with a relatively low black population.

The San Diego saga of KGB's music director takes a step toward resolution with the appointment of overnight announcer Keith Royer as acting MD. In the same city, Oz Medina leaves KZEW Dallas for the fill-in job at XTRA-FM (KI) San Diego. In assuming PD Max Mad with the wild-rock roster, Medina replaces the exiting Jim Gelaro, who was also doing middays. Filling that shift is former afternoon man Steve West, while Medina is naming West as program director. Back at the KZEW, veteran Steve Clean replaces John LaBella as morning man. His resume includes gigs at KMET Los Angeles, WMMR Philadelphia, WBCN Boston, and WLLZ Detroit and he was last seen at XTRA-FM (KI) San Diego. In another album rocker news, WIOQ Philadelphia has filled its PD post which was left vacant by its old music director. He moves from KAZY Denver.

In Atlanta, urban upstart WREK drops too many parts of its team. First, program director Mitch Faulkner leaves the morning slot for afternoon, a shift he's rather well recognized for in the city thanks to his years there with competitor WVEE. Teddy Black is brought on board from KYUU San Diego to chair the mornings, and previous afternoon man Keith Eubanks now concentrates completely on his FM Los Angeles post.

All of this goes on while Metroplex takes the station over, under the direction of new GM Steve Goofsky, formerly of WWCL Pittsburgh. Obviously happy with the new owners, WJKC's Bob Christler has signed an agreement to stay on as program director/operations manager.

Julius Thomas leaves KRLY Houston for the MD gig at KREX Des Moines, where he'll be assisting PD Jeff Harrison in the urban outlet's music moves ... In the same format, WRBD Pompano Beach, where afternoon man Chris Wesley takes on added duties as music director. That lightsen the load a bit for PD Charles Mitchell.

Potshoshening is often the posture adopted by competing market personalities, but not in Phoenix, where market-leading country station KNIX-AM-FM and AC/talker KOY pooled their resources to pull staff. Unbeknownst to everyone but both station's PDs and GMs, KNIX's Wynn Martin and KOY's Bill Haywood swapped stations and posed as each other during the morning hours.

According to KNIX promotion director Paul Orsinger, Martin blamed the famous "throst frogs" when listeners questioned his identity, and the local TV crews came out in force to cover the event. Haywood and Martin let listeners know the stunt roughly two hours into the show via an on-air phone conference. Both talents are highly recognizable in Phoenix due to their "catch-up"-type shows on their respective shifts and a fair amount of TV voiceover work.

WBBQ-AM-FM Augusta, Ga., recruits Steve Cox as morning news anchor. He segues from the same post at neighboring WZNY ... In Portland, Ore., Gary Bryan moves from program director to operations manager at KKZZ, after a year and a half with the outlet's parent company. Tom Fawden returns to the city as morning man for KKLJ "K-Lite." He started there at Portland's KGW, and his resume includes stints with KFRC and KYU San Francisco.

Scott Lee is keeping Tulsa on time with the morning gig at country legend KYVO Tulsa. He arrives from KWLO Waterloo, Iowa ... Keeping Tennessee time is Charlie Garant, a 22-year veteran joining WSJM Greenville's air staff. He formerly worked at the city's WGRW.

WQWE New Orleans adopts Lee Sinclair as a new member of its "Q Broadcast shack." As the program's new anchor, Sinclair retains her post as vice president of the Jax Brewery, a shopping and entertainment complex there.

Lots to catch up on at KIX at El Dorado, Ark., which recently went urban for AC. To begin with, Larry "O" Neal has left WSB-FM Atlanta to become GM and an owner of the outlet. Also on board is Gary Terrell, who leaves KYTE-TV to train as station manager duties. And, WQMO-FM El Dorado loses air personality Terri Majors, who's lending her voice to the "Kicks 96" lineup.

Copyright 1986, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.
NAB-GOERS on the special programming trail might want to make the following tour of network hospitality suites. All are located in Loews Anatole convention headquarters hotel in Dallas.

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

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

In supporting this Statue of Liberty fundraiser, ABC will organize participation of local stations for the May 18 event. In addition, ABC will record the day’s “America Rocks” concert for a Memorial Day broadcast the following weekend.

The Liberty Festival concert features Huey Lewis & the News, Hall & Oates, and the Hooters.

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

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

Likely to crop up at the CBS suite is the subject of the network’s newly inked affiliation with American Public Radio. Through this joint venture, CBS will produce a weekly day, 30-minute program, “Business Update,” for broadcast in afternoon drive. Also included is a 10-minute capsule for airing the following morning. It marks an unusual tie between commercial and non-commercial radio entities, which CBS explains as filling a “void in a marketplace where CBS News has considerable expertise.”

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

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

Westwood One will roll out the margarita machine again this year, in Atrium suite 1024. On Sunday (13), Dionne Warwick will be on hand, after her WW1-sponsored concert that afternoon.

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

Happy Fourth birthday to the Music Country Radio Network in Nashville, which brought on two new affiliates for a total of 89 stations to join the on-going party. Devotees of “Soap Opera News” can now carry the daily, one-minute shows on a barter, rather than cash basis. That’s the decision of Images Presentations Corp. of Jericho, N.Y., which distributes the show. Stations willing to carry a 39-second spot in exchange should call company at (616) 935-2601. Kim Freeman

Radio

Featured Programming

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

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

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

In supporting this Statue of Liberty fund raiser, ABC will organize participation of local stations for the May 18 event. In addition, ABC will record the day’s “America Rocks” concert for a Memorial Day broadcast the following weekend.

The Liberty Festival concert features Huey Lewis & the News, Hall & Oates, and the Hooters.

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

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

Likely to crop up at the CBS suite is the subject of the network’s newly inked affiliation with American Public Radio. Through this joint venture, CBS will produce a weekly day, 30-minute program, “Business Update,” for broadcast in afternoon drive. Also included is a 10-minute capsule for airing the following morning. It marks an unusual tie between commercial and non-commercial radio entities, which CBS explains as filling a “void in a marketplace where CBS News has considerable expertise.”

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

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

Westwood One will roll out the margarita machine again this year, in Atrium suite 1024. On Sunday (13), Dionne Warwick will be on hand, after her WW1-sponsored concert that afternoon.

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

Happy Fourth birthday to the Music Country Radio Network in Nashville, which brought on two new affiliates for a total of 89 stations to join the on-going party. Devotees of “Soap Opera News” can now carry the daily, one-minute shows on a barter, rather than cash basis. That’s the decision of Images Presentations Corp. of Jericho, N.Y., which distributes the show. Stations willing to carry a 39-second spot in exchange should call company at (616) 935-2601. Kim Freeman

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

FOR A GOOD TIME, CALL FALCO
1-800-841-1223

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

The voice of the industry now can be heard...

Billboard

ENTERTAINMENT NEWS NETWORK

For the first time, radio listeners can benefit from the wealth of knowledge that station and entertainment industry executives have depended on for more than 50 years.

The new Billboard Entertainment News Network provides PD's with up to 30 60-second music and video features each week, based on the authoritative editorial resources of Billboard magazine.

Anchored by three leading broadcast personalities—Jim Kerr of WPLJ-FM, New York; Dennis Elsas of WNEW-FM, New York; and Brian McFadden, Executive Producer of the Network—six different programs are available.

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

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

Billboard Entertainment News Network
Produced and distributed by

R&R Syndications, Inc.

460 Park Avenue South, New York, New York 10016
A Subsidiary of Robbins & Ries, Inc.
Profitable Programming: Attract The ‘Dollar Demo’

BY BOB VANDEHEREYDEN

Bob VanDerheyden has been vice president of programming for CBS-owned FM stations and CBS Radio for the past three years. Last week, he was appointed VP/GM of CBS’ WHRT Boston.

The following viewpoint is an excerpt from a recent speech the executive delivered to CBS programmers.

NEW YORK: Fact: Mick Jagger is 43. . . Tina Turner is 48 years old. Fact: The average age of record buyers is 29. Fact: The average age of performers winning the 1986 American Music Awards was 35.

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

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

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

OK . . . So, who are we? We definitely aren’t kids any more, but we don’t want to be called “adults.” Either. Does anybody honestly know where the phrase “Adult Rock” has worked? Adult may be out but that second word “rock” is very important to us. After all, we invented rock and most of us grew up with it. We want rock—but not to the point that we want energy in our entertainment. But, we don’t want to be irritated, talked down to, yelled at. Thunder-throats—unless they are sincere—won’t make it with us. “Rock or we’ll rip your lips off!” just isn’t going to cut it.

Next, the Dollar Demo puts radio listening away, way down on its list of priorities—if it’s there at all—so, we can help ourselves help the Dollar Demo make decisions about our radio stations by first telling them exactly what we are! Second, “less is more.” Keep it simple; with all the decisions we have to make, our attention span is getting shorter and shorter. If you can’t make us, they are already committed to enter and play. And forget the postcards. When was the last time you sent out or even saw a postcard! The Dollar Demo simply isn’t going to look for a radio station, personality, or special programming. We have too many other decisions to make.

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

The recent hit “Living In America” by James Brown is only one example of this. Songs like “My Hometown” by Bruce Springsteen and John Cougar Mellencamp’s “Small Town” reflect this pride in our homes.

Since we’re all interested in hometowns—especially our own—it’s more important than ever to reach them, constantly always. And it’s no secret that in 1985, music reached out to help a number of hometowns’ humanitarian causes both at home and abroad.

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

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

Music played such an important and meaningful role in 1985 and this tells us something about the Dollar Demo’s musical tastes. We want real music. We reject Madonna and Prince in favor of Springsteen, Mellencamp, and Dionne & Friends. But we also love surviving the 60s like Tom George Burns, Cin Eastwood, Diana Ross, Chuck Yeager. It’s no surprise that after the researchers went out and talked to the 25-54-year-olds, the hot format became “classic rock” (Billboard, April 9).

Here is a bold like saying it all. Whole life is programmed, re-searched, labeled, computerized. We’re all on a schedule so we want to turn on the radio and escape. As programmers we’ve got to be different, unpredictable. We’ve all got too much of a free,” Beach Boys weekends, and thousand-dollar songs. These won’t work anymore. You can’t fool us, the Dollar Demo.

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

Who’s buying them? On the average the buyers are 35-year-old men with incomes exceeding $35,000. And, according to a recent survey, the number of people who say they pay absolutely no attention to TV commercials—and that includes radio station TV spots—is increased to 20% in 1984 from 15% in 1983. That trend is expected to continue when the 1985 figures come out. So, we must re-examine our ad budgets and determine how they can be best used.

Frank Magid Associates recently completed a national study on radio promotion and came away with some interesting findings. Did you know that 50% of the listeners who do have a favorite radio station found the station searching the dial; 25% heard about it by word of mouth, 19% from advertisers and 7% from their favorite station without being coaxed by advertising? Only 9% heard about a station through advertising or promotion. Also, 53% have cassette players in their cars and 46% listen to tape rather than the radio at least half the time.

How can we maximize the effectiveness of our advertising budgets? When planning to use TV, first re-think this decision and, if you go ahead, spend a small percentage of your spot money before you air it. It’s cheap insurance to protect an expensive campaign. Also, use some of the advertising budget to hire a creative production director. All of us should have the best production director we can find.

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

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

The language of the Dollar Demo in the next decade will include phrases like Compact Discs, VCR, home delivery, entreprenuership, home radio, diet fudge, 15-second commercials and “don’t try to fool me.” Is your radio station speaking the language of the Dollar Demo?
Dr. Toni Grant, radio's first and foremost psychologist, brings her special talents and unique insight into the human condition to the Mutual Broadcasting System as the host of her own show airing from 9 to 11 p.m. (EST) Monday through Friday.

Dr. Grant, a pioneer in the field of media psychology, imparts warmth, wisdom and practical advice to the legions of listeners who've tuned into her programs for more than a decade. And now, combined with Mutual's Larry King Show, Dr. Grant becomes part of a national one-two talk radio punch second to none!

You've heard all the imitators — now it's time to tune into the original. Make your good life even better with Dr. Toni Grant. Contact your Mutual station sales representative at (703) 685-2050 for details.
In Their First Live National Radio Interview! Exclusive Announcement Of First North American Tour Dates!

Live • Monday • April 28 • 11:30 PM EST

LIVE ON
GLOBAL SATELLITE NETWORK
DISTRIBUTED IN THE US. EXCLUSIVELY BY

FOR INFORMATION CONTACT: BEVERLY PADRAZIK AT (212) 887-5218
WESTWOOD ONE RADIO NETWORKS

presents

ALARM

THE FREE, LIVE WORLDWIDE BROADCAST FROM THE CAMPUS OF UCLA. SATURDAY, APRIL 12, 1986

IT HAPPENED, AND NOW YOU CAN HEAR IT AGAIN ON WESTWOOD ONE THE WEEK OF APRIL 28.

For information on carrying this outstanding program, contact Westwood One Station Sales at (213) 204-5000 or Telex 4996015 WW ONE.
Kodak Leads Sponsorship of Ambitious Satellite-Feed Concert

BY SAM SULLERTH

LOS ANGELES—Eastman Kodak is spearheading eight major corporate sponsorships to produce an ambitious May 18 satellite concert involving venues in 106 U.S. markets. Bates quote above will be the climax to a daylong festival celebrating the restoration of the Statue of Liberty and Ellis Island.

For "America Rocks," the concert capapping the Kodak Liberty Ride Festival, Huey Lewis & the News, Rick Derringer & John Oates, the Heartsters, and the Neville Brothers have been tapped to perform at the Louisiana Superdome in New Orleans. San Francisco- and New York-based Nocturne is producing the concert and satellite feed to designated venues in other cities.

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

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

ABC Radio Networks, one of the sponsors, will provide participation throughout the U.S. In addition to event promotion, the network will air a two-hour special, edited from the Superdome show, during the Memorial Day weekend.

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

Details of the festival were unveiled here April 3 at the Los Angeles Sports Arena, site for the satellite feed in this market. Pat Morgan, vice president and general manager of Nocturne, says the national feed will represent the most complex private satellite transmission ever attempted. Nocturne, which has handled video and stage production assignments for Bruce Springsteen, Tina Turner, David Bowie, Prince, the Police, and other top acts, in addition to projects for MTV and "Entertainment Tonight," is promising a state-of-the-art delivery system for the event. A special double-stage set is being built at the Superdome, and two mobile facilities will be used to mix audio and video and transmit the satellite uplink.

Nocturne will also oversee sound reinforcement systems and large-screen video displays for the markets involved, which will encompass virtually every major city in the U.S. Venues include auditoriums, convention centers, fairgrounds, and coliseums.

Admission to the Superdome concert will be $25, tickets to the festival in other cities is $21 until May 1 and $23 thereafter. The fee covers costs of producing the landmark show, an commemorative T-shirt, and a pre-paid entry coupon to submit one photo to "America's Family Al- bum," a two-month exhibit of exhibited art in the refurbished Statue of Liberty.

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

Band Builds From Progressive Base

4 Formats Fall For Bangles

This story prepared by Denis McMinnar and Linda Moleki

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

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

The key has been the crossover success of the band's Prince-penned single, "Manic Monday." The song broke first on album rock stations, reaching No. 48 on Billboard's Album Rock Tracks chart. It has since climbed to No. 2 with a bullet on the Hot 100 chart and No. 13 with a bullet on the Hot Adult Contemporary chart.

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

Columbia vice president of promotion John Fogt explains the progressive showcase on the album's band of over 100,000 units in sales on the first album was built on alternative and college radio.

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

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

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

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

Firmly in. Bob Kahne, producer of both Bangles albums, admits that the "Prince connection" had some impact on the latest album, but notes that "a lot of people have done (Continued on page 26)".

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

by Steve Gett

NEW YORK—Midway through the career of his upcoming Chrysalis album, "Whiplash Smile," Billy Idol has parted company with manager Bill Aucoin. Idol's press agent says: "They had a three-year contract, which expires in July. It won't be renewed." Idol got his start with a music manager, but his business has called and put himself on a waiting list to have a meeting with Idol, but his concentration has been on making the best album humanly possible and so he hasn't talked with anyone."

According to another Idol's affairs are being handled by his lawyer, Stewart Silfen, and Ben-Dan Bourke, a former Chrysalis ad staffer who has spent the past two years working closely with the British singer at Aucoin's management company.

According to another Idol spokesperson: "I think the split came about when they wanted to go in a different direction."


BOB DYLAN will definitely be playing U.S. summer dates with Tom Petty & the Heartbreakers, following the success of their Australian and Far East tour. New Jersey promoter John Scher has Dylan and Petty on a super star bill with the Grateful Dead for July in Atlantic City, and for July at the Greek Amphitheatre, Berkeley, June 13 and 14. The rest of the dates have yet to be announced.

AC/D'C'S MUSIC is featured on the soundtrack album for the movie "Overdrive," which is based on a Stephen King short story, "Trucks," and is set for July 4 release.

Aside from compiling a collection of their most popular material, the Aussies recorded a brand new song, "Who Made Who," at Compass Point in the Bahamas with their original producers Vanda and Young. Atlantic is issuing the cut as a single next month, with the soundtrack album to follow in June.

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

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

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

Lead singer Mick "Red" Huck- nall possesses an amazing voice, and a face that's a cross between Joe Jackson and Malcolm McLaren (not exactly rock's most handsome characters). WEA International's Nesbui Ertugan and Elektra prez Bob Krasnow were on hand, checking out their potential new star.

SHO C TAKES: Billy DeVille is set to record a new solo album this fall, with Dire Straits' Mark Knopfler producing... Prince played a surprise gig April 3 at the Boston Metro. Local DJ Wendell Edmonds says, "It was incredible! He was onstage for about two or three hours and did most of the new album, as well as medleys of his older stuff."

Prince left for Paris the following morning... Frankke Goes To Hollywood is recording its new album in Europe. The working title? "Cut Off His Legs! The Sick Escape Into Degeneracy Since Winston Churchill."

"No doubt he was still trying to figure out how to monitor this one... Nile Rodgers is winding up production of a new Al Jarreau album before he starts working with Grace Jones. In June, Rodgers travels to London to team up with Duran Duran... British hard rock act UFO is being sued by the Michigan's MCA debut album, Ready For The World has started cutting tracks for a followup. Meanwhile, manager Rick Smith is looking for a publisher for his highly amusing book of rock 'n' roll anec- dotes... The Osmonds are meeting with Smith's recent encounter with a top label prez, who told him that the Osmonds' acts he manages is "only a nickel away from success." to which Smith replied "Do you mean change his disk date?"

Finally, metal monsters Black Sabbath have replaced singer Glenn Hughes with the previously unknown Ray Gillen.
CAB CALLOWAY

_The Ritz, New York_ Tickets: $12.50

**THE MOST IMPRESSIVE THING** about Cab Calloway’s March 26 Ritz debut—which was touted as his first appearance at a rock venue—was not his show, which was fun but formulaic. Rather, it was the audience, which displayed a dispelled enthusiasm totally out of proportion to the performance Calloway gave.

Calloway’s contribution to show business has been considerable. His shouting, jivey style and the hot, high energy of his beards in the ’30s and ’40s brought him fame beyond the confines of jazz and played a key role in the birth of rock and roll. And although age has slowed him considerably, he remains a compelling performer and a distinctive, powerful vocalist.

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

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

**BY JEFF TAMARKIN**

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

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

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

Co-owner Robbie Wiliwer, who, along with Marilyn Lash and Joe Hilleson, took over the club in the late ’70s, says that quadrupled rent and a “lousy landlord” forced the club to close.

“When we started featuring rock’n’roll,” says Wiliwer, “they wanted us to put up soundproofing, but the cost would have been prohibitive. We stopped having rock for a while, but then they said they wanted us out anyway.

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

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

That concept was continued under the name “The Big Combo Series” in Folk City’s last years, and a “Big Combo Blowout” went on until 5 a.m. the club’s final night. Local favorites—including the Smithereens, the Ben Vaughn Combo, the DBs, and Yo La Tengo—went on before the first-ever New York appearance by obscure ’30s rockabilly singer Hasil Adkins.

David Mancinell, Carolyn Mas, Ilene Weiss, and Tom Intondi followed, and Frank Chris-tian wrapped things up.

“Frank goes down in the history books,” says Wiliwer, who counts appearances by Elvis Costello and Su-tanne Vega as among the high-lights of his years at the venue.

Folk City celebrated its 25th anniversary last summer with a sold-out outdoor concert that attracted more than 3,000 people. The fate of the now-empty property is uncertain.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKS AT NUMBER</th>
<th>WEEKS AT NUMBER</th>
<th>WEEKS AT NUMBER</th>
</tr>
</thead>
<tbody>
<tr>
<td>KISS</td>
<td>PRINCE &amp; THE REVOLUTION</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>GOING IN CIRCLES</td>
<td>THE GAP BAND</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>I CAN'T WAIT</td>
<td>NU SHOZO</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>WHAT HAVE YOU DONE FOR ME LATELY</td>
<td>JANET JACKSON</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>5</td>
<td>CRUSH ON YOU</td>
<td>THE JETS</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>ROCK ME AMADOU</td>
<td>FALCO</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>I HAVE LEARNED TO RESPECT . . .</td>
<td>STEPHANIE MILLS</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>8</td>
<td>PARTY FREAK</td>
<td>CASHFLOW</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>OVERJOYED</td>
<td>STEVE WONDER</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>LOVE 4/2</td>
<td>TEDDY PENNGRASS</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>11</td>
<td>A LITTLE BIT OF LOVE (IS ALL IT TAKES)</td>
<td>NEW EDITION</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>12</td>
<td>SATURDAY LOVE</td>
<td>CHERIELLE WITH ALEXANDER O'NEAL</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>13</td>
<td>I'M NOT GONNA LET . . .</td>
<td>COLONEL ABRAMS</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>14</td>
<td>(NOTHING SERIOUS) JUST Buggin'</td>
<td>WHISTLE</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>15</td>
<td>ROCK THE BELLS</td>
<td>L.C. COOL J</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td>16</td>
<td>BEST FRIENDS</td>
<td>ET (EDDIE TONES)</td>
<td>22</td>
<td>22</td>
</tr>
<tr>
<td>17</td>
<td>I THINK IT'S LOVE</td>
<td>JERMAINE JACKSON</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>18</td>
<td>ON MY OWN</td>
<td>PATTI LABELLE &amp; MICHAEL MC DONALD</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>19</td>
<td>LOVE IS JUST A TOUCH AWAY</td>
<td>FREDDIE JACKSON</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>20</td>
<td>IF YOU SHOULD EVER BE LONELY</td>
<td>VAL YOUNG</td>
<td>28</td>
<td>28</td>
</tr>
<tr>
<td>21</td>
<td>RESTLESS</td>
<td>STARPONT</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>22</td>
<td>THE FINEST</td>
<td>THE S.O.S. BAND</td>
<td>17</td>
<td>17</td>
</tr>
<tr>
<td>23</td>
<td>NO MORE</td>
<td>SHIRLEY MURDOCK</td>
<td>29</td>
<td>29</td>
</tr>
<tr>
<td>24</td>
<td>YOUR SMILE</td>
<td>RENE &amp; ANGELA</td>
<td>36</td>
<td>36</td>
</tr>
<tr>
<td>25</td>
<td>SUGAR FREE</td>
<td>JUICY</td>
<td>35</td>
<td>35</td>
</tr>
<tr>
<td>26</td>
<td>COMPUTER LOVE</td>
<td>ZAPP</td>
<td>46</td>
<td>46</td>
</tr>
<tr>
<td>27</td>
<td>HIGH HORSE</td>
<td>EVELYN 'CHAMPAGNE' KING</td>
<td>23</td>
<td>23</td>
</tr>
<tr>
<td>28</td>
<td>UNDER THE INFLUENCE</td>
<td>VANITY</td>
<td>25</td>
<td>25</td>
</tr>
<tr>
<td>29</td>
<td>TENDER LOVE</td>
<td>FORCE M.D.'S</td>
<td>47</td>
<td>47</td>
</tr>
<tr>
<td>30</td>
<td>LOVE ON FIRE</td>
<td>ALEEM FEATURING LEROY BURGESS</td>
<td>26</td>
<td>26</td>
</tr>
</tbody>
</table>

©Copyright 1986, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, or otherwise, without prior written permission of the publisher.
NASHVILLE The new Organization of Entertainment Independents voted Friday (4) to exclude non-country record promoters from membership. The vote came in response to a report that pop promoters from outside Nashville had asked to join the OEI.

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

Although some said an exclusion rule might help to better association factor the OEI was formed to fight, the vote “to keep the organization within the country format nationally until further notice” passed unanimously.

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

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

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

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

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

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

Kris Picks. Kris Kristofferson, left, performs at the Bottom Line in New York recently, with a backup assist from guitarist Billy Swan.
### FOR WEEK ENDING APRIL 19, 1986

**TOP COUNTRY ALBUMS**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number/Releasing Label (ES)</th>
<th>Week No.</th>
<th>Week No.</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>JOHN SCHNEIDER</td>
<td>A MEMORY LIKE YOU</td>
<td>2</td>
<td>2</td>
<td>11.95</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>RICKY SKAGGS</td>
<td>LIVE IN LONDON</td>
<td>3</td>
<td>3</td>
<td>12.95</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>JUICE NEWTON</td>
<td>OLD FAME</td>
<td>4</td>
<td>4</td>
<td>12.95</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>DAN SEALS</td>
<td>WON'T BE BLEU ANYMORE</td>
<td>5</td>
<td>5</td>
<td>12.95</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>GEORGE STRAIT</td>
<td>SOMETHING SPECIAL</td>
<td>6</td>
<td>6</td>
<td>12.95</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>GEORGE JONES</td>
<td>WHO'S GONNA FILL THEIR SHOES</td>
<td>7</td>
<td>7</td>
<td>12.95</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>WAYLON JENNINGS</td>
<td>WILL THE WOLF SURVIVE</td>
<td>8</td>
<td>8</td>
<td>12.95</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>MEL HYDRAGG</td>
<td>A FRIEND IN CALIFORNIA</td>
<td>9</td>
<td>9</td>
<td>12.95</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>ROSANNE CASH</td>
<td>RHYTHM AND ROMANCE</td>
<td>10</td>
<td>10</td>
<td>12.95</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>RAY STEVENS</td>
<td>I HAVE RETURNED</td>
<td>11</td>
<td>11</td>
<td>12.95</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>EXILE</td>
<td>HANG ON TO YOUR HEART</td>
<td>12</td>
<td>12</td>
<td>12.95</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>JENNINGS, NELSON, J/CAH, K. K.</td>
<td>HIGHWAYMAN</td>
<td>13</td>
<td>13</td>
<td>12.95</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>THE STALLER BROTHERS</td>
<td>MERCURY 824 470 (PC)</td>
<td>14</td>
<td>14</td>
<td>12.95</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>MARIE OSMOND</td>
<td>THERE'S NO STOPPING YOUR HEART</td>
<td>15</td>
<td>15</td>
<td>12.95</td>
</tr>
<tr>
<td><strong>15</strong></td>
<td>LEE GREENWOOD</td>
<td>STREAMLINE</td>
<td>16</td>
<td>16</td>
<td>12.95</td>
</tr>
<tr>
<td><strong>16</strong></td>
<td>THE JUDGES &amp; CARR</td>
<td>WHY NOT ME</td>
<td>17</td>
<td>17</td>
<td>12.95</td>
</tr>
<tr>
<td><strong>17</strong></td>
<td>EVERY BROTHERS</td>
<td>BORN YESTERDAY</td>
<td>18</td>
<td>18</td>
<td>12.95</td>
</tr>
<tr>
<td><strong>18</strong></td>
<td>RONNIE MCLLEN</td>
<td>LOST IN THE TIGETS TONIGHT</td>
<td>19</td>
<td>19</td>
<td>12.95</td>
</tr>
<tr>
<td><strong>19</strong></td>
<td>HANK WILLIAMS</td>
<td>THE GREATEST HITS VOLUME II</td>
<td>20</td>
<td>20</td>
<td>12.95</td>
</tr>
<tr>
<td><strong>20</strong></td>
<td>DON WILLIAMS</td>
<td>NEW MOVES</td>
<td>21</td>
<td>21</td>
<td>12.95</td>
</tr>
<tr>
<td><strong>21</strong></td>
<td>ALABAMA</td>
<td>40 HOUR WORK WEEK</td>
<td>22</td>
<td>22</td>
<td>12.95</td>
</tr>
<tr>
<td><strong>22</strong></td>
<td>KENNY ROGERS</td>
<td>THE HEART OF THE MATTER</td>
<td>23</td>
<td>23</td>
<td>12.95</td>
</tr>
<tr>
<td><strong>23</strong></td>
<td>DON HELM</td>
<td>GEORGE STRAIT'S GREATEST HITS</td>
<td>24</td>
<td>24</td>
<td>12.95</td>
</tr>
<tr>
<td><strong>24</strong></td>
<td>WILLIE NELSON</td>
<td>HALF NELSON</td>
<td>25</td>
<td>25</td>
<td>12.95</td>
</tr>
<tr>
<td><strong>25</strong></td>
<td>RONNIE MILSAP</td>
<td>GREATEST HITS Vol. 2</td>
<td>26</td>
<td>26</td>
<td>12.95</td>
</tr>
<tr>
<td><strong>26</strong></td>
<td>LARRY GATLIN &amp; THE GATLIN BROTHERS</td>
<td>SMILE</td>
<td>27</td>
<td>27</td>
<td>12.95</td>
</tr>
<tr>
<td><strong>27</strong></td>
<td>CHARLY MCLLENN/WAYNE MASSEY</td>
<td>ANYTHING GOES</td>
<td>28</td>
<td>28</td>
<td>12.95</td>
</tr>
</tbody>
</table>

**Country**

NASHVILLE With 10 top-five country chart successes since January—four hitting No. 1—MCA Music is on a hot streak. The result of this streak is expansion, says Jerry Crutchfield, MCA Nashville senior vice president and general manager.

Crutchfield singles out growth objectives set for this year in catalog acquisition, writing staff increases, and further emphasis in developing its writer/artists.

Crutchfield says MCA hopes to actively pursue the purchase of "recognized blue-ribbon catalogs" as well as smaller, less-exploited collections.

"We want to increase our volume dramatically this year," says the current roster has 13 writers' publisher/producer. "And we want to continue developing songs for markets outside the U.S."

Toward expansion, MCA has moved into new corporate offices two doors away from its former location. The previous base has been converted into a 10-room writers' quarters and 24-track recording studio.

The current roster of 13 songwriters represents a staff high for the Nashville division. Crutchfield expects to increase this total by another two or three turnovers in coming months. Additional MCA to MCA Music include Lewis Anderson, Frank Dyscz, and Janis Gill & Kristine Arnold—winners of the 1985 Wrangler Country Showdown and signed to CBS Records as (Continued on page 33)
10th Jamboree Ready For July

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

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

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

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

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

MCA Expansion Plans

Sweethearts of the Rodeo.

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

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

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

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

AN OVERNIGHT SENSATION

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

The Music Country Radio Network is working nights for radio stations from Maine to California and will consistently deliver the best in country music and "live" interviews with the stars of country music to your listeners. Nighttime radio comes alive from Music City, U.S.A. via satellite with special features, bi-weekly Trivia Night, Saturday night oldies, MCRN week in review and live concerts. It can only happen in Nashville! It's happening all night, every night on the Music Country Radio Network and can happen on your station too!

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

MCRN gave Gary Morris a congratulatory party for his first number one single "Baby Bye Bye." Shown toasting Morris from left to right are: Charlie Douglas, Talent Co-ordinator Trisha Walker, Kyle Cantrell & Gary Morris.
The Grand Ole Opry has led the tradition of American country music for over 60 years. Its audience has grown to represent one of the largest and most diverse groups of radio listeners in America. Nearly 30 million people call themselves fans of the Grand Ole Opry.

NOW THESE LISTENERS CAN SEE WHAT THEY’VE BEEN HEARING FOR SO LONG.

THE TRADITION OF THE GRAND OLE OPRY IS NOW AVAILABLE ON VIDEOCASSETTE.

Opry legends Marty Robbins, Ray Price and Faron Young headline the first three video-cassettes from Country Video USA. Each program will also feature country music favorites like Minnie Pearl, Ferlin Husky, Ernest Tubb and all of the Opry stars.

THE MUSIC. THE STARS. THE TRADITION. THE GRAND OLE OPRY.

Contact your local distributor for more information.
Film And Opry Product Set IVC On Western Path

BY EDWARD MORRIS

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

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

First releases are the films "The Nashville Story" and "Country Music On Broadway" plus Grand Old Opry "Video albums" "Singin' The Blues" featuring Marty Robbins, "Crazy Arms" featuring Ray Price, and "Live Fast, Love Hard, Die Young" with Faron Young. Suggested retail price for these titles—all of which have been previously available—is $29.95.

Russ Greene, IHV president, says the emphasis on the concert titles is musical quality. The 60-minute shows have electronically enhanced stereo soundtracks, Greene says, and are packaged with cover art that simulates album graphics.

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

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

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

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

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

Arthritis Telethon Sets Final Lineup

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

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

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

The only such nationally broadcast event to originate from Nashville, the Telethon will be sent by satellite to more than 70 stations.
The current interest in Brazilian music has finally been reflected by the industry with the PolyGram release in the U.S. of two major acts: Milton Nascimento and Ivan Lins. Touted as “audiophile pressings” and labeled PolyGram Jazz Brazilian Wave, the albums are clearly aimed at the American jazz fan and will probably have a negligible impact on the Latin market, except among Latin jazz aficionados. Yet, they represent impressive press releases of one Brazil, which, if properly handled, could carve a niche among U.S. Latin music fans.

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

Composer Ivan Lins’ LP is called, appropriately, “Junto” and for this release he features Lins’ collaborations with Beth Carvalho, Djavan, Elba Ramalho, Elis Regina, Erasmo Carlos, George Benson, MBP, Nana Caymmi, Patty Austin, Paulinho Da Viola, Simone, Tim Maia, and Veronica. Lins is best known to American listeners for last year’s work with Dave Grusin and Lee Ritenour on the “Harlequin” album for GRP Records.

Duomania in Latin Records, as elsewhere, has been raging for awhile. José José and José Feli- ciano, Camilo Sesto and Lani Hall, José Luis Rodríguez and Simón, Rubén Blades and Linda Ronstadt. The Argentine brother/sister act Pimpinela, who performed last week at New York’s Radio City Music Hall, have exploited the dramatic possibilities of the duo format with great success.

Their songs deal with male/female romantic clashes, usually drawn from the easily identifiable problems most modern couples face. Their keen sensibility for domestic conflict is reminiscent of another popular Latin entertainment, the telenovela, steamy soap operas that form the bed and butter of Spanish-language TV in Latin America as well as the U.S.

It’s no wonder, then, that the Pimpinela duo has been so successful. Their songs echo the everyday problems of their devoted fans.

A female duo to awaken anticipation is in the works. Celia Cruz will join Angela Carrasco in the studio in Spain later this month. And the release that was one of the hottest collaborations in tropical music, Cruz, who records with a variety of salsa bands, will cut her next LP with Willie Colon . . . Mexico’s Peerless label whose U.S. operation is Bluebird Records, commemorates this month the death 29 years ago of the artist who is still its No. 1 seller: Pedro Infante. The two-disc album “recordando A Pedro Infante” is once again getting heavy promotion by the label . . . The Miami-based group Clouds has announced its signing with the Sonetone label.

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

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

50 CLUB: How can one allow such a landmark to go unrecognized? We will, we don’t intend to. After all, no other album by a Latin artist has ever had such a durable hold on the best-selling chart (52 weeks and still going strong).

So we have established an informal “50 club,” and just a little belatedly do hereby name Claude Bolling and Jean-Pierre Rampal charter members. We hope there will be others joining this select community.

A new well over 10 years since the Bolling-Rampal album, “Suite For Flute And Jazz Piano,” first hit the Top Classical Albums chart, and launched what has almost become a category of its own, spanning a host of follow-ups featuring Bolling with a variety of classical performers in addition to Rampal, among them Pichas Zukerman, Alexandre Loya, and Yo-Yo Ma.

And now, Philharmonia Pau de Pablo has rolled this again for a flute collaborator. Long may they issue from his fertile imagination.

500 CLUB: How can one allow such a landmark to go unrecognized? We will, we don’t intend to. After all, no other album by a Latin artist has ever had such a durable hold on the best-selling chart (52 weeks and still going strong).

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

A new well over 10 years since the Bolling-Rampal album, “Suite For Flute And Jazz Piano,” first hit the Top Classical Albums chart, and launched what has almost become a category of its own, spanning a host of follow-ups featuring Bolling with a variety of classical performers in addition to Rampal, among them Pichas Zukerman, Alexandre Loya, and Yo-Yo Ma.

And now, Philharmonia Pau de Pablo has rolled this again for a flute collaborator. Long may they issue from his fertile imagination.
James Ward comes up with a gem of an album

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

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

“Good Advice,” recorded for GreenTree Records, is a gem, one of the year’s most arresting rock albums. It’s melodic, innovative, and lyrically strong. And while some artists are content to spend their careers in a mid-’70s pop vein, Ward sounds more like Sting than Barry Manilow, coordinate the driving and had the biggest hits.

“Somebody Set Them Free,” with the driving rhythm in the verses seemed to work.”

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

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

“My Prayer,” was a song I wrote after that period. I have a ‘portastudio’ in my home and a bed in my workroom beside my work table. I’d lie down for 15 minutes and stand for 15 minutes to record it. The song was real a flood of tears, immediate pathos, and the result of talking to God day by day, just trying to get him to hear me.”

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

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

Dialing up the Blue Notes

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

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

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

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

Jamal’s “Rossa Road,” which features the pianist with a quartet, is his second album for Atlantic. Hampton’s “Divine Inspiration,” a big band album with the emphasis on standards, is the vibes great’s label debut.

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

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

"Also noted: Chicago’s annual Ravinia Festival kicks off on July 3 with a Windham Hill program, and the outdoor concert series is heavy with jazz and jazz-oriented artists all summer. Among the performers set for Ravinia are the Preservation Hall Jazz Band (July 7), Ella Fitzgerald with the Milt Jackson/Ray Brown Quartet (July 30), Jean-Luc Ponty (July 25), the Wynton Marsalis Quartet with the David Murray Octet (July 29), Chuck Mangione (Aug. 1), Spyro Gyra with the Grachan Isom Group (Aug. 12), and the Count Basie Orchestra with Thad Jones and Joe Williams, along with the Yoshiko Akioshi Orchestra (Aug. 13). Ravinia is also presenting a “New Spectaculars” series, showcasing Oregon (July 7), Jon Hassel (July 14), Steve Reich (Sept. 4), and a double bill of the Dave Holland Quintet and Jack DeJohnette’s Special Edition (Sept. 8)."

FOR WEEK ENDING APRIL 19, 1986

Top Spiritual Albums

<table>
<thead>
<tr>
<th>ARTIST/LABEL</th>
<th>WEEK</th>
<th>NO. 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>NICHOLAS/COMAR/CNP (LEXICON)</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>THE WINANS/QWEST (WINNER BROS)</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>SANDRA CROUCH/LIGHT (LEXICON)</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>WALTER HAWKINS/LIGHT (LEXICON)</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>EDWIN HAWKINS/BIRTHRIGHT (LEXICON)</td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>SHIRLEY CAESAR/WORLD (LEXICON)</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>THE WILLIAMS BROTHERS/MALACO</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>TRAMAE/AM (LEXICON)</td>
<td>8</td>
<td>NEW</td>
</tr>
<tr>
<td>THE JACKSON SOUTHERNAIRES/MALACO</td>
<td>9</td>
<td>14</td>
</tr>
<tr>
<td>DOUGLAS MILLER/LIGHT (LEXICON)</td>
<td>10</td>
<td>11</td>
</tr>
<tr>
<td>AL GREEN/WORLD</td>
<td>11</td>
<td>18</td>
</tr>
<tr>
<td>VANESSA BELL ARMSTRONG/UNAC</td>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td>CHARLES NIXS/SOUND OF GOSPEL (LEXICON)</td>
<td>13</td>
<td>15</td>
</tr>
<tr>
<td>REV. F.C. BARNES &amp; REV. JANICE BROWN/ATLANTA INTL (LEXICON)</td>
<td>14</td>
<td>21</td>
</tr>
<tr>
<td>REV. CLAY EVANS &amp; THE FELLOWSHIP CHOIR/SAVOY</td>
<td>15</td>
<td>16</td>
</tr>
<tr>
<td>REV. F.C. BARNES &amp; REV. JANICE BROWN/ATLANTA INTL (LEXICON)</td>
<td>16</td>
<td>12</td>
</tr>
<tr>
<td>REV. MILTON BRUNSON/THE THOMPSON COMMUNITY SINGERS/REJOICE (LEXICON)</td>
<td>17</td>
<td>18</td>
</tr>
<tr>
<td>THE RANCE ALLEN GROUP/WORLD</td>
<td>18</td>
<td>20</td>
</tr>
<tr>
<td>DONALD VAIL CHORALEERS/SOUND OF GOSPEL (LEXICON)</td>
<td>19</td>
<td>17</td>
</tr>
<tr>
<td>DELEON RICHARDS/WORLD</td>
<td>20</td>
<td>34</td>
</tr>
<tr>
<td>ALBERTINA WALKER/SAVOY</td>
<td>21</td>
<td>27</td>
</tr>
<tr>
<td>REV. MARVIN YANCY/NASHMORE (LEXICON)</td>
<td>22</td>
<td>10</td>
</tr>
<tr>
<td>THE WINANS/LIGHT (LEXICON)</td>
<td>23</td>
<td>9</td>
</tr>
<tr>
<td>DARYL COLEY/PUBLISHER (LEXICON)</td>
<td>24</td>
<td>NEW</td>
</tr>
<tr>
<td>HOWARD SMITH/LIGHT (LEXICON)</td>
<td>25</td>
<td>5</td>
</tr>
<tr>
<td>WILLIE NEAL JOHNSON/GOSPEL KEYS/TENACE</td>
<td>26</td>
<td>19</td>
</tr>
<tr>
<td>THE JACKSON SOUTHERNAIRES/MALACO</td>
<td>27</td>
<td>13</td>
</tr>
<tr>
<td>CHARLES FOLD &amp; THE FOLD SINGERS/SAVOY</td>
<td>28</td>
<td>29</td>
</tr>
<tr>
<td>MATTIE MOSS CLARK/UNAC (LEXICON)</td>
<td>29</td>
<td>30</td>
</tr>
<tr>
<td>THE CANTON SPIRITUALS/JAY &amp; RAY (LEXICON)</td>
<td>30</td>
<td>26</td>
</tr>
<tr>
<td>LUTHUR BARNS &amp; RED BUDD GOSPEL CHOIR/ATLANTA INTL (LEXICON)</td>
<td>31</td>
<td>23</td>
</tr>
<tr>
<td>DOUGLAS MILLER/GOSPEL PUBLISHER</td>
<td>32</td>
<td>32</td>
</tr>
<tr>
<td>JAMES CLEVELAND &amp; THE S.C.C./JAMES CLEVELAND &amp; THE S.C.C.</td>
<td>33</td>
<td>35</td>
</tr>
<tr>
<td>VERNES MITCHELL/COMMAND (LEXICON)</td>
<td>34</td>
<td>26</td>
</tr>
<tr>
<td>COMMISSIONED/LIGHT (LEXICON)</td>
<td>35</td>
<td>30</td>
</tr>
<tr>
<td>ARETHA FRANKLIN &amp; JAMES CLEVELAND/ATLANTIC</td>
<td>36</td>
<td>10</td>
</tr>
<tr>
<td>THE FOLLOWERS OF CHRI</td>
<td>37</td>
<td>13</td>
</tr>
<tr>
<td>THE TRUTHE</td>
<td>38</td>
<td>40</td>
</tr>
</tbody>
</table>

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

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

#### CLUB PLAY

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KISS (REMIX)/LOVE OR MONEY</td>
<td>PRINCE &amp; THE REVOLUTION</td>
</tr>
<tr>
<td>2</td>
<td>I’M NOT GONNA LET REMIX</td>
<td>COLONEL ABRAMS</td>
</tr>
<tr>
<td>3</td>
<td>UNDER WHAT-you NEED SOMEBODY (REMIX)</td>
<td>PET SHOP BOYS</td>
</tr>
<tr>
<td>4</td>
<td>CRUSH ON YOU</td>
<td>PET SHOP BOYS</td>
</tr>
<tr>
<td>5</td>
<td>ROCK ME AMADEUS/VIENNA CALLING</td>
<td>VANITY</td>
</tr>
<tr>
<td>6</td>
<td>SOMETHING ABOUT YOU REMIX</td>
<td>VANITY</td>
</tr>
<tr>
<td>7</td>
<td>I CAN’T WAIT</td>
<td>NIGHTMARE BROS.</td>
</tr>
<tr>
<td>8</td>
<td>WHAT YOU’VE DONE FOR ME LLL</td>
<td>JANET JACKSON</td>
</tr>
<tr>
<td>9</td>
<td>ROLLING STONES REMIX</td>
<td>FALCO</td>
</tr>
<tr>
<td>10</td>
<td>I’M NOT GONNA LET REMIX</td>
<td>CHERILLE WITH ALEXANDER O’NEAL</td>
</tr>
<tr>
<td>11</td>
<td>IT HURTS</td>
<td>JOEY SIMS</td>
</tr>
<tr>
<td>12</td>
<td>YOU HAVE DONE FOR ME LLL</td>
<td>JANET JACKSON</td>
</tr>
<tr>
<td>13</td>
<td>UNDER THE INFLUENCE (REMIX)</td>
<td>VANITY</td>
</tr>
</tbody>
</table>

#### 12 INCH SINGLES SALES

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KISS (REMIX)/LOVE OR MONEY</td>
<td>PRINCE &amp; THE REVOLUTION</td>
</tr>
<tr>
<td>2</td>
<td>I’M NOT GONNA LET REMIX</td>
<td>COLONEL ABRAMS</td>
</tr>
<tr>
<td>3</td>
<td>WHAT YOU’VE DONE FOR ME LLL</td>
<td>JANET JACKSON</td>
</tr>
<tr>
<td>4</td>
<td>ROLLING STONES REMIX</td>
<td>FALCO</td>
</tr>
<tr>
<td>5</td>
<td>SOMETHING ABOUT YOU REMIX</td>
<td>VANITY</td>
</tr>
<tr>
<td>6</td>
<td>I CAN’T WAIT</td>
<td>NIGHTMARE BROS.</td>
</tr>
<tr>
<td>7</td>
<td>WHAT YOU’VE DONE FOR ME LLL</td>
<td>JANET JACKSON</td>
</tr>
<tr>
<td>8</td>
<td>ROLLING STONES REMIX</td>
<td>FALCO</td>
</tr>
<tr>
<td>9</td>
<td>I’M NOT GONNA LET REMIX</td>
<td>CHERILLE WITH ALEXANDER O’NEAL</td>
</tr>
<tr>
<td>10</td>
<td>IT HURTS</td>
<td>JOEY SIMS</td>
</tr>
<tr>
<td>11</td>
<td>YOU HAVE DONE FOR ME LLL</td>
<td>JANET JACKSON</td>
</tr>
<tr>
<td>12</td>
<td>UNDER THE INFLUENCE (REMIX)</td>
<td>VANITY</td>
</tr>
<tr>
<td>13</td>
<td>I CAN’T WAIT</td>
<td>NIGHTMARE BROS.</td>
</tr>
<tr>
<td>14</td>
<td>WHAT YOU’VE DONE FOR ME LLL</td>
<td>JANET JACKSON</td>
</tr>
<tr>
<td>15</td>
<td>ROLLING STONES REMIX</td>
<td>FALCO</td>
</tr>
</tbody>
</table>

### BREAKOUTS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KISS (REMIX)/LOVE OR MONEY</td>
<td>PRINCE &amp; THE REVOLUTION</td>
</tr>
<tr>
<td>2</td>
<td>I’M NOT GONNA LET REMIX</td>
<td>COLONEL ABRAMS</td>
</tr>
<tr>
<td>3</td>
<td>WHAT YOU’VE DONE FOR ME LLL</td>
<td>JANET JACKSON</td>
</tr>
<tr>
<td>4</td>
<td>ROLLING STONES REMIX</td>
<td>FALCO</td>
</tr>
<tr>
<td>5</td>
<td>SOMETHING ABOUT YOU REMIX</td>
<td>VANITY</td>
</tr>
<tr>
<td>6</td>
<td>I CAN’T WAIT</td>
<td>NIGHTMARE BROS.</td>
</tr>
<tr>
<td>7</td>
<td>WHAT YOU’VE DONE FOR ME LLL</td>
<td>JANET JACKSON</td>
</tr>
<tr>
<td>8</td>
<td>ROLLING STONES REMIX</td>
<td>FALCO</td>
</tr>
</tbody>
</table>

### BREAKOUTS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KISS (REMIX)/LOVE OR MONEY</td>
<td>PRINCE &amp; THE REVOLUTION</td>
</tr>
<tr>
<td>2</td>
<td>I’M NOT GONNA LET REMIX</td>
<td>COLONEL ABRAMS</td>
</tr>
<tr>
<td>3</td>
<td>WHAT YOU’VE DONE FOR ME LLL</td>
<td>JANET JACKSON</td>
</tr>
<tr>
<td>4</td>
<td>ROLLING STONES REMIX</td>
<td>FALCO</td>
</tr>
<tr>
<td>5</td>
<td>SOMETHING ABOUT YOU REMIX</td>
<td>VANITY</td>
</tr>
<tr>
<td>6</td>
<td>I CAN’T WAIT</td>
<td>NIGHTMARE BROS.</td>
</tr>
<tr>
<td>7</td>
<td>WHAT YOU’VE DONE FOR ME LLL</td>
<td>JANET JACKSON</td>
</tr>
<tr>
<td>8</td>
<td>ROLLING STONES REMIX</td>
<td>FALCO</td>
</tr>
</tbody>
</table>

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

*Titles with the greatest sales or club play increase this week.*

*Video clip availability. Recording Industry Ass’n of America (RIA) certification for sales of one million units. RIAA certification for sales of two million units. Records under Club Play are 12 inch unless otherwise indicated.*
THE RHYTHM & THE BLUES
(Continued from page 27)

ter," a lively piece of semi-autobiographical funk, is the new single from Morris Day. The Motown distributed soundtrack for Blake Edwards' feature "A Fine Mess" contains performances by the Temptations on the Henry Man-cinnis and Lambert composed title track. Smockey ("Wishful Thinking"), the Mary Jane Girls ("Walk Like A Man"), and Chuck DeLoyola ("Start Of Something Done Than Done")... Remember the "Merry Mailman"? New Capitol signee Willis Collins is a singing mailman. The album's first single, "Let's Get Started," is on time, Collins is continuing his duties as a New York City mailman. "Do You Still Love Me" is the new single from Melissa Morgan's debut album on Capitol, though cuts such as "Poolside Paradise" and "Now Or Never" are both picking up consid-
erable airplay on urban outlets.

There is plenty of talk that producer Maurice Starr is about to start a Boston-based label. The man who co-produced the New Edition hit "Let's Get Serious" is reportedly negotiating with several labels for national distribution of his young roster. Look for a formal announcement in a few weeks. Meanwhile, a splashingly entertaining new single from Maurice's debut album, "Call It What You Want," is being used as the Beat Street soundtrack and Chuck Mangione's "Disguise" album.

The Toronto chapter of the Black Music Assn. is holding its tribute to Sam Cooke April 20 at the Club Bluenote. A seminar will be held called "Sam Cooke, the Ground Breaker." For more info call Norman Richman, 416 496-6512.

The history of Copenhagen is one of the most important branches on the tree of African music, can be heard and understood via "African Comes Home" from historian John Storm Roberts' Original Music label. It is the first in a series about African music called "African Comes Home." For more info write Original Music, RDI, Box 190, Lasher Road, Tivoli, N.Y. 12564. ... Look for some new activity by the local chapters of the Black Music Assn. The New York chapter, under RCA's Hilda Williams, is planning to regale a major figure in New York radio. In Mem-

pm this new branch is just getting off the ground with local membership meetings.

Can Russell Simmons produce more than rap records? That question is being answered by the response to Oran 'Juice' Jones' debut single "You Can't Hide From Love" (b/w "Curiosity"). Co-producer Vincent Bell wrote both tunes. Neither is a rap record in the style associated with Simmons, the manager of Run-D.M.C., Whodini, and LL Cool J. But, there is some old-fashi-

donese. The label is picking up full speed as the sweet, gentle rhythmic "Strokes" on Disc Classics,

Hodgepodge, on 12-inch and album. Glenn Gray's "Starlight" (Dice, through Sutra) has been a hit in Canada. "It's All Over Now" (404) 373-1921. ... Look for some new activity by the local chapters of the Black Music Assn. The New York chapter, under RCA's Hilda Williams, is planning to regale a major figure in New York radio. In Mem-

pm this new branch is just getting off the ground with local membership meetings.

Can Russell Simmons produce more than rap records? That question is being answered by the response to Oran 'Juice' Jones' debut single "You Can't Hide From Love" (b/w "Curiosity"). Co-producer Vincent Bell wrote both tunes. Neither is a rap record in the style associated with Simmons, the manager of Run-D.M.C., Whodini, and LL Cool J. But, there is some old-fashi-

donese. The label is picking up full speed as the sweet, gentle rhythmic "Strokes" on Disc Classics,

Hodgepodge, on 12-inch and album. Glenn Gray's "Starlight" (Dice, through Sutra) has been a hit in Canada. "It's All Over Now" (404) 373-1921. ... Look for some new activity by the local chapters of the Black Music Assn. The New York chapter, under RCA's Hilda Williams, is planning to regale a major figure in New York radio. In Mem-

Boom In Video Jeopardizes Disks In Chicago's Latin Market

BY MOIRA MCCORMICK

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

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

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

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

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

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

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

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

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

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

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

mer Multinational vice president Adelqui Boué split off last October and formed a record jobbing, Adelqui Entertainment Inc. Boué buys Latin records from Multinational and racks them on consignment in approximately 100 area food stores.

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

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

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

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

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

According to Multinational's Remon, the recent debuts of all-Spanish radio stations WTAQ-AM and WIND-AM - now competing with FM stalwart WOJL - have increased the variety, if not volume, of local record sales. Sales of regional Mexican artists in particular have taken off, says Remon. "The three Mexican stations [most heavily] represented in Chicago are Michoacan, Nuevo Laredo, and Durango," he notes, "so whenever I find a group from any of those states has put out a record, I know to stock it heavily, because it's sure to sell."

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

---

Company Offers Special T-shirt Kiosks

NEW YORK - When record stores are turned into home entertainment retail centers, product lines like posters, T-shirts and other music-related plus-profit lines have to fight to retain their share of floor space. In what Winterland Productions hopes will be a solution, its Rock Express retail division -- now distributed through CBS -- is employing a kiosk approach that creates a section for T-shirts and posters.

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

"We're fighting a space problem," says Dell Furano, president of Winterland Productions. "As more and more retailers move into Compact Discs and video, the space for other product lines is diminishing." As a response, Winterland has developed a merchandising center for their poster and T-shirt lines that Furano describes as "similar to an airport convenience shop." Featuring wire bins for shirts (Continued on page 44)

---

The Source for Imported & Domestic Prints & Posters

Rock

If You Want:

• Supply - 95% Fill Rate
• Selection - Over 1000 Different Posters
• Service - Reliable & Professional
• Special Rack Program
• Poster Selection includes: Rock & Roll, Movies, Cars, Girls, Personalities, Graphic Art, and much more.

(800) 227-1666 or (800) 223-9669 in California
Select Rock • Box 5551 • Walnut Creek, CA 94596

---

Don't miss 'Hardware Monitor' ... must reading for all retailers. See page 46
STEVEN SPIELBERG Presents

BACK TO THE FUTURE

A ROBERT ZEMECKIS Film

THE FUTURE IS HERE...
NOW AVAILABLE ON VIDEOCASSETTE

Now you can have the future just where you want it...in your store. Steven Spielberg presents the smash hit movie *Back To The Future* starring Michael J. Fox. That's right, 1985's biggest hit movie is available on video from MCA. So don't wait for tomorrow, guarantee your future by calling your MCA distributor today.

Street Date: May 22, 1986
Color/1 Hr. 56 Mins./Stereo Surround
Videocassette #89196 VHS Beta HiFi $79.95 suggested retail price
This videotape has been digitally mastered onto Hi Fi and digitally mixed from the original master analog tape. Also available on Laser Videodisc #40196 $34.98 suggested retail price
Soundtrack available on MCA RECORDS AND Cassettes
Closed captioned by the National Captioning Institute. Used with permission.
Recorded on Scotch® EXG Extra Hi Grade Hi Fi videocassettes to guarantee exceptional sound quality

©1985 Universal Pictures, Inc. ©1985 MCA Home Video, Inc. All Rights Reserved.
1986 International Summer Consumer Electronics Show®
Sunday, June 1 through Wednesday, June 4, Chicago, Illinois

Meeting the Challenge of a Changing Market
This year, more than ever, fundamental changes are taking place in the tastes, product preferences and buying trends of consumers; changes that will affect the sales, product mix and profit margins of every marketer of consumer electronics products.

No other event will reveal these changes so clearly or so completely as the Summer CES®!
Here, 1,400 exhibitors will display virtually every product that is new and important in the changing world of consumer electronics: audio, video, satellite earth stations, telephones and telecommunications, mobile electronics/audio, personal electronics, personal computers and all home office products, furniture and accessories.

CES also offers, at no additional charge, many Conferences and Workshops where changing technologies are explained, where changing market trends are brought to light, and where changing ideas in management and merchandising are revealed.

Summer CES is a reflection of all that is happening now.
Be there! For 100,000 trade visitors—from mass merchandising generalists to high-end specialists—CES is the place to be in today's changing market.

Pre-register now by sending the Advance Registration form below. For exclusive airline fares call American Airlines toll free at 1/800-433-1790 or CW Travel at 1/800-524-4433, and identify yourself as a Summer CES '86 traveler.

REGISTER NOW! SAVE THE $25 ON-SITE FEE.
Pre-register now for the 1986 International Summer Consumer Electronics Show by mailing this form to Consumer Electronics Shows, c/o CompuSystems, Inc., P.O. Box 6578, Broadview, Illinois 60153-0895.

Name ____________________________
Title ____________________________
Company ________________________
Address __________________________
City ________________________ State ________ Zip ______

Only 11 characters (including spaces) will appear on your badge.

This form must be received by Friday, May 2, 1986, in order for your badge to be mailed to you. If this form is received by CompuSystems after May 2, please pick up your badge on-site, after showing two forms of ID. at the 1986 Summer CES "Will Call" Desk located in the Main Registration Area at McCormick Place.

If more than one badge is requested, please duplicate this Advance Registration Form.

Complete Show information, including housing form, will be sent separately.

Please check your Badge Category:
1 □ Retailer
2 □ Distributor
3 □ Dept./Chain Store Buyer
4 □ Prem./Catalog Buyer
5 □ Manufacturer's Rep.
6 □ Manufacturer
7 □ Institutional Buyer
8 □ Adv./Mktg./PR/Consultant
9 □ Financial/Mktg. Analyst
10 □ Other ________________________

For the trade only. No one under 18 years of age will be admitted.

The International Consumer Electronics Shows are sponsored and produced by the Electronic Industries Association/Consumer Electronics Group.

Peripheral

We are the DIVIDER CARD & PROFESSIONAL IMPRINTING CO.
We Specialize in Silk Screening & Hot Stamping Fibro Board & plastic C.O. (512)
Optical, LP, CD, cassette & 45's Excellent for Video cassettes Artistic or categories permanently implanted No Minimum
BUSHEIMAN CO., INC.
1986 N. Broadway, N. Massapequa, N.Y. 11762
Phone 516-523-6161

ROCK EXPRESS
(Continued from page 42)

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

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

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

‘More of our deals are worldwide’

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

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

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

"Rock Express is the first significant area in which CBS has made its presence as a Winterland partner felt. Yet Furano notes that the distribution of Rock Express was "not a factor in the acquisition."

While he says Winterland is not turning its attention to the signing of CBS acts in particular, he is hopeful that CBS will enable Winterland to expand internationally.

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

BY EDWARD MORRIS

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

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

In an effort to chronicle, crystallize, and capitalize on this fact, Poly Concepts (804/722-0677) is marketing a game called “AM/FM: 30 Years Of Rock ‘N’ Roll Trivia,” with a retail tag of $9.95 for each volume.

The entire game has 6,534 questions about rock ‘n’ roll (1955 to 1965), surfin’/crusin’ (1961 to 1969), the British invasion (1966 to 1969), soul music (1965 to now), pop music (1955 to now), and modern rock (1970 to now). However, Poly Concepts has divided the questions equally (in no particular order of difficulty) among three volumes, the first already available, and volumes two and three due in May and September.

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

LaGorgio Imports (818/984-8000) is offering the Bolt 707 Polish & Protector for Compact Discs and musical instruments. The company says that application of the fluid restores laser readability, reduces dust accumulation, and protects the CD surface from scratches. The one-ounce bottle of acrylic plastic retails for $4.95.

In its Cassette Compact unit, Pompano Manufacturing (805/979-4305) promises a complete and accessible car storage unit for audio cassettes. The device, which holds up to 12 tapes, can be installed in all makes and sizes of cars. It has its own light and comes with “high visibility identification labels” for the tapes. Stickers in the unit keep the tapes to rattle when the car is in motion. And the storage compartment can be removed from its mounted holder for security.

According to the manufacturer, the Cassette Compact can be installed under the dashboard in 15 minutes and connected to the cigarette lighter or any other hot line. Suggested retail is $89.95.

FOR WEEK ENDING APRIL 19, 1986

Billboard Top Compact Discs

Compiled from a national sample of retail sales reports.

<table>
<thead>
<tr>
<th>NO. 1</th>
<th>NO. 2</th>
<th>NO. 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>POP</td>
<td>POP</td>
<td>POP</td>
</tr>
<tr>
<td>ARTIST</td>
<td>LABEL NUMBER</td>
<td>DISTRIBUTING LABEL</td>
</tr>
<tr>
<td>DIRE STRAITS</td>
<td>WARNER BROS 2-27264</td>
<td>BROTHERS IN ARMS</td>
</tr>
<tr>
<td>WHITNEY HOUSTON</td>
<td>ARISTA 82026</td>
<td>WHITNEY HOUSTON</td>
</tr>
<tr>
<td>SADE</td>
<td>BMG 82027</td>
<td>PROMISE</td>
</tr>
<tr>
<td>PHIL COLLINS</td>
<td>ATLANTIC 28116</td>
<td>NO JACKET REQUIRED</td>
</tr>
<tr>
<td>BARBRA STREISAND</td>
<td>COLUMBIA 46002</td>
<td>THE BROADWAY ALBUM</td>
</tr>
<tr>
<td>JOHN COUGAR MELLENCAMP</td>
<td>RCA 63-8965-2</td>
<td>SCARECROW</td>
</tr>
<tr>
<td>MR. MISTER</td>
<td>RCA 1-7190</td>
<td>WELCOME TO THE REAL WORLD</td>
</tr>
<tr>
<td>HEART</td>
<td>CAPITOL 60188</td>
<td>HEART</td>
</tr>
<tr>
<td>THE ROLLING STONES</td>
<td>COLUMBIA 40296</td>
<td>DIRTY WORK</td>
</tr>
<tr>
<td>PINK FLOYD</td>
<td>ATLANTIC 4-20444</td>
<td>DARK SIDE OF THE MOON</td>
</tr>
<tr>
<td>ZZ TOP</td>
<td>WARNER BROS 2-25342</td>
<td>AFTERBURNER</td>
</tr>
<tr>
<td>THE CARS</td>
<td>ELEKTRA 9-40444</td>
<td>GREATEST HITS</td>
</tr>
<tr>
<td>CREEDENCE CLEARWATER REVIVAL</td>
<td>FANTASY FCD 633</td>
<td>CHRONICLES</td>
</tr>
<tr>
<td>BRUCE SPRINGSTEEN</td>
<td>COLUMBIA 36553</td>
<td>BORN IN THE U.S.A.</td>
</tr>
<tr>
<td>STING</td>
<td>A&amp;M CD 3750</td>
<td>DREAM OF THE BLUE TURTLES</td>
</tr>
<tr>
<td>INXS</td>
<td>ATLANTIC 2-28115</td>
<td>LISTEN LIKE THIEVES</td>
</tr>
<tr>
<td>ROBERT PALMER</td>
<td>ISLAND 2-00471</td>
<td>Riptide</td>
</tr>
<tr>
<td>STARSHIP</td>
<td>RCA 1-6588</td>
<td>KNEE DEEP IN HOOPA</td>
</tr>
<tr>
<td>PETE TOWNSHEND</td>
<td>ATLANTIC 2-90436</td>
<td>WHITE CITY A NOVEL</td>
</tr>
<tr>
<td>NEW</td>
<td>BANGLES</td>
<td>COLUMBIA 44019</td>
</tr>
<tr>
<td>STEVIE NICKS</td>
<td>MCA 71067</td>
<td>DIFFERENT LIGHT</td>
</tr>
<tr>
<td>STEVIE WONDER</td>
<td>SIRM 41340</td>
<td>ROCK A LITTLE</td>
</tr>
<tr>
<td>FLIN &amp; THE BB'S</td>
<td>CAPITOL 4-451</td>
<td>BIG NOTE</td>
</tr>
<tr>
<td>SOUNDCRAFT</td>
<td>RCA 24170</td>
<td>MIAMI VICE</td>
</tr>
<tr>
<td>NEW</td>
<td>ALABAMA</td>
<td>RCA 24170</td>
</tr>
<tr>
<td>NEW</td>
<td>SAGE</td>
<td>BMG 82631</td>
</tr>
<tr>
<td>TALKING HEADS</td>
<td>SIRE 2-27356</td>
<td>LITTLE CREATURES</td>
</tr>
<tr>
<td>STEELY DAN</td>
<td>MCA 5530</td>
<td>DECADE</td>
</tr>
<tr>
<td>THE OUTFIELD</td>
<td>COLUMBIA 44027</td>
<td>PLAY DEEP</td>
</tr>
<tr>
<td>ELTON JOHN</td>
<td>Geffen 2-24777</td>
<td>ICE ON FIRE</td>
</tr>
</tbody>
</table>

Classical

Compiled from a national sample of retail sales reports.

<table>
<thead>
<tr>
<th>NO. 1</th>
<th>NO. 2</th>
<th>NO. 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>POP</td>
<td>POP</td>
<td>POP</td>
</tr>
<tr>
<td>ARTIST</td>
<td>LABEL NUMBER</td>
<td>DISTRIBUTING LABEL</td>
</tr>
<tr>
<td>AMADEUS SOUNDTRACK</td>
<td>FANTASY MAM-1791</td>
<td></td>
</tr>
<tr>
<td>TIME WARP</td>
<td>CAPITOL 80100</td>
<td>NEVILLE MARRINER</td>
</tr>
<tr>
<td>BERNSTEIN: WEST SIDE STORY</td>
<td>DG 415-253</td>
<td>CINCINNATI POPS (KUNZEL)</td>
</tr>
<tr>
<td>CHIAKOVSKY: 1812 OVERTURE</td>
<td>DG 42032</td>
<td>CINCINNATI POPS (KUNZEL)</td>
</tr>
<tr>
<td>BACH BÜSTERS</td>
<td>TELARC 80273</td>
<td>DON DORSEY</td>
</tr>
<tr>
<td>BLUE SKIES</td>
<td>LONDON 414-666</td>
<td>KIJI TE KANAWA (RIDDLE)</td>
</tr>
<tr>
<td>STAR TRACKS</td>
<td>TELARC 80094</td>
<td>CINCINNATI POPS (KUNZEL)</td>
</tr>
<tr>
<td>BEETHOVEN: SYMPHONY #9</td>
<td>DG 410-587</td>
<td>BERLIN PHILHARMONIC (KARajan)</td>
</tr>
<tr>
<td>TELARC SEMPLER</td>
<td>1 TELARC 80101</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>WEBBER: REQUIEM</td>
<td>ANGEL ACC 47146</td>
<td>DOMINGO, BRIGHTMAI (MAAZEL)</td>
</tr>
<tr>
<td>PASSION</td>
<td>LONDON 417-117</td>
<td>LUCIANO PAVAROTTI</td>
</tr>
<tr>
<td>THE BEST OF WOLFGANG AMADEUS MOZART</td>
<td>PHILIPS 412-244</td>
<td>NEVILLE MARRINER</td>
</tr>
<tr>
<td>ORCHESTRAL SPECTACULARS</td>
<td>TELARC 80015</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>BARTOK: MIRACULOUS MANDARIN</td>
<td>LONDON 411-894</td>
<td>DETROIT SYMPHONY (DORATI)</td>
</tr>
<tr>
<td>COPLAND: APPALACHIAN SPRING</td>
<td>TELARC 80019</td>
<td>ATLANTA SYMPHONY</td>
</tr>
<tr>
<td>BEETHOVEN: SYMPHONIES #5 &amp; 6</td>
<td>DG 413-503</td>
<td>BERLIN PHILHARMONIC (KARajan)</td>
</tr>
<tr>
<td>MORE MUSIC FROM AMADEUS</td>
<td>FANTASY MAM 2295</td>
<td>NEVILLE MARRINER</td>
</tr>
<tr>
<td>PACHELBEL: Canon</td>
<td>RCA 80015</td>
<td>PALLADIA CHAMBER ORCHESTRA</td>
</tr>
<tr>
<td>BEETHOVEN: SYMPHONIES 1 &amp; 2 &amp; 5</td>
<td>L'OISEAU LYRE 413-338</td>
<td>ACADEMY OF ANCESTOR MUSIC (HOGWOOD)</td>
</tr>
<tr>
<td>HAYDN/HUMMEL MOZART: TRUMPET CONCERTS</td>
<td>WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)</td>
<td></td>
</tr>
<tr>
<td>SWING SWING SWING</td>
<td>PHILIPS 412-625</td>
<td>BOSTON POPS (WILLIAMS)</td>
</tr>
<tr>
<td>BACH: BRANDENBURG CONCERTOS</td>
<td>L'OISEAU LYRE 414-187</td>
<td>ACADEMY OF ANCESTOR MUSIC (HOGWOOD)</td>
</tr>
<tr>
<td>STRAUSSFEST</td>
<td>TELARC 80016</td>
<td>CINCINNATI POPS (KUNZEL)</td>
</tr>
<tr>
<td>GERSHWIN: RHAPSODY IN BLUE</td>
<td>TELARC 80058</td>
<td>CINCINNATI POPS (KUNZEL)</td>
</tr>
<tr>
<td>SPIRITUALS</td>
<td>PHILIPS 412-621</td>
<td>SIMON ESTES</td>
</tr>
<tr>
<td>VIVALDI: THE FOUR SEASONS</td>
<td>ANGEL ACC 47143</td>
<td>ITZHAK PERLMAN</td>
</tr>
<tr>
<td>MOZART: REQUIEM</td>
<td>L'OISEAU LYRE 411-112</td>
<td>ACADEMY OF ANCESTOR MUSIC (HOGWOOD)</td>
</tr>
</tbody>
</table>
CD Causes Turnaround In Walla Walla
Here's The Poop: Music's Hot Again

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

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

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

"Customers feel Hot Poop is a real home entertainment center because we have this hardware. We move VHS and Beta VCRs, amps, and digital tuners, and it helps sell certain Sony home models, Panasonic and Fujitsu units—especially car stereos." McGuinn and his chief aide, Al Kaplan, stress service as the biggest factor in keeping the store volume growing. "We don't like installing our stereo, but we'll do it if necessary," McGuinn states. "We'll go to our customers' homes if it's essential to explain how to operate a VCR they bought at a cut-rate who failed to give them anything more than a poorly translated instruction book. In a town of around 20,000 that's crucial."

McGuinn knows the city. He arrived from San Diego in 1975, where he got into retailing from a tiny store front after selling "overflow" albums from his own collection at local swap meets.

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

McGuinn and Kaplan are personable and find conversation with customers a vital cog. McGuinn went into home video sales and rental five years ago at the urging of patrons. The demands of video rental required a second-in-command, so he hired Kaplan, a friend developed through working as salesman and client for years when Kaplan was with City 1-Stop. Over the years they had become so close that Kaplan often took a week of his vacation in Walla Walla.

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

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

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

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

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

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

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

688 ENTERTAINMENT, a multi-faceted firm based in Atlanta, is launching its own label as a means of nurturing local talent. The initial plan at 688 Records includes annual local samplers as well as the signing of Dash Riprock. The Louisiana-based power trio recently put down some tracks with producer George Pappas.

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

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

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

(Continued on next page)
"COMBOLAND" is now a commercially available album, through Important Records of Jamaica, N.Y. When we last mentioned the project, "Comboland" was a three-cassette, promo-only compilation highlighting North Carolina bands. Godfrey Cheshire, a journalist and avid music lover, took the package overseas on a sort of goodwill mission for the area's music.

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

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

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

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

Performance Records of New Brunswick, N.J., has issued its "East Coast '80s Rock & Roll Experience!" album. It's a collection of familiar tunes covered in a variety of styles by not yet nationally familiar artists. Those interested should call the label at (201) 545-3904.

Top the sales charts by offering your customers any of the Library of Sound's four versions of Library of Sound Storage Books. Available in 6, 10, or 12 title storage books. These elegant books have features that make them perfect for any bookshelf. Your customers simply peel-off internal backing tape and place their own cassette boxes in the book. Library of Sound Travel Books. Also available in 6 or 12 title, cassette boxes are included in the handsome book. So individual tapes can be booked for safe passage anywhere - like the car, boat, office, school or seminar. Stock up on the best, most complete storage systems going...or staying. Contact your Allsop 3 rep today.

These Classic Tape Storage Books are Sure-Fire "Best Sellers!"
### 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.

**BLACK FLAG**

Who's Got The 10 1/2?

LP SST 031/NA

D.C. 3

The Good Hex

LP SST 039/NA

GONE

Let's Get Real, Real Gone For A Change

LP SST 044/NA

KIDS IN THE KITCHEN

Ten 1-2-3-4/WEA/24.98

### FOR WEEK ENDING APRIL 19, 1986

#### TOP COMPUTER SOFTWARE

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Time</th>
<th>Title</th>
<th>Publisher</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1986</td>
<td>1</td>
<td>TYPING TUTOR III</td>
<td>Simon &amp; Schuster</td>
<td>Program that develops speed and shows progress in typing speed and accuracy.</td>
</tr>
<tr>
<td>2</td>
<td>1986</td>
<td>1</td>
<td>MATH BLASTER!</td>
<td>Davidson &amp; Associates</td>
<td>Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.</td>
</tr>
<tr>
<td>3</td>
<td>1986</td>
<td>5</td>
<td>HOMEWORK HELPER MATH PROBLEMS</td>
<td>Spannaker</td>
<td>A two-part program designed to help students understand and solve math problems.</td>
</tr>
<tr>
<td>4</td>
<td>1986</td>
<td>3/3</td>
<td>NEW IMPROVED MASTER TYPE</td>
<td>Scarborough</td>
<td>Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.</td>
</tr>
<tr>
<td>5</td>
<td>1986</td>
<td>6/9</td>
<td>COLOR ME</td>
<td>Mindscape</td>
<td>A drawing and coloring program that lets children select pre-drawn or design their own pictures. Recommended for ages 6-10. Additional disks are available.</td>
</tr>
<tr>
<td>6</td>
<td>1986</td>
<td>11/2</td>
<td>MUSIC CONSTRUCTION SET</td>
<td>Electronic Arts</td>
<td>Interactive music composition and learning tool enables user to work with a library of music or compose own.</td>
</tr>
<tr>
<td>7</td>
<td>1986</td>
<td>10/7</td>
<td>CHARLIE BROWN'S ABC'S</td>
<td>Random House</td>
<td>Introduction to letters and words. Recommended for ages 3 to 7.</td>
</tr>
<tr>
<td>8</td>
<td>1986</td>
<td>7/19</td>
<td>I AM THE C-64</td>
<td>Creative/Activation</td>
<td>Introduction to the C-64 and keyboard with basic programming language.</td>
</tr>
<tr>
<td>9</td>
<td>1986</td>
<td>9/48</td>
<td>BUILD A BOOK</td>
<td>Scarborough</td>
<td>Children can create a story with friends and pet names to print out and make their own book. Recommended ages 2 to 12.</td>
</tr>
<tr>
<td>10</td>
<td>1986</td>
<td>9/3</td>
<td>WHERE IN THE WORLD IS CARMEN SAN DIEGO</td>
<td>Broderbund</td>
<td>An educational adventure game, based on real-world facts. Includes a copy of a &quot;Book of Facts.&quot;</td>
</tr>
</tbody>
</table>

#### HOME MANAGEMENT

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Time</th>
<th>Title</th>
<th>Publisher</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1986</td>
<td>1</td>
<td>THE NEWSROOM</td>
<td>Springboard</td>
<td>The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.</td>
</tr>
<tr>
<td>2</td>
<td>1986</td>
<td>1</td>
<td>PRINT SHOP</td>
<td>Broderbund</td>
<td>At Home Print Shop</td>
</tr>
<tr>
<td>3</td>
<td>1986</td>
<td>3/7</td>
<td>PRINTMASTER</td>
<td>Union World</td>
<td>At Home Print Shop</td>
</tr>
<tr>
<td>4</td>
<td>1986</td>
<td>6/9</td>
<td>3 IN 1 BUNDLE</td>
<td>Timeworks</td>
<td>Combination of Word Processing, Data Base and Spread Sheet program.</td>
</tr>
<tr>
<td>5</td>
<td>1986</td>
<td>8/9</td>
<td>SWIFT TAX</td>
<td>Timeworks</td>
<td>The program lets you compile and complete your federal taxes. You can also print onto the required forms.</td>
</tr>
<tr>
<td>6</td>
<td>1986</td>
<td>13/3</td>
<td>BANK STREET WRITER</td>
<td>Word Processing Package</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>1986</td>
<td>11/2</td>
<td>YOUR INCOME TAX</td>
<td>Simon &amp; Schuster</td>
<td>A personal tax planner and a tax preparer.</td>
</tr>
<tr>
<td>9</td>
<td>1986</td>
<td>10/21</td>
<td>PRINT SHOP GRAPHICS LIBRARY III</td>
<td>Broderbund</td>
<td>A third disk for use with the &quot;Print Shop.&quot; Supplies 120 more graphics.</td>
</tr>
<tr>
<td>10</td>
<td>1986</td>
<td>7/29</td>
<td>THE TAX ADVANTAGE</td>
<td>Continental</td>
<td>Tax Preparation Program</td>
</tr>
</tbody>
</table>

#### EDUCATION

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Time</th>
<th>Title</th>
<th>Publisher</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1986</td>
<td>2/81</td>
<td>TYPING TUTOR III</td>
<td>Simon &amp; Schuster</td>
<td>Program that develops speed and shows progress in typing speed and accuracy.</td>
</tr>
<tr>
<td>2</td>
<td>1986</td>
<td>1/106</td>
<td>MATH BLASTER!</td>
<td>Davidson &amp; Associates</td>
<td>Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.</td>
</tr>
<tr>
<td>3</td>
<td>1986</td>
<td>3/5</td>
<td>HOMEWORK HELPER MATH PROBLEMS</td>
<td>Spannaker</td>
<td>A two-part program designed to help students understand and solve math problems.</td>
</tr>
<tr>
<td>4</td>
<td>1986</td>
<td>3/133</td>
<td>NEW IMPROVED MASTER TYPE</td>
<td>Scarborough</td>
<td>Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.</td>
</tr>
<tr>
<td>5</td>
<td>1986</td>
<td>3/6/9</td>
<td>COLOR ME</td>
<td>Mindscape</td>
<td>A drawing and coloring program that lets children select pre-drawn or design their own pictures. Recommended for ages 6-10. Additional disks are available.</td>
</tr>
<tr>
<td>6</td>
<td>1986</td>
<td>4/112</td>
<td>MUSIC CONSTRUCTION SET</td>
<td>Electronic Arts</td>
<td>Interactive music composition and learning tool enables user to work with a library of music or compose own.</td>
</tr>
<tr>
<td>7</td>
<td>1986</td>
<td>10/7</td>
<td>CHARLIE BROWN'S ABC'S</td>
<td>Random House</td>
<td>Introduction to letters and words. Recommended for ages 3 to 7.</td>
</tr>
<tr>
<td>8</td>
<td>1986</td>
<td>7/19</td>
<td>I AM THE C-64</td>
<td>Creative/Activation</td>
<td>Introduction to the C-64 and keyboard with basic programming language.</td>
</tr>
<tr>
<td>9</td>
<td>1986</td>
<td>9/48</td>
<td>BUILD A BOOK</td>
<td>Scarborough</td>
<td>Children can create a story with friends and pet names to print out and make their own book. Recommended ages 2 to 12.</td>
</tr>
<tr>
<td>10</td>
<td>1986</td>
<td>9/3</td>
<td>WHERE IN THE WORLD IS CARMEN SAN DIEGO</td>
<td>Broderbund</td>
<td>An educational adventure game, based on real-world facts. Includes a copy of a &quot;Book of Facts.&quot;</td>
</tr>
</tbody>
</table>

#### HOME VIDEO

**Symbols for formats are:**

- Beta, = VHS, *= CED, and *= L.V.

Where applicable, the suggested list price of each title is given, otherwise, "No List" or "Retail" is indicated.

#### FILMS

**NEW DVD FROM TOBACCO ROW**

- VHS/Sterling Entertainment 8066/$59.99

**WHOOPPI GOLDENBERG**

- VHS/Sterling Video 3112/$59.95

**GREENPEACE NON-TOXIC VIDEO HITS**

Peter Gabriel, Tears For Fears, Thomas Dolby

- VHS/Sterling Video 1032/$29.95

**THE IKE & TINA TURNER SHOW**

- VHS/Sterling Video 0750/$16.95

#### THE ILLUSTRATED MAN

Rod Steiger, Claire Bloom

- VHS/Sterling Video 1121/WEA/$59.95

#### KRUSH GROOVE - Sheila E., Run-DMC, the Fat Boys

- VHS/Sterling Video 1529/WEA/$79.95

#### THE MAN WHO SAW TOMORROW

- Warner Home Video 11248/WEA/$59.95

#### MISHMA: A LIFE IN FOUR CHAPTERS

Kan Goeta, Kenji Sawada

- Warner Home Video 11359/WEA/$79.95

#### MONSTER MADNESS: THE ULTIMATE BATTLE

- Similar Entertainment 8001/$19.95

#### MONSTER THE STRIPPER

- Similar Entertainment 8079/$59.95

#### ONCE BITEN

Lauren Hutton, Jim Carrey, Cleavon Little

- VHS/Sterling Video 5115/$79.95

#### THE PROJECTIONIST

Rodenfanger, Dietroy, John Wayne, Dick Powell

- VHS/Sterling Video 4417/$69.95

#### POT O'GOLD

James Stewart, Paulette Goddard

- VHS/Sterling Video Classics HR 094/$14.95

#### S.A.S. SAN SALVADOR

Miles O'Keefe, Dagmar Lassander, Catherine Jarrett

- VHS/Sterling Video 4230/$69.95

#### SON OF MONTE CRISTO

Joan Bennett, George Sanders, Louis Hayward

- VHS/Sterling Video Classics HR 099/$14.95

#### STRETCH FOR LIFE

- Similar Entertainment 8404/$19.95

#### THAT UNCERTAIN FEELING

Marie Osmond, Melody Douglas, Burgess Meredith

- VHS/Sterling Video Classics HR 101/$14.95

#### WEIGHT WATCHERS MAGAZINE GUIDE TO DIETING & DINING

Lynn Redgrave

- VHS/Sterling Video 1035/$29.95

*New releases are available from Billboard's Chart Research Department. Pop Singles 1941 through 1984. Top LPs 1949 through 1984. $3.50 per chart. Call or write: Billboard Chart Research 1515 Broadway New York, N.Y. 10036.*

---

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

**Consistency Leads To Audience Growth**

*Production Team Credits WTBS' Building Plan*

BY JIM MCCULLAUGH

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

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

"The programmers aren't consistent," says Biller. "They're not building anything. And this isn't something tied strictly to the pop-cereal issue. Even MTV has drastically changed its format several times in the last couple of years. It's a very pasty product that is trying to build a 24-hour network with a really narrow vision of programming.

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

"The newness," he adds, "of rock music programming worked for a while but it's not carrying them anymore. People know what they are used to watching in the afternoon, for example. There's a large amount of program reuse at work. Take me into the evening more gently. Take me out of the evening news in a certain way."

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

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

"NBC was in the dump three years ago and put on shows like "Weird Al's Yankovic show," which was a fourth rate effort, that kept them, and the audiences found those shows, which means an awful lot to the viewer. The music video programmers get too nervous. They gravitate to what's hot in music, but they have no clue what they are going to play from week to week. That's where the music video industry has to go. You have to learn to believe in what they are doing.

Both Biller and Lynch maintain that they have kept their own programming consistent with their own smaller framework and don't plan to expand beyond their week-end 14 hours."

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

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

In fact, Lynch and Biller claim that on a head-to-head basis with MTV in WTBS homes, their numbers would exceed those of MTV. The WTBS Superstation audience reception ratings are "still very good," according to the Billboard mark, with the service now in 42% of all television homes and 86% of all wired homes, according to Bob Wansler, executive vice president of Turner Broadcasting and WTBS Superstation president.

"We lead in any day over the 14 hours of 'Night Tracks,' Chartbusters,' and 'Power Play' is a half million,'" claims Lynch. "That's a very strong market share which goes to one million; sometimes it drops down 100,000.

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

Company Distributes Free Monthly Compilation Reels To Clubs

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

BY JIM BESSMAN

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

The Manhattan-based company, recognizing the dearth of programming outlets for such videos, has tied in with the Wolfram Video pool of Milwaukee to distribute its free monthly compilation reels to clubs.

Vusic has also "bootstraped" its own video distribution, compiling lists of venues with video capabilities from various club newsletters and local papers.

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

"So many bands are spending money on making videos with no place to go to besides [MTV's] 'Base- ment Tapes,'" says Vusic Express president William Uhre. Uhre estimates that more than $25 million will be spent on music video production this year independent and unsigned U.S. bands. "There really are thousands of videos already made and being made, and 'Base- ment Tapes'—which has just been cancelled—played only six a month," he says. (An MTV spokes- man notes that "Bassment Tapes' programming is 're- appearing' with 'some kind of 'Basement Tapes' programming and de-reemergance' due to reappearance 'very soon'."

Meanwhile, says the firm's vice president, Theresa de Veto, the "point of saturation" for music video, where "the market has just had it, and anything more is just 90% of that of records, has been reached by excessive rotation of the same clips on both video and cable TV outlets, which now "need more product and lesser playlists."

Adds executive vice president George Uhre, "By the end of the year, any one has learned or is learning how to make videos, and MTV has con- solidated its two shows and will run in a 6-9 a.m. establishment. But we're moving into the second stage of the music video revolution, with the emergence of these 'Vughy System's which are accepted for distribution, and now know how to use it, but don't have the opportunity for exposure.'"

Vusic Express hopes to be the catalyst for a whole new "music video boom," to use the words of de Veto, who says the format is the "8 by 8 by 8 by 8 by 8...by 8," which amounts to 30,000.

According to Uhre, the company concept, which required a year of research before the firm opened for business last July, is to provide sub- scribing video users with monthly comp reels containing between 20 and 30 clips. These reels are distrib- uted free of charge, with users respon- sible for filling out and returning a feedback form detailing each video's performance and VUSIC Express response to it. A copy of the returned form is sent to the artist.

To get on the reel an artist must purchase one or more "distribution blocks" of 100 venues each at a cost of $500 for the first box and $200 for each one thereafter. There is also a non-refundable $35, one-time time processing fee. Uhre says that the club's biggest worry—"we've had a club—"are about one-tenth of what it would cost the artist to make the video to begin with."

He says that a "buddy system" awards a free distribution block to an artist who brings in another. Uhre also says that "Vusic Express offers a promise to pay no more than a quarter of the制作 cost." But even though the first reel went to only 30 clubs, a thousand venues have now signed up for the service.

"Our audience has to cross over," Uhre adds. (Continued on next page)
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 see information to Billboard, New Video Clips, 135 Broadway, New York, N.Y. 10006.

THE ART OF THE NOISE
Peter Gunz Theme: In Visible Silence/Chrysalis
New Release
Matth Forrest

BODEANS
Fads Apart
Love & Hope & Sex & Dreams/Geffen/Warner Bros. No Pictures
Matt Mazz and Bill Pope

THE DREAM ACADEMY
Love Parade
The Green Academy/Warner Bros.
Paul Grant and Peter Rogers
Paul Grant and Peter Rogers
The EPISTEMIC
Never Take No Answer
Shawn Colvin/Capitol
Hank Berry/Platinum Film Co.
Hank Berry

GREEN ON RED
Time Ain't Nothing
No Free Lunch/Mercury/PolyGram
Bill Baet
Bill Bat

ICEHOUSE
No Promises
Mecasure for Me/us/Chrysalis
Brand New-Black Music
Dee Trahmman

PLAY LIST
April 16 - 22, 1986

THE ONLY TRANS-EUROPEAN ALL-DAY MUSIC TV NETWORK

WANT TO MAKE A VIDEO WATCH "PARIS/MAGNUM" SUN. APR. 2 11:00 - 17:00 23:00 TO SEE "ALL IN ONE"

SURE SHOT – 30 PLAYS

GEORGE MICHAEL • A Different Corner

HEAVY ACTION 15-24 PLAYS

Sam Cooke • A Wonderful World
A & M/Chrysalis
"Peter Can"
Big Country • Look Away
A&M
"I'm Your Love Strong Enough"
Big Audio Dynamite • E-M-Q
Private
"Lonely Doll"
Terence Trent D'Arby • Heaven Must Be Missing An Angel
Jackson Browne for America
"What Do"/Do What
Howard Jones • Nothing Is To Blame
David Bowie • Absolute Beginners
Pet Shop Boys • Love Comes Quickly
Steve Winwood • Higher Love
The Rolling Stones • "Halloween Shuffle"
Whitney Houston • Just Can't Stand It
The BANGLES • "Manic Ministry"
Fare "Fluky"

The one to watch... GEMINI • "Just Like That"

VUSIC EXPRESS GIVES INDIE BANDS EXPOSURE
(Continued from previous page)

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

Further down the road, Uher envisions corporate-sponsored video competitions, even a national "Base- ment Tapes"-like "videothorn," with monetary awards to "furthest" winning artists' careers. He predicts that by early May one or more music video outlets will have picked up "The Vusic Express Show," a half-hour weekly program made up of Vusic Express clips. The show will be produced by Jae-Scott Min- cred, former producer of "Goodnight, L.A." Says Uher: "There's not enough new video going on, even at these [music] channels."

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

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

MTV Programming

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

NEW

The Colour Field: Things Could Be Beautiful: Chrysalis
E.G. Daily Say It's All Ya Need: A&M
Jim Foster: I Am Eyes: CBS
Golden Palominos: BDS (Gulf)
Tommy Payne: Places That Are Gone: CBS

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

50

BILLBOARD APRIL 19, 1986

www.americanradiohistory.com
Finally, there's a choice in Music Video. Hit Video USA—the new national satellite music network playing the best contemporary hit video 24 hours a day in stereo.

Hit Video JSA has personality... and more of it than anyone else. Sixteen talented VJs set the pace of non-stop music video from coast to coast.

Hit Video JSA, America's music network is in touch with the nation. Get in touch with Hit Video USA (713) 656-3055.
Introducing the Pro Format EASTMAN Professional Video Cassette. Approved for network use in BETACAM and BETACART Equipment, it handles like a dream in the field and performs like one on the air. Check out its features. Then give it an audition. You'll like what you see. And hear. For details, write Dept A3064, Eastman Kodak Company, 343 State Street, Rochester, NY 14650. Or call toll free 1 800 44-KODAK (1 800 445-6325), Ext 862.

Stainless steel rollers produce a lower coefficient of friction than plastic rollers in some other brands.

Our highest-quality tape has excellent electromagnetic characteristics, extremely low dropouts.

Positive-closing, dust-free field case withstands harsh field use.

A name synonymous with consistency, quality, and dependability.

Rugged cassette shell withstands tough handling.

PBS, PB20, and PB30.
Lengths for every application. FV20 cassettes with same performance quality available for M format systems.

Eastman Kodak Company, Motion Picture and Audiovisual Products Division

© Eastman Kodak Company, 1986
Eliot A. Minster, chairman and chief executive officer of Knowledge Industry Publications, sums up the spirit of the first annual New York International Home Video Market, paraphrasing a recent conversation he had with a major home video program supplier.

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

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

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

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

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

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

(Continued on page V-16)
Manufacturers Product Survey

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

by CHRIS McGOWAN

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

MCA, Embassy, Video Associates, IVE, MasterVision and Karl-Lommar each offer from 10 to 30 titles in the how-to category. And Morris Video has well over 100 instructional tapes. The question is: how much further can it specialize? How will it be affected by increasing numbers of VCR owners, with their attendant personal interests? 1986 may prove to be a watershed year for the young category.

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

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

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

...The following is a quick-reference list of most program suppliers who offer instructional/how-to titles and a look at their current product. Exercise tapes (listed in the Feb. 22 Billboard special supplement) will be mentioned only by title and price in this survey if previously covered.

ABATAR: “1986 Bridal Fashions” ($39.95). This style show cassette is being distributed through the bridal market as well as traditional outlets.

ACTIVE HOME VIDEO: “Bruce Jenner Winning Workout” ($39.95).

APOLLO EDUCATIONAL VIDEO: “Mr. Know-It-Owl’s” (Continued on page V-13)

The Challenge Of Promotion: A How-To Dealer’s How-To On Selling And Renting Special Interest

by CATHY CICCOLELLA

...If someone ever came out with a videocassette titled “How to Make Money Selling Special Interest Video,” software retailers around the country would be sure to snap it up... for their own use, not to put on their shelves.

While of course blockbuster hits and classic movies are the video store’s biggest traffic (and profit) builders, additional types of video programming—“alternative” titles such as how-tos, travel tapes, educational material, and related other-than-feature-film offerings—have sales and rental potential as well.

The problem, according to many video dealers, is twofold: first, determining which titles will appeal to their local customer base, and then deciding how to promote those titles for maximum impact at retail. But with how-to cassettes alone, for example, representing nearly 3% of total video-software dollar volume, according to the Video Software Dealers Assn., that problem deserves to be tackled, those dealers feel.

The most popular type of how-to program by far is the exercise video, and most retailers say they have little trouble getting customers interested in that category. At Take One Video in Hoboken, N.J., for example, owner Paul Kasley traditionally runs spring promotions on exercise tapes, “because that’s when people start thinking about putting on a bathing suit—they want to get in shape for summer.”

...We’re getting some interest in some of the golf, fishing and bowling tapes, but I have to confess I’m really not sure how to handle them.

(Continued on page V-17)
A Perfect Fit

If you're getting into home video, let Karl·Lorimar show you how easy and profitable it can be.

- The leading manufacturer of videocassettes that sell
- A broad line of products for every video consumer
- The innovator in effective merchandising techniques and materials
- The programs, the pricing, the promotions that you need to create profits

Come and see what we can do for you!
New York International Home Video Market
Jacob Javits Convention Center, Booth 601

If you aren't at NYIHV, call us at 1-800-624-2694
Inside California Call 714-474-0355 In Canada Call 416-842-6860

17942 Cowan, Irvine, CA 92714 70 The Esplanade, Toronto, Ontario M5E 1R2.
Exercise tapes are the most successful sub-category of the how-to/instructional type of home video. Jane Fonda, Richard Simmons, Raquel Welch and Debbie Reynolds have all had platinum-selling workout tapes (Fonda four times), while Kathy Smith and Mary Lou Retton have gone gold.

Personality and credibility are clearly key factors in the genre's success, as are personal appearances by the hosts, a good reflection of America's current mania for fitness and the category's self-through potential.

"Exercise tapes are a prime self-throw item for a video store," says Denny Kopels, director of advertising and marketing at Continental Video. "Because what good is renting an exercise tape going to do?

"Swimming Warm Up" is one of five programs in Karl-Lorimar's "Exercise Shorts" series.

You're not going to see any fitness benefits from renting it for just one or two days."

Continental is currently marketing "Bubba Until It Hurts," which has benefited by the high visibility of its 6'8" star, Bubba Smith, of NFL, Lite beer and movie fame. The tape—which is gentle on the joints because Bubba has bad knees—may be a harbinger of many non-impact aerobics videos to come. The big men emphasized the "non-damaging" aspect of his program at numerous public appearances.

"Bubba has been nice enough to have made many appearances on behalf of the cassette, on television and radio talk shows," says Kopels. "He made himself available so that if a local retailer had good press contacts, they'd call us up and we'd set up a telephone interview with Bubba for the local press.

"Also, everytime he goes out on press tours for his films, such as 'Black Moon Rising,' he plugs the tape as well as on the talk shows. He should be out again for 'Police Academy III.'"

Looking at fitness tape trends, Kopels observes, "I see exercise videos getting more specific, such as our 'Say Goodbye To Back Pain' tape. Because I think the exercise market is pretty flooded at this point, and even the personality aspect has reached saturation. I see fitness videos basically focusing in on problems such as back pain, weight loss, possibly upper body development."

Key Video plans heavy promotion to accompany the May release of its "The Body Sculpture System" tape, which stars Tina Plakinger and Beth Johnson in a workout that utilizes three-pound hand weights.

"To begin with, we have a laminated, embossed casette sleeve and an oversized, 3-D countercard that projects the sleeve with the phrase "It's a workout that makes you a knockout," says Joe Anneckho, Key Video director of marketing. "And it has a price point of $29.98 so the retailer can merchandise it as a sales product."

"Tina Plakinger, a former Ms. America, and Beth Johnson, the Crystal Light Aerobics champion, will make appearances at distribution parties, sales meetings and press parties on the East and West Coasts."

"Exercise tapes have to be marketed differently. A fitness tape like this has to prove itself. You've got to merchandise and market it in such a way that it exudes credibility and differentiates itself. Otherwise it simply gets lost in that big old collection of tapes at the video store."

Personal appearances aided IVE in the success of its "Thin Thighs In Thirty Days" tape, the first release on the company's USA Home Video label, in 1983.

"Wendy Stehling was a very strong personal promoter herself," says Len Levy, IVE senior vice president and general manager. "The tape was an outgrowth of one of the bestselling paperback books of (Continued on page V-6)"
Learning’s Fun When Education Is Entertainment

The rise of educational video signals the dawn of year-round-school-at-home in an ever-widening variety of stimulating visual subjects for the studious VCR generation.

And why not? The “star” teachers are now all on tape, and no one’s taking attendance, so viewers can learn in their spare time without the fear of choking on the test.

With film producers, computer software, book and magazine publishers launching home video divisions, producing independently and in joint ventures, learning finally seems to be moving nearer to the kind of fun it was supposed to be when good teachers blended facts with a dash of drama and showmanship to inspire students.

As prices lower and consumers get into the habit of buying videocassettes, the repeatability factor of educational product will make it an even more attractive purchase.

Repeatability is and will continue to be a key element in home educational video use, says Dr. Dana Ardi, vice president of marketing, McGraw-Hill. Realistically, he says, unless you’re madly in love with a particular movie, how many times would you want to play it? Educational product, however, is a reference tool; in order to attain the skill being taught, multiple plays are often necessary.

While the traditional school subjects of reading, writing and math have been made more entertaining for students of all ages via video and computer, the range of educational topics for adults has broadened from history and biographies to include subjects that one might not find at a local school or college but that have suddenly become accessible and enjoyable at home.

And video acquisition executives are always looking for new ideas.

Below is a brief survey of educational-type product of an informational nature for those with more intellectual interests.

Two how-tos from Best Film & Video are “The Gibson Guitar Course” for electric guitar and “Omar Sharif On Championship Bridge,” both for $29.95.

Embassy’s “Victory At Sea” is a multiple cassette series of the award-winning World War II documentary. With most of the footage coming from both Allied and
(Continued on page V-20)

Sunbow Productions and Children’s Video Library are proud to announce the home video release of the second My Little Pony adventure, MY LITTLE PONY: ESCAPE FROM CATRINA. My Little Pony, one of Hasbro, Inc.’s most popular characters, is already a best seller in everything from toys to the first “gold” home video hit. My Little Pony garnered over $200 million in retail sales in 1985 and $300 million is projected in 1986.

MY LITTLE PONY: ESCAPE FROM CATRINA is an enchanting adventure featuring the voices of TAMMY GRIMES and PAUL WILLIAMS and a delightful musical score.

NATIONAL RELEASE DATE: May 14, 1986

VHS: CA 1403; Beta: CB 1403; Approx. 30 Minutes.

Don’t forget to stock up on the original RIAA Gold Award Winner—MY LITTLE PONY. An enchanting program your customers’ families will enjoy over and over again!

VHS: CA1400; Beta: CB1400; Approx. 30 Minutes.

$19.95

Suggested Retail Price

Sunbow Productions and Children's Video Library - New York, New York

© 1986 Sunbow Productions

Children's Video Library - Quality Children’s and Family Entertainment

P.O. Box 4995
Stamford, CT 06907

© 1986 Hasbro, Inc. All Rights Reserved. © 1986 Sunbow Productions

BILLBOARD APRIL 19, 1986

V-5

www.americanradiohistory.com
EXERCISE
(Continued from page V-4)

that year and in promoting the books she also promoted the cassettes. She made a great many personal appearances, and did radio and—where she could—television.”

Levy also notes the self-through potential of the fitness category. “Somebody on an exercise program is not going to want to run back and forth to the video store. Logically they would buy the tape—therefore the price has to be reasonable, so that the buyer will be willing to invest in the tape rather than renting it periodically.”

IVE’s latest fitness release, on USA Sports Video, is “Knockout Workout” with Ray “Boom Boom” Mancini, priced at $29.95. This makes it one of the least expensive exercise tapes, at the same price as “Kathy Smith’s Ultimate Video Workout.” “The Stomach Formula With Richard Simmons” and Paramount Home Video’s three Ron Harris “aerobicise” tapes. Perhaps the only tape priced lower that has a celebrity is “Pumping Iron” with Arnold Schwarzenegger on Interglobal Video.

A large cluster of workout cassettes are located at $39.95: Jane Fonda’s “New Workout,” “Richard Simmons Get Started” priced at $9.95 apiece. Each tape is a 20-minute warmup for a different sport.

“We will display them in a special dump merchandiser that makes all five tapes available in the same location,” says Jeff Jenest, vice president of marketing at Karl-Lorimar. “We think the $9.95 price will open sales way up.”

“One reason that our ‘Playboy Video Centerfold’ has done so well is because of its pricing (also $9.95), so that it now has literally become an impulse item. Anyone with a $10 bill can purchase it, and it’s the same with these exercise shorts. It’s going to get us on counters in 7-Elevens and in sporting goods stores, as well as get us much better visibility in the video channel. We really think it’s destined to fly off the shelves.”

The success of Karl-Lorimar’s “No Sweat!” tape with Lyle Alzado may signify another trend: “More men are buying exercise tapes,” says Jenest. “The Lyle Alzado tape is moving very nicely and now we’re looking at the best way to use him from the public relations standpoint. We plan on more advertising and (Continued on opposite page)

Our fill rate has compe

Ingram Video—the fastest growing distributor of prerecorded video cassettes—has good news for you and our competitors. We have the highest fill rate in the industry. That means you won’t be left empty handed when your customers request a hot new release. Do business with Ingram Video and discover why our fill rate is only one of the reasons other video distributors are singing the blues.

Same day shipments on more than 5,000 titles.

Order any of our more than 5,000 prerecorded video tape titles before 10:30 AM local time and Ingram Video will ship your order the same day.

Order anytime later in the day and we’ll ship within 24 hours. And our on-line computerized ordering system gives you immediate stock verification! All you have to do is pick up the phone and call toll-free 1-800-251-5900.

If you wait until they’re hot, you may be left out in the cold.

Ingram Video knows that with so many new titles being released each month, you don’t have time to keep track of them all. We have a specialist on staff who monitors hot new video releases. We’ll share this information with you, so you can then pre-order fast moving releases and have them in your store when your customers ask for them!
titors singing the blues.

POP materials boost profits, too!

Ingram Video warehouses POP materials which are available for same day shipment and immediate, sales-generating impact in your store. We also offer a complete array of in-store merchandising materials, produced exclusively for Ingram Video dealers. Ask your personal telemarketing representative what POP we have available from major studios.

We're in the business of service.

When you do business with Ingram Video, you'll be assigned your own personal telemarketing representative who can be reached toll-free whenever you place an order or need product information. Others may promise high fill rates, rapid delivery, immediate order confirmation, and POP materials. We deliver, with personal service.

Rely on Ingram Video, and you'll have your competitors singing the blues, too. Give us a call toll-free at 1-800-251-5900. In Tennessee, call 1-800-342-5800.

Distribution Centers: Nashville, Tennessee/City of Industry, California/Jessup, Maryland

Others promise. We deliver.

Children's
by JIM BESSMAN

There are plenty of fairy tales and storybooks brought-to-life titles, many of which star popular entertainers, featured amid children's video product exhibited at the New York Home Video Show. There are also cassettes with a decided religious bent, balanced by those that are strictly instructive in nature, as the next kid vid wave is poised to bogey both industry and consumer with its variety, inventiveness and sheer numbers.

Cartoon programs utilize state-of-the-art animation techniques and feature popular TV or book-licensed characters, or present classic favorites in their original, legendary animated forms. And several new releases bring award-winning modern children's literature titles to home video.

The following is a quick-reference list of children's program suppliers.

Active Home Video will be showing five new children's titles: "Brighty Of The Grand Canyon" ($39.95); "Around The World in 80 Days" ($29.95); "Greenstone" ($19.95) featuring Orson Welles; "Arthur And The Square Knights Of The Round Table" ($29.95); and "Little Dragons" ($49.95).


The company is also showing a "special" title at the same price in "The Real Mother Goose," featuring the original graphics and illustrations of Nan Pollard, as well as three "double" titles—"Goldilocks & The Three Bears" paired with "The Three Billy Goats Gruff," "The Three Little Pigs" with "The Bremen Town Musicians," and "Mother Goose Storytime Rhymes" with "The Straw Ox" (also in the same price range).


At $19.98 are "Velveteen Rabbit" starring Marie Osmond, "The Tin Soldier" with Shields & Yarnell, and "The Story Of Ferdinand" featuring Paul Williams. Religious related product for children that will be featured at the show include "Ann's Kids In The Holy Land" ($29.95), the five-cassette "How Should We Then Live" series ($49.95 per tape), "Dark Valley" ($29.95), two new volumes in the "Psalm 23" series ($49.95 a piece), and "Free Forever" ($29.95).

New Scholastic Lorimar Home Video titles, priced at $14.95, include "Clifford's Sing Along Adventure," featuring the popular Scholastic book character; "Great Ape Activity Tape," featuring the books' Green Gorillas; "Aesop's Fables" with Bill Cosby; and "The Animal Alphabet."

(Continued on page V-10)

---

"Wee Sing Together" is an original musical video from Price/ Stern/Sloan.

"Captain Marvel Comics" on Prism.

"Emma And Grandpa" on Video Associates.

---

Children's
by KAREN KLEINER

Home video companies are not kidding around with children's video, especially when it comes to educational programs with the fun of games built into the learning process.

One sure sign of rapid growth in the kid vid field is the emergence of TV awards. Action for Children's Television has just this year started a new category of awards for children's home video. ACT is currently accepting nominations for its spring awards, which are based on a unique or outstanding aspect of home video programs. Anyone can enter a videocassette and should address the nomination to Action for Children's Television, 40 Austin, Newton, Mass.

One leader in children's home video, Cambridge-based Spinnaker, is using huggable characters that children can relate to and involving them in adventures as a way of teaching reading and math. For the 5- to 8-year-old there's "Readers Of The Lost Alphabet." Children join Professor Mindbender and the heroic "Alphabet" Smith as they set out to find the missing letters. Reading phonetically, they follow the clues and discover the surprising solution to the mystery. For the 7- to 10-year-old, there's "Reading, The Search For The Stolen Sentence." In math, "Add Ventures Of The Time Taxi" and "Close Encounters Of The Math Kind" are the titles which are as creative as their contents. Each cassette is packaged with a workbook which encourages children to become active participants. The programs retail for $19.95.

Spinnaker also distributes four Captain Kangaroo video programs which develop life skills and social values in children ages 2-11. The programs, developed by Encyclopedia Britannica with Bob Keeshan (Continued on page V-10)
British Video Builds On Rock And Shakespeare

Although trade between the U.S. and Britain in feature films on video is something of a one-way street, British expertise in music video programming and some other specialist areas redresses the balance to an extent.

A glance at Billboard’s Top Music Videocassettes chart confirms how much good music product is coming out of the U.K. every week. At video rights shows around the world it is British companies such as Virgin, PMI and PolyGram Music Video that draw the buyers, and these companies pull millions of dollars out of the international market every year in advances against product.

PMI’s long-standing deal with Sony Video Software has been one of the most successful transatlantic link-ups, giving the EMI-owned subsidiary instant clout in North America and at the same time establishing the Sony brand name in the all-important youth market. The Duran Duran ‘video tour’ of the U.S. four years ago is remembered here as one of the best marketing joint efforts of the decade.

PolyGram, with its own highly-organized distribution system, has no need of American partners, but it is noteworthy that most of its biggest sellers are sourced from the U.K.

British broadcast television, respected worldwide for its quality output of arts programs, comedies, classic productions and instructional programs, has still to penetrate the U.S. video market to a significant extent.

BBC Video managing director David Risner says the label has concluded a U.S. distribution deal with CBS/Fox, but there are unlikely to be any releases before July this year at the earliest. “We will haven’t finalized exactly what we are going to do in America,” says Risner. “I imagine programming will be taken from the best of our light entertainment catalog initially, ‘Fawlty Towers’ and ‘Doctor Who’ have both become TV successes there and video releases will be eagerly awaited.”

The BBC’s only previous release in the U.S. was its special Royal Wedding tape, put out through the American Video Tape Co. in a one-off deal. Sales however, amounted only to a few thousand units.

Educational material, including (Continued on page V-18)

YOU’LL BE AMAZED AT WHAT WE HAVE IN STORE FOR YOUR STORE.

If you’re looking for a proven line of self-through videos, you need to check out Kartes.

We offer one of the industry’s broadest lines of special-interest video programming covering everything from low-impact aerobics to high-impact Hollywood hits.

Our Video Film Classics line of Hollywood and foreign movies features many of the greatest stars of all time in some of their most famous roles. Altogether, we offer over 200 movie titles, many of which can’t be bought anywhere else. They’re Kartes exclusives.

For more information call:
1-800-582-2000

See the full Kartes line in Booth 209C at the New York International Home-Video Market

The rest of our line covers just about every special-interest category you can imagine, including music, sports, kids, exercise, beauty, cooking and much, much more.

With retail pricepoints from $14.95 to $19.95, the Kartes line is priced to sell. And it’s priced for profit with winning margins up and down the line.

So pick up the phone and check out Kartes. We’ll tell you all about what we have in store for your store and we’ll give you a sneak preview of some of the new products we’ll be introducing in 1986.

KARTES VIDEO COMMUNICATIONS
7225 Woodland Drive Indianapolis, IN 46278
A SCRIPPS HOWARD COMPANY

(Continued on page V-18)
Why you'll be grinning from ear to ear.

It's Disney's Wonderland Sale!

Remember Christmas? What a success story! Now make way for Disney's Wonderland Sale, a sensational lineup of thirteen great Disney titles, from just $14.95 each! Starring the 5th release in the Classics series, the animated Alice In Wonderland, at only $29.95, plus newly released, all-animated cartoons with Winnie the Pooh, Mickey Mouse and Donald Duck for only $14.95.

To keep you grinning, the Wonderland Sale is backed by the kind of advertising and promotion you've come to expect from Disney... over $1.5 million in aggressive marketing support including the most versatile, state-of-the-art, in-store P.O.P. in the industry and T.V. advertising.

For more details, ask your authorized participating distributor.

But hurry. You won't want to be late for this very important date.

PREBOOK DATE MAY 6TH. STREET DATE MAY 28TH.

Get ready for a great summer!

---

CHILDREN'S ED
(Continued from page V-8)

Associates, teach children such life skills as independent thinking, courage, self-esteem, and the importance of telling the truth. The Captain is joined by puppets and friends enacting delightful stories. The programs retail for $19.95 each.

Magic Window, the children's video line distributed by RCA/Columbia Pictures Home Video, has both children's entertainment as well as programs which convey positive values. "The Edison Twins," released in March, teaches scientific tenants as well as morals and values.

(Continued on opposite page)
Karl-Lorimar children's educational line, Scholastic Lorimar, combines entertainment with education, and includes programs such as "ABC Fun Fit," "Gymboree," and "Animal Alphabet." Produced in conjunction with ABC entertainment, "ABC Fun Fit" features Olympic gold medal winner Mary Lou Retton leading four kids, ages 10 to 13, through a series of choreographed physical activities. The program aims to teach children the benefits of good physical fitness. "Gymboree" encourages kids—and their parents—to take part in play that involves bright colors and movement.

Children's Video Playground, the new line from Prism Entertainment, offers a series of children's classics that includes "Alice In Wonderland," "Arabian Nights," "Cinderella," "Tom Sawyer," "Snow White," and "Sleeping Beauty." Programs are each 30 minutes long and have a suggested retail price of under $12.

An interesting series from Video Associates is "Emma And Grandpa." Originally produced for British TV, and recently telecast on HBO, each segment is set in a different month of the year and depicts the change of seasons as Emma, Grandpa and his dog Cindy discover the beauty in the fields and forests surrounding Grandpa's farm. "Emma And Grandpa" is available in a four-part series featuring three months of the year per 30-minute tape at a suggested retail price of $16.95. The complete 12-month, 120-minute cassette, "Emma And Grandpa On The Farm," is available for $29.95.

In the area of kid culture, Video Associates is releasing a line of "Puppet Musical Classics"—"Peter And The Wolf," "The Nutcracker" and "Carnival Of The Animals"—brought to life with music, dance costumes and puppets. Produced for home video by F Productions of France in association with Vistar International Productions, each videocassette has a running time of 28 minutes and a suggested list of $16.95.
Music
by STEVEN DUPLER

Look for a wide assortment—ranging from classical to heavy metal—of long form music video titles from a relatively small number of manufacturers and distributors at the New York Home Video Show.

According to one industry insider, at least some of the rapid growth of music titles in the home video product mix can be attributed to price decreases, as well as the fact that "X-rated product has been creating problems for some dealers, and they've been looking for other types of non-film product to replace it with. Music seems to be working."

Some representative offerings at the show include:

- Vestron Video: Stamford, Conn.-based manufacturer has a large music catalog. Some highlights include "Eric Clapton Live," "Engelbert Humperdinck In Concert," "The Cars In Concert '84-'85," Liberase, Loveboy, Elton John, Pete Townshend's "White City" film, and "Do They Know It's Christmas?" all priced at $29.95. Vestron's new $16.95 price point will be represented by the "ike And Tina Turner Show," and other titles.


- Kultur: More classical titles from this Sea Bright, N.J.-based company. These include "Joan Sutherland In Concert," "Placido Domingo: A Year In His Life," Jose Serebrier conducting both the Sydney and Melbourne Symphonic Orchestras in a program consisting of Prokofiev, Tchaikovsky, and Beethoven; Neville Marriner conducting the Academy of St. Martin's-in-the-Fields; Jerzy Maksymiuk conducting the Polish Chamber Orchestra; a Brahms violin concerto by Yehudi Menuhin; and other performances by Andres Segovia, Arthur Rubinstein, and Jascha Heifetz.


- "Quincy Jones—A Celebration" on VCI.

- "Omnibus—A Celebration of New York City" on Sony Video Software.

- "Barbra Streisand—Putting It Together—The Making Of The Broadway Album" on CBS-Fox Home Video.

- "John Lennon Live In New York City" on Sony Video Software.

- "Rod Stewart In Concert." and

(Continued on page V-14)

Growing steadily over the past six months, "Music is getting more attention," the spokesman says. "Video specialty stores have been expanding into music, and more record retailers are committing to video." Some of the hotter titles Star is distributing include Sting's "Bring On The Night," (an atypical example priced at $79.95); "John Lennon Live In New York City" from Sony Video Software; and U2 and Rainbow titles from RCA/Columbia.

- Karl-Lorimar Home Video: Music video selection from this Irvine, Calif.-based company includes Sting's "Bring On The Night," "Rod Stewart In Concert," and

(Continued on page V-14)

Beau Bridges hosts "Creative Parenting: The First 12 Months" on AGM Home Video.

The task of defining home video programming such as informational will undoubtedly become easier in the near future as more categories appear and retail establishes off space for specialized product (as some do now for exercise and/or instructional videos). Sub-categories will become categories, and more video stores will probably resemble bookstores with "health," "travel," "culture," and other areas clearly marked.

Informational programming is growing so fast that without leaving your armchair, you can tour the great art museums of the world and be home in time for dinner.

By way of travel, Video Associates offers "A Tour Of The Louvre," "A Tour Of The Prado," and "A Tour Of The Vatican," each priced at $29.95. Famous cities in other countries are visited and discussed in Republic's "Travel Tips" ($24.95 for each of 12 tapes). For those who prefer other worlds, Sony Video Software takes us beyond the edges of our solar system with "Comet Halley" ($16.95).

Connoisseurs of the vine are edified in Video Associates' "Enjoying Wine With Paul Gillette" ($29.95), "Hugh Johnson's How To Enjoy Wine" (Simon and Schuster/$29.95), "The Wine Advisor" with Dick Cavett (Esquire Associates/$29.95) and the two-volume "The Wines Of California" (Kartes/$49.95 for both). There's always something cooking in the kitchen in Julia Child's six-part "The Way To Cook" (Knopf Video Books/Random House Video/$29.95 each). The package includes separate tapes on "Soups, Salads And Bread," "Fish And Eggs," "Vegetables," "Poultry," "Meat," and "First Courses And Desserts." In Embassy's "Wok Before You Run" Steven Yan teaches how to cook with a wok and laugh at the same time.

(Continued on page V-14)
PRODUCT SURVEY
(Continued from page V-2)

Video School" series of 10 titles ($24.95 per title).
AMERICAN VIDEO: "The High-Tech Workout" ($39.95).
BEST FILM AND VIDEO CORP.: Benihana restaurant
founder Rocky Aoki's "Japanese Cooking Kit" and "Chinese
Cooking Kit" ($39.95 each), both packaged with a companion
cookbook by HP Books. How-to titles include: "The Gibson
Guitar Course" for electric guitar ($29.95); and "Omar Sharif On
Championship Bridge" ($29.95).
Sports how-to: Carl Lohren's
"One Move To Better Golf" exercises ($14.95); Red Auerbach's
"One Round Ball" survey of basketball legends ($29.95); mid-
dleweight karate champ Ivan Rogers' "Karate & Self Defense" ($19.95); hitting guru Charlie Lau's "The Art Of Hitting.300"
($19.95). Exercise: The four-
lesson "Workout For The Entire Family" ($11.95).
BODIES IN MOTION: "Bodies In Motion" ($49.95).
CBS/FOX VIDEO: "The CBS/FOX Guide To Complete Dog
Care" ($29.98) examines proper exercise, grooming, nutrition
and behavior (yours and the dog's) to keep your pooch
healthy and happy.
"Mickey Mantle's Baseball Tips For Kids Of All Ages"
($19.98) covers baseball basics
and is hosted by Hall Of Famers
Mickey Mantle and Whitey Ford.
Other instructional titles include:
"First Aid: The Video Kit"
($39.98), basic first aid princi-
pies to apply during a crisis;
"The CBS/FOX Guide To Home
Videography" ($29.98), the es-
sentials of video camera use;
and "The Playboy Playmate
Workout" ($39.95), a not-
entirely-serious exercise vid
hosted by models from the
magazine.
CONTINENTAL VIDEO: "Say
Goodbye To Back Pain"
($39.95) features an exercise
program developed by Dr. Hans
Krause and used at YMCAs for
over 10 years.
Exercise videos: "Bubba Until
It Hurts" with Bubba Smith
($39.95).
EMBASSY HOME ENTERTAIN-
MENT: "Basketball With Gail
Goodrich" ($39.95) instructs
aspiring hoopers; "The Alpine
Ski School" ($39.95) explains
downhill gear, apparel and
moves; "Baseball: The Pete Rose
Way" ($19.95) offers tips from
(Continued on page V-15)
 And at the far desert end of the food spectrum, chocoholics will want to check out the new book "Chocolate," with Martin Johner, director of cooking classes & catering services at the Culinary Center of New York. Now wasn't that a mouthful?

Diet is discussed in "Dimensions Of Fitness" (Nutrition Management/$59.95). "You Can Win! Negotiating For Power, Love And Money" (MCA/$29.95), improving relationships by fighting more productively is the aim of "Martial Arts: Learning The Art Of Fighting Fair"; if that doesn't work there's always "50 Ways To Meet Your Love," both from Twin Arts. And the dimissive and inimitable Dr. Ruth Westheimer dispenses sage advice on lovemaking in "Terrific Sex: The Dr. Ruth Video" (Warner Music Video/$39.95).

Car fanatics don't take a backseat to other hobbyists in Simi- tar's "Monster Madness" ($19.95), continuing entertaining footage of "monster" truck competitions. There's more sports adventure in Prism's Video Collection series ($11.95 each), including "Ski Champions-The Winners" with Suzy Chaffee, "Dirt Bike Stars," "Surf's Up," "Hot Boards," and "Dardevil Flyers" with Chuck Yeager, Karl-Lorimar's "Ski Country" includes footage shot in 25 locales such as the French Alps, Colorado Rockies and New Mexico's Southern Alps and cameoos U.S. Olympic champs Bill Johnson and Steve Mahre.

Owning a car may be an adventure in itself that's hazardous enough for the average driver simply looking for a good tune-up. Karl-Lorimar and the Consumer's Union have teamed up for "Cars: How To Buy A New Or Used Car And Keep It Running Almost Forever". Tools and Mr. Goodwrench not included.

In 1986, it appears that the informational area still has room for rapid growth. The self-help category will surely blossom—soon we will probably have encounter group tapes, gestalt therapy, interpersonal relationship analysis (MCA's "You Can Win!" video already explores this realm) and so on.

There are any number of diets, hobbies, investment strategies and other areas of interest that await information product. And travel and art touring tapes will probably shortly be taking us to countless new exotic locales. In any event, there soon should be tapes to inform us about almost every subject that holds our curiosity.

CHRIS McGOWAN
Imagine a private lesson with Chet Atkins... and what it would be worth!

“This audio-visual lesson showing Chet Atkins teaching and playing guitar with two young students is the finest visual educational approach to teaching music that I have ever seen. Atkins’ easy manner, the excellent choice of material, and the pleasurable musicality of everything on the tape, convey an idea unusual in most video instruction—that the goal in studying an instrument goes beyond mastering technique and into the realm of making music. Using this video for practicing the fingerings, strums and pickings, while listening to the masterful phrasings of a great musician like Chet Atkins, will lead any student to a quicker understanding of how to play the guitar with an ease and natural lyricism.”—Milt Okun

YOUR COMPLETE VIDEO LEARNING SYSTEM INCLUDES:

A ONE-HOUR VIDEOCASSette FEaturINg:
- Split-screen closeups that show you exactly how it’s done.
- On-screen chord symbols so you can play along as you watch.
- On-screen clock that keys the video to your guidebook.

A 112-PAGE GUIDEBOOK FEaturINg:
- The Basics Box that highlights the information you need.
- Dynamic Chord Diagrams that show you how to change chords.
- The Music Finder that keys each song to the video.

AN AUDIO CASSETTE OF THE SOUNdTRACK

“Beginners will have fun learning the basics: For advanced players it’s a goldmine.”
—Guitar Magazine

executive producer FRED KEWLEY • written & produced by CHET ATKINS & JOHN KNOWLES • directed by KEN MAXWELL

**PRODUCT SURVEY**
(Continued from page V-13)

baseball’s all-time hitmaker.
TV consumer advocate David Horowitz and his wife Suzanne explore ways to keep junior from wreaking more havoc than a Texas twister in “The Baby Safe Home” ($29.95), “Baby Dynamics: Vol. I” ($39.95) and “Baby Dynamics: Vol. II” ($39.95) are motor skills fitness programs for infants, toddlers and the newly walking.
“Quick Dog Training With Barbara Woodhouse” ($59.95) illustrates sound methods of getting Rover to obey and stay out of trouble. Expert Chinese cook Stephan Yan imparts the secrets of stir frying in “Wok Before You Run” ($39.95).
Exercise videos: “Texercise” with Irlene Mandrell ($39.95) and “Pump It” with Dr. David Engel ($59.95).
INDEPENDENT UNITED DISTRIBUTORS: “Running Great With Grete Waitz” ($39.95).
INTERACTIVE MEDIA: “Phillip Pearlstein Draws The Artists Model” ($69.95) features the artist demonstrating approaches to perspective, volume, time and chiaroscuro.
INTERGLOBAL VIDEO: “Pumping Iron” with Arnold Schwarzenegger ($19.95); “Aerobics For Beginners” ($14.95); and “Advanced Aerobics” ($14.95).
IVE/USA SPORTS VIDEO/USA HOME VIDEO/MONTEREY HOME VIDEO: Instructional sports and exercise videos: USA Home Video: “Thin Thighs In Thirty Days” with Wendy Stelling ($39.95); “Lou Ferrigno’s Body Perfection” ($39.95); and “Master Class” with Sho Kosugi ($39.95).
USA Sports Video: “Knockout Workout” with Ray “Boon Boom” Mancini ($29.95); “Rick Epstein’s Tennis Kinetics” ($39.95); and “Gameplan: The Language & Strategy Of Pro Football” with John Riggins ($39.95); “Breeders Cup 1985” ($39.95); “Return To Glory” ($29.95) recounts the Lakers’ victory over arch-rival (Continued on page V-20)
The response has been incredible," says Minsker, who believes the final exhibitor tally should be well over 100. "There are contingents coming from Japan, South America and other foreign territories to look at the possibilities of licensing product."

Another key element to the Market is the attendance of major retailers. Expected from those ranks are K mart, Columbia House, Waldenbooks, Lam stons, F.W. Woolworth, RCA Video Club, Stop 'n Shop, Barnes & Noble, Pathmark, R.H. Macy, Scholastic Book Club, The Sharper Image and others.

The New York International Home Video Market will be an annual event, according to Minsker with the site expected to remain in Manhattan.

Last year, the Video Software Dealer's Assn. (VSDA) claimed the home video software dollar volume to be only 2.7% of prerecorded software dollar volume. If children's programming and music video can be brought under the general heading of alternative, that adds 10.4% and 2.9% respectively.

But as the home video market continues to grow, more and more observers appear to be agreeing with Stuart Karl's VCR as appliance theory, a notion the founder of Karl-Lorimar espoused long before launching the Jane Fonda series.

While it's true that exercise videos have become the spotlighted alternative category in recent years, non-theatrical programming will begin to take many forms. Rather than wait for the next Jane Fonda-like mega hit from another genre, it's likely that video publishing will be successful on a number of levels.

Most of the major studios have and are continuing to experiment with non-theatrical programming of various types such as CBS/Fox with a Mickey Mantle baseball instructional tape or Hart's recent release of college coach Bobby Knight on basketball.

Court Shannon, executive vice president of Karl-Lorimar, indicates his company will continue to stress the video publishing philosophy. One pitfall the industry needs to be conscious of is that "there are many bad ideas out there for original programs."

Mr. Boston bartender and guide and the tie-in with Glenmore Distilleries.

IT'S HERE AT LAST

For the best in alternative video programming choose the ambient videos which have changed the course of visual entertainment.

THE VIDEO MONTAGE SERIES

VIDEO MONTAGES are full length visual vignettes of fast paced COMEDY, DRAMA, CHASES, NEWSREELS, CARTOONS, DANCING, STUNTS, SPORTS, EROTICA, and COLORFUL GRAPHIC DISPLAYS.

VIDEO MONTAGES are culled from the highest quality sources to provide the finest reproduction available.

Now available for International licensing to the home video market and for limited edition retail use in the United States.

See us at Booth 424 during The New York International Home Video Market or contact us at:

V. P. I.
Video Placement International
125 East 23rd Street, Suite 500, New York, NY 10010
212-777-7040

Masters of the Cultural Arts
Booth 314
Home Vision
A Films Incorporated Company
Serving the Media Arts since 1933
Stereo hi-fi videos featuring the greatest artists, musicians, composers and authors in the world

• Andre Previn and the Royal Philharmonic
• Chagal • De Beauvoir • Miro
• Bream • Picasso • Hockney • LeCarre

Ask about our cultural documentaries for outstanding videos in the fine arts and humanities

5547 N. Ravenswood, Chicago, IL 60640
(312) 878-2600 Ext. 336 or 302

Develop that winning edge with...
Masters of the Game
WINNING BASEBALL
Pete Rose

Also starring Claude Osteen and Sonny Ruberto

Now available on videocassette - VHS & Beta

★ Finally players of all ages and skills can discover the secrets of hitting, bunting, pitching and catching from the pros!
★ ADDED BONUS - Includes historical footage of Pete Rose's 4,192nd record breaking hit - a collector's item for all baseball fans!

And that's not all...

Win FREE All-Star Game tickets! Each ten-pack counter display will be accompanied by entry pads good for a drawing to win fantastic prizes like a trip to the Houston All-Star Game for two, satin baseball jackets or baseballs imprinted with signatures of Pete Rose, Claude Osteen and Sonny Ruberto! So step up to the plate and order this "3 in 1" home video today. It's a triple play!


exclusive Release from Video Gems

Also available in Spanish

Meet Video Gems at the International New York Home Video Market - April 17 - 21 - Jacob J. javits Convention Center - Booth # 488

728 N. La Brea Avenue, Los Angeles CA 90038. Call TOLL FREE (800) 473-3252 - (213) 916-2345

CREDITS: Special issues Editor, Ed Ochs; Assistant Editor, Robyn Wein; Editorial assistance by Jim Bessman, a freelance writer in New York; other editorial by: Jim McCullough, Billboard's Home Entertainment Editor; Steven Dupler, Billboard's Video Music and Pro Audio/Video Editor; Chris McGowan and Karen Kleiner, freelance writers based in L.A.; and Cathy Ciccolella, a freelance writer based in Sarasota, Fla.; Design, Anne Richardson-Daniel; Cover, Adrian Vega.

SPECIAL INTEREST (Continued from page V-1)

Minsker is anticipating on the order of 4,000-5,000 trade representatives. Depending on local press, the consumer turnout could be "overflow." Minsker is planning to tie-in with Arthur Morowitz' Video Shack chain utilizing weekend print advertising to promote consumer interest in the show.

The event will be only the third held at the new Jacob Javits Convention Center on Manhattan's West Side.
EXERCISE VIDEO HOT LIST
Following is a list of exercise videocassette sales reported for the week ending March 20, 1986. The list was compiled by Marc Zubatkin, Billboard Research Dept.
1. JANE FONDA’S WORKOUT (Karl-Lorimar)
2. JANE FONDA’S NEW WORKOUT (Karl-Lorimar)
3. PRIME TIME (Karl-Lorimar)
4. DO IT DEBBIE’S WAY (Video Associates Inc.)
5. RAQUEL, TOTAL BEAUTY AND FITNESS (Thorn-EMI/HBO Home Video)
6. JANE FONDA’S WORKOUT CHALLENGE (JCI Video)
7. KATHY SMITH’S ULTIMATE WORKOUT CHALLENGE (JCI Video)
8. KATHY SMITH’S BODY BASICS (JCI Video)
9. JAZZERCISE (MCA Home Video)
10. EVERYDAY WITH RICHARD SIMMONS (Karl-Lorimar)
11. 20 MINUTE WORKOUT (Vestron)
12. AEROBIC DANCING (MCA Home Video)
13. JANE FONDA’S WORKOUT FOR PREGNANCY, BIRTH & RECOVERY (Karl-Lorimar)
14. FREIDANSE (MTI Home Video)
15. AEROBICISE (Paramount Home Video)
16. STOMACH FORMULA (JCI Video)
17. PLAYBOY’S PLAYMATE WORKOUT (CBS-Fox)
18. BODY BY JAKE (MCA Home Video)
19. ABC FUN FIT (Karl-Lorimar)
20. SHAPE UP WITH ARNOLD SCHWARZENEGGER (Interglobal Video)

Discwasher pumps up your profits by cleaning yuckies off VCR heads.

Discwasher can build your profits with the brightest VCR care products around.
Discwasher products offer you terrific add-on sales opportunities. Discwasher only offers the most popular, fast-moving accessories. No need to carry a large inventory to profit from the lucrative accessory business.
It’s easy to sell Discwasher accessories. Take advantage of the fact that people know and trust the Discwasher brand name.
Discwasher, with nationally advertised products, is the technological leader in maintaining picture and sound clarity. Find out more by calling your Discwasher representative. Or write, Discwasher, 4309 Transworld Road, Schiller Park, IL 60176

You can also profit from our record, tape and compact disc equipment care products, too!

FOR GOOD CLEAN PROFITS, DISHWASHER

The Discwasher

(A joint venture of Bell & Howell Company, Columbia Pictures Industries, Inc., and Paramount Pictures Corporation)
SPECIAL INTEREST VIDEOHit LIST
Following is a list of special interest (excluding exercise) video- cassettes as reported for the week ending 20, 1986. The list was compiled by Marc Zabotkin, Billboard Research Dept.

1. **JACK NICKLAUS—GOLF—Golf (Worldvision)**
2. **CRAIG CLAIBORNE'S NEW YORK TIMES TV Video**
3. **AGRICULTURAL TV (Agriculture)**
4. **BABY SAFE HOME (Embassy Home Entertainment)**
5. **DR. RUTH'S GUIDE TO GOOD SEX (Warner Music Video)**
7. **CHINESE COOKING WITH AOKI (Best Film & Video Corp.)**
8. **COKO TV PICTURE SHOW**
9. **FIRST AID VIDEO KIT (CBS-Fox)**
10. **MARTY HOGAN'S POWER QUAGGEBALL (Pacific Arts)**

**EDUCATION**
(Continued from page V-5)

Axis government vaults, the series has already sold over 100,000 copies.

Four Point Entertainment sponsored "The Day's Comet" with William Shatner at the controls. More down to earth and to the point is "The Video Retailer's Handbook," a 90-minute cassette covering various aspects of video business.

Homewave, a new division of Films Inc., presents "The Un- (3/95)."

With James Coburn, which takes a look at some of Hollywood's western heroes and the movie elements behind them popular.

IVEC's USA Home Video offers "The Speed Reading Hand- (19.95)" and "Survival Spanish (39.95)."

VANESSA: "The First Aid Video Book" (39.95) presents the Tumor".

David Berger's "How To Do Makeup (29.95);

Prudden" (39.95);

"Stress Management 12, (29.95)"

and "The Spectrum of world space exploration (59.95); a four- (31.95)" and "Ingrid" (24.95); which documents the lives of Ingrid Bergman.

Spinknack captures space history with four NASA series titles made up of footage of major events from America's space program (9.95 each).

Twin Arts offers "How To Start Your Own Small Business." Due later in '86 is "How To Start and Operate A Successful Mail- Order Business." Similiar Entertainment explains "Oil Painting Techniques" by Bill Alexander (19.95).

VidAmerica offers "Guinness Book of World Records (39.95)"; and April biographies, "Will Rogers: Champion Of The People" and "Abe Lincoln: Free- dom's Warrior (39.95).

World Vision hits the political trail with "Thank You, Mr. President (29.95), a compilation of President John F. Kennedy's humorous press conferences.

KAREN LIEGLER & JIM BESSMAN
Berger Plan May Yield Computer Lists: Privacy Abuses Feared

BY FRANK LOVECE

NEW YORK National Video’s president, Ron Berger claims that his firm’s highly publicized pay-per-transaction plan (Billboard, Jan. 18), now in its test-market phase, would allow video vendors total access to a computerized network of customer names, addresses, and transaction history.

Numerical codes to safeguard consumer privacy cannot be used, says Berger, because this would effectively ruin valuable record-keeping requirements.

National Video, which claims more than 400 franchises and 17 affiliated retail stores in the United States and Canada, currently operates a computerized base of detailed consumer data. From this data base, Berger says, his company supplies 50 names and addresses to Disney Home Video for a mailing. “Stores are asked to inform customers of their participation in the system,” he said. However, Berger admits, this is neither required nor strictly enforced.

While Berger’s National Video does not carry X-rated product, according to Berger, R-rated and even some PG-rated horror and romance titles have been the target of censorship attempts.

Similarized computerized information, such as magazine subscription lists and credit card data—for use in video obscenity trials—“We’re seeing something new and frightening, according to Hoyt, legislative counsel for the American Civil Liberties Union. “Say you want to run for public office or apply for a job. Should you be blacklisted because of what tapes you rent?”

While National Video does not carry X-rated product, according to Berger, R-rated and even some PG-rated horror and romance titles have been the target of censorship attempts.

Similarized computerized information, such as magazine subscription lists and credit card data—for use in video obscenity trials—has become “a very serious national concern,” according to Justice Dept. official John Russell. “Congress is looking into it, and the FBI is looking into it,” he adds. Computer-data abuse can include fraud and embezzlement, as well as unauthorized access to mailing lists for commercial or political purposes.

National Video “is going to look into the question of security of those names and addresses,” Berger says. “But the studios would have to have access to them, to see who rented their titles and how many times.”

Personal data rather than numerical codes will be used, he adds, “because the studios send ‘shoppers’ into a store and then check to see whether or not their shoppers’ transactions got credited.”

The pay-per-transaction plan would allow video programmers to sell prerecorded cassettes and disks to retailers at relatively low prices, and then share in rental revenues. The First Sale Doctrine currently forbids vendors from requiring further payments once they have sold a tape or disk.

The first phase of the National Video test began Jan. 8, according to Berger, and is scheduled to last a minimum of six months. The test will then expand from its current 10 stores to 100.

Rental Sales Fatten Up Food Etc.

La Chain Gains By Cross-Promo

BY MOIRA MCCORMICK

CHICAGO Operating video rental sections in convenience stores “gives us thousands of competitive advantages over traditional video stores,” says Max Hoyt, president of Lafayette, La.-based convenience chain Food Etc.

Video sections were installed in four company-owned and three franchise stores 18 months ago by Hoyt, whose father Wilbur Hoyt, convenience store pioneer and founder of Food Etc., and consultant Risa Solomon, a former Video Software Dealers Assn. staff member. Last October they began running video in 15 other convenience stores within a 75-mile radius of Lafayette. “We’re recommending,” says Hoyt, “that convenience store chain owners get into video because tape is still a business as a profit center, by buying our inventory and hiring us to select tapes, implement rental systems and form a system to keep transaction time to a minimum.”

Food Etc.’s venture is paying off. Wilbur Hoyt deems video the most valuable convenience store addition since gasoline.

The chain’s built-in clientele helped get video off the ground, according to Max Hoyt. “We had 1,200-1,500 customers per day coming in already,” he notes, “so it wasn’t like a video store starting from scratch.”

“In fact,” he says, “we have many more advantages over those stores. We’re open seven days a week, with longer hours. We needed no additional labor, utilities, or insurance overhead to get into video, either.”

Most significantly, according to Hoyt, convenience stores such as Food Etc. offer manifold opportunities for cross-promotions. “We’ll give a free rental with a gas fillup,” he describes, “or we’ll offer $1 off a burger purchase [in Food Etc.’s 50-dining room], with a rental. We’ll cross-promote new menu and grocery items.

“We have broader aims and goals than an immediate return on our tape department,” stresses Hoyt. “We’re looking at a return on the whole investment.”

Etc. and consultant Risa Solomon, a former Video Software Dealers Assn. staff member. Last October they began running video in 15 other convenience stores within a 75-mile radius of Lafayette. “We’re recommending,” says Hoyt, “that convenience store chain owners get into video because tape is still a business as a profit center, by buying our inventory and hiring us to select tapes, implement rental systems and form a system to keep transaction time to a minimum.”

Food Etc.’s venture is paying off. Wilbur Hoyt deems video the most valuable convenience store addition since gasoline.

The chain’s built-in clientele helped get video off the ground, according to Max Hoyt. “We had 1,200-1,500 customers per day coming in already,” he notes, “so it wasn’t like a video store starting from scratch.”

“In fact,” he says, “we have many more advantages over those stores. We’re open seven days a week, with longer hours. We needed no additional labor, utilities, or insurance overhead to get into video, either.”

Most significantly, according to Hoyt, convenience stores such as Food Etc. offer manifold opportunities for cross-promotions. “We’ll give a free rental with a gas fillup,” he describes, “or we’ll offer $1 off a burger purchase [in Food Etc.’s 50-dining room], with a rental. We’ll cross-promote new menu and grocery items.

“We have broader aims and goals than an immediate return on our tape department,” stresses Hoyt. “We’re looking at a return on the whole investment.”
Palmer Plans For Expansion

MOVES TAKE CHAIN INTERSTATE

BY JIM BESSMAN

NEW YORK Arising from the unlikely base of a billiard retail operation, Palmer Video Corp., has amassed 64 outlets in five years and is embarking on an ambitious nationwide expansion program.

To accommodate this growth, the company recently enlarged its corporate headquarters in Union, N.J., from 2,000 to 4,000 square feet. Housed there are support services for franchise marketing, merchandising, advertising, and training services.

All but three Palmer Video stores are in New Jersey, the exceptions being units in Upper Darby, Pa., Lake Worth, Fla., and the Long Island town of Bayside, N.Y. However, the company looks forward to openings this month of a store in Columbus, Ohio, and another in Livertyville, Ill. These mark the first time that the chain has "actively gone outside the state," says Palmer Video president Peter Balner. The three previous out-of-state stores developed where the franchise owners became aware of Palmer through trade shows or other sources.

In early summer, the chain will begin adding 30 new stores in Long Island. This expansion, according to Balner, results from a "limited partnership," in which the company and a local investor are selling shares to raise $4.5 million for construction of the stores. Outlets are planned to open at the rate of one every three weeks following completion of the stock offering.

Claims Balner, "We have two things going for us. As a franchising vehicle, we're hotter than a pistol, and we're dealing in a product—video—that is a strong and lucrative rental and sale item." To buttress this statement, he quotes figures from a Venture Magazine survey last September, which said that Palmer Video franchisees "have the twenty-third highest return on their investment of all franchisees in the U.S."

"averaging net profits of $75,000 to $100,195 return on investment based on pre-tax income. He adds that stores are grossing better in 1986 than last year's average of $180,335.

The trick, notes Balner, is in "consistently getting customers back into the store," something in which he feels Palmer Video excels through heavy promotion. "The customers already in-store aren't...

(Continued on next page)

Uncharted Sees

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

Congratulations Bob Mann. Automatic Golf - Certified Platinum 170,000 Units Sold. (Records available for audit to any authorized charting organization.) Coming soon: Bob Mann's "Instant Karate"
PALMER EXPANSION
(Continued from preceding page)

the ones who need motivation," he says. "It's the ones that we see infrequently." To reach this clientele, Palmer sends out a monthly "Palmer Video News" mailer to some 44,000 club members. The 12-page promotion piece—which will soon grow to 16 pages—lists new releases and featured product, such as this month's focus on Alfred Hitchcock titles on cassette. But, most important from a marketing standpoint is the monthly promotion, details of which are included in the mailer.

For instance, the current "instant" game, "Spot Of Gold," offers $44,000 worth of free rentals, VCR accessories, and Zenith video hardware—these latter items available through a May drawing of entries containing scratched-out gold spots revealing letters spelling "PALM E R." Other spots hide the instant prizes, including prepaid "discount movie ticket" packets of 30 or 20 coupons.

Besides promotion, Balner credits his company's merchandising and marketing approaches with providing the "exciting" in-store environment needed to keep customers loyal. "We advise our franchisees on which titles they should purchase and how many, based on how well a movie did theatrically, how large a window we have on broadcast, and pricing, which is most important," he says. "Obviously, we'll be less aggressive with a $79 title than one that's more reasonably priced."

Further boosting "well-invented" stores with "diverse library and ample stock," Balner notes that all product is "accessible to the customer" through flat-face display of empty boxes, all of which have "live" product behind the counter.

"The only way to compete with us is price," he says, "but our surveys show that price is way back behind location and convenience, parking, availability, inventory, and customer service when it comes to what customers look for in a video store. Besides, the price-sensitive customer isn't ideal for us anyway—he'll leave you as soon as someone else comes in for less."

Over 97% of Palmer Video customers are club members, who pay $2.99 to rent a title the first day and $1 for each additional day, with weekend rates at $3.49 per tape. Club membership breaks down into three categories. A one-year "Bronze" membership, for $19.95, waives rental deposit and entitles members to a mailer subscription, access to prepaid rental booklets and periodic specials, and the right to rent three movies at a time without a credit card—or six with:

Three-year "Silver" members pay $59.95 for the same privileges plus the opportunity to rent a second movie on Wednesdays for a penny more. They are also eligible for additional special offers, and can reserve movies on a "casual" basis where a title will be held until 3 p.m., or on "priority," where it's held until closing, though the customer is liable for charges if he

(Continued on next page)

LAST YEAR IT WAS 'THE KILLING FIELDS'...THIS YEAR IT'S 'ELENI'.

"...a film of such force, I will never forget it. One of the year's best."

-Jeffrey Lyons,
Sneak Previews, INN

Her only crime was helping her son escape to America. Her punishment was death. Years later a New York Times reporter is determined to uncover the story of this heroic woman, and find the man who murdered her. Nicholas Gage is the reporter. He is her son.
HOLLYWOOD'S SAINT BECOMES INDE-VIDEO'S STAR CONNECTION!

Make them both ... your connection!

Every month, James St. James, nationally syndicated radio and print columnist edits the expanding entertainment section of the INDE-VIDEO magazine/catalog. This INDE-VIDEO publication is a valuable P.O.P. item containing exclusive profiles of the stars, in-depth interviews, first hand inside information and features on new videocassette releases.

WHAT IS INDE-VIDEO?
• A bold new concept in home video marketing
• A full service, West Coast-based home video distributor
• Specializing in independent manufacturer programming
• Exclusive distribution agreements with various manufacturers
• Preferred retailers will be featured each month in our catalog as part of Mr. St. James' nationwide news network
• Manufacturers can take advantage of the best independent distributor in the nation

Call our TOLL FREE number for our dealer kit and catalog.
(800) 554-4338 (National) (800) 251-4625 (California)

INDE-VIDEO DISTRIBUTION CORP.
130 North Victory Boulevard, Burbank, CA 91502 (818) 841-5148

© 1986, INDE-VIDEO Distribution Corp.

PALMER EXPANSION
(Continued from preceding page)

doesn't show up.

The five-year, $89.95 "Gold" category grants all Silver benefits together with a "Pot of Gold" bonus coupon book containing $1,000 worth of discount coupons. Along with Palmer Video's franchised expansion are plans to increase average store size from the current 1,300 square feet to between 1,500 and 2,000 square feet. Future company-owned stores—now totalling 10 with three on-line for April—are to be no smaller than the high-end figure. "I'm convinced that larger video specialty stores will be the successful ones of the future," says Balner, noting that a corresponding growth in the number of pieces stocked—now averaging up to 1,900 cassettes—is "inescapable." Facilitating this increase is an "evolutionary" computer system capable of "spitting out utilization numbers on any title automatically so that we can move it when it drops off."

One of the main reasons for Palmer Video's home office expansion is the need for greater training space. Franchisees—who pay a $18,000 fee that covers business training and assistance in site selection, layout and landlord negotiating—receive a four-day training regime made up of one day in the classroom, two days of hands-on experience in an established store, and a final day of evaluation. They are also given a 125-page, in-store operations manual, and the services of the company's "opening specialists" when the time comes.

Additionally, Balner advises his franchisees via written correspondence twice each month, and has set up a six-member "advisory board" made up of franchisee representatives, which meets on a monthly basis. Balner also advises franchisees on the best purchasing deals available from the manufacturers and, when possible, obtains better buys for them because of the franchise association.

Until February, Palmer Video handled home video hardware, but Balner says that customer familiarity with VCRs no longer warrants video specialty store "hand holding," and adds that such stores can no longer compete with "prevailing" hardware discounters on goods with a low profit margin.

While his rental-to-sale ratio is currently 9-to-1, Balner credits recent "aggressive marketing by the majors" with bringing video sales at some stores to $1,000-$1,500 a week since last December, when a 36-page mail catalog promoting holiday gift-giving "made for a 30-fold sales increase in company-owned stores over the previous Christmas."

"We're keeping pace even now because of price and title promotions," notes Balner. "I've felt all along that if a person buys one video he'll buy more because it looks so lonely on the shelf."

To make rental product "more conducive to sales," he continues, all cassettes are stickered with the inventory number, purchase price and movie rating where applicable.
Firm Named To Resolve Video Ratings Mess

TORONTO The accounting firm Ernst & Whinney, chartered by the Toronto government, has been brought into the messy business of establishing a video ratings system for Ontario, (Billboard, March 15) and perhaps eventually the country.

Monte Kwinter, the province's consumer and commercial relations minister, announced the appointment of the company and requested that it sort out a situation that has left distributors and retailers angry, and consumers confused. The aim is to find a way to establish a classification system, likely a stickering scheme, that would ensure under-age consumers are not allowed to rent or buy videos that are sexually or violently explicit—titles from which they would be restricted for theater viewing.

But it won't be a snap. Already, the province and two of its counterparts, Manitoba and Saskatchewan, thought they had it straight. A stickering system was to have gone into place February 1.

But retailers hit the roof and distributors threatened to withhold releases from Canada. Paramount actually went so far as to temporarily stop shipments (Billboard, March 22).

The Ontario system, which was copied by Manitoba and Saskatchewan under a joint funding scheme, was suspended in early March. And Nova Scotia also put its system on hold. Paramount has resumed distribution until the mess is sorted out.

It will be up to Ernst & Whinney to do so. In the coming weeks, the firm will poll the video industry to find a suitable way to classify videos.

But Jim Sintzel, president of the Video Retailers Assn. of Canada (VRAC), doubts the feat can be pulled off. He says the firm might be able to find a system suitable for Ontario, but it would not be able to be translated into a national classification scheme, largely because other provinces have different levels of censorship and restricted access.

Provincial officials in Ontario have not set a deadline for completion of the report, but because the retraction of the system proved to be a significant embarrassment for the new Liberal government of David Peterson, the officials are pressing for a quick set of recommendations. They privately say the report may be ready by the end of April.

From that, Ontario will likely move ahead with a scheme that would affix stickers to each video available in licensed outlets across the province. Manitoba and Saskatchewan, although not bound to follow, will likely do so. Nova Scotia and British Columbia will be carefully monitoring the outcome of the Ontario situation. And, if retailers or distributors are not satisfied (Continued on next page)
**Systems Allow Rental Displays To Save Space**

LOS ANGELES Home video rental stores can conserve display space through use of new stock merchandising systems using box-cover reproductions in transparent heavy-duty plastic envelopes.

Seaver Electronics offers four-by-six-inch and five-by-seven-inch, four-color artwork for more than 10,000 movies available on videocassette, according to Denny Brock, service manager for the Milford, Mich., firm.

Seaver, located in a Detroit suburb, sells the plastic envelope-equipped with a pegboard-hook hole, the reduced box front display, and explanatory rear panel—for $1.25. The artwork alone costs 80 cents each, though Brock notes that prices are reduced as quantity increases on individual orders.

Seaver has been selling almost exclusively to larger users, according to company president Bruce Woolsey. He says the firm's production so far has been taken by clients including Video Trend and VTR Distributors.

Persons experienced in using the Woolsey innovation estimate that the Seaver display affords a 1,000%-2,000% saving over the traditional display of home videotape boxes, Brock says. He also claims that Seaver is able to produce the reduced artwork for new movie releases almost overnight.

Another firm making a self-merchandising video movie display unit is Progressive Movie Marketing of Vancouver, B.C., Canada. For 18 months Jim Orr has been building a catalog of movie titles, now numbering over 8,000.

PMM has a four-by-six-inch transparent plastic sleeve, with a pegboard hole, to display a color reduction of the front and back covers from cassette packages. The envelopes are 40 cents each and the prints cost 89 cents.

The firm also supplies a binder for $9 in which up to 100 movies can be catalogued. JOIN SIPPEL

**VID-RATING MESS**

(Continued from preceding page)

...the matter will be taken to court, where it will likely drag on for months, maybe years.

Much of the dissatisfaction with the system revolves around what retailers and distributors say are costly stickers. Given that duties already boost Canadian video prices, making sales more difficult here than below the border, an additional surcharge is being strongly opposed by the industry. Also, there are concerns that the system might unduly delay distribution of videos in the Canadian market. Since publicity about releases in the U.S. instantly makes its way to Canada, the industry worries that consumers will be incensed that the latest releases are being held up for classifications purposes.

KIRK LAPOINTE

---

**DO SOMETHING DONE BEFORE:**

Reach the real market for home video software.

It's sort of a paradox. Here you have over 20 million active, affluent consumers of prerecorded video programming in the U.S.—and no efficient way to reach many of them.

Until now. Because now a new magazine called Videopreview reaches the people the others miss. With efficiency that beats the others by a mile.
YOU’VE NEVER

A short course in recorded history.

When the home video industry was young, most consumers were hardware buffs who made a second career out of home taping. Those days are long gone. More and more, VCR owners are relying on prerecorded software. So where are they looking for information on new releases?

Not to the specialty magazines. The fact is, the 3 top video enthusiast publications combined reach less than 5% of software consumers.

Sure, you can try the mass circulation magazines. But then you’re paying budget-busting bucks to reach the nearly 95% of U.S. households that don’t even own a VCR.

How to make a million—guaranteed.

Starting in August, a million copies of Videopreview will be distributed each month—right in the software department of America’s top video and consumer electronics chains. Given away free to each store’s most active buyers and renters.

Each issue has informative summaries of the month’s new software releases, conveniently grouped by genre. Plus a celebrity interview, inside’s column, and lots of other video-oriented editorial.

Your ad in Videopreview will make a million impressions on people seeking new programming. Even better, it’ll be taken home and seen repeatedly as families refer to back issues. And given the turnover in retail store customers, running a schedule in Videopreview is by far the most efficient way to increase reach among the people who spend the most on software.

Bag a million— for peanuts.

Videopreview’s $17.50 cost per thousand (4-color) is less than half that of any major video enthusiast magazine. And our special charter rate of $12.00 per thousand simply walks away from the field.

Consider: 21/2 x the circulation—for the same dollars.

An audience that’s 100% software-involved. An editorial environment that’s designed to help sell prerecorded programming. No X-rated or mail order clutter. And a unique distribution method through America’s leading video retailers.

It’s a video marketer’s dream!

The boat sails June 10. Be on it!

Our premiere issue closes June 10. If you miss it, you’ll miss out on a rare opportunity to increase your audience by a million—without increasing your ad expenditures.

Call Bill Slapin or Marvin Fisch now. They’ve got all the details on the most exciting new video marketing opportunity yet.

1950 Sawtelle Blvd., Suite 330 Los Angeles, CA 90025 213-478-6070

Vast Rental Expansion Seen At Vons Markets

By John SippeL

EL MONTE, Calif. — Home video departments are likely to open in 130 more Vons supermarkets, joining some 55 of the chain’s locations already being racked by Adventureland Video.

“If the VCR explosion continues as forecast, we could offer video rental through the entire chain,” says Anthony Fanticola, vice president of general merchandise. Vons introduced movie rentals three years ago.

Fanticola says the Southern California food-and-drug chain originally sided on home video as a service which meshed with departments being broadened in its newly formed Value Centers.

The expanded Vons stores that already have video departments are using a gondola displaying empty boxes and a service counter behind which the rental movies are stacked.

In addition, two Vons Pavilions—75,000- to 50,000-square-foot giant supermarkets—rent video.

The Value Centers offer more than 300 titles; the Pavilions carry more than 1,000 titles. A third Pavilion with a home video rental center is planned to open in eastern Los Angeles County in about two months.

Vons constructs its own customized fixture for video for the Pavilion stores, while Adventureland supplies a fixture which fits into a gondola for the Value Centers. Fanticola envisions more Pavilions but sees a slowing down in Value Center openings.

Vons is slowly converting some of its greater-volume stores into computerized rental. Club members who are charged no entry or annual fees are provided with a walletsized cardboard membership card. When the store goes on computer, a numbered bar code is merely added to the reverse side of the membership card.

Fanticola and Jack Brennan, video liaison with Adventureland, favor institutionalized advertising every two weeks in the chain’s rotogravure tabloids. These ads push the $1.99 daily fee for all titles, including new releases, and a 90-cent special fee, which changes every two weeks.

Vons stores rent VCRs and attempt to stock both VHS and Beta formats on popular movies.

Tom Cooper, director of retail marketing, handles the Vons account from Adventureland’s Salt Lake City base.

ACTION MART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serette at (800) 629-7524.
This is it. The only complete uncut performance of his recent World Tour. Including never-before-seen footage of three Rod classics. Special candid personal interviews. Clips that span his career. And photos from his childhood days. The Rod Stewart Concert Video. With a suggested retail price of $29.95, they should sell like front row seats. Order now. Or spare the Rod and spoil the profit.
BY JIM MCCULLAUGH

LOS ANGELES — Macrovision, the anticopy device recently embraced by industry leader CBS/Fox Video (Billboard, March 11), has made another major inroad. Bell & Howell, one of the industry's largest video duplicators, is licensing the technology with plans to offer the service to its clients shortly.

"We feel this is a major breakthrough," says Gary Gwizdala, executive vice president of the Toronto, Calif.-headquartered Macrovision. "It will give them the ability to be more competitive on their half. It's no longer just selling Macrovision. And Bell & Howell is a joint venture," he says, noting that it involves Gulf & Western, parent to Paramount Home Video, and Columbia Pictures with RCA/Columbia Pictures Video.

"The fact that they are getting behind it," he adds, "gives us a significant amount of credibility."

Modification of equipment in order to interface the Macrovision anticopy encoding technology should be complete in about 60 to 90 days, says Gwizdala, at the various 8-1/2 facilities.

Macrovision, a technique that confuses a VCR's automatic gain control, was introduced a year ago when Embassy Home Entertainment released "The Unexpected Visitor." The experience was not wholly successful, creating some early adversity and credibility problems, admits Gwizdala and a. Victor Farrow, a company founder. But the technology has been refined during the last year, they say, claiming that it "could not have happened without Embassy's initial support."

Macrovision does not claim 100% effectiveness, but the latest version of the technology has earned enough client endorsements in recent months for CBS/Fox to be willing to apply it to more than five million prerecorded cassettes in the next year and for MCA Home Video to have utilized it on more than 375,000 cassettes, including "Back To The Future.

"There were two issues that surfaced on The Cotton Club," explains Gwizdala. "One related to playability and the other to effectiveness." He notes, "There were 24 reported playability problems out of a million plays that we actually could trace back to older television equipment. We made a few minor adjustments, and it became a nonissue. You have to expect some of that with the number of TVs, VCRs, and the different combinations of equipment.

"There was also a reality-versus-expectation problem," adds Farrow, "with the hype running so hot nobody listened to the firm's caveat." In addition, he claims, the perception of what is "viewable" varies widely, "People's eyes are different. That's why it's hard to get a fixed percentage for effectiveness," he says.

FOR WEEK ENDING APRIL 19, 1986

WIZARD VIDEO is offering its first made-for-home video title, a horror flick called "Breeders," which should reach dealers by May 26. The story line involves alien invaders who come to Earth to breed via New York City's Times Square.

WARNER HOME VIDEO is releasing five "Feeling Fine" exercise videocassettes in May narrated by Dr. Art Ulene of The Today Show. The titles, each $29.95, are: "Pregnancy Exercise Program," "Childbirth Workout To Win," The 75-minute program will combine tennis with an overall fitness regimen.

TRAVEL VIDEO is releasing five "Feeling Fine" exercise videocassettes in May narrated by Dr. Art Ulene of The Today Show. The titles, each $29.95, are: "Pregnancy Exercise Program," "Childbirth Workout To Win," The 75-minute program will combine tennis with an overall fitness regimen.

Download this page to see the full PDF.
FOR WEEK ENDING APRIL 19, 1986

*Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 copies or suggested list price of $3 or more for non-theatrical made-for-home video product; 25,000 or $1 million for music video product. a RIAA platinum certification for theatrical films, sales of 150,000 or suggested list price of $6 or more for non-theatrical made-for-home video product; 50,000 copies or a value of $2 million for music video product. Tapes certified prior to Oct. 1, 1985 were certified under different criteria. b International Tape Dist. Assn. certification for gross label revenue of $1 million after returns or stock balancing.

**WE WANT YOU!**

Only the best Sales Representatives to add to our caring and experienced staff.

• Be a part of an industry leadership team
• Highest pay in the industry
• 2-week training course
• Advancement opportunities

IF YOU DON'T LOVE VIDEO DON'T APPLY!

Please Call or Write:
Director, Personnel
Metro Video
430 West 54th Street
New York, NY 10019
(212) 582-6405

**TOP VIDEOCassettes**

**Compiles from a national sample of retail store sales reports.**

<table>
<thead>
<tr>
<th>#</th>
<th>Wk/week</th>
<th>Title</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year</th>
<th>Rating</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2 24</td>
<td>JANE FONDA'S NEW WORKOUT  ▲</td>
<td>KVC-RCA Video Prod, Karl Lorimar Home Video Video 069</td>
<td>Jane Fonda</td>
<td>1985</td>
<td>NR</td>
<td>39.95</td>
</tr>
<tr>
<td>2</td>
<td>1 6</td>
<td>RETURN OF THE JEDI ▲</td>
<td>CBS-Fox Video 1478</td>
<td>Mark Hamill, Harrison Ford</td>
<td>1983</td>
<td>PG</td>
<td>79.98</td>
</tr>
<tr>
<td>3</td>
<td>23</td>
<td>BEVERY HILLS COP ▲</td>
<td>Paramount Pictures, Paramount Home Video 1134</td>
<td>Eddie Murphy</td>
<td>1984</td>
<td>R</td>
<td>25.95</td>
</tr>
<tr>
<td>4</td>
<td>6 205</td>
<td>JANE FONDA’S WORKOUT ▲</td>
<td>KVC-RCA Video Prod, Karl Lorimar Home Video 042</td>
<td>Jane Fonda</td>
<td>1984</td>
<td>NR</td>
<td>39.95</td>
</tr>
<tr>
<td>5</td>
<td>37</td>
<td>PINOCCHIO ▲</td>
<td>Walt Disney Home Video 239</td>
<td>Animated</td>
<td>1940</td>
<td>G</td>
<td>29.95</td>
</tr>
<tr>
<td>6</td>
<td>11</td>
<td>RAMBO: FIRST BLOOD PART II ▲</td>
<td>Thorn/EMI/HBO Video T14.3002</td>
<td>Sylvester Stallone</td>
<td>1985</td>
<td>R</td>
<td>79.95</td>
</tr>
<tr>
<td>7</td>
<td>5</td>
<td>SILVERADO  ▲</td>
<td>RCA/Columbia Pictures Home Video 6-20567</td>
<td>Kevin Kline, Scott Glenn</td>
<td>1985</td>
<td>PG-13</td>
<td>79.95</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>THE GOONIES ▲</td>
<td>Warner Bros. Inc, Warner Home Video 11474</td>
<td>Sean Astin, Josh Brolin</td>
<td>1985</td>
<td>PG</td>
<td>79.95</td>
</tr>
<tr>
<td>10</td>
<td>72</td>
<td>PRIME TIME ▲</td>
<td>KVC-RCA Video Prod, Karl Lorimar Home Video 058</td>
<td>Jane Fonda</td>
<td>1984</td>
<td>NR</td>
<td>39.95</td>
</tr>
<tr>
<td>11</td>
<td>12</td>
<td>PRIZZ'S HONOR ▲</td>
<td>ABC Motion Pictures, Vestron 5106</td>
<td>Jack Nicholson, Kathleen Turner</td>
<td>1985</td>
<td>R</td>
<td>79.95</td>
</tr>
<tr>
<td>12</td>
<td>14</td>
<td>MIAMI VICE ▲</td>
<td>Universal City Studios, MCA Dist. Corp. 80133</td>
<td>Don Johnson, Phillip Michael Thomas</td>
<td>1985</td>
<td>NR</td>
<td>29.95</td>
</tr>
<tr>
<td>13</td>
<td>3</td>
<td>COMMANO ▲</td>
<td>CBS-Fox Video 1484</td>
<td>A. Schwarzenegger, Rae Dawn Chong</td>
<td>1985</td>
<td>R</td>
<td>79.95</td>
</tr>
<tr>
<td>14</td>
<td>9</td>
<td>FRIGHT NIGHT ▲</td>
<td>RCA/Columbia Pictures Home Video 6-20562</td>
<td>Chris Sarandon, Roddy McDowall</td>
<td>1985</td>
<td>R</td>
<td>79.95</td>
</tr>
<tr>
<td>15</td>
<td>23</td>
<td>MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲</td>
<td>Motown Pictures Co, MGM-UA Home Video 300302</td>
<td>Various Artists</td>
<td>1983</td>
<td>NR</td>
<td>29.95</td>
</tr>
<tr>
<td>16</td>
<td>24</td>
<td>THE WIZARD OF OZ ▲</td>
<td>MGM-UA Home Video 600001</td>
<td>Judy Garland, Ray Bolger</td>
<td>1959</td>
<td>G</td>
<td>29.95</td>
</tr>
<tr>
<td>17</td>
<td>50</td>
<td>GONE WITH THE WIND ▲</td>
<td>MGM-UA Home Video 900284</td>
<td>Clark Gable, Vivien Leigh</td>
<td>1959</td>
<td>G</td>
<td>89.95</td>
</tr>
<tr>
<td>18</td>
<td>5</td>
<td>PEE-WEE'S BIG ADVENTURE ▲</td>
<td>Warner Bros. Inc, Warner Home Video 11523</td>
<td>Pee-Wee Herman</td>
<td>1985</td>
<td>PG</td>
<td>79.95</td>
</tr>
<tr>
<td>19</td>
<td>2</td>
<td>YEAR OF THE DRAGON ▲</td>
<td>MGM-UA Home Video 800713</td>
<td>Mickey Rourke, John Lone</td>
<td>1985</td>
<td>R</td>
<td>79.95</td>
</tr>
<tr>
<td>20</td>
<td>15</td>
<td>PLAYBOY VIDEO CENTERFOLD ▲</td>
<td>Karl Lorimar Home Video 501</td>
<td>Sherry Arnett</td>
<td>1985</td>
<td>NR</td>
<td>9.95</td>
</tr>
<tr>
<td>21</td>
<td>20</td>
<td>THE VIRGIN TOUR MADONNA LIVE ▲</td>
<td>Sire Records, Warner Music Video 3-38105</td>
<td>Madonna</td>
<td>1985</td>
<td>NR</td>
<td>29.95</td>
</tr>
<tr>
<td>22</td>
<td>9</td>
<td>FRANK SINATRA PORTRAIT OF AN ALBUM ▲</td>
<td>Quincy Jones Productions, MGM-UA Home Video 400648</td>
<td>Frank Sinatra</td>
<td>1986</td>
<td>NR</td>
<td>39.95</td>
</tr>
<tr>
<td>23</td>
<td>8</td>
<td>JOHN LENNON LIVE IN NEW YORK ▲</td>
<td>Empire Pictures, MOTION-PICTURES 514</td>
<td>Jeffrey Combs, Bruce Abbott</td>
<td>1985</td>
<td>NR</td>
<td>79.95</td>
</tr>
<tr>
<td>24</td>
<td>18</td>
<td>KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲</td>
<td>JC Video Inc, JC Video 8100</td>
<td>Kathy Smith</td>
<td>1984</td>
<td>NR</td>
<td>29.95</td>
</tr>
<tr>
<td>25</td>
<td>21</td>
<td>MARY POPPINS ▲</td>
<td>Walt Disney Home Video 23</td>
<td>Julie Andrews, Dick Van Dyke</td>
<td>1964</td>
<td>G</td>
<td>29.95</td>
</tr>
<tr>
<td>26</td>
<td>107</td>
<td>JANE FONDA'S WORKOUT CHALLENGE ▲</td>
<td>KVC-RCA Video Prod, Karl Lorimar Home Video 051</td>
<td>Jane Fonda</td>
<td>1984</td>
<td>NR</td>
<td>59.95</td>
</tr>
<tr>
<td>27</td>
<td>24</td>
<td>GHOSTBUSTERS ▲</td>
<td>RCA/Columbia Pictures Home Video 6-20413</td>
<td>Bill Murray, Dan Aykroyd</td>
<td>1984</td>
<td>PG</td>
<td>79.95</td>
</tr>
<tr>
<td>28</td>
<td>36</td>
<td>GREMLINS ▲</td>
<td>Warner Bros, Inc, Warner Home Video 11388</td>
<td>Zach Galligan, Phoebe Cates</td>
<td>1984</td>
<td>PG</td>
<td>79.95</td>
</tr>
<tr>
<td>30</td>
<td>8</td>
<td>THE SWORD IN THE STONE ▲</td>
<td>Walt Disney Home Video 229</td>
<td>Animated</td>
<td>1963</td>
<td>G</td>
<td>79.95</td>
</tr>
<tr>
<td>31</td>
<td>108</td>
<td>DO IT DEBBIE'S WAY ▲</td>
<td>Rayman Prod, P. Brownstein Prod, Video Associates 1008</td>
<td>Debbie Reynolds</td>
<td>1983</td>
<td>NR</td>
<td>39.95</td>
</tr>
<tr>
<td>32</td>
<td>7</td>
<td>SESAME STREET PRESENTS: FOLLOW THAT BIRD ▲</td>
<td>Children's Television Workshop, Warner Home Video 11522</td>
<td>Carroll Spinney, Jim Henson</td>
<td>1985</td>
<td>G</td>
<td>79.95</td>
</tr>
<tr>
<td>33</td>
<td>10</td>
<td>ST. ELMO'S FIRE ▲</td>
<td>RCA/Columbia Pictures Home Video 6-20559</td>
<td>Rob Lowe, Demi Moore</td>
<td>1985</td>
<td>R</td>
<td>79.95</td>
</tr>
<tr>
<td>34</td>
<td>12</td>
<td>MASK ▲</td>
<td>Universal City Studios, MCA Dist. Corp. 80133</td>
<td>Cher, Sam Elliott</td>
<td>1985</td>
<td>PG-13</td>
<td>79.95</td>
</tr>
<tr>
<td>35</td>
<td>27</td>
<td>NATIONAL LAMPOON'S ANIMAL HOUSE ▲</td>
<td>Universal City Studios, MCA Dist. Corp. 66000</td>
<td>John Belushi, Karen Allen</td>
<td>1978</td>
<td>R</td>
<td>29.95</td>
</tr>
<tr>
<td>37</td>
<td>4</td>
<td>2001: A SPACE ODYSSEY ▲</td>
<td>MGM-UA Home Video 700002</td>
<td>Keir Dullea, Gary Lockwood</td>
<td>1968</td>
<td>G</td>
<td>79.95</td>
</tr>
<tr>
<td>38</td>
<td>3</td>
<td>NATIONAL LAMPOON'S EUROPEAN VACATION ▲</td>
<td>Warner Bros, Inc, Warner Home Video 11521</td>
<td>Chevy Chase, Beverly D’Angelo</td>
<td>1985</td>
<td>PG-13</td>
<td>79.95</td>
</tr>
<tr>
<td>39</td>
<td>29</td>
<td>AMADEUS ▲</td>
<td>Thorn/EMI/HBO Video TV42997</td>
<td>Tom Hulce, F. Murray Abraham</td>
<td>1984</td>
<td>PG</td>
<td>79.95</td>
</tr>
</tbody>
</table>
Someone stole the moon. And Sam Quint wants it back.

Tommy Lee Jones ("Coal Miner's Daughter") has hit the streets. Running to catch the world's most exotic, high-performance race car and the priceless computer disk on-board.

Will his luck run out faster at 300 mph? Can he recover the fastest car ever flown?

It's non-stop action in this taut adventure, co-starring Linda Hamilton ("The Terminator"), Bubba Smith and Robert Vaughn. Don't miss it.

After all, a lot of movies promise you the moon. This videocassette gives you the moon. Not to mention the stars.
Footloose and Fancy

There's no tap dancing around the quality issue. After all, Fred Astaire & Ginger Rogers didn't create their classic dance routines to wind up looking like out-takes from "Hullabaloo."

So every RKO Astaire & Rogers Original Studio Edition video has been painstakingly reproduced from a master print in the RKO vault. To deliver a flawless picture and outstanding sound.

Top Hat, Swing Time, Shall We Dance, Follow the Fleet and Carefree. Just $29.95 retail. Best of all, the last dance is on us.

Order 24 Astaire & Rogers tapes, get any 2 free.
Or order 12 Astaire & Rogers tapes, and get a free counter display. Either way, it's a terrific deal. But step lively. This offer ends June 30.


Vestron Offering Is Outperforming Firm's Prediction

NEW YORK Vestron Video's offering of $100 million in convertible subordinated debentures has exceeded predicted levels to bring $115 million to the independent home video manufacturer.

"This gives us the strongest cash position of almost any entertainment company," says Vestron president Jon Peisinger.

The strong response to the offering follows the relatively weak Vestron debut as a public company in fall 1985. Convertible subordinated debentures are bonds that can be converted into stock. Vestron's mature in 2011 and can be exchanged at any time for common stock at $13 a share.

Peisinger says the offering was "a financing vehicle, which seemed to be appropriate for the company to use at this time, given the decline in interest rates and the opportuni- ties that are available to the company right now."

Among the opportunities he cites are the large number of quality inde- pendently produced feature films on the market whose rights can be pre-bought, and the capacity to form the new Vestron Pictures division.

With the success of the offering, "the company has a significant cash position," Peisinger says. As a re- sult, he notes, "We are seeing opportunities presented to us at a much faster pace than six months ago," when Vestron first went pub- lic.

The success of the offering "clearly puts us in a unique position for an independent company," says Peisinger, giving it resources closer to that of the deep-pocketed majors. He notes that to succeed in home video is becoming increasingly cost-ly, "both on the production and acquisi-tion side and in terms of distribution expenses."

"Based on the changing nature of the marketplace, our need for work-ing capital is increasing," Peisinger says, explaining that as the sale business builds, inventory size grows, and so does the amount in receivables.

Vestron has been sued by two stockholders for staging its offer- ing. Their suits say that in making its initial offering Vestron claimed the cash raised would be enough for its needs, and that no future offer- ings would be needed.

Because the lawsuits are pend- ing, Peisinger could offer no com- ment, But the company's official point of view is that the October prospectus said directly and openly that here would be further offer- ings.

Vestron's going public made the raising of money simpler than the process for a privately held firm, Peisinger says. "Clearly our status as a public company was what enabled us to raise this level of financ- ing. It would have been very diffi-cult for a private company to con- struct the same kind of fund raising mechanism," he says.

TONY SEIDEMAN
"You name the Hollywood movie, and I'll show you a scene in this
film that's better. You're not going to see a fiction or non-fiction film much
stronger than Streetwise this year."

—Gene Siskel & Roger Ebert
At the Movies

"Nothing interests me at all. I might join the navy.
If the world lasts that long."

Pimps. Prostitutes. Panhandlers and
thieves. Children.
   Living on the streets. Surviving on
their wits.
   This is their true-to-life story. A
haunting, unforgettable look at coming
of age. About trying to find yourself,
when all you really
see is hell.
   Now on video-
cassette.

Endorsed by National Network of Runaways and Youth Services, Inc.
905-6th Street, SW, Suite 411, Washington, D.C. 20024
Exclusively distributed by New World Video
150th ANNIVERSARY
"The Friendship State"

ISSUE DATE
JULY 5

AD CLOSING
JUNE 10

IN THIS ISSUE:
TEXAS MUSIC & VIDEO SCENE

FOR ADVERTISING DETAILS CONTACT

IN LOS ANGELES
JIM HEATH
BILLBOARD
2385 Roscomare Road
Los Angeles, California 90077
(213) 471-8255

IN NEW YORK
EUGENE T. SMITH
Associate Publisher
(212) 764-7356

BILLBOARD SPOTLIGHTS
TEXAS
SESQUICENTENNIAL
1836-1986
Audio Self-Help Firm Takes To The Screen
"Company's Specialty Is How-To 'From The Inside'

NEW YORK Nightingale-Conant, a leader with the recorder of books for business, audio cassettes, is working its way into video as well.

"We are looking at a very small niche in the video market that really is developing out of the audio product we sell," says Jack Wilson, an independent contractor who handled all the company's video work through his own firm, Jack Wilson Inc.

Nightingale-Conant's goal is to find authors who have been successful in the audio marketplace and take them into video. Its first release was a title by psychology/author Leo Buscaglia. Due for release shortly are programs by well-known motivational speaker Zig Ziglar and bestselling author Dennis Waitley.

Slated for May are tapes by Wayne Dyer, author of "Your Erroneous Zones," and Brian Tracy, an executive trainer for businesses.

"It's natural to move over and fill the need in video," says Wilson of Nightingale-Conant's effort.

"We have eighteen months before the fall," he says of the company's video titles. Putting the programs out on video may even help audio sales, Wilson claims, noting that the former run about an hour long, while the latter last six hours or more.

Others on the company's audio roster are Chrysler Corp. chairman Lee Iacocca and T.V. producer, of "In Search Of Excellence." Wilson wouldn't say whether either has agreed to do a video yet.

Several of Nightingale-Conant's audio titles have achieved sales in the hundreds of thousands of units. Wilson says sales of 30,000 to 40,000 pieces would be very satisfying for the company on its video product.

"We're looking at 'how to' and 'self help' from the inside," says Wilson of the Nightingale-Conant approach, as opposed to exercise tapes—which deal with helping one's self from the outside in.

The company plans to "plug this video into the marketing we do for audio," says Wilson. Among outlets currently being targeted are "mass merchandising video specialty, book, and department stores," he explains.

"If we get the price for all the titles is $39.95.

There will also be a direct marketing element to the campaign, he says, with video being geared in the pages of the catalog that the publisher mails to its regular customers. Much of the video product in the current catalog has been produced by other manufacturers.

Of the programs, he says, "There are three things that have to be done with all the tapes—they have to entertain, they have to educate, and they have to be repeatable."

"Exercise tapes do this through dancing bodies, music, and video," says Wilson. Nightingale-Conant's productions will take a different route.

Elements that go into creating this mix are the speakers, the editing, and the depth of subject matter—which calls for repeated viewing—and interactive structuring. In addition, each of the programs has an entertainment component because they're all good speakers," Wilson says.

Even so, just one or two of the tapes show the speaker in action continuously; the rest interrupt the routine with graphics or one-on-one segments in which the speaker talks directly with the viewer.

"I'm of the school that says a person talking does not necessarily mean that he is a talking head. We have put out the first Leo Buscaglia video showing him in front of an audience of 10,400 people. It's hard to call someone in front of an audience a talking head," Wilson says.

Adding to the interactive ability of the programs is the fact that they assign tasks for readers to do, and they contain so much information that repeated watching is almost essential.

In Waitley's "The Psychology Of Winning In Action," the author covers and goes over the same point numerous times until it's a master. Waitley says that to be a winner, addresses steps he says are needed to implement the attitudes, and shows the viewer how to put them into practice.

Ziglar's program asks viewers to draw up a "Dream Sheet." They are to put it away for 48 hours and then look at it again, says Wilson.

"You won't be able to watch any of these tapes just once and get everything from them," Wilson claims.

"There are things you've got to do with it to make it worthwhile.

The production budget for the Nightingale-Conant video projects is said to be $30,000 apiece. "I believe you don't have to spend hundreds of thousands of dollars to do a good, solid product," says Wilson. Assembling and helping to keep the budget was a great deal of pre-production work.

TOBY SEDINIAH

German Classic Takes English Lessons

'Silver' Indie Mines New 'Blue Angel' Tape

LOS ANGELES A rare, English-language version of Josef von Sternberg's "The Blue Angel" starring Marlene Dietrich and Emil Jannings is being offered on video cassette by small independent Silver Mine Video here.

Most versions of the classic are only familiar with the German-language edition, with English subtitles, according to Bob Scherl, Silver Mine director of sales and marketing.

In those days, explains Scherl, Hollywood didn't have the capability for dubbing over sound, so many productions were filmed on a near simultaneous basis, which was the case for this film, with Von Sternberg setting up an English-language scene after filming it in German.

Paramount released the English language version in 1930 in the U.S., but the print eventually "disappeared" and the German one became the standard edition.

Scherl, who says he has an interest in cinema history, indicates that he became aware of the English version from UCLA after learning that a team of film buffs were able to resurrect and restore the original.

"We made a deal for it," he says and were able to obtain the rights.

This version runs about four minutes shorter that the German one and carries a suggested list of $29.95. While sequences and dialogue are similar, it contains some different elements, according to Scherl, such as deceptions of Jannings going mad at the end of the film and being institutionalized.

Silver Mine, nine-months-old and an offshoot of the three-year-old, however, was able to get more footage, says Scherl. The film is targeting just such an audience with "Angel," and has even obtained a copy of the original theatrical one-sheet which is being used for the cassette cover.

Scherl notes that Janus Films which controls the German version, has not made an appearance yet on home video. Several public domain editions of the German version, however, have been available in the home video market.

"Dream Sheet." The campaign, Wilson says, is "a mass merchandising video specialty, book, and department stores," he explains.

According to Knowles, he and Atkins conferred with an education specialist at Vanderbult Univ. while designing the system.

Atkins, who now records for Columbia and has just released a new album, "Street Dreams," has a long history of guitar instruction, beginning in the mid-'50s with a how-to book published by Jimmy Buffett. His Mel Bay instructional texts are still in circulation.

The videotape is available in VHS and Beta formats.

Buffett Shows Thanks With 'Live' Tape

LOS ANGELES "I haven't had a hit record since 1977," says Jimmy Buffett, "but we continually sell out our shows. We've got a pretty loyal following, which is one reason why the idea of a concert video appealed to me.

"I wanted to give the audiences something back, particularly for those watching it during those long, cold nights in Minneapolis. It's aimed at the people who come to our shows.

"The singer/songwriter says he is pleased with the results today of Jimmy Buffett—Live By The Bay," his recently released 90-minute concert tape from MCA Home Video, turned out.

"We did it on relatively short notice," he adds, "just at the end of the 'Last Mango In Paris' tour last summer at Miami's Marine Stadium.

The temperature soared over 100 degrees that humid night, Buffett recalls. There were some 7,000 people in the stadium and several thousand others in surrounding boats, jumping into the water periodically to cool off.

The two-and-a-half-hour concert, directed by Jack Cole, was shot on 16mm film during the tour, the singer says. "As we got into the thing, according to Buffett, who exerised most of the creative control as to how the shows went. "The amazing thing," he says, "is that it was basically a one-take kind of project, no extra video footage or audio overdubs.

One of the video's strong suits is that it projects Buffett's persona as the ultimate party organizer. "I hope people play it at parties," he says.

During the concert he also takes a shot at radio, joking that "they don't play my songs anymore." In fact, Buffett hadn't a hit of any magnitude since "Take It Easy" climbed to No. 8 in 1977.

Pure video clips, adds Buffett—who is finishing up a new album, "Don't Drink the Water"—"don't do that right.

"Video has its good and bad sides. I know that a lot of artists wouldn't have taken a shot at it, they couldn't come across on video.

"Frankly, videos have become a necessary evil, and I wouldn't give a damn about doing a video if I didn't have to. Music should enter the ears before the eyes."

www.americanradiohistory.com
Kahn Files FCC Complaint Against Motorola's AM Stereo System

BY STEVEN DUPLER

NEW YORK--Kahn Communications Inc. has filed a complaint with the Federal Communications Commission (FCC) against Motorola Inc., claiming that Motorola's AM Stereo System exciters violate FCC rules by producing "high-frequency components" that cause interference in the AM band.

Kahn's complaint, filed in Washington, D.C., on March 14, was supported by a second complaint filed by Hazeltine Corp. six days later. Hazeltine and Kahn are joint developers of the Independent Sideband AM Stereophonic System for AM stereo broadcasting, the first AM stereo transmission system approved by the FCC in 1977. The Kahn complaint charges that the Motorola system AM stereo exciter, which has already been acquired by "a number of stations," fails to comply with Section 73.44 and 73.128 of the FCC's rules, allegedly causing interference with other AM stations.

Kahn also alleges that Motorola "may have certified incorrect or incomplete information," in its original application for type acceptance of its AM stereo exciter.

Kahn is requesting that the FCC:
- Determine whether Motorola exciters comply with Motorola's type acceptance application, as well as with the FCC's rules.
- Require certifications from all manufacturers of Motorola exciters to certify compliance with the FCC's rules.
- Take "any further actions the commission deems necessary," which could include the revocation of already-issued type acceptances, and an investigation into the accuracy of any information Motorola has supplied to the FCC regarding the type acceptance of its exciter.

AM stereo, regarded with high hopes at its FCC adoption in 1982, has lately been stalled in the water "Expect pressure by manufacturers against FCC rules"

and is considered a dead issue by many broadcasters. One problem has been the ongoing controversy among various manufacturers of AM stereo system exciters regarding compliance with the FCC's rules.

At the time, the other firms manufacturing exciters were Motorola and Kahn. In the background provided with its FCC complaint, Kahn claims that the Hazzel was revoked by the FCC in 1983, following an investigation of its performance characteristics.

At the time, the other firms manufacturing exciters were Motorola and Kahn. In the background provided with its FCC complaint, Kahn claims that the Hazzel was revoked by the FCC in 1983, following an investigation of its performance characteristics.

The commission should expect pressure from some of these manufacturers opposing enforcement of the FCC's rules," the complaint adds.

Kahn and Hazeltine both note, however, that receiver manufacturers will be saved the dilemma of being forced to choose one broadcast system for their AM stereo receiver stations, as "a number of companies are beginning to join Sony in manufacturing and selling "multi-system-capable" chips, which will allow receivers to decode both the Kahn/Hazeltine and Motorola systems.

Rebo Associates Acquires First North American System

HDTV Demonstration Ready For NAB Meet

NEW YORK--Twenty-four international manufacturers will participate in an exhibition of high definition television equipment (HDTV) at the National Association of Broadcasters (NAB) meeting in Dallas (12-17). The exhibit is intended to demonstrate the broadcast applications of the HDTV format, which provides extremely high quality picture capability.

The system being used for the demo conforms to the proposed 1125/60 HDTV standard established by the ATSC. Additionally, the manufacturers are making evident their commitment to developing a worldwide HDTV standard," says a spokesman for Sony, one of the firms involved.

A wide range of HDTV gear will be incorporated into the demo from manufacturers including Bosch, Ultimatte, Sony, Matsushita, Grass Valley, and Ikegami. Applications such as studio origination, post-production, project and CRT displays, and transmission will be part of the exhibit.

In a related development, the first North American purchase of a complete HDTV system was recently made by Barry Rebo & Associates here. The package includes a single-camera system, three videotape recorders for recording and editing, an HVS Umittate for blue-screen processing, and "any ancillary gear we see them develop for this market," according to Barry Rebo, president and founder of the firm.

Rebo estimates the total system will end up costing "between $1.25 and $1.5 million, once we get through building a custom truck for it," and says he envisions the finished product as an "electronic film studio." Rebo's first project with the HDTV gear will be a "heavily music-industry-oriented" film he is co-producing with Mark Levin. Titled "Club Land," the venture centers on New York City's after-hours clubs. "The initial camera tests we do with the HDTV equipment will be predicated on work we can do on this film with it," Rebo says. "I intend to begin working on it as soon as we take delivery," which he expects to be "immediately" after the NAB show.

STEVEN DUPLER
Experience a tape transport ready for the balance of this millennium.

After spending a few minutes with the A820 you'll know you're in touch with tomorrow. Here is everything you've ever dreamed of in a production/mastering ATR. And then some.

For openers, note these features: Four tape speeds. Reel sizes up to 14". Real time counter accurate to tenths of a second. Advanced phase compensation in all audio circuits. And, of course, the massive chassis, rugged construction and precision Swiss manufacturing you'd naturally expect from Studer.

And now for the unexpected. Inside the A820 you'll find the most comprehensive microprocessor control systems ever put in an ATR - by anybody. Multiple microprocessors govern all tape motion parameters, switching functions, and audio alignment settings. These innovations not only provide unprecedented operating flexibility, but also explain the A820's uncannily smooth tape shuttling and remarkable editing efficiency. When the production pressure is on, the A820 becomes a joy and a lifesaver.

The A820 also ushers in a new era of user programmability. In a matter of minutes, by selecting from a menu of more than a dozen operating features, you can tailor an A820 to meet any application. All primary and secondary top panel buttons can be assigned to any desired function. You can practically "redesign" your machine on a day-to-day basis!

The A820 line has been augmented by the addition of 1/2" two-track and center-track time code versions. Also, interfaces for control by external computers or video editing systems are now available.

Call or write today for more information on the new Studer A820. It can transport your facility into the future.

Studer Revox America, 1425 Elm Hill Pike, Nashville, TN 37210 / (615) 254-5651
   New York (212) 255-4462 / Los Angeles (818) 786-4234 / Chicago (312) 526-1660 / Dallas (214) 943-2239 / San Francisco (415) 930-9866
Jan Hammer, composer and producer of the music for television's MIAMI VICE and the hit album MIAMI VICE, masters his music on AGFA PEM 469.

"When I go into the studio I know instinctively how my music should sound. The tape I use has to have a complete dynamic range in order to capture that sound perfectly. That's why AGFA 469 is my #1 choice. I know that what I hear in the studio is what I'm recording on my master."

Agfa understands the creative agony artists and producers endure. Jan Hammer demands the best—so should you.

Demand AGFA 469. It gives you what you want... and more.

AGFA AUDIO professional

AGFA Gevaert, Inc. Magnetic Tape Division 275 North Street Teterboro, NJ 07608 (201) 288-4100

Mr. Hammer accepts no compensation for his endorsement.
First Meeting Set For Joint ITS & VPA Group
International Society Formed

NEW YORK A new international professional video organization, the International Teleproduction Society (ITS), has been formed by two existing groups—the Videotaque Production Assn. (VPA) and the Videotaque Facilities Assn. (VFA).

With its first meeting set for Sat. (12) at the National Assn. of Broadcasters (NAB) meet in Dallas, the organization hopes to address industry issues not just in the U.S., but in Canada, the U.K., Japan, Australia, and "other emerging teleproduction centers around the world," according to a spokesman.

ITS is composed of companies in the business of video/audio production and post-production, as well as videotape duplication and/or standards conversion. The steering committee includes Tom Angell of Interface Video Systems, president of the VPA’s Mid-Atlantic chapter; Sam Holtz of Action Video, president of the VFA; Kathy DeMerit of Audio Plus Video International; Bill Kelly of National Video Center; Dick Millias of The Videotaque Co.; and Jonathan Park of Atlantic Video.

Listed in the ITS charter as overall goals and objectives are industry recognition, establishment of uniform standards and practices, and improved industry communication.

The new group’s immediate aims include publishing an international handbook of standards and practices and market research to benefit members.

PictureMaker System Will Benefit From New Distribution

New York Video equipment manufacturer Ampex Corp. has reached an agreement in principle to acquire 25% ownership of Cubicomp Corp., a Berkeley, Calif.-based computer graphics system maker.

Ampex will also be granted the rights to market and manufacture Cubicomp’s PictureMaker three-dimensional computer graphics products to the television broadcast and post-production industries. The three-year, six-figure deal became effective Apr. 1.

Spokesmen for both firms say the relationship should be a mutually beneficial one. Ampex PictureMaker systems provide Ampex "an immediate entry into the growing video graphics animation market," and Cubicomp can gain Ampex’s extensive "sales, marketing, and support organization, as well as its expertise in the professional TV broadcast and post-production industries."

Under the terms of the agreement, the Redwood City, Calif.-based Ampex is to immediately integrate PictureMaker products into its video graphics and special effects line. The products will be offered by Ampex as complete turn-key integrated systems with third-party computer hardware, and proprietary PictureMaker hardware and software components.

Ampex is to begin its first customer deliveries of the PictureMaker within 45 to 60 days. The systems will be sold, installed, and supported by Ampex’s direct sales support offices as well as its widespread dealer network.

In its manufacturing role, Ampex has been granted rights to manufacture PictureMaker, and says that it intends to design and produce "key components which will maximize the PictureMaker’s performance and integration with other Ampex products." In addition, both firms will work together to develop new products targeted at TV broadcast and post-production.

Both firms will exhibit at the National Assn. of Broadcasters (NAB) confab in Dallas (12-17). Ampex will have the complete PictureMaker three-dimensional turnkey system on hand and Cubicomp will also display and demo the system.

Steven Dupler

Sound Investment

A bi-weekly column spotlighting equipment-related news in the areas of video production, post-production, and duplication industries.

Curtain Up For Encore: Acoustical consultant Lakeside Associates was the mastermind behind the recent facelift for Burbank, Calif.-based Encore Studios, former home of Kendun Recorders, whose client list included Michael Jackson, Quincy Jones, Jefferson Starship, and George Benson. Lakeside was a natural choice. Encore says, as Carl Yanchar, founder of the audio consulting firm, was formerly chief engineer with Kendun’s consulting arm, Sierra Audio.

Some of the design changes at Encore include a new hardwood floor, and a fully motorized system of acoustic louvers for walls and ceilings. Louvers are adjustable from the control room, and can acoustically shape the studio for a variety of sound environments.

The control room has been left basically unchanged, but added audio equipment includes a new custom SSL 4000 B automated console coupled to a pair of Studer A800 24-track recorders. Studer A-800 two-tacker allows mixdown to both 1/2-inch and 1/4-inch formats. New outboard gear includes Lexicon 224XL and AMS digital reverbs, AMS digital delay, two EMT 140 tube plate reverbs, and Drawmer noise gates.

Shakeup At Shakedown: New York-based Shakedown Sound, owned by mixologist Arthur Baker, has its newly designed and rebuilt Studio A up and running. The control room was designed and built by Charles Bello and David Andrews, and boasts a new SSL 4000B console with 56 inputs, as well as two Otari MTR-90 24-track machines. Mastering is done on Ampex ATR-108s and Sony BVU 4/4-inch video machines. There is full lookup capability to all video formats and multitrack/two-track machines via the Lynx Time-Line. The room is stocked with outboard gear, including digital reverbs by Sony, Lexicon, AMS, Yamaha, and MXR; an EMT plate reverb; delays by Lexicon, AMS, Bel, MXR, and Roland; gates and compressors by Drawmer, Dyna-Mite and Kepex; an Eventide Harmonizer; a Panascan, and Apex Aural Exciters.

Shakedown’s Studio B offers a Trident Series 808 console, along with a 24-track MCI recorder. The room is also equipped with a large selection of keyboards, including an Ensoniq Ar-1, Yamaha DX7 and Yamaha AS-86; a Sequential Circuits Prophet 8, Roland Juno-60, Oberheim OB-8; and a number of Casio CZ-101s. All MIDI keyboards are controlled via the Yamaha QS-1 sequencer.

Edited by Steven Dupler

Print your label copy right on your cassette with the apex printer

Manufactered and distributed in U.S.A. by

Shake down machine company
3000 n.e. 12th terrace
Fort Lauderdale, Fl 33334 u.s.a.
Telephone: (305) 566-1572

A mundic Corporation
400 madison avenue
new york, new york 10017 u.s.a.
Telephone: (212) 308-8688
Telex: 12-6419

www.americanradiohistory.com
EXPANDED COVERAGE
BILLBOARD'S CES SHOW ISSUE!

ISSUE DATE JUNE 7
CES AD CLOSING MAY 13
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

FOR ADVERTISING DETAILS CONTACT
Eugene T. Smith
Associate Publisher (212) 764-7356
IN NEW YORK
Ron Willman (212) 764-7350
Norm Berkowitz (212) 764-7330
Grace Whitney-Kolins (212) 764-7352
IN LOS ANGELES
Mickey Grennan (213) 859-5313
Christine Matuchek (213) 859-5344
IN NASHVILLE
John McCartney (615) 748-8145
AN ENGINEER'S GUIDE TO BETTER AUDIO EQUIPMENT

O.

RBAN FM OPTIMOD 8100-A: If you want your station to be a competitive one, then this unit is a must. This is truly FM's favorite processor. The Optimod 8100-A permits precise tuning for different formats. Engineers as well as program directors love the fact that the Optimod heavy processing is free from the pumping, gain modulation, distortion and fatigue that many have associated with processing in the past. The Orban FM Optimod 8100-A list for $4,000.

TEVAR AUDIO PRISM: I would place this multiband processor in front of my Optimod FM. This is an easy to install digital controlled, analog processor. Simply, this little box has a brain of its own. The main weakness of a fully analog controlled processor is the fact that the box is always doing something, even when comprehension or expansion is not necessary. With the Texas digital controlled Prisms however the box says nothing when nothing is needed. This processor is very intelligent, it does not just expand and compress it thinks. It eliminates unnecessary processing.

The Prism is being used on the No. 1 and 2 stations in the No. 1 market, (the No. 2 spot being shared by WHTZ and WRKS, as per fall '85 Arbitron) says Barry Honig of Texar. The Prism can work with any-stereo generator or limiter, but was designed with the Optimod in mind. Texar also produces a complete line of AM signal processing equipment. The Texar Prism lists for $1995 each; two are needed for stereo. You can call Texar at (412) 856-4276.

TECHNICS SP-15 or SP-10 TURNTABLES: The SP-15 is a direct drive turntable with a quartz-synthesized pitch control in.01% steps up to +9.9% at all three speeds 33, 45 and 78. The SP-15 reaches full speed in 0.3 seconds. Its heavy construction stands up to long playing.

RADIO ENGINEERS BATTLE FOR CLEAN SIGNAL IN 'LOUDNESS WARS' BY PAT MARTIN

R
dio "Loudest Wars" are being waged on two battle fronts - the streets against competitors and in the general manager's office at many radio stations.

Program directors have long complained that the chief engineer refuses to "tank it up" to make the station competitive. Now, many of the nation's top technical people are trying to educate members of the management team on reasons why obsolete equipment and too much audio processing can actually harm "low audience" size through listener fatigue.

Joe Knapp is the chief eng.

'B When you go past loudness point K, you're not going to be much louder, but you're going to be a lot dirtier. You hit a point of diminishing returns. It adds a lot of listener fatigue that drives away rather than captures new audience,'

neer of Amos Communication's WZUL/WAMP Milwaukee. He is known by his peers as an expert in not only RF and audio but also as an authority on use of digital equipment.

Says Knapp: "As we move (Continued on page A-5)

BROADCASTERS EMBRACE CD TECHNOLOGY AT ACCELERATING PACE

W

ith the Compact Disc now solidly established in the consumer marketplace, and public awareness of the digital medium widespread, broadcasters are embracing CD technology. The addition of CD players and software libraries at U.S. radio stations continue at an accelerating pace, with the configuration making inroads in stations and markets of every size and reach.

For radio professionals, Compact Discs make more than just marketing sense; beyond the simple cachet of offering the latest high-tech sound carrier, CD technology is inherently ideal for highly automated broadcast applications. Although most stations presently use basic consumer or professional players to play discs, automatic CD changers are already a reality; with the addition of computer control systems and custom software, the technology can allow stations to program CDs as flexibly and automatically as tape-based storage systems.

Even the most basic consumer hardware offers unique cueing and editing potential, of course, thanks to the format's inherent microprocessing capability.

The quickly swelling catalog of titles available on Compact Disc has already enabled broadcast usage to spread well beyond its initial base in classical music. Because the configuration's early marketing emphasized classical product, FM classical outlets have been the first to add CD. But major market stations in AOR, jazz and pop are programming and promoting Compact Discs just as well, and the first down- (Continued on page A-3)
**POST-PRODUCTION HOUSES MOVE TO MEET MTS DEMAND**

The certain future of stereo television—or as it is more commonly called, MTS (Multichannel Television Sound)—is causing audio engineers who are involved in such production to turn a more critical eye toward the elements that now go into the soundtracks of dramatic and musical material intended for both broadcast and home video distribution.

“Stereo audio is less forgiving than mono,” comments Doug Dickey, an engineer with Solid State Logic, during his address at the SMPTE Winter Television Conference in February. “And the effective marriage of stereo and MTS with TV pictures is more difficult still.”

Unquestionably, it is a new arena where the engineers are the Christians and the American TV audience is the lion seeking to devour an overwhelming amount of MTS TV.

For those originators of MTS broadcasts (namely, the three major networks led by NBC, as well as independent producers who are producing syndicated product), a critical element to the success of such broadcasts is the post-production house.

The problem facing these houses is that, aside from video-cassette release, the quality of the delivery system is not where it’s sure to be in the near future, leaving engineers to feel their way toward what they hope is more than 2.8 million stereo-capable TVs will be sold in the U.S. this year, almost double the 1.5 million sold in ’85.

They are not cheap, and only the fierceness of the competition transcends the price of the stakes.

According to Dickey, if the transition to nationwide stereo TV service is to be completed, ways must be found to meet the demands for MTS product in roughly the same time frame as is presently allowed for mono production. “Otherwise,” he says, “production costs will rise and program output will slow.”

The key for post-production houses then lies not only in the upgrade to state-of-the-art facilities that will increase productive flexibility, but also facilities designed for optimum efficiency.

Full “recording studio” acoustics in a TV production studio, according to Dickey, can cost upwards of a hundred dollars per square foot.

Once the acoustics of a room have been mastered, the next challenge for the engineer begins “behind the glass” where the engineer must trust his monitors and his ears to convey to him the reality of the sound being put down on tape.

Unfortunately, the engineer’s “ears” are the least expensive component in the proposition. Says Dickey: “At a minimum, you want a three-quarter inch VCR with a time-base corrector, a multi-track ATR, a 4-track ATR, a couple of two tracks, a couple of good stereo cart machines, and...”

(Continued on page A-4)

**HOME VIDEO ENHANCEMENTS ONE STEP AHEAD OF STEREO CONSUMERS**

Having caught wind of technological advancements—both in MTS and hi fi home video—consumers (75% of whom live within range of at least one television station broadcasting in stereo) are buying stereo-capable components at incredible rates.

At the end of 1985, there were only 2.5 million stereo receiving devices (TVs, VCRs and decoders) in American homes. By 1986, according to David Lachenbruch, editorial director of TV Digest newsletter, there will be more than eight million such devices in use.

Of the 12 million TV sets sold each year, 15% of them are now capable, while 15% of all TVs that are replaced every seven years (roughly 50%) will be replaced with MTS-ready sets, according to figures supplied by the Electronics Industry Assn.

Besides the increase in demand for products that will receive and decode MTS programs (not to mention the increased sophistication of those who own such receivers), there is an even greater demand for stereo programs themselves.

Sitting on a proverbial goldmine of film product, Hollywood’s motion picture studios, have only recently awakened to the horror that, because no one saw the home video revolution coming, all of the original production soundtracks on films made before 1960 were routinely destroyed to ease the growing storage burden the studios faced.

“The school of thought was, ‘All we’re ever going to do with these movies is print them again, so let’s save the picture and optical track negative and toss the three-striper,’” says Rick Chace of Chace Productions, explaining that “three-striper” is a term used for a 35mm magnetic film carrying three tracks: that hold music, dialog and sound effects.

Chace, whose company specializes in the restoration of film audio, confirms that the original production tracks to such classics as "Giant," "East Of Eden" and "Rebel Without A Cause" were destroyed, leaving only the dirty, and sometimes damaged, optical negative as the only copy of a film’s audio. (Chace has since restored those three film’s audio for home release.)

Chace estimates that 90% of all movies made prior to 1970 have had their original production tracks destroyed, and for those films made prior to 1960, it is virtually impossible to find the original three-striper.

One bright spot in this otherwise bleak situation is the Movie Machine, developed by John Mosley and Keith Johnson, which reads the original optical track:

(Continued on page A-3)
CD
(Continued from page A-1)

pricing trend for consumer players has made CD hardware affordable even for public radio stations, and smaller DIY and small stations. Estimates of the worldwide catalog of CD software now range upwards from a conservative low of 6,000 titles, with hundreds of new disks being added monthly in the U.S., alone.

The software's versatility may even yield professional data processing bonuses for broadcasters, thanks to the emerging CD-ROM (Read Only Memory), now being developed by the business computing and electronic publishing trades as a powerful storage medium ideal for database applications. Down the road, such disks could offer broadcasters everything from comprehensive discographies of existing recordings to media directories stored in text, graphics and even audio and video. With a single CD capable of storing as much data as up to 1,200 floppy disks, database publishers may even be able to encode multiple databases on a single CD.

For now, however, the number of true professional Compact Disc players remains modest, if certain to grow. The first pro CD systems were offered by the configuration's co-developers, Sony and Philips; since then, other manufacturers have unveiled CD hardware designed for professional use, ranging from heavy duty single disk players with balanced outputs to elaborate multi-disc automatic changers using modular designs to permit library expansion.

For the consumer audio vendors, who initially marketed their "professional" models to audiophiles, have meanwhile found interest from broadcasters. But the established pro audio firms with machines targeted to the broadcast and studio markets cohere around Sony, Philips, Denon and Studer/Revox, along with Technics, which offers a changer system at the top of its line of broad line of consumer and professional CD hardware.

Another consumer audio brand now marketing a changer with capacity and programming features slanted toward broadcast needs is Nikko, while Yamaha is among vendors offering pro versions of consumer CD machines that add rack mount fittings and balanced outputs.

The most ambitious of the manufacturers may await the emergence of CD software as a more readily, reliably available product source to broadcasters.

With product service still varying greatly due to the shortfall in overall CD production capacity, and many labels forced to postpone release of back catalog titles, even the most vocal manufacturers acknowledge that most stations aren't ready to tap Compact Disc's broadest potential for automation.

Lack of interest in the medium's potential for CD hardware has centered on the early scarcity for software. Acknowledges Sony's Marc Finer, "It was a chicken and egg situation that impacted radio even more than the consumer market. As a result, adds Finer, many stations have made the move to digital disk by adding consumer machines, rather than true dedicated CD systems intended specifically for broadcast and studio applications.

Thus, Finer says, Sony now anticipates scrutiny from broadcasters as well as consumers for home CD machines at nearly every price point. Higher priced machines offering leading-edge access times and cueing functions are proving especially attractive to broadcast users, and Finer notes modifications to these models aimed primarily at pro applications. For now, however, he says that costlier pro systems still face a waiting game as far as the broadcast market goes: "It's a big jump, even from our high end model, the CDP-650, to our CDP-650 at well over $1,000, to a dedicated system like our CDP-3000, a dedicated, two-drive system that costs over $4,000."

Bruce Borgerson of Studer/Revox also suggests a natural growth curve to broadcast purchase trends, saying, "We've found that broadcasters weren't picking up on the really expensive systems because of concern over the number of available releases. But now, as the catalog grows, they do want to integrate their Compact Discs more easily into their program flow."

Thus, his company's new product line has added a low-cost system controller designed to allow automation of multiple Studer CD players, or other heavier load devices. It uses the serial data busses provided on the units. Borgerson terms the unit "a transitional system, very inexpensive and simple to operate," with a price expected to be "in the hundreds of dollars, not thousands."

Broadcast CD's growing pains are even more clearly mirrored at Denon America, where marketing vice president Robert Wolffe reports a number of new products targeted at both low and high ends of the cost and automation equation. "We came out with our DN-3000, and everybody 'ooh'd and 'ahh'd when they saw what it could do," the Denon executive recalls, ad- longing to Denon's entry into the market. "But that cost over $5,000, and they told us there was no way they could justify the investment to management."

At the same time, Heiblim adds, CD's appeal has only grown in demand for simpler, consumer units. "We must have placed as many as 1,000 units out there in broadcast environments, either through direct sales or through our reps or dealers," he reports. "The comment we got back was that they were happy with the product, and could live with the prices."

As usage has increased, however, Heiblim says that broadcasters employing consumer machines are finding that break downs and maintenance are inevitably surfacing as significant problems, hardly surprising in view of the abuse broadcast gear must take. Thus, Denon has been catering to broadcast-oriented players in the works: the DCD-1500, due later this spring, which upgrades its consumer predecessor with heavy-duty rack construction and balanced outputs, along with many other improvements, which will adopt disk-caddy operation.

Heiblim says that the use of the exterior caddy to hold disks allows users to safely avoid disk damage and accidental mislabeling on the caddy surface.

Looking toward the technology's cutting edge, however, is an ambitious Denon professional CD processing line which will be unveiled in late spring or early summer. "We'll be showing a very flexible digital processing system that can edit, mix, master or record digitally, designed in modular form to enable customers to tailor the equipment to their specific needs," says Heiblim. Three basic components will form the building blocks to the system: a recorder, initially using Winchester hard disk for RAM storage, but intended to offer true optical recording further downrange; an editor, and a mixer/mastering module.

Heavy duty rack construction and balanced outputs, along with many other improvements, which will adopt disk-caddy operation.

Copyright, 1986, American Radio History/Daytonian Inc.

ENHANCEMENTS
(Continued from opposite page)

Solid State Logic SL 5000 M series broadcast desk features Instant Restart® Computer and output assignment matrix.

Heavy duty rack construction and balanced outputs, along with many other improvements, which will adopt disk-caddy operation.

Copyright, 1986, American Radio History/Daytonian Inc.
sion systems, MTS could, in fact, be a reality.

The transmission systems tested finally narrowed to Dolby, DBX and Straightwire Audio, (An consortia of Japanese companies and Telecos Americas. Those companies providing noise reduction equipment finally narrowed to Dolby, DBX and Straightwire Audio, (An consortia of Japanese companies and Telecos America.

Once the test systems were in place, testing began using a wide variety of TV receivers. Everything from top of the line color sets to small (and old) black and white were used, while every concept was explored in the path of the transmission tests being conducted at Chicago's WTTW Channel 11.

The test results were then recorded digitally and later scrutinized by what Williams called "critical listeners." The results proved to the engineers that with the proper combination of transmission and noise reduction equipment, MTS transmissions could survive even the toughest impairments.

The committee unanimously voted for the Zenith transmission systems accompanied by the DBX noise reduction system, and presented their report to an anxious FCC.

Not wanting to establish yet another new transmission standard, the FCC told the EIA that it would "protect" the BTSC's proposed system, while at the same time allowing other systems to operate as long as they didn't affect the BTSC system.

As soon as the FCC published the BTSC's technical specifications, and receiver manufacturers saw that the system was being protected by the FCC, a flurry of receivers hit the market, and almost overnight 25% of the nation's TV stations were equipped with stereo receivers. (400 stations are expected to receive the MTS signal by the end of 1986.)

What may slow that process, however, is the cost for converting a station from the broadcast MTS ($2,000,000) to the $250,000 and the fact that stations which upgraded equipment just five to seven years ago, didn't upgrade to stereo, and are reluctant to lay out the cash needed. As a result, stations are "making-do" until they can afford new equipment.

Although WTTV, a PBS station, was the first station to broadcast MTS (which also includes a channel known as SAP, or Separate Audio Program, used primarily for Spanish speaking minority groups), the honor of being the first network to air a stereo program with the stereocard of the "The Tonight Show" in June, 1984.

"It was a fluke," says Ron Estes, chief engineer of WTTV. "Word leaked to NBC that ABC was going to televise the opening ceremonies of the Olympics in stereo (in L.A. only) and figured why not throw the punch? We used a prototype stereo transmitter located at WNBC and went on the air in stereo."

NBC has continued to lead the big three in its commitment to stereo, as is evidenced by the conversion of eight of its Burbank studios to stereo with the installations of Solid State Logic equipment, and by the 20 or more prime-time shows broadcast in stereo. Those shows include "The Cosby Show," "Miami Vice" and "The Golden Girls."

Insiders at the other networks say that CBS will be fully committed to stereo within its fall line-up, while ABC—though moving toward stereo programming—has yet to jump into the fray with both feet.

NBC is clearly in the lead with 65% of its affiliates having committed to stereo broadcast, providing stereo coverage to roughly 75% of the U.S. population. (An NAB study revealed that 82% of the U.S. population now lives within the broadcast area of one stereo TV station, while a solid 75% live within the range of two such stations.)

Although a good number of sitcoms are now being broadcast in stereo, the natural progress of technology is the musical special, many of which have been recorded in stereo though not yet broadcast that way, as producers look ahead to videocassette release.

Even those programs which have not been destined for videocassette release have been recorded in stereo for a number of years. A case in point is the Grammys. Although broadcast the regular basis in stereo, the first time, freelance engineer Ed Greene, who through his Greene, Crowe & Co. spearheaded the sound for the awards ceremony, says that the show has been routed to his studio for a number of years. "The Grammys have been mixed in stereo since 1974," says Greene from his offices at Hollywood's Complete Post. "CBS just ordered us to do it in stereo this year as their premier stereo broadcast."

Greene, whose major work has been as a recording engineer, felt stereo TV was a given, and began planning the Grammy broadcast in stereo long before the FCC was petitioned to consider stereo. "It takes relatively little extra equipment to mix in stereo. The only difference was a couple of miles we hung over the stage to give listeners a feel for the room," he says.

Although some dramatic programs are being broadcast using MTS, music is still what most people think of when hearing the term stereo TV.

"It's taking time for people to get used to it. One of the first stereo TV is Doug Dickey, engineer for Solid State Logic. "There's still a certain amount of caution, and mono compatibility is a big concern."

Dickey says one should notice a difference now because of better care being taken for stereo sound," Dickey says. "It's producing better mono audio.

In the meantime, however, engineers are moving in terms of the curve and curve—which Dickey claims will be higher by the time stereo TV reaches a saturation in American homes.

Mono compatibility is the fact that it's just as useful for stereo broadcast as it is in the home. About 19 magazine editors were involved in broadcasting MTS, citing the wonderful fame of (episodes actually, although NBC declined to say how many) of "Miami Vice" where during a stereo soundtrack the sound being heard was actually, almost the complete, actual output of the stereo system.

"The MTS is a black box change for "TV," concurs Dickey, "because it's so far away. Now, TV speakers have been so bad that engineers thought they didn't have to work as hard as the audio as the video engineers were working to get the best possible reproduction of 35mm film out over the air."

But now, according to Dickey, of that is changing. Compressors, limiters, noise gate-expanders, four band parametric equalizers and other technological advances are now standard on mixing boards across the country where they weren't just a few short years ago.

Ron Estes sees stereo broadcasting as a challenge worth meeting. "When we last had Sheila E. on the Tonight Show, we pressed an additional 35 miles into service just to cover her band," he says, adding that covering a musical act on what is basically a live TV show (Carson insists that all music be performed live, and not on re-recorded tracks) is equal to designing an audio set-up for an album recording session that would be spread over several weeks and would yield several tracks. "But in our case," Estes says, "it yields only six or seven minutes of music.

"Stereo TV will soon be recognized as the best way to enhance two-dimensional TV images," Dickey says. "Producers are going to discover it as a dramatic tool that will add compelling intimacy to programming."

**Howe Audio’s Phase Chaser model 2100.**

Bet- and VHS hi fi, and the need for VTRs with digital video and audio capabilities is not far behind, both for now, most critics agree that the home market is not able to discern the difference between digitally produced audio and video that is produced on standard analog systems.

One thing sure to slow the advance of digital audio is the presence of two audio standards—the DASH and PD systems with their many two-track variations are not at all compatible, and are monstrously expensive.

For those post houses that want to upgrade but can't afford the big bucks now, Dickey recommends revising their production board one step at a time, and by purchasing submixers to augment their present system. Bob Estes, chief audio engineer for NBC's "Tonight Show" solved the problem of working with an audi board that was built in 1965 by adding sub-mixers to handle the audio demands of large music acts that visit the show—a temporary step until the Tonight Show moves into new digs that are equipped with an SSL 6000E.

"The console I'm using now is a mono console," says Estes, while working on a set-up for the show—the first network show to broadcast in stereo. "And although it has 55 simultaneous inputs, it basically comes down to a single output." Estes found ways to go and procedurally split the console in left and right to simulate stereo output, but it wasn't easy.

"When you make the commitment to stereo, you need to commit to the equipment that will do it for you as well," Estes adds.

And apparently the commitment to stereo is being made within the resounding finally as the broadcasters look toward reports of consumer activity, such as those from the Electronic Industry Assn., which recently projected that more than 2.8 million stereo-capable sets are sold in the U.S. this year, almost double the 1.5 million sold in 85.

"We're going to be dealing with two-dimensional monocular TV images for the rest of the century," Dickey says, "and stereo TV sound will be increasingly recognized as one of the best ways to add depth to those images."

Ken Joy
into the future, the public will become more and more sophisticated about audio. As we're talking today, there are products like CD, direct space, VHS hi-fi, stereo, and digital TV. Radio could take a lesson from TV. Every Saturday morning I watch Channel 4's 'Video Machine.' The stereo audio on that show is much more pleasing to the ear than that of the FM's in this market. TV stations don't process audio very much. TV stations have never gotten involved in a loudness war.

Knap was one of the engineers that Malrite Broadcasting sent to New York City to build Z-100. He says, 'When I got the call, I was very happy to go. I was excited at the prospect of finally getting to hear near perfect audio-decade of the networks and major broadcasters' large resources. I was disappointed. We were still using dial primitive with new equipment and minimal processing. Z-100 hit the air sounding great. We forced the issue by coming on the air with a good, clean audio. The last time I went to New York it seemed that everyone had cleaned up their act.'

According to Knap, everyone will soon have to clean up station audio. "Many people know the difference. As an engineer, I get many calls at all times from people who wonder why their radio doesn't sound as good as what they hear on their CD player."

Knap believes that broadcasting is going to make some radical changes in technical standards soon. He points to units like the Texas Audio Prism and other prototypes that are still on the drawing board. "The future will bring a brand new breed of audio processing. We've only begun to scratch the surface by using digital. In the future, there will use clearly defined circuits. It operates similar to present day processing--except that it uses a much more intelligent approach in its gain reduction method."

Bill Doughty has been chief engineer at WTLB/WRXC Utica, N.Y. for almost 16 years. In that time, he has become widely known as an innovator in broadcast technology. Doughty invented--and had made--a radio station stereo processor and had it operational three to four years before one came on the market. He used a method of positive peak modulation that made a 500-watt signal louder than 5,000-watt signals in his area. He also was one of the first engineers to use TTL logic technology in AM antenna switching systems.

A successful radio station, says Doughty, "that's tomorrow, that is the reason. That's what it comes down to. It's the result of a number of factors. I believe that many programs directors want their stations to be more prominent for personal gratification. It's louder than the other station it gives them a sense of self-satisfaction. If they could only permit the engineer to turn down the processing a tiny bit—many times a 1/2 db—they would find that we are capable of two or three signals."

The most successful station—Y-94—isn't the loudest. Doughty believes that the system is not providing what it can ultimately give. "Most processing spoils the original intent of the record producer. It's not the piece of equipment that's at fault for the way it sounds, it's the person who's responsible for the program. They've taken away from the station that person is the program director yelling at the chief engineer to turn it up. I wish we could get everyone together and decide what the maximum amount of db's are for processing."

Frank Foti, chief engineer of Z-100 in New York, agrees with Knap and Doughty. "I only could get some programmers and managers together and I would say, 'If you got past loudness point x', you're not going to be much louder, but you're going to be a lot dirtier. You hit a point of diminishing returns. It adds a lot of listener fatigue. It's coming through rather than captures new audience. The thing that's really irritating is that high frequency limiting and excessive hard clipping. It makes cymbals sound like nails on a blackboard."

Foti says that engineers have to fight an image that they're not "hip." "Rather than being a hindrance to the on-air sound we can actually help the programming people by demonstrating some new technologies that they might be unware of. There are many new technologies that can make the job easier for air talent and programming."

Foti adds that a good broadcast engineer can take standard equipment and make it sound good. "I've been using the same equipment with a few minor modifications. 'Quality is all based on the marketplace. Our sister station in Cleveland (WMS) is currently in a 'loudness-quality war. They're very loud but not to the point where it affects their overall quality.'"

Foti has been with Malrite for eight years and has been with Z-100 since it went on the air over two years ago.

Jim Loupas is a Houston-based audio design and psycho-acoustic consultant, and was one of the first and, to date, only full-time audio consultants for radio stations in the country. For the past two years, he has been seen at various broadcast conventions giving talks on how to improve communication between the management, programming and engineering departments at radio stations.

Loupas says, 'Being a realist, the trick is to be as loud as you can as well as be as clean as you can. People perceive loudness as power—not to suggest that you choose a really dirty awful station. It just means that engineers processed audio on the air. It's something we have to deal with it's taste.'

Loupas encourages programmers to cart from albums or CDs rather than from tapes. "You can process a clean signal a lot better than a dirty one. Many times the programmer will cart a record off 45 and then wonder why it doesn't sound good on the air. It's a little too simple. The record and radio industries are making big mistakes with the way album rock is recorded and then broadcast. I've never heard of a format that literally seems to drive away females. But that's just what album rock is. Women don't like that distorted high end. The record industry is producing music with the strident high end that seems to cut newer female listeners. Then, the album rock station's audio pushes the high end as well. The result is a format that appeals mostly to men and pushes away women."

Many listeners, he continues, are destroying or have already destroyed part of their hearing perception. "Kids are doing tremendous amounts of damage to their ears using Walkmans and personal radios. They're going to be able to hear that high end half way down the block. Sooner or later they won't be able to hear in that frequency range. It's a very slow, subtle process."

Loupas has some thoughts on the use of digital audio. "Some of the new audio processors are digitally controlled but not fully digital. When it ultimately becomes fully digital we'll have the capability to do some 'wild' things. As for AM digital, it seems like the quality of digital. It is a uniquely clean way to do things. We haven't reached the end of our rope. As for AM digital, I don't think we'll see it in our life-time. The bandwidth isn't there."

Terry Grieger is corporate chief for Emmis Broadcasting and currently based at KPW Los Angeles. "I believe," says Grieger, "that many of the programmers of today are refugees of the AM loudness wars of a few years ago. I've noticed that many of those very same PDs have resurfaced on FM. It's really gotten interesting. In the AM, of course, KLOS and KLOS seem to be fighting it out."

Grieger goes on to say that too much composite clipping is a big problem with audio processing. "At WRRV, we do a lot of stereo processing and clipping. We're using a prototype of an audio processor not yet on the market. I believe that Or- ban's $100 is a very good building block for a strong audio system.

Too many times, he adds, the RF system is not given enough attention. "Audio processing alone won't do it. When was the last time that the stereo exciter was updated? Many times it's the original one in the transmitter. There are three very good ones on the market now—Continental, Harris and B-E. What about the studio equipment, is that up to date?"

Grieger provides some other examples of how to improve the stations air sound. "When we took this station over, we went through every piece of gear. One of the things that we found was that the station has two 25KW transmitters with a 'combiner.' This was causing many reception problems by limiting bandwidth. We replaced this system with a new transmitter and more An- tel RF in multipath areas. No matter what they say, I believe that SCA sub channels cause problems. We were getting $5,000 per month for our RF and it wasn't worth it. We were getting calls here at the station about why 'birds' were chirping in the background and decided that a good, clean signal was more important than the money."

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Design, Ginny Scharer.
FOR SALE

IDEAL FOR DUPLICATION RENTAL & RETAIL

VHS and BETA
Video Cassette Boxes
Cardboard Slip Boxes and Mailing Boxes
Also, assorted disc boxes, floppy disc boxes, record boxes, 12" long pillow proof audio cassette boxes in stock. Instant fulfillment. Custom Beautiful Printing. Low Prices. Free Samples.

PAN-WIN CORPORATION
123 Tenth St., Albany, N.Y. 12207 (518) 465-5556 Collect.

JERRY CLOWER
EXCLUSIVE! NEW 14 VOLUME SERIES BEAUTIFULLY PACKAGED
CALL RICHARD
(404) 476-1896
STD
PO BOX 1347
DULUTH, GA 30016

DISTRIBUTOR
WHOLESALE ONLY

We are 12" records, blank audio, blank video, video games, movies, acoustics, hardware, CDs, albums, tapes...

Stratford Dist., Inc.
66 Denton Ave.
Garden City Park, NY 11040
(718) 343-0920, (516) 877-1430
(800) 645-6558, Telex 6652201

ROCK & SOUL ELECTRONICS
470 7th Ave. (bet. 26th & 27th Sts.)
New York, N.Y. 10018

WE HAVE THE LOWEST PRICES IN TOWN

LP's 12 inch

$2.99

-largest selection of IMPORT RECORDS SPECIAL PRICES ON TAPES.

T.K. $9.12

T.K. $9.12

LYS $1.25

MAXWELL 7$2

MARVEL BRONES 5$2.99

SCOTTY T. AND PANASONIC, JVC,
RECORD MEMORY T. 250 ALL FOR ONLY $4.99 EACH.

THE COMPLETE BLACK MUSIC DISTRIBUTOR
ECHO RECORDS INC.

950 3rd Ave., New York, N.Y. 10022

FOR SALE

CUT OUTS & OVER STOCKS
L.P.'s, Tapes, 45's and imports. Looking for the unusual? We have at lowest prices. All records for list set be written on your company letterhead. Dealers Only.

STOCK: P.O. Box 196
New Brunswick, N.J. 08901
(201) 545-3004 Telex: 136008316

WHOLESALE TO STORES
WE SPECIALIZE IN 12" PRODUCT
Full line of Gospel L.P.'s & Cassettes
Also, all current L.P.'s, cassettes and 45's from independent and major companies. LOWEST PRICES! SAME DAY UPS! NO CATALOG REQUEST. PLEASE CALL HABLA ESPANOL

Glo Corp.
43-02 24th Ave., LIC, N.Y. 11101

FORTUNE PRICES, SAME DAY SHIPMENTS!

WE EXPORT TO ALL COUNTRIES 12" LP'S/CD'S
BEST STOCK - BEST SERVICE

We specialize in 12" Dance Records all from our own personal collection.

TRY US!

855-2522

Fax: (212) 364-4594

NOVELTIES/ MERCHANDISE

The “Hottest” impulse item

SUPER SIZE POSTERS
Gigantic 40”x60”

Featuring:

MOTLEY CRUE - IRON MAIDEN - WASP - DURAN DURAN - WHAM

Reserve your XTRA PROFIT!

Call NOW! 1-800-621-8551 Sales Reps Wanted

WHOLESALE IMPORTS

CUT OUTS & IMPORTS

MARNEL DIST.
P.O. Box 953
Piscataway, N.J. 08854

THE COMPLETE BLACK MUSIC DISTRIBUTOR
ECHO RECORDS INC.

950 3rd Ave., New York, N.Y. 10022

FOR SALE

CUT OUTS & IMPORTS

MARNEL DIST.
P.O. Box 953
Piscataway, N.J. 08854

ROCK MERCHANDISE
Leading distributor of MUSIC MINDED MERCHANDISE seeks new customers, especially dealers, distributors.

- Monthly specials
- Same day shipping

ROELLO
Toll free - 1 (800) 328-0308
Dealers only - Reps Wanted

POSTERS
Rock Posters
ZAP ENTERPRISES
125-11 30th Ave.
Los Angeles, Calif. 90006
(212) 732-3781

DEALERS ONLY

AGGRESSIVE MANAGEMENT
Company seeking former radio promo person with background in either independent or label promotion, 10 years experience necessary to apply. Send resume to:

Mega Management
71 W. 23rd, St. Suite 1621
New York, N.Y. 10010

HELP WANTED

HELP WANTED

SALESMAN - UHQ DUPLICATION
We duplicate cassettes that sound like CDs and can’t be copied without severe loss of quality. Looking for one-man sales department to develop new accounts. Location SW Connecticut.

Call: (212) 197-9320
Billboard Magazine
151 W. 40th St.
New York, N.Y. 10036

INVESTORS WANTED

MAGNIFICENTLY ENGINEERED AND ESTABLISHED RECORDING STUDIO PRESENTLY BEING INCORPORATED, SELL AS INVESTOR WITH $10,000 TO $25,000.

Call: (818) 363-0636

REAL ESTATE/FOR SALE/LEASE

9000 SUNSET BOULEVARD

- Prime music industry location
- Floor to ceiling windows-impres- sive views
- 24 hr. security
- 500 to 6000 sq. ft. suites avail- able

Exclusive leasing agent - Los Ange- les Realty Services - Lark Christen- ses/Sandra Wrucek

(213) 274-6855

FOR RENT
APPROX 7,600 SQ. FT.

Elaborate Studio Spare on 2 Full Floors With Mezzanine.


Please contact Mr. Stephen F. Snell at (213) 235-2090 JEFFRIES AVON, INC.

800/223-7524.
GRP Records Sets Up Base In Switzerland
CDs Boosting New Growth In Europe’s Jazz Sales

ZURICH. U.S. jazz label GRP Records has completed the process of establishing a European base for its operations. A first international meeting held here March 13-15 also marked the official opening of GRP Records Switzerland, chosen for its central location and banking facilities.

To ensure Europe-wide availability of GRP’s catalog, analog product is centrally pressed at Teldec’s West German plant using Direct Metal Mastering (DMM) techniques from digital masters. But according to the label’s own research, Compact Disc is fast overtaking the conventional LP as jazz fans’ preferred medium, and supply shortages, still unresolvable, have restricted trade. New York-based Bud Ketzal, sales and distribution director, told the meeting: “We could sell three times as many CDs if the plants would supply them.” Currently GRP uses four plants in Japan, one in Austria, and one in Switzerland.

Speakers at the meeting, attended by 55 GRP reps, credited CD introduction as sparking new growth in European jazz sales. Said Wolfgang Breuer, of Intercord, GRP’s West German representative: “Jazz has a 3% market share in Germany, which has increased from 1% two years ago because of the invention and development of Compact Disc and will increase further in the future.”

European coordinator Kurt Weil added that in the last eight months GRP sold around 80,000 CDs and 100,000 conventional albums. Founded by musicians Dave Grusin and Larry Rosen, the label has been a strong advocate of the new carrier, ensuring on digital production in 1979, releasing its first three CDs in May 1984 and later the same year joining with Sony, CBS, WEA, and PolyGram in the CD Player Retail Promotion. It was also a founder member of the U.S. Compact Disc Group trade organization of software and hardware manufacturers.

Rosen reports that the company does 50% of its sales in CD product. The label’s sales curve has risen dramatically since it entered the market in 1984. It did $800,000 in business that year, rising to $5 million last year, according to Rosen. He projects a $10 to $13 million year in 1990.

Rosen predicts that by the end of this year GRP will be supplying 150,000 CDs monthly to catch up with its accumulated backlog of orders and increased market penetration.

In terms of marketing, Rosen says that GRP’s successful stand as an independent label selling jazz product is linked to its ability to have established a “brand image” in which the entire catalog is promoted as a total entity.

Promotional links are being forged with companies such as U.K. record producer and impresario Pete Townshend to support European tours by GRP artists, who include Eddie Daniels, Diane Schuur, Special EFX, Dave Valentim, Lee Ritenour, Billy Cobham, new signee Chick Corea, and Grusin himself.

Bud Ketzal says that in-store promotion material was greeted enthusiastically by the Europeans, even to the degree that there was a preference for English-language point-of-purchase items. Also a videotape of GRP history was shown at the meeting, with a number of attendees asking for copies to take back to their respective countries.

As for future software technology, discussions are underway with JVC on digital audio possibilities.

INTERNATIONAL EDITOR
PETER JONES, Billboard, 71 Beck St., London W1R 3JF. 01-439 9411

INTERNATIONAL CORRESPONDENTS

Austria—MANFRED SCHIEBER, 1140 Wien, Springgasse 14/1, 105, 02-660
Australia—FLANN BAKER, P.O. Box 261, Bankstown, NSW 2200
Belgium—MARCE MAEST, Rue de la Grand-Place 41, 2040 Antwerp, 03-5660082
Canada—RICHARD SAVAGE, 7 Gen Ames Ave, Toronto, Ontario M4E 1M1. 416-364-0321
Czechoslovakia—DR. LUDWIG DEUDEKA, I dr. Prochazka 147 H 04, Praha 4, 168-06
Denmark—KNUD ORSTED, 22 Tonerov, DK-2705 Soradk
Finland—KARI HELPOHTILO, SF-01800 Pettula 21-18-30
France—DENRY HALL, 8 Rue de l’Etuve 75014 Paris, 1-543-6797
Germany—JOHN KARR, Kaiserslautern 26-8, Athens 610
Holland—WILLEM HOBOS, Rijdersdijnen 7, Bil- lenhorn 04-31-3717
Hong Kong—HANS EBERS, TNS, 17/F, Wah Foong Bldg, HENNESSY RD, Tel: (5) 276021
Hungary—PAUL SYNGY, Orivuta 3-9, 0206 Budapest 1, 10-104
Ireland—KEN STEWART, 56 Rathgar Road, Dub- lin 4, Ireland, 711-717
Israel—BENNY DUDKEVITCH, P.O. Box 7750, 242 Jerusalem
Italy—VITTORIO CASTELLI, Via Vigneti 7, 20222 Milan, 02-545 512
Japan—SHIGE FUJITA, Visionaire Bldg, 1-10-15 Jingumae H-Cit, Shibuya-ku Tokyo 150 03-7494564
Kenya—RON ANDREWS, P.O. Box 11572, Nairobi 2475
Philippines—CES RODRIGUEZ, 11 Tomas Bag- na, Quezon City, 1011
Poland—ROMAN WASCHKO, Magiera 93 37, 01-871 Warszawa 34-76-34
Portugal—FERNANDO TENENTE, R. Sta Helena 122 E/R, Queluz
Romania—OCTAVIAN URSELESCU, Str. Radu de la Almasului nr. 57 B Sector 2, Bucuresti D.P. B 13-46-10, 16-20-04
Singapore—ANITA EVANS, 16 Mount Pleasant Rd, 2129, 250555
South Africa—JOHN MILLER, 305 Buckingham Cl, Leyth St., Joubert Park, Johannesburg 1606
Sweden—MAGNUS JANSSON, Tavastsgatan 43, 1124 Stockholm 6, 385-045
Switzerland—PIERRE LAUZER, Haslitalstr 8, CH-4600 Otten, 022-219019
West Germany—JUERG SPARH (Chief Cor- respondent), 226 Bad Seggeln, Ar der Trave 37 H, Postfach 426, 59844 Aachen
JIM SAMPSON (News Editor), Grillparzerstr 46, 6000 Mainz 80, R-473066, Tel 5210622
Yugoslavia—MITA VLOCI, Dragovnik, Resa, 61, 62 351, Bracanovac, Ljubljana 10-252.

EMI Packages Hologram

LONDON. EMI Records here is claiming a “futuristic first” as its double album “Time” is released April. Based on the stage show of the same name, the recording features a hologram of actor Sir Laurence Olivier as part of its sleeve packaging.

Says Guy Warren, EMI marketing manager: “We believe it is the first time this has ever been done. It wasn’t a cheap exercise but we felt it was important that the deluxe packaging should be in keeping with the presentation of the show.”

The double album carries a dealer price of $8.65 and includes a 64-page booklet.

Stars of the musical, which opened here April 9 at the Dominion, are Clive Robertson and Richard Reed, in a holographic representation, Olivier. Both are featured in the album, along with Dione Warwick and Julian Lennon, with contributions from Stevie Wonder, Ashford & Simpson, Freddie Mercury, Leo Sayer, and Burt Bacharach.

Two Cliff Richard singles taken from the show have already been released and charted, and a third, “Born To Rock’n’Roll,” is out this month along with Julian Lennon’s “Time Will Teach Us All.”

Photo De Gold. Francis Cabrel, left, CBS Records France star, is shown with label president Henri de Bodinat after receiving a gold record for French sales of his current album, "Photos De Voyage." Cabrel has been on the road of late in France and, arrives soon, in Quebec.

Sony Shifts Plant

TOKYO. Sony Corp. will add a new factory by this fall in order to complete its Compact Disc player production line before reaching its full 200,000 units a month.

The company’s worldwide share of CD hardware production is presently 20%, but it is seeking to reach 25% as soon as possible.

Sony has four factories currently on-stream. The new plant is in Sony Tsuchiura, near Tokyo, which is currently producing mini-component sets. Sony will purchase the pickup from its Sound System subsidiary.

EMI Packages Hologram

London. EMI Records here is claiming a "futuristic first" as its double album "Time" is released April. Based on the stage show of the same name, the recording features a hologram of actor Sir Laurence Olivier as part of its sleeve packaging.

Says Guy Warren, EMI marketing manager: "We believe it is the first time this has ever been done. It wasn't a cheap exercise but we felt it was important that the deluxe packaging should be in keeping with the presentation of the show."

The double album carries a dealer price of $8.65 and includes a 64-page booklet.

Stars of the musical, which opened here April 9 at the Dominion, are Clive Robertson and Richard Reed, in a holographic representation, Olivier. Both are featured in the album, along with Dione Warwick and Julian Lennon, with contributions from Stevie Wonder, Ashford & Simpson, Freddie Mercury, Leo Sayer, and Burt Bacharach.

Two Cliff Richard singles taken from the show have already been released and charted, and a third, "Born To Rock'n'Roll," is out this month along with Julian Lennon's "Time Will Teach Us All."

Sony Shifts Plant

TOKYO. Sony Corp. will add a new factory by this fall in order to complete its Compact Disc player production line before reaching its full 200,000 units a month.

The company's worldwide share of CD hardware production is presently 20%, but it is seeking to reach 25% as soon as possible.

Sony has four factories currently on-stream. The new plant is in Sony Tsuchiura, near Tokyo, which is currently producing mini-component sets. Sony will purchase the pickup from its Sound System subsidiary.

International

International

International

International
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.

FOR AD DETAILS CONTACT
IN LONDON
PATRICK CAMPBELL
(1) 439-9411

IN NEW YORK
EUGENE T SMITH
Associate Publisher
(212) 764-7356

OR CONTACT ANY BILLBOARD SALES OFFICE WORLDWIDE

A TRIUMPH OF BRITISH TALENT
CRIA Is Meager With March Metal Awards

Houston, Cockburn Lead Certification Parade

TORONTO Whitney Houston's Grammy award success this year seems to be paying dividends across the border as well as across the board. The Canadian Recording Industry Assn. (CRIA) says her self-titled debut cruised past triple platinum in March, making it RCA's biggest disk in this territory in some time.

The pickings were lean for the third month of the year where certifications were concerned, suggesting that the business still needs a lift from a big title or two.

Apart from Houston’s effort, only Heart’s self-titled recent album was certified multiplatinum. It, too, went over 200,000 units, three times the platinum standard in Canada.

In all, CRIA certified just 14 disks in March.

Only two albums reached platinum, Pat Benatar’s “Seven The Hard Way” and the “Rocky IV” soundtrack.

Apart from these, there were few signs of life in the business. One notable exception was the “Live Is Life” single from Opus. It has been a “hook” at retail, soaring to No. 1 a few weeks ago. CRIA says that it went double platinum in March, meaning it had surpassed sales of 200,000 in the country. Dionne Warwick & Friends scored the other platinum-single certification with “That’s What Friends Are For.”

All other CRIA awards were gold.

Three Canadian disks were among the six gold albums for the month. Bruce Cockburn took two, one for his newest, “World Of Wonders,” which has earned gold in only a few weeks; the other was for his relatively ancient release, “High Winds, White Sky.”

Jane Siberry, who recently moved from the Windham Hill to the Warner Bros. roster in the U.S., was awarded her first gold album for “The Speckless Sky.” It was also the first such certification for the independent Duke Street label, which has long fought to break her in Canada.

Warwick’s “Friends” release, Alabama’s “Greatest Hits,” and “Primitive Love” by Miami Sound Machine also went gold in March.

One rising star and an established one scored gold singles. Houston’s “I Have Nothing” and James Brown’s “Living In America” were certified with sales of more than 50,000 copies in Canada.

With its five March certifications, RCA moved into second place among Canadian distributors for awards this year, behind CBS. March’s certifications tally was: RCA, 5; CBS, 5; PolyGram, Capitol-EMI, MCA, and WEA (for Duke Rock) each, 2.

For the Quebec music scene, this decision couldn’t come soon enough.

The Canadian Academy of Recording Arts & Sciences (CARAS) has appointed the members of its nominating and voting committees to guide the Academy on which recordings should be up for and receive Junos in special categories. The members: Norman Miller of CBS Masterworks (classical), Phil Sheridan of Innovation Records (jazz), Bill Usher of Kid’s Records (children’s), Daniel Cau- dei on of the Black Music Assn. of Canada (r&b/soul/calgypsy), Hayward Parrot of McClear Recording Studios (producer/engineer), and Howard Marshall of the MuchMusic Network (video).

Radio Station Q101 Halifax-Dartmouth assembled more than 20,000 signatures on a petition to bring Rush to town. The band recently passed up the city for their fourth consecutive time when it put together its tour. No word yet on whether the band will hit the city next time.

FanVare Records will be the first Canadian label to have its Composite Dics domestically produced. The Praxis Technologies plant will roll four titles off the presses: “The Gershwin Connection,” featuring Erich Kunzel, Ofra Harnoy, Andrew Davis, Julius Baker, John Arpin, Kevin Cole and others; “Kunzel On Broadway” with the Winnipeg Symphony Orchestra; “Ofra Harnoy And The Orford String Quartet: The Bruches” and “The Pachelbel Canon And Other Digital Delights” with Andrew Davis and such. Unofficially, the year-to-date list totals: CBS, 25; RCA, 12; Capitol-EMI, 10; Poly-Gram, 6; MCA, 5; A&M, 5; WEA, 2; Distribution Select, 2.

Maple Briefs

The industry has been in a general state of decline for the last few years, with record releases down sharply and few artists able to achieve success without moving abroad to seek fortune. Part of the problem in recent years has been the inability of artists to get video exposure and the reluctance of labels to invest in video production due to a lack of potential exposure.

Plans call for the establishment of an office here with more than a dozen employees. The new service will provide four hours of programming a day which will be used and repeated during the 8 p.m. to 4 a.m. (EST) operating schedule.

Cable companies offering the service will have the choice of carrying MuchMusic separately, or of displacing the MuchMusic English signal for eight hours daily to show the new programming.

The commission laid down few conditions of license for the network in its operation of MuchMusic. Only 3% of all videos need be French-language. And the Video Foundation to Assist Canadian Talent (VideoFACT), a video production fund overseen by MuchMusic and the Canadian Independent Record Production Assn. (CIRPA), will have to disburse one-third of its funds to Quebec artists. Both conditions, says MuchMusic president Moses Znaimer, are easily accomplished.

"We’re pleased with the decision," he says. "We only wish it had come about a year and a half ago. As a condition of MuchMusic’s license, it has to set aside $100,000 or 2.4 percent of its gross revenues, whichever is greater, each year for VideoFACT.

Currently, MuchMusic has to show 10% Canadian videos. But Znaimer says the network shows about 18% CanCon.

Marie Josée Raymond, who recently co-wrote a federal task force report on the film industry, becomes the new network’s vice president of corporate affairs. He is based at the operation’s Montreal offices.

Marc Charpentier will be the network’s chief VJ. Two others will be hired. Pierre Marchand will head production, with one or two other coordinating producers anticipated. Robert Cole is named sales manager.

The news and information component of the network will be produced from Montreal, but assembly of the four-hour package will be done at MuchMusic headquarters in Toronto.

The service will be delivered to cable via satellite. MuchMusic was last week seeking a quick satellite deal with Telesat Canada, the country’s domestic satellite operator.

When operating, the new network’s signal will be available in Manitoba, Ontario, Quebec, New Brunswick, Nova Scotia, Prince Edward Island, and Newfoundland. But the bulk of the subscribers should come from the predominantly French province of Quebec.

Cincoideal de Whitney Houston ha conseguido su exito mundial con el lanzamiento de su álbum "The Bodyguard." El disco ha vendido más de 10 millones de copias en todo el mundo y ha sido certificado como disco de oro en Canadá. CRIA (Canadian Recording Industry Association) ha certificado la venta de más de 200,000 copias del disco en Canadá.

Otro disco que ha logrado el estatus de oro es "The Speckless Sky" de Jane Siberry, quien ha logrado la certificación de oro en Canadá con el lanzamiento de su disco. Además, la banda canadiana "Dionne Warwick & Friends" ha logrado la certificación de platino con su disco "That’s What Friends Are For.

El mes de marzo ha sido favorable para los artistas canadienses, con el lanzamiento de varios discos que han logrado la certificación de oro y platino. Sin embargo, el mercado musical canadiense sigue enfrentando desafíos debido a la competencia con la industria musical internacional.

A pesar de los desafíos, los artistas canadienses han tenido éxito en el mercado internacional, lo que ha resultado en la certificación de discos dorados y platino en Canadá. La industria musical canadiense sigue siendo una fuente de orgullo para los fans de la música canadiense.
Writer Of The Year? Artist David Johansen, seated, meets with BMI's vice president of performing rights Stanley Catron in New York to ink a new writing agreement with the organization. Johansen, a/k/a Buster Poindexter, was the big winner at the recent New York Music Awards show.

For His 50th. This year marks Lionel Hampton's 50th anniversary since his emergence as a major jazz figure, and Atlantic Records is noting the occasion with a new album, "Sentimental Journey." Shown celebrating the release, left to right, are Hampton's manager Bill Titone, Hampton, Atlantic chairman Ahmet Ertegun, and Atlantic vice president Tunc Erim.

Gold Night. CBS recording artists the Hooters are presented with Canadian gold awards for their debut album, "Nervous Night." Pictured at the presentation are, standing from left, CBS Records International product manager Lisa Kramer, group manager Steve Mountain, group members John Lolley and David Uosikkinen, CBS international vice president of marketing Bob Campbell, and group member Rob Hyman. Kneeling are CBS Canada vice president of marketing and sales Don Oates and group members Andy King and Eric Bazilian.

Manhattan's First. Manhattan Records officials and artists celebrate the label's first three Japanese gold plaques at a recent reception in Los Angeles. The trophies were awarded to Stanley Jordan, Grace Jones, and Artists United Against Apartheid. From left are international vice president Rick Van Heugten, artist Little Steven (writer and co-producer of AUAA's "Sun City"), label president Bruce Lundvall, Jones, EMI Music and Capitol Industries chairman of the board Bhaskar Menon, artist Nona Hendryx, and vice president of A&R Bruce Garfield.

Brief Encounter. The members of Capitol recording act Marillion were congratulated by label executives following one of their two recent sold-out shows at the Roxy in Los Angeles. Gathered are, from left, Capitol Records group services executive vice president Dennis White, group member Fish, vice president of marketing and promotion Walter Lee, West Coast promotion director Susan Epstein, and national promotion director Tori Gorman.

Seven The Easy Way. Pat Benatar is cheered on by Chrysalis staffers before heading on stage to perform at New Jersey's Meadowlands Arena during her first U.S. tour in three years. From left are vice president of marketing Rick Dobbie, executive vice president Jeff Aldrich, band member Neil Geraldo, Benatar, Chrysalis group chairman Chris Wright, president Jack Craig, Chrysalis Music Worldwide president Bruno Kretchmar, and Chrysalis Music East Coast creative director/international manager Cherie Fonow.

Songwriters' Celebration. Artist Peggy Lee enjoys the program put on for her by the Songwriters Guild of America as part of the celebration honoring her with the organization's 13th annual Aggie Award in Los Angeles. Among those performing were Danny Thomas, Jack Jones, and Lainie Kazan. Seated with Lee are Guild president George David Weiss, second right, and Sen. Arlen Specter (R-Pa.), right.
HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

Prince & the Revolution’s “Kiss” (Paisley Park) grabs the top of the Hot 100, knocking Falcon out after three weeks at No. 1. “Kiss” is a former Hot Mover/Sales—further proof that these Hot Movers are really “hot.” After 16 weeks of Hot Mover awards, only one Hot Mover has failed to make the top 10. In other words, if a radio station adds a Billboard Hot Mover, there is a 90% chance that the record will be a top 10 hit nationally. Great odds! This week’s Hot Mover/Airplay is “Live To Tell” by Madonna (Sire), picking up 20% of the pop radio panel to jump 14 places to No. 35. Last week’s Hot Mover/Airplay, “Greatest Love Of All” by Whitney Houston (Arista), moves up to No. 22 and nabbs Hot Mover/Sales. Only three records have been both Sales and Airplay Hot Movers; all three reached No. 1 or No. 2.

Eight New Entries debuted this week, with the Hot Shot Debut going to “There’ll Be Sad Songs” by Billy Ocean (Parlophone). Newer-up was “Nothin’ At All” by Heart (Capitol) at No. 65. The records are followups to No. 2 and No. 1 records, respectively. Concludes one major label promo exec, “It’s tough out there for new artists.” This week’s exception was “Tuff Enuff” (CBS Records) by the Fabulous Thunderbirds, who hit the Hot 100 for the first time at No. 94.

It’s a Rare Occasion when 230 radio program directors agree on anything, but this week every one of Billboard’s 290 pop reporting stations are “Take Me Home” by Phil Collins (Atlantic). The last three stragglers stations “came home” this week. Usually by the time the last few stations add a record, some of the early stations have dropped it into (unreported) recurrent rotation.

The Rolling Stones had enormous gains in sales and radio airplay points with “Harlem Shuffle” (Rolling Stones) but only moved up one position to No. 8 due to the intense competition in the top 10. Judging from gains to date, the record should be a contender for No. 1 in the next two weeks—along with “Manic Monday” by the Bangles at No. 2 (Columbia), “Addicted To Love” by Robert Palmer at No. 3 (Island), “West End Girls” by the Pet Shop Boys at No. 5 (EMI America), and “Why Can’t This Be Love” by Van Halen at No. 9 (WB).

The New Edition lost its bullet at No. 38 this week with “A Little Bit Of Love” (MCA). Still, the song was a hit for almost every station that played it. The record went 15 on radio stations all through the South, and top 10 in New York, Detroit, and San Antonio, where KTFR PD Bill Thorman reports it’s in heavy rotation. “Other New Edition records were big for us in the past and we lean a little urban, so we started playing it a week or two after it came out. We saw teen phone requests followed by store reports. Passive callout research is about 4 to 6 weeks behind store sales, so it hasn’t shown up strong in passive research yet. Overall it moved from 9 to 8 on our playlist this week.”

For Week Ending April 19, 1986

Billboard

HOT 100 SINGLES ACTION

RADIO MOST ADDED

NEW TOTAL
230 REPORTERS ADDED ON

BILLY OCEAN THERE’LL BE SAD SONGS ARISTA 88 88
HEART NOTHING AT ALL CAPITOL 83 83
TEARS FOR FEARS MOTHERS TALK WANDA 54 130
HOWARD JONES NO ONE IS TO BLAME ELEKTRA 47 92
MADONNA LIVE TO TELL SIRE 47 211

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

RETAIL BREAKOUTS

186 REPORTERS NUMBER REPORTING

CULTURE CLUB MOVE AWAY VIRGIN/EPI 56
SADE NEVER AS GOOD AS THE FIRST TIME PORTAIT 29
JULIAN LENNON STICK AROUND ATLANTIC 26
SIMPLE MINDS ALL THE THINGS SHE SAID ARAB/VEGON 22
STARSHIP TOMORROW DOESN’T MATTER TONIGHT GRANT 22

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

ALL I NEED IS A MIRACLE

A TOP 10 album track and getting miraculous nationwide exposure!

For MIKE & THE MECHANICS, it’s full speed ahead.

Produced by Christopher Neil.

29*
On Saturday April 5th, Jean Michel Jarre staged a spectacular multi-media event in Houston, Texas. Tapping every known form of entertainment technology, Jarre captivated a live audience of over one million people with musical and light effects cast against the city skyline and visible 50 miles away.

Jean Michel Jarre's new album RENDEZ-VOUS, specially written for this event, includes "Last Rendez-Vous: Ron's Piece," a tribute to astronaut Ron McNair, who was to have played saxophone on this album.

PolyGram's salute to Jarre and this brilliant musical creation is supported by a full scale major marketing campaign, including television, radio and print advertising plus a massive point-of-purchase program.

RENDEZVOUS IN HOUSTON — A CITY IN CONCERT
A MAGNIFICENT MOMENT IN MUSICAL HISTORY
## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

<table>
<thead>
<tr>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABSOLUTELY BEGINNERS (Jive, ASCAP)</td>
</tr>
<tr>
<td>ADDICTED TO LOVE (Atlantic, ASCAP)</td>
</tr>
<tr>
<td>ALL I NEED IS A MIRACLE (Michael Bublé, Sony, ASCAP/Polygram)</td>
</tr>
<tr>
<td>AMERICAN STORM (Geffen, ASCAP)</td>
</tr>
<tr>
<td>CONGO (Geffen, ASCAP)</td>
</tr>
<tr>
<td>GREAT LOVERS CHOREOGRAPHY (Atlantic, ASCAP)</td>
</tr>
<tr>
<td>LITTLE BIT OF LOVE (Island, ASCAP)</td>
</tr>
<tr>
<td>ROBERT PALMER (A&amp;M, ASCAP)</td>
</tr>
<tr>
<td>ROBERT PALMER (A&amp;M, ASCAP)</td>
</tr>
<tr>
<td>THE OUTFIELD (Ease, ASCAP)</td>
</tr>
<tr>
<td>WEST END GIRLS (Virgin, ASCAP)</td>
</tr>
</tbody>
</table>

## HOT 100 SINGLES BY LABEL

<table>
<thead>
<tr>
<th>LABEL</th>
<th>NO. OF TITLES ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>Epic (4)</td>
<td>13</td>
</tr>
<tr>
<td>CBS Associated (3)</td>
<td>12</td>
</tr>
<tr>
<td>Portrait (2)</td>
<td>11</td>
</tr>
<tr>
<td>Carrere (1)</td>
<td>11</td>
</tr>
<tr>
<td>Scotti Bros. (1)</td>
<td>10</td>
</tr>
<tr>
<td>Tabu (1)</td>
<td>10</td>
</tr>
<tr>
<td>Virgin/Epic (1)</td>
<td>9</td>
</tr>
<tr>
<td>WARNER BROS. (5)</td>
<td>9</td>
</tr>
<tr>
<td>Geffen (2)</td>
<td>8</td>
</tr>
<tr>
<td>Polystar (2)</td>
<td>8</td>
</tr>
<tr>
<td>Sire (2)</td>
<td>8</td>
</tr>
<tr>
<td>Warner Bros./Tommy Boy (1)</td>
<td>8</td>
</tr>
<tr>
<td>ATLANTIC (7)</td>
<td>7</td>
</tr>
<tr>
<td>Island (2)</td>
<td>4</td>
</tr>
<tr>
<td>Modern (1)</td>
<td>4</td>
</tr>
<tr>
<td>A&amp;M (6)</td>
<td>3</td>
</tr>
<tr>
<td>Virgin (3)</td>
<td>3</td>
</tr>
<tr>
<td>ARISTA (6)</td>
<td>2</td>
</tr>
<tr>
<td>Jive (2)</td>
<td>2</td>
</tr>
<tr>
<td>Columbia (7)</td>
<td>2</td>
</tr>
<tr>
<td>Elektra (1)</td>
<td>1</td>
</tr>
<tr>
<td>Asylum (1)</td>
<td>1</td>
</tr>
<tr>
<td>Motown (1)</td>
<td>1</td>
</tr>
<tr>
<td>Tamla (1)</td>
<td>1</td>
</tr>
</tbody>
</table>

www.americanradiohistory.com
From Cameo's Larry Washington, a logical follow-up. His pop funk factory leaps into another novel project that should benefit from the warming trend for Brazilian jazz. A shifting cast of other Brazil piano players affords a broad palette for his alternating, hard, bawdy, and pensive originals, with Flora Purim guesting on "E Nada Mais.”

A new partnership with pop/soul master Arif Mardin brings polish to Boy George’s vocals and a silky smoothness to the arrangements, which should give Culture Club its broadest crossover options, yet. “Move Away,” the first single, is already off to a brisk start, but there are many chancers for future singles, including “Thank God You Woman” and “Work On Me Baby,” which should prime mainstream, black, and dance response.

A new partnership with pop/soul master Arif Mardin brings polish to Boy George’s vocals and a silky smoothness to the arrangements, which should give Culture Club its broadest crossover options, yet. “Move Away,” the first single, is already off to a brisk start, but there are many chancers for future singles, including “Thank God You Woman” and “Work On Me Baby,” which should prime mainstream, black, and dance response.

BONNIE TYLER

Sweet Dreams And Forbidden Fruits

PRODUCER: Jim Steinman

Columbia/CBS 45213

A tasteful, elegant album by one of gospel’s premier songwriters. Producer Norbert Putnam provides the perfect touch for each song, giving full production to some, while letting others stand and expose. Best cuts include “The Nazarenes,” and “Gentle Healer.”

KEEL

The Final Frontier

PRODUCER: Gene Simmons

MCA/Gold Mountain MCA 5727

Second set from hard rock quintet kicks off label's new MCA link with polished, metal-inflected originals gowned for AOR. oddy limp cover of "Because The Night" is a miscue, though.

MICHAEL CARDO

Scandalous

PRODUCER: Norbert Putnam

Narada SPV 8172

A classy, elegant album by one of gospel’s premier songwriters. Producer Norbert Putnam provides the perfect touch for each song, giving full production to some, while letting others stand and expose. Best cuts include “The Nazarenes,” and “Gentle Healer.”

COUNTRY

NICOLETTE LARSON

Rose Of My Heart

PRODUCER: Emery German Jr. & Tony Brown

MCA 5719

A few strays from other formats keep this from being a total country album, but the songs that are country are wonderfully so. In such pieces as “That’s How You Know When Love’s Right,” “Rose Of My Heart,” “More About Love Than I Wanted To Know,” and “You’re Running Wild,” Larson achieves the musical purity and dramatic intensity of Emmylou Harris or Linda Ronstadt at their best.

JAZZ/FUSION

JAZZ/FUSION

JOHN CALLAHAN

Tales From Nowhere

PRODUCER: John Callahan

MCA 24091

A unique project with jazz/funk and R&B elements, this one should appeal to those who enjoy the softer side of the jazz/funk spectrum.
MARVIN GAYE
The World Is Rated X (2:58)
PRODUCER: Mike Beecher
WRITERS: R. L. Gordy, Sr., E., Moten, M. McLoud, M. Moten
PUBLISHER: Tamla Motown / ASCAP

T. G. BRINK BLOCK
A Troubled Spiritual Message (lyrics entirely G-rated) set in a weighty wall of sound; precedes a new collection of previously unreleased material.

EMILY HARRIS
Today I Started Loving You Again (2:12)
PRODUCER: Emmett North, Perry Klement
WRITERS: E. Killian, B. Owen - Warner Bros.

My Blanket, My Attraction (4:30)
Flawlessly produced single should catapult Brown into the front row of stardom; a reveling, convincing performance of precise, pain-ridden lyrics.

DOLLY PARTON
I've Got a Life (He Don't Know It) (2:55)
PRODUCER: Steve Shaiman
WRITERS: D. Kilmer, J. Killan, M. Kilian
PUBLISHER: Warner Bros. / ASCAP

One of Parton's first for MCA downplays the powerful crooning voice in favor of an intimate, ingratiating delivery; gospel-like chorus with a strong hook.

JOHNNIE REID
Talk About My Baby (3:30)
PRODUCER: Bucky Whitehead
WRITERS: M. Michael, B. Mark, B. Meander
PUBLISHER: Warner Bros. / ASCAP

The Eyes Have Never Seen You Before (3:09)
A moderated r&b treatment, with no country strains audible to the human ear, catchy arrangement built on waves of repeating vocals.

TOM BALL
The Lights of Albuquerque (4:23)
PRODUCER: John L. Tonn
WRITERS: D. Jones, S. Mandel, D. Fine
PUBLISHER: New World / ASCAP

A hard rocker that's loud and explosive but also catchy and Continental.

LOVERS TWO
Love a Double Life (2:37)
PRODUCERS: Guy Allen, Paul Dean
WRITERS: G. Johnson, P. Dean, D. Simon, M. Paro
PUBLISHER: The Record Company

A stately rock sound, the main riff has a mysterious quality.

LOVETRACER
At Last I Know (3:35)
PRODUCER: Richard S. James
WRITERS: D. Stein, R. Stein
PUBLISHER: The Record Company

Eleven-group entry's elemental funk is filled out by a massive choral sound.

ROBERT TEPPER
Don't Walk Away (4:20)
PRODUCER: Colin Chilcott
WRITERS: R. Tupper, R. Tupper
PUBLISHER: Fontana / Elektra

A hard rocker that's loud and explosive but also catchy and Continental.

SUZANNE VEGA FEATURING
JOE JACKSON AND NICKY CHANCE
Left Of Center (3:32)
PRODUCER: Allan Goldberg, Steve Addis
WRITERS: S. Vega, S. Addis, A. Chance
PUBLISHER: A&M / ASCAP

Entertaining choral rap, including group vocals, and girls, and chimes. Label based in New York.

KING MC
When Man I Done For You Latley? (4:05)
PRODUCER: Lloyd Tice
WRITERS: J. Perry, K. Quayle, M. Tashler
PUBLISHER: A&M / ASCAP

Vanguard ST 53265

Teen disco with a mild backbeat; he "Baby Talk" just logged four months from the Hot 100. (Contact: 213) 255-7732.

SHEENA EASTON
Magic Of Love (3:33)
PRODUCER: Nick Ross
WRITERS: N. Ross, D. Robin
PUBLISHER: Plain \\
ASCAP
EMI America B 6305

Downtown AC dance music.

FIRM
In Peace (5:05)
PRODUCERS: Jenny Page, Paul Rogers
WRITERS: J. Page, P. Rogers
PUBLISHER: Sony/ATV

An innovative dance sound.

SAM HARRIS
Time (3:54)
PRODUCER: Sam Harris
WRITERS: S. Harris, M. Harris
PUBLISHER: S. Harris, M. Harris

A rambling rock epic.

ROGER DAULTRY
The Pride You Hide (4:33)
PRODUCERS: Johnny Shariv
WRITERS: M. Yarsh, A. Deschamps, H. Dalgarno
PUBLISHER: April ASCAP

Midtempo angst, with synthesizers.

BLACK ORDER
Bless This Land (3:53)
PRODUCER: Roger Daltrey
WRITERS: M. Goodenough, J. Wood
PUBLISHER: Polydor / ASCAP

An exciting, lively, sexy, dance-oriented rock sound.

ROGER DAULTRY
The Pride You Hide (4:33)
PRODUCER: Johnny Shariv
WRITERS: M. Yarsh, A. Deschamps, H. Dalgarno
PUBLISHER: April ASCAP

Midtempo angst, with synthesizers.

BLACK ORDER
Bless This Land (3:53)
PRODUCER: Roger Daltrey
WRITERS: M. Goodenough, J. Wood
PUBLISHER: Polydor / ASCAP

An exciting, lively, sexy, dance-oriented rock sound.

ROGER DAULTRY
The Pride You Hide (4:33)
PRODUCER: Johnny Shariv
WRITERS: M. Yarsh, A. Deschamps, H. Dalgarno
PUBLISHER: April ASCAP

Midtempo angst, with synthesizers.

BLACK ORDER
Bless This Land (3:53)
PRODUCER: Roger Daltrey
WRITERS: M. Goodenough, J. Wood
PUBLISHER: Polydor / ASCAP

An exciting, lively, sexy, dance-oriented rock sound.

ROGER DAULTRY
The Pride You Hide (4:33)
PRODUCER: Johnny Shariv
WRITERS: M. Yarsh, A. Deschamps, H. Dalgarno
PUBLISHER: April ASCAP

Midtempo angst, with synthesizers.

BLACK ORDER
Bless This Land (3:53)
PRODUCER: Roger Daltrey
WRITERS: M. Goodenough, J. Wood
PUBLISHER: Polydor / ASCAP

An exciting, lively, sexy, dance-oriented rock sound.

ROGER DAULTRY
The Pride You Hide (4:33)
PRODUCER: Johnny Shariv
WRITERS: M. Yarsh, A. Deschamps, H. Dalgarno
PUBLISHER: April ASCAP

Midtempo angst, with synthesizers.

BLACK ORDER
Bless This Land (3:53)
PRODUCER: Roger Daltrey
WRITERS: M. Goodenough, J. Wood
PUBLISHER: Polydor / ASCAP

An exciting, lively, sexy, dance-oriented rock sound.

ROGER DAULTRY
The Pride You Hide (4:33)
PRODUCER: Johnny Shariv
WRITERS: M. Yarsh, A. Deschamps, H. Dalgarno
PUBLISHER: April ASCAP

Midtempo angst, with synthesizers.

BLACK ORDER
Bless This Land (3:53)
PRODUCER: Roger Daltrey
WRITERS: M. Goodenough, J. Wood
PUBLISHER: Polydor / ASCAP

An exciting, lively, sexy, dance-oriented rock sound.

ROGER DAULTRY
The Pride You Hide (4:33)
PRODUCER: Johnny Shariv
WRITERS: M. Yarsh, A. Deschamps, H. Dalgarno
PUBLISHER: April ASCAP

Midtempo angst, with synthesizers.

BLACK ORDER
Bless This Land (3:53)
PRODUCER: Roger Daltrey
WRITERS: M. Goodenough, J. Wood
PUBLISHER: Polydor / ASCAP

An exciting, lively, sexy, dance-oriented rock sound.

ROGER DAULTRY
The Pride You Hide (4:33)
PRODUCER: Johnny Shariv
WRITERS: M. Yarsh, A. Deschamps, H. Dalgarno
PUBLISHER: April ASCAP

Midtempo angst, with synthesizers.

BLACK ORDER
Bless This Land (3:53)
PRODUCER: Roger Daltrey
WRITERS: M. Goodenough, J. Wood
PUBLISHER: Polydor / ASCAP

An exciting, lively, sexy, dance-oriented rock sound.

ROGER DAULTRY
The Pride You Hide (4:33)
PRODUCER: Johnny Shariv
WRITERS: M. Yarsh, A. Deschamps, H. Dalgarno
PUBLISHER: April ASCAP

Midtempo angst, with synthesizers.
<table>
<thead>
<tr>
<th>Wk</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
<th>Distributing Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Whitney Houston</td>
<td>Heart</td>
<td>A&amp;M, ARISTA &amp; 42-212</td>
<td>Capitol</td>
<td>7.98</td>
</tr>
<tr>
<td>2</td>
<td>Heart</td>
<td>Heart</td>
<td>A&amp;M, ARISTA &amp; 42-212</td>
<td>Capitol</td>
<td>7.98</td>
</tr>
<tr>
<td>3</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>4</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>5</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>6</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>7</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>8</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>9</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>10</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>11</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>12</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>13</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>14</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>15</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>16</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>17</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>18</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>19</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>20</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>21</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>22</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>23</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>24</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>25</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>26</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>27</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>28</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>29</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>30</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>31</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>32</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>33</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>34</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>35</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>36</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>37</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>38</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>39</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>40</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>41</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>42</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>43</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>44</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>45</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>46</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>47</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>48</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>49</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>50</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>51</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>52</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>53</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>54</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>55</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>56</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>57</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>58</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>59</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>60</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>61</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>62</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>63</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>64</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>65</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>66</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>67</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>68</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>69</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>70</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>71</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>72</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>73</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>74</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>75</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>76</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>77</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>78</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>79</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>80</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>81</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>82</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>83</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>84</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>85</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>86</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>87</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>88</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>89</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>90</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>91</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>92</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>93</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>94</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>95</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>96</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>97</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>98</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>99</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>100</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
</tbody>
</table>

*Albums with the greatest sales gains listed. (CD) Compact Disc available. * Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of one million units.

At the end of this document, there is a note about the publication date and copyright. The text reads: "Billboard. The part of this publication may be reproduced, stored in any retrieval system, or transmitted, in whole or in part, without the prior written permission of the publisher."
MUSIC FOR THE MIRACLE


BRYAN ADAMS
Run To You

HALL & OATES
Out Of Touch

CYNDI LAUPER
She Bop

HUEY LEWIS & THE NEWS
Heart and Soul

POINTER SISTERS
I'm So Excited

REO SPEEDWAGON
Can't Fight This Feeling

LIONEL RICHIE
Running With The Night

SADE
Smooth Operator

BRUCE SPRINGSTEEN
Cover Me

TEARS FOR FEARS
Everybody Wants To Rule The World

WHAM!
Careless Whisper

PAUL YOUNG
Everytime You Go Away

'TIL TUESDAY
Voices Carry*

JOHN WAITE
Missing You*

*2 Bonus Songs On Cassette Only.

MUSIC FOR THE MIRACLE

The All-Hit Benefit To Support The T.J. Martell Foundation

THE MUSIC INDUSTRY'S OWN CHARITY.

BE PART OF IT

Available wherever records and cassettes are sold.
Hank Williams Jr. Splits With Manager
Singer Moves Headquarters To Tennessee

BY ANDREW ROBLIN
NASHVILLE J. R. Smith, Hank Williams Jr.'s manager since 1974, has resigned, apparently in response to the singer's decision to move his business headquarters from Cullman, Ala., to Paris, Tenn. Smith has been unable to add to his office space there, according to Kathy Garvin, Williams Jr.'s publicist. Smith could not be reached for comment.

Williams plans to move from Cullman to Paris by Oct. 1, and he cannot add to his office space there, according to Kathy Garvin, Williams Jr.'s publicist. Smith could not be reached for comment.

Singer Moves Headquarters To Tennessee

Convention Floor Displays Deemed Expendable
Tape Firms Trim CES Budgets

LOS ANGELES TDK and Maxell plan to drop their display of blank audio and videotape, in the U.S., say they will forgo a floor presence at the June Consumer Electronics Show, in Las Vegas. Instead, they will host hospitality suites for distributors and dealers.

Both relate this reasoning to the fluctuating yen/dollar situation, but TDK notes that its position is also part of an overall corporate effort to reduce costs.

"I can't remember when we did not formally exhibit at CES," says Mike Golatnick, national sales manager for Maxell, who adds that his company is taking a hard look at tightening up "other costs of doing business."

"We've been advocating one CES a year," says TDK's Stan Bauer, claiming Fuji favors the summer event.

Maxell will have a formal exhibit, while 3M, another proponent of a single CES, will utilize a demo room, but not prepare a major floor exhibit. Sony Tape will be incorpated into the main Sony consumer electronics booth.

Increased, blank-tape companies in the U.S. have been allocating more of their funds to marketing campaigns and dealer programs.

STARS BLAST SOURCE LICENSING
(Continued from page 6)

both sides. Witnesses included bill opponent Sen. Albert Gore (D-Tenn.); House bill author Rep. Boucher; and Register of Copyrights Ralph Oman, who spoke against the bill.

Testimony took a familiar turn, as the usual war of surprise was again played out. Proponents are, for example, P. Pad- den, president of the Assn. of Indep- endent Television Stations (INTV), who said in favor of S. 190. To re- ply to a question, he said that proponents would be willing to "work with senators" to build language into the bill that would allow broadcast payers to be paid if shows became hits or scored in synonym- ous terms, while first-time pro- tentives have mentioned the concept of residuals in connection with source licensing replacing blanket licensing.

ASCAP president Hal David be- gan his testimony by reading a letter from Irving Berlin, who opposes the bill. He wrote that S. 190 "would threaten the livelihood of American songwriters." David called the bill "a blow to the concept of fair payment," saying that NBC, which has been forced by ASCAP and the broadcasters to reduce their payments, "has said that if the bill passes it has to change its talent contracts as well."

3M had no official price comment last week except to say that it plans to remain "competitive." 3M is less vulnerable to the international gro- cery exchange situation and is most vertically integrated on the manufacturing level.

Assistant in preparing this story provided by Earl Paige.

VIDEO MARKET DRAWING WELL
(Continued from page 4)

Hank Williams Jr. Splits With Manager
Singer Moves Headquarters To Tennessee

Billboard's coverage of the distribution field is included in the weekly "Retailing" section of Billboard, which focuses on the retail marketplace. The "Retailing" section includes articles and data on the music retail industry, as well as coverage of trade shows, conferences, and other events relevant to the retail sector. The section also includes in-depth profiles of retail chains and store formats, as well as analysis of market trends, consumer behavior, and other factors affecting the retail music business.

Audio, Videotape Price hike
(Continued from page 3)

predominant issue for his firm's in- crease in the yen/dollar fluctua- tion is the increased price of raw materials such as base film and oxides sourced in the Orient. Like TDK and Maxell, Metrepex plans no let up of an extensive ad- vertising/marketing campaign for the second half of the year.

The Fuji increase will average 5% on videotape, effective May 1, but thus far has not signaled an in- crease for audio tape.

While Fuji's Bauer acknowledges the yen/dollar 'trigger,' he also points out that there are other com- ponents attached to the price hikes industry wide. "With videotape," he says, "demand has caught up with capacity and that traditionally translates into slightly higher price points at the consumer level. I also don't believe," he adds, "that most consumers are that price sensitive. An extra 25 or 50 cents for a tape isn't that crucial."

MM had no official price comment last week except to say that it plans to remain "competitive." MM is less vulnerable to the international gro- cery exchange situation and is most vertically integrated on the manufacturing level.

Another opposition attempt to answer that question. Said Leslie Reynolds, chairman of the All-Indus- try Committee: "Under this blanket license, we must pay for millions of dollars which we only pay a few. No other creative element under- the Copyright Act is permitted to engage in such practices."

He said that under the current system, "music copyright payments bear no relationship to the actual value of music to local TV programs.

Both David and BMI president Em Cramer deflected arguments that broadcasters have found it either impossible or impractical to seek an alternative to blanket licensing. Said Cramer, "If they want another (additional) system, it is a subject for negotiation," but he also warned that if source licensing were the only available method, it would destroy the bargaining power of the broadcasters. He said it would also "pre- cipitate" challenges to the blanket li- cense in the courts, as well as radio and cable, which have already raised the question of the protection of the Copyright Act. SESAC president W. Robert Thompson reacted to Padden's sug- gestion of residuals by calling it "an attempt to quell the bargaining power of components."

Subcommittee chairman Charles McC. Mathias (R-Md.) said he found the lease-a-less-than-enthusiastic note, which bill proponents could not have been pleased to hear. Although Mathias stated that bill "proponents . . . bear the burden" in a request for a change of the current law, he said—in a passing remark—that "we're going to have a hard time getting intellectual property issues out of the Judiciary (Committee) this year—at best."

The other side of that coin is that Mathias has jurisdiction over the bill until May 1, when it reverts, marked up or not, to the full Judicia- ry Committee. The chairman of that committee is Sen. Thurmond, who introduced S. 1900.

CBS Suing Phoenix For Everest $8

NEW YORK CBS Inc. filed suit in Federal Court here last week against Phoenix Entertainment & Theatre Inc. charging that the New Jersey company has failed to pay royalties due under a license agree- ment. The suit, filed March 1982 from Everest Records. That agreement covers recordings by George Jones, B. J. Thomas, the Platters, the Beach Boys, and others.

The suit seeks an accounting and royalty payment of at least $300,000 as well as a judgment that Phoenix's rights under the license agree- ment be terminated.

CBS has been pressing papers, Ever- est granted Phoenix a non-exclusive license to manufacture and sell its Philips line of home videos. During the following year, CBS says it assigned all rights, title, and inter- est in the agreement by Everest, be- coming the successor licensor. Since then, CBS claims it has been use- less in efforts to obtain accounting and royalties due from Phoenix.

The suit further alleges that Phoenix has defaulted because it failed to account for, pay, or grant CBS a audit due under the agree- ment.

CBS claims it is entitled to the imme- diate return of all master record- ings related to all video released to Phoenix by Everest. Under the original license, the Phoenix license is to terminate June 30 of this year.

FRED GOODMAN

Post Dated. The U.S. Postal Service will issue a 22-cent commemorative stamp this month (29) honoring Edward Kennedy "Duke" Ellington, the musician noted for his sophisticated swing and the pioneering of jazz composition in longer forms.

The postage stamp will allow the composer of "Satin Doll," "Sophisticated Lady," "Mood Indi- go," and "Take The 'A' Train" to go colorfully above. Official release of the El- lington stamp will be marked by in-die ceremonies in New York.

The first-class-postage stamp becomes available nationwide April 29.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER</th>
<th>DISTRIBUTING LABEL</th>
<th>ALBUM/DIST.</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>JIMMY BARNEs</td>
<td>LIEBRE MUSIC-2559/52</td>
<td>WARNER BROS. (6.98)</td>
<td>JIMMY BARNEs</td>
<td></td>
</tr>
<tr>
<td>STEPHANIE MILLS</td>
<td>MCA-6256 (9.98)</td>
<td>MCA-6256 (9.98)</td>
<td>STEPHANIE MILLS</td>
<td></td>
</tr>
<tr>
<td>THE COLOR PRELUDE</td>
<td>COLUMBIA-462 (9.98)</td>
<td>COLUMBIA-462 (9.98)</td>
<td>THE COLOR PRELUDE</td>
<td></td>
</tr>
<tr>
<td>DARK SIDE OF THE MOON</td>
<td>EMI-0132 (9.98)</td>
<td>EMI-0132 (9.98)</td>
<td>DARK SIDE OF THE MOON</td>
<td></td>
</tr>
<tr>
<td>PINK FLOYD</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PINK FLOYD</td>
<td>EMI-0132 (9.98)</td>
<td>EMI-0132 (9.98)</td>
<td>PINK FLOYD</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
SANTA SPIDER VELOCE
BITURBO
1115 WILSHIRE BLVD.
SANTA MONICA, CA 90401
TEL: (213) 393-0493
#1 IN SALES
ALFA-MASERATI OF SANTA MONICA
QUADRIFOGLIO SPIDER VELOCE GRADUATE GTV-6
STARTING UNDER $14,000
BITURBO CP E 425 ZAGATO CONVERTIBLE
SALES DEPT.
MON-FRI 9-7
WEEKEND 10-5
www.americanradiohistory.com
BILLBOARD APRIL 19, 1986

PARAMOUNT AND EMBASSY INK 8MM DEALS
(Continued from page 1)


Both the Paramount and Embassy deals are non-exclusive distribution pacts, allowing the programming companies to market the software through their traditional channels while Kodak and Sony concentrate on hardware stores, electronic outlets, and camera shops.

No other major manufacturers indicate that they are about to leap on the 8mm bandwagon, but Sony and Kodak executives claim that a number are now negotiating deals. "We are currently negotiating with another major studio," with a deal "very shortly," says Michael Melzer, Sony Consumer Products Division vice president.

"The scope of [Sony's software] commitment will be major, and I think you've just seen the tip of the iceberg," says Melzer.

Bob Blattner, RCA/Columbia Pictures Home Video president, says, "My position is completely neutral." According to Blattner, there's a "reasonably good chance" that RCA/Columbia will release some 8mm product, "but we're still having some conversations about it. Our function is to supply prerecorded entertainment to the home video market. If there is a demand in this format, that's fine.

Given the low penetration of 8mm video machines, video executives say the majority of software sales for a considerable period of time will occur through hardware-oriented outlets rather than video specialty stores. This is the sales pattern that was followed for half-inch VCRs and laser and OED videodisks.

Although excited about the new programming, video distributors doubt they'll see big numbers from 8mm anytime soon. "We do want to get into it. It's got a good future," says Don Rosenberg of Schwartz Bros. Inc. "I don't expect the stuff to be gasguzzlers out of the box.

It'll probably be hardware dealers using them as add-ons—either an add-on sale or an add-on fee.

Video specialty retailers are the least happy about the surge in 8mm's fortunes. "I doubt if we'll be carrying it initially. I think it's got a way to go before it takes off," says Byron Boothe, head of the Popingo Video franchise chain. "I'm not crazy about it at all," he says. "There's only so many dollars to spread around, and right now our priority is to put the dollars in the format where there are the hits coming out—and that's VHS. Right now, in the universe for the industry, I think it's foolish to go into another format."


One concern of manufacturer's, retailers, and distributors is that 8mm's small size may encourage piracy. Randi Blemmeister, Embassy vice president, says he favors Sony's slipcase design for security purposes.

Of 8mm's prospects, Sony's Melzer says, "It'll happen a lot faster than it happened with half-inch."

One sign of this, he says, is Sony's release of the lowest-priced 8mm unit yet, the EV-A80, which lists for $549 and will probably retail for about $500.

90

#1 IN SERVICE

Z-100 SUES ARBITRON OVER DELISTING
(Continued from page 1)

nal Cities/ABC was named as a defendant, but late Wednesday (9), Capital Cities/ABC was dismissed from the action by mutual consent. After hearing initial arguments in the suit, a federal judge took the case under advisement, according to Steven Glickstein of Kaye, Scholer, Fierman, Hays & Handler, the firm representing Malrite.

Malrite is contesting Arbitron's decision that statements made on the air Feb. 6 and 10 by a Z-100 air personality constituted ratings distortion activities, as well as the ratings company's subsequent move to delist Z-100 from its winter book. The most serious consequences of the delisting, says Malrite, are potential loss of advertising revenue resulting from the absence of a rating and, damage to Z-100's image.

The winter ratings sweep ended April 2, and results are expected to be issued next Tuesday (23).

Malrite's original complaint alleges breach of contract, interference with contract and prospective business relations, injuries false, defamation, unlawful monopolization, conspiracy, and attempt to monopolize.

In its suit Malrite is asking the court to enjoin Arbitron from delisting Z-100 in "any ratings report" on the basis of those two February comments, and from withholding Z-100's market-share data from the station and its Cleveland-based parent firm. Furthermore, Malrite is asking the court to enjoin the defendant from alleged breaches and violations. Legal expenses are also sought.

The alleged breaches and violations are numerous. The suit says that Arbitron "maintains a chokehold over the radio industry" and is thus able to "extract unconscionable contractual concessions from its customers...and, in fact, has done so."

A major point in the complaint is Malrite's allegation that Arbitron made its decision under pressure from Cap Cities/ABC. According to the claim, Arbitron's vice president/sales, Rhody Bolesy, had indicated to Malrite that Arbitron "did not believe the issue was very serious."

On March 5, the complaint continues, Bolesy and Malrite radio president Gil Rosenberg "reached an agreement that Arbitron would not delist Z-100 if Malrite would send Arbitron a letter of apology."

On March 11, the claim says, Malrite signed the Arbitron-drafted letter of apology, which included "measures Malrite would take to preclude potentially distorting rating activity."

According to the suit, Arbitron "reneged on its agreement," with the press reporting Z-100's delisting on March 17 and Malrite receiving its official delisting notice from Arbitron on March 20. The complaint says that constituted a violation of "[Rosenberg and Bolesy's] March 5 agreement."

Arbitron's "abrupt about-face," the suit says, deprived Malrite of the chance to fight the ratings distortion charges.

In the suit, Malrite argues that Arbitron "abdicated its contractual responsibility to act independently."

The complaint charges that Arbitron "placed the decision in the hands of Cap Cities/ABC, owner of WPLJ, Z-100's principal competitor."

The suit points out that Cap Cities/ABC's stations' contracts with Arbitron expire December 1986.

The suit claims that Arbitron "had to delist Z-100 because Cap Cities/ABC objected to any sanction short of delisting" and adds that Malrite president Milton Malitz was informed that any Z-100 punishment by Arbitron "was contingent on Cap Cities/ABC's acquiescence."

Since Arbitron initiated its distortion policies in 1977, the suit notes that outlets delisted in the past were deemed guilty of persistent, intentional, and clearly sanctioned on-air attempts to distort ratings.

Cap Cities/ABC outlet WLS-AM Chicago was the subject of ratings distortion complaints last year. The WLS on-air comments in question are included in WHTZ's filing, and the suit says Z-100's statements were "much less serious than those made during a management-sanctioned campaign spanning several days by WLS."

"Showing obvious favoritism toward ABC," the suit continues, "Arbitron did not delist WLS."

Furthermore, the suit charges Bill Sommers, VP/GM of Cap Cities/ABC's KLOS Los Angeles, with launching an "attack to assure" the delisting. Sommers is a vice chairman of the Arbitron Advisory Council. According to Malrite, Sommers "attack" occurred during the council's March 11-14 meeting in Florida.

Scoring Big. Songwriter Martin Page celebrates his back-to-back No. 1 singles, Heart's "These Dreams" and Starship's "We Built This City," with his manager, Diane Poncher, left, and ASCAP West Coast membership representative Loretta Munoz. The former song was co-written with Bernie Taupin, the latter with Taupin and Peter Wolf.
LASERVIDEO PLANS GIANT U.S. CD PLANT
(Continued from page 1)

the facility is expected to employ more than 400 personnel when it achieves its production capacity.

Executives at LaserVideo's Anaheim, Calif., headquarters expect to begin test production by September, with the first shipments of commercial CDs to follow by late 1988. The company, a subsidiary of the publicly held Quixote Corp., has produced optical disks, including computer and consumer videodisks, and computer memory media, since 1979.

Compact Discs were first introduced in 1983, although the company only began soliciting significant consumer market business late last year. LaserVideo has already completed an expansion program at the Anaheim plant that has taken its in-house production to an annual capacity of two- to three-million units.

The Huntsville plant, however, catapults the firm into much higher visibility, as well as direct competition with Sony's Digital Audio Disc Corp., Capitol-EMI, and WEA Manufac-

turing and the recently renamed Philips/DuPont joint venture, Philips & DuPont Optical (PDO). LaserVideo first announced plans to build a separate, high-volume CD plant late in 1985, when executives disclosed that costs for recording and mastering equipment have been placed, with delivery set for June. LaserVideo will be able to begin transferring to Huntsville equipment prior to completion of the plant by bringing candidates to the Anaheim facility.

That plant will also provide mastering and stamping production operations during the initial stages of the Huntsville operation, with those services to be added as the new factory ramps up. Seegmiller says the figures for the last week's announcement of the plant, will actually grow to about 60 million disks by the third year of operation.

Although the company's Anaheim operation presently produces a wide variety of optical disks, Seegmiller indicates the Huntsville plant will focus on audio CDs. Diversification into CD-ROM, CD-I, and other hybrid Compact Discs would hinge on market demand.

Financing for the venture began with a $20 million convertible debenture expected to raise $10 million in funds. That infusion will enable LaserVideo and Warner to increase the capital of the plant on their own, rather than seek joint venture partners, a path considered earlier.

PolyGram's CD plant in Hanover, West Germany, is presently the largest digital disk producer, last year producing around 12 million units, or about 25 million units. A continuing expansion effort has that target for 1989, using $70 million in funds, expected sometime in 1987 or 1988. That operation is now the hub of the Philips/DuPont joint venture, Philips & DuPont Optical (PDO).

VIDEODECIP CUTBACKS
(Continued from page 1)

many producers and directors are attempting to turn back to more financially "selective," or less "creative," commercial and industrial production work.

Though Aonda says it's too early for comparisons with 1985 production figures, he does note that "it wasn't too long ago that we'd make a video every single week over out. Now, we feel that's unnecessary. We see no real benefit in doing video over our over another.

In most cases the videoclip plays a key role, Aonda says, but in others, CBS feels there is "no real ben-

efit to making four or five videos for singles from the same album.

Len Espan, senior vice president and general manager of PolyGram Grama- video, says, "We are probably making more videos than we've been. We look more at the overall plan- ning in promoting an act. For instance, we might not want to make a clip for a band's first single, but rather use that song to establish an audience for them--and then the second single might become the video."

One are the feelings of just a year or two ago, says Espan, when "certain people within the company would say you shouldn't sign an act if you're not planning to support them with a video. To the extent that people gauge our commitment to an act on how much they will make a clip for them--that's changed."

Espan says PolyGram's video production goes in "spurts," rather than a steady flow. He says that in January and February, the label only made three videos. But, he adds, three clips have been produced just this week, and PolyGram is planning to make three more over the next two weeks, in cluding one by MGMT for the Moody Blues in London, which Espan says will be "one of the big hits of the season."

Amy Stanton, A&M Records' asso-

ciate producer of video, says that while clip production so far this year is "less than we've ever done."

"He says that in January and February, the label only made three videos. But, he adds, three clips have been produced just this week, and PolyGram is planning to make three more over the next two weeks, in cluding one by MGMT for the Moody Blues in London, which Espan says will be "one of the big hits of the season."

Amy Stanton, A&M Records' asso-

ciate producer of video, says that while clip production so far this year is "less than we've ever done."

PAYOLA REPORTS SPUR PANEL AT NAB MEET
(Continued from page 1)

day."

These NAB activities and heavy media coverage would seem to indicate that the federal inquiries will be a hot topic among the radio own-

ership and management sector of the NAB convention's estimated 40,000 attendees.

A NAB spokesman says that the payola panel was scheduled after the initial television allegations of industry wide illegal promotional practices, but nearly two weeks be- fore the April 2 announcement by Sen. Albert Gore (D-Tenn.) of the first Senate probe into payola charges in 25 years (Billboard, April 12).

The spokesman says that the ses- sion, part of their popular "Night Court" sessions, was "not only extended. It will take place at 8 p.m. in the Madrid Room of the Loews Ana-

ola Hotel."

No official from NAB has been contacted as yet by an investigator from the Gore probe, the spokes-

man says. They are familiar with the law and are in compliance with its require-
mments.

The guide also includes a memo-

randum to employees that "reminds

ters and directors who have been deemed involved with video clips over the past few years are now turning to TV commercials and industrial films for their output--"even if they're fortu-

ate enough to get them."

Ken Walz, the award-winning producer whose clips include Cyndi Lauper's "Girls Just Want To Have Fun" and "She Bop," says, "We've all been feeling it, starting about six months ago. This industry just went into a tailspin like a rocket, and we all went on a ride that just wasn't based on good business practices with the la-

bels paying the bills."

Director Francis Delia, head of the Wolfe Co., noted last week (Billl-

board, April 12) that he and other di-

gerators have noticed a "certain con-

traction" in clip production of late, and said he also sees labels exercis-

ing "greater caution" in production planning. To make sure his firm isn't caught short by a fallout in sales making this year, Delia has diversi-

ified his company, adding divisions to handle commercial work and docu-

mentary production.

"I guess they've finally done their accounting homework and de-

cided that videos just weren't a cost-

ing records the way they were expected to," says Walz. "I think cool-

er trends are coming... and demanding videos and throwing cold water on it."

According to Walz, the "sad thing" about the production crunch is that "there really are artists out there who were undeniably broken by video, like Cyndi Lauper and til Tuesday. This situation may hamper future development of similar artists."

PAYOLA REPORTS SPUR PANEL AT NAB MEET
(Continued from page 1)

PAYOLA REPORTS SPUR PANEL AT NAB MEET
(Continued from page 1)

PAYOLA REPORTS SPUR PANEL AT NAB MEET
(Continued from page 1)

PAYOLA REPORTS SPUR PANEL AT NAB MEET
(Continued from page 1)

PAYOLA REPORTS SPUR PANEL AT NAB MEET
(Continued from page 1)

PAYOLA REPORTS SPUR PANEL AT NAB MEET
(Continued from page 1)

PAYOLA REPORTS SPUR PANEL AT NAB MEET
(Continued from page 1)

PAYOLA REPORTS SPUR PANEL AT NAB MEET
(Continued from page 1)
POLYGRAM'S FRED DEANE SEES NEED FOR INDIES

BY FRED GOODMAN

NEW YORK Fred Deane, the new senior director of PolyGram's rock radio promotion department, says record labels will always need independent promotion.

The former album rock indie terms the current move to gear up major label in-house staffs a necessity, but adds that the strengthening of in-house promotion can't replace the combined efforts of labels and indies.

PolyGram's newly unveiled rock radio department is part of a continuing response to the suspension of indie promotion that sees most major labels planning expansions of their own promotion staffs (Billboard, April 5). The hiring of Deane—a prominent album rock indie through his own Cherry Hill, N.J.-based Hot Trax Promotions and the 40 plus personnel Fred DiSipio—signals a significant shift back into the corporate mainstream of the top indies.

Deane, who will remain in Cherry Hill in his new post, will supervise a four-person staff that comprises Drew Merrry as national director, as well as PolyGram college promoter Jack Isquith, and Debby Applebaum from Hot Trax.

"PolyGram recognizes the importance and vitality of the rock radio audience," says Deane by way of explaining the new department. "It needs in-house expertise to compensate for the suspension of A&R promotion.

"I would like to see the indies come back as soon as possible," he adds. "You can't supplant their overall expertise and I think the combination of the two is the strongest, most efficient system. I know that makes a good indie; if I can apply that to PolyGram's game plan and strategies, the field staff will know our priorities.

Deane said the growth of in-house promotion staffs is a natural result of the indie suspensions.

"When you've got a force supplementing your own, you say, 'you don't look to grow. Now, companies have to look to grow internally. But most needed it, anyway, A&R departments, as a rule, have been neglected by certain companies."

Deane, who had worked for PolyGram prior to establishing Hot Trax, says many indies would have welcomed the chance to work for a major to champion their cause.

"We toy with the idea of going back into the corporate world," he says. "If the right opportunity came to an indie, he would entertain it."

Deane adds that while he would like to see the return of indies, the opportunity for those indies to join in-house staffs is "a good marriage. I'm trying to incorporate my expertise into the system."

COUNTS CANCELLED

LOS ANGELES "The Concert That Counts," an antidrug concert scheduled for the Long Beach Arena next week (5/26), was cancelled by its sponsors Thursday (10). Major sponsor Global Media gave no reason, but insiders say interest by acts had waned.

NEW YORK A High Court judge here has ruled against the three surviving Beatles and John Lennon's widow, Yoko Ono, in their bid to force EMI Records to provide new accounts of the group's record and tape sales. The four claim that they are owed additional royalties by EMI.

The ruling—handed down March 26 after a five-day hearing—followed a December 1984 ruling that albums even without the prepared to show how much was owed in respect of sales under two Beatles recording deals with the record company.

As a result of that case, in which they sued as Apple Corps Ltd., the court awarded them revenue of $4.2 million. They were not satisfied, however, and insisted much more was owed. At the initial hearing it was estimated that the Beatles would get about $6 million.

New in the new High Court plea that accounts thus far prepared by EMI could only be regarded as "merely corrective calculation."

"Turning down the bid for preparation of new accounts, the judge said he did not think the accounts already produced by EMI were inadequate. The "enormous task" of starting again—estimated to take perhaps a year—could not be justified, he said.

POLYGRAM provided good news to its customers last week with a 1.5% discount on all billing except Compact Disc product where the off-the-face-of-the-invoice discount is 3%. Retroactive to Dec. 29, 1985. Returns will be assessed an 8% penalty on LPs, 7% on cassettes and 7.75% on CDs. Bad news was a first time cap on returns, effective April 1, 1986, setting a monthly limit on the issuance of RAs equal to 60% of the prior three months' average. Older albums were grandfathered in. A series of events that occurred very recently saw the Van Halen and Prince releases generating good recorders. But a can- vas of music store managers suggests that consumers are becoming more discriminating, dictating that even established hit acts must put all their new into all new package.

LES BROWN is celebrating his 50th anniversary as a big band leader this year. It was five decades ago that Brown and his Blue Devils band, spawned on the Duke University campus, went out on their first post-graduation road trip. Brown's most famed album was Doris Day ... Accounts reporting a heavier return of LP product each month. Feeling universally is that buyers are not properly ascertaining LP demand on their opening orders for new albums. Reorder patterns indicate a higher and higher cassette percentage as the product leaps up the Billboard Top Pop Albums chart.

CHRYSLER-DODGE could well be the next U.S. automotive name to introduce an in-house PR staff. Now, following the lead of Ford in its Lincoln Town Car (Billboard, April 2) ... Mitsubishi joins Hitachi and Matsushita, who already are building VCRs in the U.S., as a new participant (PolyGram, the record company). 1978 units monthly later this year ... Marv Heifer joins car dealers Red Schwartz and Alan Mink, in TLC Leasing, anEncino, Calif., car leasing firm, as an account executive ... Gary LeMel, senior veep of music, Columbia Pictures, has negotiated the soundtrack for "Karate Kid II" for the new United Artists Records, helmed by Jerry and Bill Golden. Signed by PolyGram, the album will feature the likes of the New Edition, Southside Johnny, Paul Rodgers, Moody Blues, Carl Si-ford. It's scheduled to be released in late June. Set to open July 25 is "Out Of Bounds," starring Anthony Michael Hall, with Stewart Copeland scoring the Gef- fens Records outing. Siouxie & the Banshees, Aeros- mith, Tommy Keene, and Black 'n Blue, along with others, will perform on the album.

PAUL Williams, who has moved back to his industry-embryo, the Hollywood A&M Records lot, was accompanied by T.G. Sheppard and Donny Osmond on a 72-hour Congressional visit to congressional office at 3821 and S 13th St., where they require writers to sell their music by lease or option their TV theme work. (See story, page 6). Williams has been traveling with Warren Beatty and M & M Records, scoring their movie, "Ishart," directed by Elaine May. Who 30 years ago made comedy albums on Mercury Records with Mike Nichols ... A- shire Records comes with 10 CDs by the 101 Strings in July.

BEATLES YOKO LOSE BID IN EMI ROYALTIES ACTION

NEW YORK A group of songwriters has charged long standing New York retailer Colony Records with the fraudulently keeping royalties due to them. The suit, filed in Federal Court in New York, seeks damages of $50,000 for suits brought into being by copyrights.

In papers filed last week, the plaintiffs, Michael Griffin and Maria Ann Griffin, doing business as Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Beatles Yoko Lose Bid In EMI Royalties Action

Copyright Infringement Suit Filed Against Manhattan Retailer

Beatles Yoko Lose Bid In EMI Royalties Action

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer

Copyright Infringement Suit Filed Against Manhattan Retailer
Books On Tape from Warner Audio Publishing represent the best and broadest selection of information and entertainment available anywhere.

- The industry's most complete line of spoken word cassettes now offers programs by "best seller" authors and experts on self-help, business & finance, health, diet, exercise & fitness, hypnosis, language, humor, old time radio...

A Sound Business Proposition

along with classic and contemporary best-selling novels, science fiction & fantasy, mystery & suspense and children's classics.

- It's an audio cassette business designed to fit your customers' lifestyles and more important, your store's bottom line.

- If all of this sounds good to you, contact your WEA representative today for details.

Distributed to the music industry by:

Warner Audio Publishing

Warner / Elektra / Atlantic Corporation

To add your store locations to this list, contact your local WEA representative for details.
THE LONG-AWAITED SOLO ALBUM FROM
GRAHAM NASH

INNOCENT EYES

PRODUCED BY: CRAIG DOERGE,
STANLEY JOHNSON, GRAHAM NASH

INCLUDING THE SINGLE
"INNOCENT EYES" 7-82454

ATLANTIC RECORDS, CASSETTES & COMPACT DISCS

© 1980 Atlantic Recording Corp. / Warner Communications Co.