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

BY KIM FREEMAN

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

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

The drama of Z-100's story in the winter book is matched only by that of KPWR Los Angeles, Eminem's four-month-old urban/top 40 hybrid, which drew a remarkable 4.4 share in its first Arbitron quarterly. KPWR's debut numbers may go down alongside Z-100 in radio history chapters detailing successfully filled market niches. The success of "Power 106" comes close to Z-100's 6.2 share in the fall '83 book.

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

Supreme Court Decision On Obscenity
RULES BASED ON PORN RAIDS

BY BILL HOLLAND

WASHINGTON - The U.S. Supreme Court's decision Tuesday (22) that a state may legally seize allegedly obscene videos following the issuance of a "probable cause" warrant will have "a chilling effect" on the nation's video stores, says the top lawyer for the Video Software Dealers Assn.

Charles Ruttenberg, counsel for VSDA, warns that the six-to-three decision, which overturns a ruling by the New York Court of Appeals, could point the way to seizure of R-rated films.

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

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

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

Settlement In Vidclip Exclusivity Suit

BY STEVEN DUPLER

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

MTV To Carry Live Coverage Of IM&MC Show

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

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

WINNER IN YOU

THE NEW ALBUM
FEATURING THE HIT DUET WITH
MICHAEL MCDONALD "ON MY OWN"

MANAGEMENT: GALLIN MOREY ASSOCIATES
MCA RECORDS

www.americanradiohistory.com
May Hot Album Releases

Fifteen albums are slated for release in May by artists who hit gold or platinum with their last releases, or in the last 12 months. All are single-disc sets selling for $8.99, unless otherwise noted.

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>DATE</th>
<th>PRODUCER</th>
</tr>
</thead>
<tbody>
<tr>
<td>AC/DC</td>
<td>WHO MADE WHO (SOUNDTRACK/SSR)</td>
<td>ATLANTIC</td>
<td>MID MAY</td>
<td>VARIOUS</td>
</tr>
<tr>
<td>PHILIP BAILEY</td>
<td>INSIDE OUT</td>
<td>COLUMBIA</td>
<td>MAY 5</td>
<td>NILE ROGERS</td>
</tr>
<tr>
<td>JOHNNY CASH/MADONNA/ENGELB</td>
<td>HEROES</td>
<td>COLUMBIA</td>
<td>MAY 19</td>
<td>CHIPS WOMAN</td>
</tr>
<tr>
<td>EL DEBARGE</td>
<td>EL DEBARGE</td>
<td>MOTOWN</td>
<td>MAY 6</td>
<td>VARIOUS</td>
</tr>
<tr>
<td>NEIL DIAMOND</td>
<td>NEIL DIAMOND</td>
<td>COLUMBIA</td>
<td>MAY 5</td>
<td>VARIOUS</td>
</tr>
<tr>
<td>THE FIXX</td>
<td>WALKABOUT</td>
<td>MCA</td>
<td>MAY 19</td>
<td>IRIE &amp; IRIE</td>
</tr>
<tr>
<td>MIDNIGHT STAR</td>
<td>HEADLINES</td>
<td>SOLAR</td>
<td>MID MAY</td>
<td>REGGIE CrawlOY</td>
</tr>
<tr>
<td>JEFFREY OSBEGOE</td>
<td>EMOTIONAL</td>
<td>A&amp;M</td>
<td>MAY 26</td>
<td>VARIOUS</td>
</tr>
<tr>
<td>LIONEL RICHIE</td>
<td>SAY YOU, SAY ME</td>
<td>MOTOWN</td>
<td>MAY 6</td>
<td>VARIOUS</td>
</tr>
<tr>
<td>RICK RUDIN/SCOTT RUDIN/SCOTT</td>
<td>RASING-HELL</td>
<td>PROFILE</td>
<td>MAY 19</td>
<td>RUSSELL SIMMONS, RICK RUDIN</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>NUMBER SEVEN</td>
<td>MCA</td>
<td>GEO GEORGE STRAIT, JIM S BONNEN</td>
<td></td>
</tr>
<tr>
<td>VARIOUS</td>
<td>HEARTY-HAND (HUNGER BENEFT)</td>
<td>POLYGRAM</td>
<td>MID MAY</td>
<td>VARIOUS</td>
</tr>
<tr>
<td>VARIOUS</td>
<td>LITE-FOR-LIVE (AMI CANCER BENEFT)</td>
<td>IRS</td>
<td>MAY 5</td>
<td>VARIOUS</td>
</tr>
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<td>VARIOUS</td>
<td>BAND OF THE HAND (SOUNDTRACK)</td>
<td>MCA</td>
<td>MAY 5</td>
<td>VARIOUS</td>
</tr>
<tr>
<td>VARIOUS</td>
<td>TOP GUN (SOUNDTRACK)</td>
<td>COLUMBIA</td>
<td>MAY 19</td>
<td>VARIOUS</td>
</tr>
</tbody>
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Cosby Comedy Album Due Chart-toppers' Releases Bow In May

BY PAUL GREIN

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

Another of the month's most promising albums is by an act who hasn't released an album in years: Bill Cosby. The star of the top-rated show on television, Cosby's "Those Of You With Or Without Children, Your Understanding" is due May 26 on Geffen Records, which had a hit comedy album three years ago by Joan Rivers. Another hot come with an album due in May is Howie Mandel, whose "Fits Like A Glove" is due May 19 on Warner Bros.

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

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

BY EARL PAIGE

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

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

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

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

The Record Bar units, as with nine bought last November from the 25-year-old chain headquartered in Durham, N.C., are expected to operate under the Musicland logo. Eugster and several key executives met with Licorice Pizza management and store managers here April 21. Record Bar acquired Licorice Pizza in January 1985, for an undisclosed sum. The chain is head-
Summer Helms CBS Records Intl.
Sees Bright Fiscal & Aesthetic Vistas

BY IRV LICHTMAN

NEW YORK Bob Summer brings strong international music ties to his new post as president of CBS Records International. The appointment of the former RCA Records chief was officially announced last week by Walter Yetnikoff, president of the CBS Records Group (Billboard, April 19). Summer replaces Allen Davis, who will act as a consultant for the unit. Davis, who held his post since October 1984, has taken early retirement under CBS Inc. terms announced last year for certain executives.

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

Regarding the international scene, in economic terms, Summer says, "For CBS, the largest recording company in the world, the [cheaper] dollar at its current level is an important favorable factor in an outlook that will become more positive in the near future.

Summer points to three "principal assets" available to him at CBS Records International. These are, he says, "the structure developed by far-seeing executives over the years; the greater roster strength of the domestic company; and the apparent ability of the company to deal swiftly with changes in the local environment."

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

CBS Records International, Summer declares, will also benefit from the Compact Disc surge. "It is my personal view that the issue of CDs isn't what [configurations] they replace but will bring a new body of consumers into the marketplace." On the matter of unauthorized recordings, Summer, a staunch and vocal advocate of strong local (Continued on page 71)

Jones Adds Entertainment Interests
QUINCY EXPANDS HIS QWEST

LOS ANGELES Quincy Jones is branching into motion pictures, television, and home video with the formation of Qwest Entertainment Co., unveiled last week as a new umbrella organization for the veteran composer/producer's expanding entertainment interests. The new firm's namesake is Quincy Jones, who will be its chair- man. To Jones' existing firms—which include the Warner-distributed Qwest Records, the Qwest Music Publishing arm, and Quincy Jones Productions—Qwest Entertainment will add two new divisions, Qwest Films Television and Qwest Home Video. Jones' expansion follows his successful first venture in film production, "The Color Purple," which he co-produced with Steven Spielberg. As a composer, however, Jones' ties to the motion picture community span two decades; he has a number of movie and network TV scores to his credit.

Qwest's future film slate and home video schedule actually predate the formal unveiling of the new umbrella structure. Qwest Home Video was created for the release of "Portraits Of An Album," the home video companion to Frippmania, his greatest hits album, "L.A. Is My Lady," featuring Jones and his orchestra. The video arm is planned as a second long-form video program to accompany Jones' next studio album, expected early next year. (Continued on page 71)

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

BY SAM SUTHERLAND

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

Under the agreement, confirmed by Capitol president Don Cobb, Enigma founder and Enigma chairman Wesley Hein (Billboard, April 26), Capitol will now distribute all Enigma product, and will additionally pick up selected label acts for release on Capitol itself.

The basic distribution pact covers North America, although joint productions of Enigma acts for a Capitol release will be available for international release and marketing through EMI Music affiliates. An earlier deal linked Enigma to the EMI America unit, but Zimmerman notes that this tie was a different sort of relationship; EMI America could sign artists and place them on Enigma, and vice versa.

Both Zimmerman and Hein suggest the Capitol alliance is at once more flexible than one promoting Enigma's autonomy. "We're not looking to sign artists and put them out as 'Quincy Jones Presents,'" says Enigma's walking bass.

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

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

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

This includes the Sparr Chapel family and Rhino Records distribution deals as examples of Capitol's success in finding compatible lines.

"I feel we'll fit in well," he adds.

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

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

Executive Turntable

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

WEA International in New York promotes James Cardine to executive vice president. He was senior vice president of operations. Also, Anne Mansbridge is upped from business affairs manager to director of business and legal affairs. United Artists Records appoints Bob Greenberg senior vice president and general manager in Beverly Hills, Calif. He was previously a partner at

Mirage Records. Joel Webber is named vice president of A&R and artist development at Island Records in New York. He was president of Upfront Records and its artist management division.

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

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

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

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

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

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

(Continued on page 77)

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

BILLBOARD MAY 3, 1986

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

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

Rumors that Starship had cancelled a proposed June tour of Europe were confirmed Wednesday (20) by the band’s U.K. agent, Richard Hermitage, of the London-based Fair Warning agency.

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

AMEN Broadcasts Will Air By Satellite Gospel Net To Premiere

BY EDWARD MORRIS

NASHVILLE A gospel music network, satellite-beamed and supported by advertisers, will debut May 15.

The Reno-based AMEN Radio Network, a subsidiary of the Vancouver-based AMEN Communications Inc., is to be carried on Satcom IV and eventually broadcast throughout Mexico and South and Central America.

AMEN, programming will run daily from 6 p.m. to 2 a.m. EST. Network officials say they expect to air around-the-clock within three months.

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

Although AMEN will use Christian music videos, Gannaway says most of the programming will consist of material shot specifically for the network. He says he has already taped performances by more than 150 acts at Nashville’s Music Village.

Each of the advertising income will be in the form of goods traded to the network in return for air time, according to Carl Graves, president of World Trade International and an AMEN board member. Bill Ayre, AMEN president and head of AMEN Advertising in Phoenix, will concentrate on conventional ad accounts. Ayre’s agency has losses in Christian media.

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

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

The Libyan Crisis Hampers Tour Plans Major Acts Cancel European Dates

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RICKY NELSON
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POOR LITTLE FOOL - STOOD UP
IT'S LATE - YOUNG WORLD
LONESOME TOWN - I GOT A FEELING
JUST A LITTLE TOO MUCH
YOU KNOW WHAT I MEAN
BELIEVE WHAT YOU SAY - IT'S UP TO YOU
NEVER BE ANYONE ELSE BUT YOU
FOOLS BUSH IN - TEENAGE IDOL
GARDEN PARTY - I'M WALKIN'

Now shipping the previously unreleased single, "You Know What I Mean", a smash hit in the unmistakable style of a timeless artist.

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SLIGHTLY HIGHER IN CANADA

CERTIFIED GOLD

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

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

Frances Preston, Broadcast Music, Inc. (BMI) Executive Vice President and Chief Operating Officer congratulates Dove Award Winners, Sandi Patti and Lamelle Harris. Patti received the Dove for Female Vocalist and Harris received Doves for Male Artist and Inspirational Album of the Year. "I've Just Seen Jesus." Broadcast Music, Inc. (BMI) hosted a luncheon for the registrants of Gospel Music Week. Frances Preston (BMI) Executive Vice President and Chief Operating Officer presented Commendation of Excellence Awards to Joel Hemphill and Sallie Martin. Ms. Martin is known as 'The Mother Of Black Gospel Music" and influenced the careers of many entertainers. Those attending the luncheon were treated to performances by Cynthia Clawson, Nathan Di Gesare and Doug Oldham. Shown (l to r) standing, Doug Oldham; Cynthia Clawson; Joel Hemphill; Roger Sevino, V.P. (BMI); Frances Preston; Bobby Jones; Greg Cooper; Jesse Dixon; Joe Moscheo, V.P. (BMI); Seated (l to r) Nathan Di Gesare and Sallie Martin.

Glen Campbell, Dove Award Winner - Secular Artist, for his album "No More Night." Dino won a Dove Award for Gospel Music Album Of the Year - Instrumental Artist for his recording "Regal Reign." Nathan Di Gesare received the Dove as producer of the album. Pictured (l to r) Nathan Di Gesare and Dino.

Celebrating after the Dove Awards, Pictured (l to r) Joe Moscheo, V.P. (BMI); Lamelle Harris, Male Vocalist Of the Year; Frances Preston, Executive Vice President and Chief Operating Officer, (BMI); Thurlow Spurr, President Gospel Music Association; Greg Nelson, Dove Award Winner as Producer of Lamelle Harris' album "I've Just Seen Jesus," and Dan Butler, Executive Director of Gospel Music Association.

Wherever there's music, there's BMI.
**Commentary**

The Blanket License Performs Best

DRAINING TV INCOME AT THE SOURCE

BY MICHAEL STEWART

I find it irresponsible for Thomas Valentino to suggest that broadcasters are supporting "source licensing" bills. H.R. 3521 and S.1890 to help writers and publishers. His recent Commentary (April 12) reminds me of George Orwell's "1984," where the plain words of men are turned into drivel.

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

Further, he argues that "many" writers and publishers are in favor of going to Congress to speak against this legislation, but concern has been expressed worldwide. This is exactly why the blanket license system has been uniformly adopted everywhere in the world where performance rights in music are recognized and protected.

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

Moreover, broadcasters themselves, speaking through Edward O. Fritts, president of the National Assn. of Broadcasters, have praised blanket licenses for its ability to eliminate situations out of local TV, specifically in the area of cable. They see the blanket license as a key to deregulation.

There are a number of other mystifying statements made by Mr. Valentino. For example, he says the average composer and publisher receive very little from ASCAP and BMI, and that the music used, when they are listed as "background," "production" and "incidental" music, is difficult to account for accurately. He suggests that he or anyone else do not know where the composer would show up on statements, he charges.

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

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

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

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

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

No one is going to easily tack anything on to the synchronization license. Under mandatory source licensing it's more likely production companies would obtain the performance rights for little additional cost over the synch fee.

The average composer would have very little or no bargaining power to be rewar ded properly for their creations. Furthermore, who is to know the appropriate charge for music in a show that has not yet aired?

The great beauty of the present system is that the up-front cost of music is low because the production companies pay only for what they really need— the synchronization right. This encourages the producer to use the best music, and the amount of music he thinks will benefit his program. The cost of the performance is then borne by the stations where it is used, all of which are doing the performing.

The system has been found to enhance output and increase production because it helps keep production costs down. The successful shows establishes the value of the music where it can best be established—in the marketplace.

There is no evidence to suggest that in Mr. Valentino's Brave New World composers would continue to command a premium for their work. The fact is that no one has ever made much of an up-front premium. What they all get is the opportunity to reap the rewards of success.

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

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

It is quite clear that the stations could have whatever licensing they want right now. Indeed, they do have the licensing they want, because it is the blanket license they have sought through years of hard bargaining, and they are happy to be as reasonable as Mr. Valentino errrs when he says that the local TV stations have not asked for the protection given them by the blanket license against inadvertent copyright infringement. Not only have they asked for it, the fact is that they have insisted upon it.

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

No one is going to easily tack anything on to the synchronization license. Under mandatory source licensing it's more likely production companies would obtain the performance rights for little additional cost over the synch fee.

The average composer would have very little or no bargaining power to be rewarded properly for their creations. Furthermore, who is to know the appropriate charge for music in a show that has not yet aired?

The great beauty of the present system is that the up-front cost of music is low because the production companies pay only for what they really need—the synchronization right. This encourages the producer to use the best music, and the amount of music he thinks will benefit his program. The cost of the performance is then borne by the stations where it is used, all of which are doing the performing.

The system has been found to enhance output and increase production because it helps keep production costs down. The successful shows establishes the value of the music where it can best be established—in the marketplace.

There is no evidence to suggest that in Mr. Valentino's Brave New World composers would continue to command a premium for their work. The fact is that no one has ever made much of an up-front premium. What they all get is the opportunity to reap the rewards of success.

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

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

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BY KIM FREEMAN

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

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

Panels related to programming focused on taping into the community, and marketing and/or positioning tactics usually took precedence over on-air content. These topics were addressed in two followup panels on the NAB-commissioned “Radio: In Search Of Excellence” study (Billboard, April 28).

The subjects were addressed in a lively session called “Shaking Up Your Market,” during which several programming directors and their stations’ rise from the bottom of a ratings pile to the top.

During this session, New York-based consultant Rick Sklar differentiated between the “quickie” turnaround, in which a new station or format fills a “genuine hole” and the “slow turners,” in which a station “chips away” at a market leader by letting the audience do the programming through extensive, creative research.

The radio veteran was adamantly in denouncing the value of television and most outdoor advertising in purposes of new station format, “I believe it is egocentric to think that somebody would see an ad on TV and go to the radio and tune in,” he said.

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

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

_at present, Walsh said, there are no top 40/urban hybrids in D.C., a market with a 75% black population and an “incredibly stable economy” according to government jobs. At present, Walsh said, the only outdoor advertising WKYS does is on busboards on bus routes in areas populated by the station’s core ethnic audience. “The best advertising word of mouth,” he added.

Bob Zimmerman of WRSC State College, Pa., told of creating a fictitious “Z-Country” with one of his stations at the hub of a county where people from one town looked down their nose at neighboring towns.

“All,” he said, “advertisers require us to ‘We have 20 locations in Z-Country.’”

Charlie Jones of WJS Columbus, S.C., described a clever method of recycling listeners for his morning new show: “We bought a bunch of old-time radio shows and plugged them with TV spots after evening news programs.” In the spots, WJS invited viewers to relive memories or discuss the old days via the station’s late-night programs. The book, said Jones, was that listeners wouldn’t return their dials afterward, and would awake to WJS’s morning program.

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

Programmers reveal why they have jumped on particular new releases.

BLACK/URBAN

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

KIM FREEMAN

**WINTER '86 ARBITRON RATINGS**

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

<table>
<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>Fall '86</th>
<th>Winter '86</th>
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**NEW YORK**

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**WINTER '86 ARBITRON RATINGS**
WHY WOULD A SUCCESSFUL INDEPENDENT LIKE ENIGMA GET INTO BED WITH A CORPORATE GIANT LIKE CAPITOL?

MAXIMUM EXPOSURE.

CAPITOL RECORDS & ENIGMA RECORDS.
CONSUMMATING THEIR DISTRIBUTION/PRODUCTION AGREEMENT TODAY.

www.americanradiohistory.com
NEW YORK: The following is a list of the 91 stations that make up Billboard’s revised reporting panel for the Hot Black Singles chart (see chart, page 32).

The new panel introduces the cume weighting system already in use on the Top 200 Singles. Album Rock tracks, and Hot Adult Contemporary singles charts. Weighting is based on weekly cumulative audience as measured by Arbitron Ratings Co.

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

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

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PLATINUM

WKRK/New York

GOLD

WRBM/Chicago

KMJQ/Houston

KJLH/Los Angeles

WCLI-FM/Cleveland

WHUR/Washington, D.C.

WUSL/Philadelphia

WJLB/Detroit

SILVER

WVEE/Atlanta

KDAY/Los Angeles

WDAS-FM/Philadelphia

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

By Denis McNamara

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

The four stations—urban contemporary XHRM, top 40 XHTZ, allum rock XTRA-FM (91X) and sister outlet XTRA-AM, an oldies station—are all Mexican-owned and licensed to Tijuana. XHRM ranked fourth in the new San Diego Winter Arbitron ratings, with a 5.7 share. XTRA-FM made its debut with a 5.9 share. XTRA-AM had a 3.1 share, and XHTZ scored a 1.8.

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

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

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

Without delays, he says, it takes 45 minutes to make the trip to Tijuana from the station’s San Diego offices. “Coming south, with the exception of Friday, it’s not too bad,” says Lindsey. “On holidays, you get mired down, especially on the Fourth of July.”

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

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

However careful the stations are, international political complications can spoil the best-laid plans. Last year, after the murder in Mexico of a U.S. narcotics agent, increased searches at the border caused wait times of more than nine hours. Lindsey says, “After waiting for four hours, I decided to stay in Mexico for the night. I finally got to San Diego at 1 p.m. the next day.”

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

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

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

In an interview with Q102, The Beatles’ former manager said, “I’m going to do this because it’s going to be a great experience.”

The station made an amicable agreement with the Mexican owners, retaining the name and format, Lindsey says. “We were the first people to do it,” Reitman says. “If we were the third, it would be a whole different situation.”

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

One might expect to see more of these innovative marketing devices down the pike in the aftermath of indie promoter Gilback, but Reitman refuses to draw a conclusion. “Every day variation is to differentiate our product from the rest,” he says. “It’s hard of how hard anybody else is working.” Word is there’s a couple hundred, 28 Species albums still waiting in J.B. Breuner’s office. “It’s first, come, first served, so get on the phone.”

A&M, you’ll remember, was party to another different promo-line approach last year. The label sent out a videotape of the Bryan Adams/Tina Turner duet, “To Love Again,” in another direct mail promotion. And we can’t forget MCA, which, also late last year, sent its staffers out with Charlie Sexton’s clips and portable VCRs to help break his first hit.

At Midwest Communications’ WXW-FM Green Bay, Wis., Michael T. is equipped to assist PD. That follows the promotion of Jeff McCrathy, who heads MCA Midwest’s group’s national PD. ... At urban-formatted KMJL St. Louis, Tara Daniel left her post as music direc-

tist to assistant music director; she’ll be helping PD/MD Mike Bradford.

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

A&M mails promo-only CD

age was last heard on WBFF-AM Rochester and has a string of top 40 gigs to his credit... And speaking of WWKB, Sandy Boretz has just left his post at Pyramid’s cross-town top 40 WYN-FM, where he leads a cast of characters—fictitious and other-

wise. The “none other than the night show.” Those WYNSers in the “otherwise” category include Sue-Ann Davis, Dan Singleth Jr., and Atti-ice McNelley.

Looking To Land his many years of experience and his Beech Bonanza airplane on a good radio strip is Bill Gardner. He just made an amiable parting of flight patterns with KLKY-FM Salt Lake City, where he worked after chairing PD morning-man duties for top AC outlet KRQ (K-103) San Francisco. His log also includes work for RKO and George John’s companies. At any rate, Gardner is now looking for any radio gig that will incorporate his pir- lofting skills. Interested and imagi-

nate, contact Gardner at (801) 943-4711 or a mes-

sage with KLKY GM Bennie Wil-

David Grossman resurfaces quickly after resigning his post at album rocker WCCC-AM FM Hartford, Conn. He’s now in-

nals in the same format, at WXWL Richmond, Va.

CARDS, LETTERS, and Khadaya the parade are rolling in by the box-

load, and one of the clearest of the recent come from WHEE Hun-

ington, W.Va. According to the top 40 station’s music director, Rick Swan, the station began air-

ing its dirty April 17 and became the No. 1 request for a week. Writ-

en and performed by one of morn-

ing’s Clinton Reynolds, the me-

ters, it ends with the lyric, “To kick your butt we can’t avoid, because you are a global hemorr- hoid.” There was at least one dis-

grunted listener, however, who made a midnight visit to spray paint the station’s offices with “The give peace a chance” motto.
Promotions

STAYING UP LATE WITH WDTX
WDTX Detroit (top 40)
Contact: Carolyn Krieger
Addressing the often neglected late-night listener, WDTX pulled an “All Nighter” promotion for insomniacs. To be a part of the all-night escapade, “99 DTX” fans were asked to submit an essay of 50 words or less on why they wanted to stay up late with station talents Mike Halloran and Steve Courtney.

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

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

The major announcement, of course, was the WDTX T-shirts had arrived.

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

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

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

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

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

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

KIM FREEMAN
WESTWOOD ONE RADIO NETWORKS PRESENT

SIMPLE MINDS

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

**Attempt To Keep Pace With 'High-Tech Audience'**

BY KIM FREEMAN

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

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

“It’s a keeper,” says KILT Houston PD Rick Candea, who is currently airing 80%-40% of the station’s daily music programming direct from CDs. “And the response from listeners is that they can tell the difference.” KILT has accumulated roughly 150 CD titles—leaning, naturally, to catalog product.

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

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

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

In contemplating the use of CDs, Candea says KILT’s research was to target CDs targeted to country listeners. The movement of disks and players at Houston retailers was enough to inspire KILT to get involved. KSON also justified its move to CDs through research at retail, where, Shepard says, “country CDs are selling very well.”

Like programmers in other formats, country PDs, for the most part, are competing with consumers to get CD product. Economically, it is more practical to acquire CDs through record labels, which provide accommodation fees, usually at no cost.

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

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

“Initially, we made quite a big deal about it,” says Shepard. At present, the station has a library of CDs, and limits the fanfare over sound quality to tracks that sound particularly good on CD. One example, says Shepard, is Kenny Rogers’ “Tomb Of The Unknown Love,” a digitally recorded project.

From the label perspective, there is little reason to believe that CDs will dominate country airwaves in the future. “It’s obvious that the configuration makes a lot more sense for building libraries,” says KILT’s research director of country promotion Jack Weston.

As part of a radio promotion plan, Weston says, “I don’t think you can overlook it. We get thousands of requests for freebies.” Like their colleagues in any format, country PDs cannot contemplate free CD service until consumer appetites are satiated on a regular basis. Even when that time arrives, Weston says programmers looking for promotional giveaway discs will have to keep RCA’s sales goals foremost in their minds.

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

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

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

BY MOIRA MCCORMICK

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

WFMT Inc. president Ray Nordstrand explains that the format, dubbed the Beethoven Network Satellite (BNS), will provide up to 24 hours a day of live stereo classical music and news, programmed separately from the station. Programs will be sent via satellite uplink from WFMT’s downtown Chicago studios.

Nordstrand will present BSN at the National Public Radio Conference in San Diego this month. WFMT general manager Richard Marschner unveiled it at the NAB convention last week.

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

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

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

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

“Time is right,” says Nordstrand (Continued on next page)
How Weird. KHOW Denver morning men Hai Moore and Charley Martin fulfill a new form of listener requests while doing one of their "Weird Wednedsays" broadcasts from a tattoo shop. Seated, from left, are Moore, Martin, and shop owner Paul Ulrich. Standing are gloating KNOW fans Cathy and Bill Francetti, who requested this morning show site.

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

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

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

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

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

May 24, Phil Collins, Hot Rocks, United Stations, 90 minutes.

CLASSICAL SERVICE
(Continued from preceding page)

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

WFMT, currently celebrating its 35th anniversary, became the first radio "superstation" in 1979, via United Video Inc. It's broadcast on 350 cable systems in 43 states, including a recent addition in Hawaii.

AP NETWORK affiliates can expect to hear Ronald Reagan and other notables voicing the news service's forthcoming "Liberty Minutes" series. The 19-one-minute messages will run each weekday from June 9 to July 4, as part of the Statue of Liberty's 200th birthday celebration. This news arrives from Wendell Wood, AP's newly named acting director of station services. She is familiar to the broadcast business through her tenure as director of media and public affairs for the NRRA.

MJ Broadcasting makes two appointments in its New York headquarter. Lori Pinkerton is tapped as vice president of production for the company. She was that department's director. And WNEW-FM New York's Mark McEwen is named as host of MJ's new long-form comedy show, "The Comedy Hour." WNEW is not only "the place where rock lived," it's the place where more and more syndication moonlighters live. Add WNEW production director Tom Couch to that list, as he's been named producer of MJ's comedy offering.
Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago
1. Disco Lady, Johnnie Taylor, COLUMBIA
2. Let Your Love Flow, Delaney Brothers, WARNER BROS.-CUB
3. Night After Night, Eddie Kendricks, MOTOWN
4. Boogie Fever, Sylvester, CAPITOL
5. Sweet Love, Commodores, MOTOWN
6. Only Sixteen, Dr. Hook, CAPITOL
7. Welcome Back, John Sebastian, WARNER BROS.
8. Show Me The Way, Peter Frampton, A&M
9. Bohemian Rhapsody, Queen, MERCURY
10. Foolled Around And Fell in Love, EDDIE BISHOP, CAPITOL

POP SINGLES—20 Years Ago
1. Good Lovin’, Young Rascals, ATLANTIC
2. (You’re My) Soul And Inspiration, Righteous Brothers, Verve
3. Monday Monday, Mamas & Papas, CAPITOL
4. Stop! In the Name of Love, 5O.R.B., CAPITOL
5. Secret Agent Man, Johnny Rivers, CAPITOL
6. Kicks, Paul Revere & the Raiders, CAPITOL
7. Time Won’t Let Me, Outsiders, CAPITOL
8. Bang Bang, CHEETAH IMPERIAL
10. Learning On The Lamp Post, Herman’s Hermits, MGM

TOP ALBUMS—10 Years Ago
1. Wings At The Speed Of Sound, CAPITOL
2. Presence, Led Zeppelin, SONY
3. Their Greatest Hits, Eagles, ATLANTIC
4. A Night At The Opera, Queen, EAGLE
5. Ears Of Youngsters, Johnnie Taylor, COLUMBIA
6. Frampton Comes Alive, Peter Frampton, A&M
7. The Dream Weaver, Gary Wright, WARNER BROS.
8. Fleetwood Mac, Marley Bros
9. Desire, Bob Dylan, COLUMBIA
10. Song Of Joy, The Captain & Tennille, A&M

TOP ALBUMS—20 Years Ago
1. Going Places, Herb Alpert’s Tijuana Brass, A&M
2. Whipped Cream & Other Delights, Herb Alpert’s Tijuana Brass, A&M
3. Color Me Barbra, Barbra Streisand, COLUMBIA
4. Big Hits (High Tide And Green Grass), Rolling Stones, LONDON
5. The Sound Of Silence, Simon & Garfunkel, EAGLE
7. Boots, Nancy Sinatra, MERCURY
8. I Hear A Symphony, Simon & Garfunkel, EAGLE
9. The Dave Clark Five’s Greatest Hits, EAGLE
10. If You Can Believe Your Eyes And Ears, Mamas & Papas/DUNHILL

COUNTRY SINGLES—10 Years Ago
1. Together Again, Emmylou Harris, MERCURY
2. Don’t She Know It’s Springtime, Mickey Gilley, A&M
3. I Can’t Help Myself, Four Tops, MOTOWN
4. My Eyes Can Only See As Far As You, Charley Pride, RCA
5. Drinkin’ My Baby (Off My Mind), Eddie Rabbitt, EAGLE
6. Come On Over, Olivia Newton-John, MCA
7. What Goes On When The Sun Goes Down, Ronnie Milsap, RCA
8. What I’ve Got In Mind, Bette Jo, CARS, UNITED ARTISTS
9. Till I Can Make It On My Own, Tammy Wynette, EAGLE
10. You Could Know As Much About A Stranger, Gene Watson, CAPITOL

COUNTRY SINGLES—20 Years Ago
1. Livin’ For The Weekend/Stairway To Heaven, G/FAYS, CAPITOL
2. Disco Lady, Johnnie Taylor, COLUMBIA
3. I Got A Feeling (I’ll Be Seeing Each Other Again), Al Wilson, NEWCOM
4. I’m Cool, Tymes, RCA
5. Mellow Yellow, THE RAMONES, MCA
6. Movin’, Brass Construction, UNITED ARTISTS
7. Tell The World How I Feel About Cha Baby, Harold Melvin & The Blue Notes, MOTOWN
8. Heavy Love, David Ruffin, MOTOWN
9. Love And Understanding (Come Together), Kool & The Gang, KELLY
10. Love Hangover, Diana Ross, MERCURY

Now clearing for the summer of ’86. Call Jaime Curtis in New York at (212) 975-7516 or Steve Epstein in Los Angeles at (213) 460-3547.
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.
A Successful Promotion Has Many Elements

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

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

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

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

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

When beef prices went sky-high in the ’70s, KHJ and KFRC had a “High Steaks” promotion. The prizes were prime steaks. George Klein in Memphis believed his listeners would be eager to listen longer to win steaks. Rick Bees (former CO-OP SOURCE DIRECTORY. Semi-annually. Over 3,800 co-op advertising programs. Each includes eligible media, timing, accrual, participation, ad specifications, media requirements, aids available from manufacturer, reimbursement method and more.

SPOT TELEVISION RATES AND DATA. Monthly. All commercially operated TV stations, national/regional television and cable networks and groups. Geographically arranged with rates, special features, closing times, facilities, programming formats, ID specifications and station representatives for stations seeking national or regional advertising.

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DIRECT MAIL LIST RATES AND DATA. Bimonthly. Contains over 55,000 business lists and consumer lists. Subscription includes 24 updates over the year. Includes list source, rental rates, quantity, commission, restrictions, test arrangements and method of addressing.

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

PRINT MEDIA PRODUCTION DATA. Quarterly. Separate sections on business publications, farm publications, consumer magazines and newspapers. Includes information about shipping instructions, binding method, reproduction materials in order of preference, printing process specifications, inserts, bleed, special issues, dates.

PLUS — other valuable, time-saving references: SPOT RADIO SMALL MARKETS EDITION AND NEWSPAPER CIRCULATION ANALYSIS (NCA).

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CONSUMER MAGAZINE AND AGRI-MEDIA RATES AND DATA. Monthly. More than 1,500 consumer and 400 farm publications.

Now INCLUDES RADIO AND TV STATIONS WITH FARM PROGRAMMING. Consumer and farm listings include editorial profiles, ad rates, mechanical requirements, copy regulations, circulation, personnel, issue and closing dates. Radio and TV listings contain programming descriptions, facilities, farm program schedules, farm affiliations, rates and other pertinent data.

NEWSPAPER RATES AND DATA. Monthly. 1,600 U.S. daily newspapers, newspaper groups, supplements and comic sections. Includes ad rates, special features, contract and copy regulations, mechanical requirements and latest circulation figures.

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

BILLBOARD MAY 3, 1986
ly of WHBQ Memphis, now at KIIS Los Angeles) has always had good instincts for timely promotions. His recent success with the gas prices (Billboard, April 5) is just one in a long list of Dees-generated listener-involvement campaigns to take advantage of current events.

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

Program execution is critical. If the idea is good but the message doesn't get across to the listener, the promotion is a failure. Could the promotion have sounded bigger than it did? The best way to enhance the effectiveness of a promotion is with great promotions. Too many stations are just plain lazy when it comes to putting together "killer" promotions. Gordon McLendon didn't spend his time with the sales department. He spent an hour after hour in the production studio. Promotions are commercials for the radio station.

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

"Planning for an Xmas campaign begins at Easter" says a huge advantage when extra time is dedicated to writing and producing promos that stand out on the air. In addition, make certain that the air staff talks about the promo with confidence.

In the beginning, have some mystery. "Something big is coming... listen for the WAKE Money Bell." Reveal facts a little at a time. Make sure everyone at the station knows about the promotion. Develop a fact sheet for the air staff. Give one to everyone working at the station. Nothing is more frustrating to your receptionist when listeners call for details and he or she hasn't any information.

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

Brainstorm with people at the station, your staff. Your friends at stations in other markets are good sources. Trade ideas with them, the bottom line is, good promotion ideas can come from many sources. Keep your eyes and ears open every waking hour to receive them.

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

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

There's another type of promo-image. In the '70s, many of the AM top 40 stations with which I was involved were under severe attack by the hip-image album-rock FM stations. A "Special of the Month" concept was created. This was a one-hour program with the voice of a hip superstar (McCarty, Stones, Lennon, Chicago, etc.) and the superstar's hit music. The shows were good, but they ran at either 8, 9, or 10 p.m. on Sundays, just before the public-affairs programs. The specials were promoted on the air all week with recorded promos featuring the artist's voice, a music clip, and the words "exclusive" or "only." I didn't care if anyone listened to the special, but I did want the station's name to be heard.

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

What makes a good promotion? A number of different factors: good ideas, almost-perfect execution, good planning, and critical evaluation. In the end, if it worked, it's an effective promotion. My favorite radio promotions include Jack McCoy's "The Last Contest," Gerry Cagle's "All Davis Look-Alike Contest," Ron Jacob's "The Big Kahuna," and Lee Sherrwood's "The First Contest." Other favorites are "Don't Say Hello," "The KJH and KFRC All-Time Top 300," "Miss Whisper," KJH's "Christmas Wish," "The Black Box," and "Location X."

SUCCESSFUL PROMOTIONS

(Continued from page 19)
Van Halen Cruises With Hagar At The Helm
Seventh Album, '5150,' Leaps To No. 1

BY STEVE GETT

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

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

Roth's replacement, veteran rock star Sammy Hagar, appears to be the perfect fit for the group, which, by the way, still calls itself Van Halen.

The group's "5150" album is in its second week at No. 1 on Billboard's Top Pop Album chart, after debuting four weeks ago at No. 13.

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

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

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

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

Rumor has it that Hagar was considered for the lead vocalist spot in Van Halen, but he denies he was ever approached.

"It would never have worked back then," he says, because there would have been ego problems between himself and guitarist Eddie Van Halen. "I got my ego satisfied as a solo artist. I'm sure I was satisfied just through having my own thing going. Now I've helped the other guys. We can work together and we're a great team."

Hagar says his presence in the Van Halen lineup includes bassist Mike Anthony and drummer Alex Van Halen—has "helped the other guys to express themselves a lot more on their instruments. I have a higher voice than Roth, which has allowed Eddie to expand."

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

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

No doubt there was concern in the Warner Bros. camp when Roth (Continued on page 29)

New Edition Hits Big Time With Little Notice

BY BRIAN CHIN

NEW YORK If relatively little notice has been taken of New Edition's current nationwide concert tour, it is probably because "the wrong age group is talking about it," says Bill Dern, who manages the Boston tour along with AMI's Steven Machat and Rick Smith. But Dern claims that, by September, when the group is scheduled to go on tour with Duran- um, and Atlanta's Omni. But despite its success in 10,000- to 20,000- seat venues, the group is keeping ticket prices low—$11 in the old—since Dern says, "90% of the audience is students."

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

Aside from the usual ads and onstage signage, Coca-Cola's involvement includes its own TV and radio promotions. School-high attendance and essay-contest winners are invited to backstage tours, assembly programs, and basketball games with the members of New Edition.

"It requires five full-time people," says Dern. [Coca-Cola representa- tive] Cynthia Badie is on the road as a consultant to coordinate (Continued on page 27)

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Studio Stints Mark A New Beginning For Both Artists
Lauper & Plant Shed Old Ensembles

by Steve Gett

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

For starters, the 25-year-old shed Rick Chertoff, who produced her 1984 debut album "She's So Un- usual." At the knobs this time out is Epic's Portrait/VP GM of a&r Lennie Petz.

What's more, there are reportedly new musicians involved with Lauper, whose albums was recorded in Los Angeles in 1985, and have worked with Lauper on the debut album and provided the hit "Time After Time." Various session musi- cians, including guitarist Adrian Belew, are backing Lauper this time around.

DON'T EXPECT Robert Plant to work again soon with the music- ians who helped to form his solo albums and tours. The former Zep vocalist told a British paper that first album "was a solo album—"It's a chapter marked the end of a chapter in his career."

Insiders say Plant's business affiliations with Atlantic's Phil Collins/Genesis manager Tony Smith.

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

HAS TED NUGENT gone too far in efforts to promote "Little Miss Dangerous," his new Atlantic re- lease? The Michigan singer is run- ning an April 20 headline ap- pearance in Fort Worth, Texas, he brought a young women onstage and roughed her down to "skinny underwear and black boots."

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

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

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

ON THE BEAT

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

Kreb's, who says: "There's a whole new generation of people into Aerosmith, and 'Booting' [the band's '78 live set] doesn't have an updated sound."

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

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

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

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

The clip cost an astounding $500,000.

Krebs has taken the lead on the typical route, as do Donny Osmond, and Winter himself playing a derelict.

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

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

SHORT TAKES: Former Bad Company sidekicks, Mick Ralphs and Simon Kirke, have formed a new band with ex-Ted Nugent singer Brian Howe. An album is being recorded for Atlantic. The still-unnamed group is jointly managed by Bud Prager and Phil Carson... Billy Squier is busy making a new album. He's now be- ing managed by Peter Lubin, who also runs the Brokem merchandis- ing company. Lubin can be trusted not to let his client make another... Self-indulgent video like "Rock Me Tonight."

The new South- side Johnny album, "At Least We Got Shoes," ships May 12. It's his first for Atlantic, which distribut- ed his previous Mirage/Atco ef- forts. On May 30, Southside cele- brates the 10th anniversary of his debut at the Stoned Pony in Asbury Park, N.J. Ronnie Spector and someone called Brown attended that first gig, their names will be on the last list for that show... Dio has added guitarist Craig Goldie, formerly of Guffrilla and Driver, to replace Vivian Campbell. The band is touring Eu- rope with MCA/Gold Mountain's Keel supporting... Nothing con- crete on the Wham! situation, but we hear careless whispers that a three-track EP may be in the works. A possible cut is the Elton John hit, "Your Song."

As usual, Donnie Osmond is in tune for an all-around success in a near-to-the-knuckly show with David Letterman and Peter Ostrum. The show features a recent segment of "The Paul Shafer Show... Live From The Hard Rock Cafe" in New York. For the latest on Nugent's antics, see On the Beat, below.
Talent in Action

HUSKER DU DWIGHT YOAKAM
Irving Plaza, New York
Tickets: $14, $12

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

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

Armed with his trademark tatoos, bleached-blond hair, and a battery of custom guitars, Setzer portrayed little-rehearsed, energy-charged "revamped Cats" songs that would lasso the audience and virtually none of the lyrics sung by guitarists Bob Mould and drummer Grant Hart were decipherable.

At Irving Plaza, only Husker Du's live show though, and the trio was often sloppy and unfocused, lacking any real stage presence. Despite their material tended to sound shrugy, and visually

Atop the Mythman, a surprising anony-

merized, lacking any outside the alternative mu-

mistic scene.

Openner Dwight Yoakam has been lassoed in that he's still not altogether comfortable in the straight pop vein. Live, "Boulevard Of Broken Dreams" was droll, and "Robby's Back" came across as a confused blend of moody sentimentality and Motown licks.

Earlier in the evening, the Fabu-

BRIAN SETZER & RADIATION RANCH
THE FABULOUS THUNDERBIRDS
J.B.'s Theater, Albany, N.Y.
Tickets: $11

LONNIE MIDDLETON, STRAY CATS
Stray Cats, The Gods of Rock and Roll, and a three-piece band who've been called 'new wave' or 'pseudo-new wave' have been making their way through "new" parts of the country and earning enthusiastic praise from fans. But the biggest question facing these bands is how they can maintain their momentum and keep their audience interested in what they're doing.

The answer seems to be that the key is variety. The bands are putting out new albums more frequently than ever, and they're constantly changing their sets and incorporating new material into their performances. This is a strategy that has worked well for many popular bands in the past and is likely to continue to be effective for the future.

In the meantime, fans can look forward to more great music from these exciting new bands.

New from Billboard! In-depth coverage of the entertainment industry's hottest financial topics. ... see page 62.

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Group Ends Charity Conflict With USA For Africa

Heavy Metal Releases Aid Famine Relief

BY ETHLIE ANN VARE

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

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

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

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

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

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

"The main objective from the beginning," says Weisz, "was to create maximum impact; to have everything come out simultaneously. The record was completed in August, the video in October, and the agreement with PolyGram was made in the fall. Then they wanted to wait until the new year to release it, because Phonogram was re-releasing 'Do They Know It's Christmas?' everywhere except in the U.S."

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

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

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

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

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

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

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

"Ed Leffler doesn't screw anyone, but he makes sure the artists get what they have coming. A lot of people don't know what you're supposed to get. If you've got a brand new band that's never had anything at all and suddenly you give them $10,000, they'll probably go, 'Hey, I'm rich!' Meanwhile, some other guy's getting a million." Sales of Van Halen's "'5150" are being boosted by the band's extensive North American tour, which began March 27.

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

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

"This way, let everyone see us live, which is where we belong. That's our element."
## Billboard Hot Black Singles: Sales & Airplay

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

### Black Singles A-Z

**Publisher/Performance Rights/Sheet Music**

**Title**

### Sheet Music Data

55. ANOTHER NIGHT
56. BAD BOY
57. BEST FRIENDS
58. BOY I'M NOT YELLIN'
59. CPU CRUSH ON YOU
60. DON'T GIVE ME THAT S.K.
61. THE FINEST
62. FUTURIST
63. GROOVIN' WITH THE DAME
64. HOT BLUES
65. I'M NOT GOING TO LET IT
66. I'M NOT AROUND
67. IF YOU'D EVER BE LONELY
68. THE JAMBOREE NATIONAL ANTHEM
69. JUST ANOTHER LONER
70. JAY BULL
71. KEEP ON THE SHUFFLE
72. KEEP IT COMING
73. LIKE A WAVE
74. TOOK A NIPPLE
75. TENDER LOVE
76. THERE'S SOMETHING ABOUT JESSICA
77. THERE'S SOMETHING ABOUT JESSICA (Reprise)
78. THERE'S SOMETHING ABOUT JESSICA (Reprise)
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### Black Singes By Label

**Label**

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2. BAD BOY
3. CAPITOL
4. MCA
5. EMI
7. Warner Bros.
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self... Speaking of Motown, check out the "Senior" Temptations special in this issue... Bernard Edwards produced a couple of songs on Joe Cocker's Capitol album, "Cocker"... David Ritz's controversial and insightful biography of Marvin Gaye, "Divided Soul," has just arrived in paperback via Paper Jacks publishing... Columbus's Roy Ayers is touring in support of his "You Might Be Surprised" album... The new Yarbrough & Peoples single is "I Wouldn't Lie," produced by Lonnie Simmons and Jimmy Hamilton... The remarkably consistent production team of Jimmy "Jam" Harris and Terry Lewis wasn't out of the black top 10 very long. The S.O.S. Band's "The Finest" is there and figures to challenge for the top spot... Word on the street is that the recent exit of a top black promotion man had less to do with his competence than with his willingness to stand up for his artists against the wishes of his boss... Ronald LaPread, bassist for the Commodores, has his own record label, Little Records, and has recorded a song to help raise money for the state of Alabama's campaign to combat hunger. On Tuesday (29), all radio stations in the state are being asked to play the song at 7:30 a.m., 11:45 a.m. and 4:45 p.m... Jerry Bell, formerly of New Birth, is the new lead vocalist of the Dazz Band... Whitney Houston was recently given the key to Newark by Mayor Ken Gibson. Despite a report to the contrary in a smaller music trade publication, Prince's real name is not Nelson George; it is Prince Rogers Nelson. The confusion is, of course, natural considering our close resemblance... After hearing "Your Smile" and "I Have Learned To Respect The Power Of Love," singers should be flocking to find out what other bands the team of Angela Winbush and Rene Moore have in their catalog. Those compositions are simply two of the best soul love songs in recent memory... Black Entertainment Television is being honored by the WEA family of labels on May 2 in Alexandria, Va. for its contributions to black music... "Spring" Records has signed Afrika Islam, one of hip-hop's more creative mix masters, to handle talent acquisition for a revived Posse label. The indie label is seeking hip-hop product. R.C. Vansilik will be in charge of sales. Both will work under the supervision of Spring's Roy and Jules Rifkind. The first release under this new management team is "O.K., I'm Loosin' Up" by High Power, with a power mix by Afrika Islam.

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### 2000 Classic Albums

Black gospel awards for Cleveland artists receiving national recognition went to Ronnie Williams & the Messengers of Peace, Janet Lynn Skinner, and the Rev. Bill Sawyer. Nominees for the awards were based on balloting by record company representatives in Ohio, Western Pennsylvania, and parts of Michigan, Kentucky, West Virginia, and Indiana. Program directors at the region's urban contemporary radio outlets selected the winners. Entertainment at the show was provided by Alexi featuring Leroy Burgess and ex-Dazz Band member Skip Martin in his first solo appearance, among others.

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### Billboard Top Black Albums

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL (ISBN, LIST PRICE)</th>
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<tr>
<td>39</td>
<td>FULL FORCE</td>
<td>Columbia Inc.</td>
<td>40117 (8.98)</td>
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<td>40</td>
<td>SMOKEY ROBINSON</td>
<td>Tamla 414161/Arista (8.98)</td>
<td>CD</td>
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### 2000 at Ohio Awards

(Continued from page 25)
Fanfare Surrounds 15th Fair Fan
Weeklong Event Set To Begin June 9

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

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

The Country Music Assn. and the Grand Ole Opry, co-sponsors of the event, have reinstated the independent radio stations and country-based enterprises. Booth-builders will be in the running for cash prizes of $500, $400, and $300 for the most attractive display. For a booth to be eligible for one of these awards, the artist who is featured in the display must be present at the booth some time during the week.

The tentative Fan Fair schedule is as follows:

- Monday, June 9: Bluegrass

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

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

In addition to shows at the fairgrounds, sponsors predict that there will be more than 300 exhibits booths by artists, labels, and other country-related enterprises.

Edward Morris

Nashville Scene
by Gerry Wood

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

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

After serving as Billboard’s Southeastern editor from 1968-83, I found that this publication is hard to get out of my bloodstream. Even in stints as editor of Nashville! magazine and as a freelancer, I was impossible to stop reading Billboard to keep up with the changes and challenges of the entertainment industry.

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

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

I am deeply delighted to be in-chief from 1983-85. I found that this publication is hard to get out of my bloodstream. Even in stints as editor of Nashville! magazine and as a freelancer, I was impossible to stop reading Billboard to keep up with the changes and challenges of the entertainment industry.

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

For the memories . . . and the futures.

“It’S BEEN A TOUCH SHOW, a rather unusual situation, needless to say,” said Clark delicately. Clark’s eternal youth and positive professionalism were tested to the maximum at the Academy of Country Music Awards show held on the same night that the U.S. bombed Libya (Billboard, April 26).

The unfortunate timing of the events provided a television first: an audience for a live awards show watching performers displaying a President, Defense Secretary, and Secretary of State explaining the hows and whys of an air attack on a foreign nation. Although the show was delayed for almost an hour as the somber and sombre viewer watched dramatic announcements that monopolized the airwaves, the NBC telecast took its cue from executive producers of the London Eye and the London Dungeon.

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

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

With highlights that included McEntire’s stunning performance of “Whoever’s In New England,” and lowlights that saw a ponderous rending of the legacy and importance of country music by Rex Allen, Pattie Page, Hugh O’Brien, and Carl Perkins, the Academy of Country Music Awards sailed through an evening out of the strait of a dim night on planet Earth.

Clark has been an admirable figure for about three decades—from the “American Bandstand” daze to surviving as the longest of the few survivors of the TV bloopers show—but never has he been more admirable than on this night. With the disaster of having an audience that had seen a picture of the Libyan Eye for the first time, Clark was given an hour to prepare for the first of the award shows—he showed why he is a lasting entertainment business professional.

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

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

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

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

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

The tentative Fan Fair schedule is as follows:

- Monday, June 9: Bluegrass

Edward Morris

Billboard Hot Country Singles Action

BILLBOARD MAY 3, 1986

RADIO MOST ADDED

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<tr>
<th>SONG</th>
<th>NEW TOTAL</th>
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<td>RONNIE MCCOLLWELL ‘ALL TIED UP’</td>
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<td>GEORGE JONES ‘SOMETHING THAT MIGHT MAKE ME SHIVER’</td>
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<td>M. JOHNSON ‘GOTTA LEARN TO LOVE WITHOUT YOU’</td>
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<tr>
<td>RANDY TRAVIS ‘ON THE OTHER HAND’</td>
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Radio Most Added is a weekly national compilation of the five most added records to the playlists of the radio stations reporting to Billboard. Retail Breakout is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stop shops. Billboard. The full paragraph is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to Billboard Publications, Inc., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKOUTS

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<td>RESTLESS HEART ‘TIL I LOVED YOU’</td>
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<td>WILLY NELSON ‘LIVING IN THE PROMISELAND’</td>
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<td>JUDY RODMAN ‘UNTIL I MET YOU’</td>
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<tr>
<td>CHARLIE DANIELS ‘BABY BABY GOOD-BYE’</td>
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HOT COUNTRY

WEEK ENDING MAY 3, 1986

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<td>Capitol/Curb (2)</td>
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**SALES**

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<td>ONCE IN A BLUE MOON</td>
<td>EARL TOMAS CONLEY</td>
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<td>Full Moon/Warner Bros. (1)</td>
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Sugar Hill Records Off-B’way Show LP
Red Clay Ramblers Are Featured

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

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

The cast album features the Red Clay Ramblers, a North Carolina-based string band that first attracted Shepard's attention when he heard its music on a college radio station in Iowa during the filming of "Country." In the play, the Ramblers sit in a balcony box and perform 13 songs to reflect the stage action and dialogue. Some of the songs were written for the play, others are public domain numbers.

Pos, whose Southern Melody company publishes the new material, says a Los Angeles run of the play will start this fall. The Ramblers' participation in the West Coast production has not been confirmed.

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

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

Music City News Awards
(Continued from page 29)


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

Single: "Baby's Got Her Blue Jeans On" (Mel McDaniel), "My Only Love" (the Statler Brothers), "Somebody Should Leave" (Reba McEntire), "Too Much On My Heart" (the Statler Brothers), "Who's Gonna Fill Their Shoes" (George Jones).

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

FOR WEEK ENDING MAY 3, 1986

Billboard

Top Country Albums

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

<table>
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<tr>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER (DISTRIBUTING LABEL)</th>
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<td>RCA ARL 1770 (91 KBO) (IDC)</td>
<td>GREATEST HITS</td>
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<td>CAPitol, 51 (5086 (98)</td>
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<td>A MEMORY LIKE YOU</td>
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<td>WARNER BROS. (89)</td>
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<td>ROCKIN' WITH THE RHYTHM</td>
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<td>SHAKIN'</td>
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<td>JOHN CONLEE</td>
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<td>WAYLON JENNINGS</td>
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<td>EMI America, 8864 (98 KBO) (IDC)</td>
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<td>RHYTHM AND ROMANCE</td>
<td>21 21</td>
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<td>NEW MOVES</td>
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<td>THERE'S NO STOPPING YOUR HEART</td>
<td>21 21</td>
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<td>21 21</td>
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<td>EMI 40249</td>
<td>WHEN LOVE IS RIGHT</td>
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<td>RONNIE MILSAP</td>
<td>RCA ARL 17545 (90 KBO) (IDC)</td>
<td>GREATEST HITS VOLUME 2</td>
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Alarms with the greatest sales pace this week: (CD) Compact Disc available. © Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. © RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. © CBS Records does not issue a suggested list price for its product.

Billboard May 3, 1986

www.americanradiohistory.com
GERRY WOOD
FILLS THE TOP SPOT AT BILLBOARD

WHO CARES?

WE DO.

CBS RECORDS / NASHVILLE
Videoclips are killing the record industry, claims Carlos Barba, president of New York's WNUJ-TV and the Spanish-language TV network NetSPAN. "Clips are successful as TV programming, but in the long run they don't motivate record sales. If you can see and hear the clip for free, why buy the record?"

"Record labels and artists should invest in TV specials, and not clips," argues Barba. "Specials sell the artists and their entire record production. And if you don't believe me, let's do 10 focus groups on the subject and see what晚会s."

According to Barba, record companies sold more records when they did 30-second spots instead of clips. "Whoever listens to a song interprets it his or her own way. The song creates an affinity with the listener's feeling. A videoclip is someone else's interpretation of those feelings."

Barba, who maintains that "TV is the most powerful medium for selling anything," has used his position as station president to promote live presentations in New York. He is the winner of Radio City Music Hall's "Million Dollar Promoter" award for his 1985 promotions, which included two Mенноdo series—a total of 33 concerts, all of them sellouts—and a sold-out concert by Spanish balladier Raphael. This year his RapheUel Promotions have included two more Raphael concerts, as well as two by Pimpinella and one by Puerto Rican entertainer Iris Chacon. All of those shows have drawn capacity crowds as well.

"I try to present Hispanic artists with the quality they deserve and in venues worthy of their talent," explains Barba. "The American public is eager to discover new international talent, but many artists have not had the right kind of promotion and exposure. Today, though, Latin productions—records, TV, etc.—is very sophisticated."

Barba's formula is to make his artists partners in the promotion. "When artists get paid a flat fee, they want to bring 20 musicians, everyone traveling first class and staying at hotel suites. When they're partners they begin to cut costs. One thing, though: I nev- er sacrifice the quality of the show in order to save money."

The station president says that the strength of his channel is the secret of his success as promoter. "And we put on a well coordinated publicity campaign. For example, when we brought Iris Chacon [who's known as a sex symbol], we had spots in which 'me on the street' would say that they were going to see her even if their wives didn't let them."

Barba now plans to create a promotion network to bring together venues in Puerto Rico, Chicago, and Los Angeles. "When you bring artists from abroad, you don't sell out. They can show barely breaks even—particularly in smaller towns, where costs are really prohibitive."

"I started in the promotion business 25 years ago," Barba recalls. "I was the first to bring Raphael to Venezuela." Among his more unusual promotions was presenting Miami-based studiocomedian Guillermo Alvarez Guedes, known for his racy Cuban material, at Carnegie Hall last year. "It was the first time a Spanish expatriate was heard in Carnegie Hall," he claims.

For the Week Ending May 3, 1986

**Classical**

by Is Horowitz

This week's column was written by Jim Sampson, Billboard's West German music editor. Is Horowitz is on vacation.

**INDUSTRY FIGURES FOR 1985**

Document classical music's role in the growth of the German music market. While singles shipments stagnated and pop LPs improved less than 2% over 1984, classical LPs jumped 15%. On the cassette side, classical growth outperformed pop by 27% to 15%.

German figures for '85 show impressive growth

Overall, the classical share of shipments grew from 9% in 1984 to 10% in 1985. And the classical slice of actual sales in Germany (in Deutsch marks) was even better, up nearly 30% to a market share of roughly 11%, according to a new IFPI estimate.

With a doubling of units last year, more classical Compact Discs than classical tapes are now being sold in Germany. The CD phenomenon is drawing an older, higher-income clientele back into the shops, and one in four CDs is classical. While the digital discs are clearly nibbling away at full-price record and tape sales, the "bottom line" sales feat continues. Also encouraging is the boom in midlines, especially tapes, although this field is not being charted exactly by the local IFPI. Germany was slow to join the U.K. and U.S. in midprice classical marketing, but with that patent market share and sales growth, nobody can claim the German labels have been lax in classics.

One exception to the above statement is WEA, which for 15 years has neglected its Nonesuch line in Germany. The standard explanation was "We're just waiting for the right label manager to come along," although the company did not appear to be seeking such a person very actively. Last year, WEA stopped importing Nonesuch into Europe, and this year the firm released six albums as part of a continental debut for the label.

Max Mueller, Elektra/Atlantic label manager in Hamburg, explains: "Nonesuch is no longer the pure classical label it once was. It's going in an ECM direction, with more experimental music such as Philip Glass and Steve Reich."

Of the first six releases, only a disk of Mozart piano sonatas is "traditionally" classical. Cancellation of the European import service deals means the rest of the Nonesuch catalog is no longer available here, and more releases are not expected before September. Mueller adds, however, that an expansion of the Nonesuch presence in Europe, including back catalog and perhaps even the Explorer series, is under discussion.

**DG PRODUCTIONS' head Dr. Andreas Holzheiden was in Rome on April 15 to present Pope John Paul II with a copy of the new DG recording of a High Mass at St. Peters, celebrated last June by Pope and features the Vienna Philharmonic under Herbert von Karajan.**

The Austrian conductor recently finished his first recording of Mozart's "Don Giovanni" for DG in Salzburg, with Samuel Ramey in the title role, plus Kathleen Battle, Anna Tomowa-Sintow, and the Berlin Philharmonic. Release is scheduled for this fall.
SOMETIMES OVERLOOKED is in the rapid spread of contemporary Christian music in the slow, steady growth of Southern gospel music. Although the form has been pronounced dead several times, every weekend in the South, Southwest, and Midwest, Southern groups are packing churches and high school auditoriums with tens of thousands of devoted fans.

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

“We really want to expand our bookings in Southern gospel,” he says. “And at the same time, we’d like to change things around a little. In the past, all art works nearly every weekend, except Christmas. There was no real out-of-town procedure, they just went where there were called.

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

While some artists like the Florida Boys, the Cathedrals and Wendell Bawell & the Sunlighters have been with Light since the agency began, the outfit has lost some older groups go and has been aggressively seeking younger acts in the past two years. The Paynes and the recently signed Greens are part of this signing strategy. Harper says he wants groups that have a chance to be popular for years to come.

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

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

Harper notes that popular gospel labels like Heartwarming and Canaan have begun to show interest in their Southern acts ever since. And he sees changes at the national level through the Gospel Music Assn.

“A lot of people in Southern gospel music have been in the GMA a long time,” he says. “Some thought that the GMA turned its back on them, Southern artists, after, all founded the GMA. But I think the GMA has realized that it needs to recognize all types of music. The GMA’s newfound interest in Southern gospel is, anything, has added to its credibility. As we saw during GMA Week and the various label-sponsored ‘spectaculars,’ Southern gospel is back.”

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

Southern style maintains its steady growth pattern

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

“After a lot of people in Southern gospel music have been in the GMA a long time,” he says. “Some thought that the GMA turned its back on them, Southern artists, after all, founded the GMA. But I think the GMA has realized that it needs to recognize all types of music. The GMA’s newfound interest in Southern gospel is, anything, has added to its credibility. As we saw during GMA Week and the various label-sponsored ‘spectaculars,’ Southern gospel is back.”

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FOR THE FIFTH STRAIGHT YEAR, New York will begin and end the summer with jazz festivals. We told you in our April 12 column that the Village Jazz Festival, which recently found itself without a sponsor when Dewar’s White

New York will have another festive summer

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

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

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

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

According to Liepold, the combined resources of the various clubs, along with whatever other bits and pieces of funding can be scraped together, will guarantee the survival of the festival, at which the participating venues offer cut-rate admission. However, the dollar squeeze means that there will be no free concert in Washington Square Park to kick things off; instead, there will be a smaller-scale event at the Village Gate. Liepold says he and his partner, Mel Litoff, are hopeful that the festival—outside backing, outdoor concert, and all—will be back in 78.

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

BLUE NOTES

by Peter Kee news

New York will have another festive summer

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### HOT DANCE/DISCO

#### CLUB PLAY

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Chart Position</th>
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<tr>
<td>1</td>
<td>WEST END GIRLS (REMIX)</td>
<td>Pet Shop Boys</td>
<td>RCA (U.S.A.)</td>
<td>#1</td>
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<tr>
<td>2</td>
<td>WHENEVER YOU NEED SOMEBODY</td>
<td>Whitney Houston</td>
<td>CBS (U.S.A.)</td>
<td>#2</td>
</tr>
<tr>
<td>3</td>
<td>LIVING FOR THE CITY</td>
<td>Wincey &amp; Grace</td>
<td>I.C. Records</td>
<td>#3</td>
</tr>
<tr>
<td>4</td>
<td>CRUSH ON YOU</td>
<td>The Jets</td>
<td>MCA (U.S.A.)</td>
<td>#4</td>
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<td>Rolling Stones</td>
<td>Columbia</td>
<td>#5</td>
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<td>6</td>
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<td>E.G. Daily</td>
<td>EMI (U.K.)</td>
<td>#6</td>
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<td>Warner Bros.</td>
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<tr>
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<td>Uptown</td>
<td>Jive</td>
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<td>Island</td>
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<td>King</td>
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<td>Joyce Sims</td>
<td>A&amp;M</td>
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<td>ONE WAY LOVE</td>
<td>Tom Joyner</td>
<td>T.K.A.</td>
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<td>ALL PLAYED OUT</td>
<td>L.I.F.E.</td>
<td>Dance</td>
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<td>Atlantic</td>
<td>#16</td>
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<tr>
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<td>D'Me sounds</td>
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<td>#17</td>
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<td>Vanity &amp; The Valdians</td>
<td>MCA</td>
<td>#18</td>
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<td>I LOVE MY RADIO</td>
<td>Teddy King</td>
<td>Motown</td>
<td>#19</td>
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<td>Mercury</td>
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<td>Mildred Scott</td>
<td>Capital</td>
<td>#21</td>
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<td>SHELL SHOCK</td>
<td>New Order</td>
<td>Fontana</td>
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<td>23</td>
<td>HEY BOY</td>
<td>Tammy公安部</td>
<td>MCA</td>
<td>#23</td>
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<td>24</td>
<td>MOVE AWAY (REMIX)/SEXUALITY</td>
<td>Culture Club</td>
<td>Virgin</td>
<td>#24</td>
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<tr>
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<td>Quest</td>
<td>Sugar Hill</td>
<td>#25</td>
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<td>THE FINEST</td>
<td>S.O.S. Band</td>
<td>EMI</td>
<td>#26</td>
</tr>
<tr>
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<td>I CAN'T WAIT (REMIX)</td>
<td>Edwina Hayes</td>
<td>Atlantic</td>
<td>#27</td>
</tr>
<tr>
<td>28</td>
<td>WAR Boys</td>
<td>Annabella</td>
<td>EMI</td>
<td>#28</td>
</tr>
<tr>
<td>29</td>
<td>CONTROL (LP CUTS)</td>
<td>Janet Jackson</td>
<td>Jive</td>
<td>#29</td>
</tr>
<tr>
<td>30</td>
<td>RHYTHM OF LOVE</td>
<td>Johnny O'Neal</td>
<td>MCA</td>
<td>#30</td>
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<tr>
<td>31</td>
<td>POWERDRILL (ECO 49 0297)</td>
<td>Goon Squad</td>
<td>A&amp;M</td>
<td>#31</td>
</tr>
<tr>
<td>32</td>
<td>SECRETS (I WON'T TELL)/WE ARE THE BOYS</td>
<td>SLS (U.S.A.)</td>
<td>MCA</td>
<td>#32</td>
</tr>
<tr>
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<td>ALBUM (LP CUTS)</td>
<td>Public Image Ltd</td>
<td>Virgin</td>
<td>#33</td>
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<tr>
<td>34</td>
<td>DAZZLE DANSER (20 0945)</td>
<td>Michael Jefreys</td>
<td>Virgin</td>
<td>#34</td>
</tr>
<tr>
<td>35</td>
<td>SECLUSION</td>
<td>Shawn Benson</td>
<td>Virgin</td>
<td>#35</td>
</tr>
<tr>
<td>36</td>
<td>I CAN'T WAIT</td>
<td>Nu Shooz</td>
<td>Atlantic</td>
<td>#36</td>
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<td>ROCK THE BELLs</td>
<td>LIL Cool J</td>
<td>Jive</td>
<td>#37</td>
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<td>DON'T WANT MY TIME (REMIX)</td>
<td>Paul Hardcastle</td>
<td>EMI (U.K.)</td>
<td>#38</td>
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<td>TWIST YOUR ARM (REMIX)</td>
<td>Pointer Sisters</td>
<td>MCA</td>
<td>#39</td>
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<td>40</td>
<td>HE'S NUMBER ONE</td>
<td>Talking Heads</td>
<td>MCA</td>
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#### 12 INCH SINGLES SALES

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<td>Prince &amp; The Revolution</td>
<td>RCA (U.S.A.)</td>
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<td>A&amp;M</td>
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<td>MY BIG MOMENT</td>
<td>Barry Manilow</td>
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<td>A&amp;M</td>
<td>#4</td>
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<td>STARDUST</td>
<td>A&amp;M</td>
<td>#5</td>
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<td>6</td>
<td>SLEEPING BAG</td>
<td>A&amp;M</td>
<td>#6</td>
<td></td>
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<tr>
<td>7</td>
<td>CRUSH ON YOU</td>
<td>A&amp;M</td>
<td>#7</td>
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**Wyo. Foundation Cuts A Fundraiser**

**Album Supports Supporters**

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

The collection, which sells for 88 cents, is a mixture of such country classics as "I Fall To Pieces," "There He Goes," and "It's Four Me Inside Out," and a fair sampling of locally penned numbers. Twelve solo performers are on the album, including Helen Ulrey, who coordinated the project.

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

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

Ulrey says the aim of the album isn't to raise funds but also to showcase the state's country music talent.

"It's been my dream for about 18 years," she says, "and now it's a reality." Members are selling the albums to friends and relatives, she says, and some retail record stores have asked to carry it. The 1,000 copies pressed took just three weeks to get completely distributed, Ulrey reports.

The 21-member foundation and its performers will convene in Gillette, Wyo., for its next awards show July 14.

EDWARD MORRIS

---

**Conley, Dalton Sing For Ohio High School**

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

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

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

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**U.S. & CANADIAN 12"**

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- Stax 45807

**GERMAN**

- Stax 45807

**MINI-DISC**

- Stax 45807

**TAN**

- Stax 45807

**CLASSIC**

- Stax 45807

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- Write or call for catalog

**THE BILLBOARD BOOK OF NUMBER ONE HITS**

**BY FRED BRONSON**

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." At bookstores now.

---

**NEW EDITION HIT BIG TIME**

(Continued from page 29)

**promotion activities.**

New Edition's commitment to charity work includes appearances on behalf of the March of Dimes. The group has also held a series of "Stop The Madness" rallies in which teenagers hand in antidepress drug pledges. School officials think the most number of responses are rewarded with a special appearance.

**"It's a major tour," Durr concludes, making note of the 43-member crew and 35 rigging-point stage setup.** "We're treating it as if they were a new act, with one-to-one promotions."
Music Plus Mounts All-Label Midline Sale
Event Is One In A Series Of Audio Commitments

BY EARL PAIGE

LOS ANGELES In an effort to re-
emphasize its album and cassette in-
ventory, Music Plus is staging its first
all-label midline sale. Normal-
ly, the chain’s midline events high-
light one label at a time.

“We’re going after it. We’re very
committed to retail audio,” says
Schwartz, director of creative mar-
keting at the locally based 42-unit
chain. Schwartz says that many
chains that have put so much em-
phasis on home video departments,
Music Plus can be seen as losing its
franchise to retailers. Consumers and
suppliers alike might think too much
attention is being paid to vide-
oc

The all-label midline sale is only
one in a series of music-oriented pro-
motions. Says Schwartz: “We
earlier had our ‘Go For The Green,’
an annual St. Patrick’s Day promo-
tion, and a February ‘Valentine’s Day’
gift promotion built around
Wilson. We’re also scheduling a
June ‘Dads & Grads.’”

That some chains are lukewarm
about Dads & Grads sales surprises
Schwartz. He says many theme pro-
motions are built around a newspa-
ter tab and this has been true with
Dads & Grads. “Last year was the
first time in several that it did not pull
well. But we had five days of June gloom [weather] and everyone
took off for the beach. That’s
doesn’t.”

In addition to reinforcing the
audio/video combo chain’s position
within the home entertainment posi-
tion, Music Plus also gives Music Plus
the opportunity to entice purchases
from the video customer. Schwartz
says this is particularly so with mid-
line product, adding, “It’s a wonder-
ful price to show.”

Music Plus broke April 11 and
was plugged in full-page Sunday

’Video marketing is
leading to audio innovations’

Calendar-a section of the L.A.
Times-advertisements April 12 and
29. “We had special in-store signs
and we moved the product into spe-
cial areas where we could trap it,
highlight it, says Schwartz.”

All six majors supported the pro-
motion “in varying degrees.” A
“Triple Play” takeoff on baseball
keyed the headline. CBS was pro-
moted for three at $11 with single
title, one unit purchased tagged at $3.99.
MCA midlines were priced at three
for $13; WEA at three for $14.

Depth of inventory was keyed in
the ad with copy blocks showing
about 60 artist names from the CBS
and MCA catalogs. Actual album
availability was not given.

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

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

BY JOHN SIPPEL

LONG BEACH, Calif. Using spon-
orship of a segment of a local blues
radio program as its only market-
ing tool, Lamar has attracted
a considerable customer base to its
unique, month-old blues-and-oldies shop
here.

Lamar—whose Lamar’s Records
is believed to be the only blues-ori-
ented shop in Southern California since
Frank Scott closed his Musica-
 Neutral State Five years ago—
credits National Public Radio sta-
tion KLON-FM here with much of
his early acceptance.

“I was a blues fan since I was in
my teens,” says Duarte, who once
sang background vocals for Val-
ian, Imperial, Renard, and other la-

tels. Duarte graduated with a ma-

er in comparative literature from
California State University at Long
Beach, but he chose the Peace
Corps for 19 months after graduat-
ing. After returning from Central
America, he entered community
social service in and around
Bethlehem, his birthplace.

After marrying a schoolteacher
who was also a longtime blues lov-
er, and becoming homesick for his
community welfare, he found solace in
the blues, visiting the dozen or so blues
clubs in the area for diversion.

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

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

Duarte sees himself making a liv-
in with his shop, but “no big
bucks.” He says he thoroughly
enjoys working at the store, a
convertible jewelry shop, where the
hours are only 7 a.m. to 7 p.m.

Located in an urban renewal area
of this coastal city, the shop mirrors
Duarte’s progressive attitude. He’s
“content to turn a profit,” he says, “but
all cases for his “collectibles,” several
(Continued on page 60)

Grass Route

By Kim Freeman

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

It’s time to stop procrastinating
and register for the National
Asn. of Independent Record
Distributors Convention.
The meet takes place May 1-4 at
Chicago’s Americana Congress Hotel
and it appears the convention will
feature a stronger retail orientation
this time around.

Those who’ve reserved a table
at the NABRO trade show can expect
events from Chicago’s retail com-
munity, as the indie group sent mailers
to 400 local stores with complimentary
drink tickets to sweeten the deal.

As noted earlier, former Atlantic
Records exec Jerry Westmoreland is deliv-
ering the keynote address on Thurs-
day morning. A new addition this year is the “Panel Of Legends,” mo-
dering Gino Vitale, Bob Porter, Salt
Pepper Jazz. His legendary panelists
include L’Erand’s Frank Guido, Old
Town’s Hyrie Weiss, Sound Of
Gold’s Art Aragon, and
Malaco’s Dave Clark. Another
highlight for jazz fanatics sought
to emerge is the “Vendelin-
clusion, a package of excerpts from the
collection of Delmarc’s Bob
Koester.

Back by popular demand is the fa-
fest First Timer’s Session: individ-
ual panels on retail, distribution, ra-
dio promotion, alternative market-
ning, publicity, and a label workshop.

The last day of the show—Sat-
day—will see attendees learning
the pelvis, with an evening of Polish
folk footwork. It will take place at
the Polish Club for another live
musical performance by Bel Aire art-
ist Eddie Blazonczyk’s Versa-
town, a lounge that has served
as a showcase for Miller Beer to present
label rockers the Dynatones on
Friday night, following a buffet dinner
at Fitzgeralds. And, of course, the Saturday
night Indy Awards ban-
quet should be fun as usual. Once
again, the NAIRD contact is Sunny
Richman of Richman Brothers at
(215) 477-1742.

SEEDS & SPROUTS: Two Gotham
labels have completed their moves
to hipper downtown digs. You can now
find Premonition at 740 Broadway,
New York, N.Y. 10003; (212) 529-
2600. And Celluloid has expanded
its office to accommodate expanded
capacity. They have offices at 34 Hudson St., 4th floor, New
York, N.Y. 10013; (212) 741-8310.

Meanwhile, Spring/Pose stays
in Bayonne, but have moved to 141 Hudson St., 4th floor, New
York, N.Y. 10013; (212) 741-8310.

In addition to his role as
Aire art-

some of the leading labels. There are
a number of VCRs, some
and Magnavox, Sylvania, and Philco) and
but others are still on the fence. Meanwhile, two big
pices, RCA and Panasonic, remain committed to full-
siz

The JVC VHS-CHour format is getting a lot of
attention and support from retailers. Zenith and To-
shiha have officially announced for the JVC system.

The wheel goes full circle, and

Image Monitors

Act Fast For Maximum Maxup

by Aaron Neretin

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

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

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

It’s not that the increases aren’t needed or justified.
Unfortunately, the retailers are in a no-win situation
and the only way out is to follow.

The formula for followthrough on increases is sim-
ple. It requires control at points of manufacture, im-
port, and point of sale. As we go down the scale,
controls virtually evaporate. The giant re-
tailers demand volume discounts, rebates, allowances,
and setups—and the giant suppliers can in it’s either
or that or lose a chunk of business.

There are a number of VCRs, some
camcorders, and many
and Panasonic plastics. The only VCRs that have
led the consumer electronics market are those that
will be sold for less than $500. But there are
a number of VCRs, some

Mitsubishi, parent company for Panasonic and
Quasar, is looking to sell $500

the JVC line are seeing a healthier, full-
size VHS format, Panasonic later this year.

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

Mitsubishi, parent company for Panasonic and
Quasar, is looking to sell $500

Microsoft's adds to the plight of the

American television market. The VHS-C

GE may reserve some smaller 8mm models. Meanwhile,
Min-
olta and Olympus, backed out of planned intro-
ductions earlier this year, are said to be reconsid-
ering.

Virtually all suppliers are hedging their bets, indi-
cating that they have 8mm units ready to roll if the
marketplace calls for it.
inked traditional folk revivals into a domestic four-album deal that will deliver the Irish group’s first new album in four years. That is “Back In Line,” which ships this month and will be supported with live East and West Coast dates in June and September respectively. For those unfamiliar with the foursome, the folk they revive is not the “60s stuff that usually comes to mind. Steeleye Span has earned a name for itself by giving new life to tunes written centuries ago. Speaking of Shanachie, we hope you caught label star Judy Mowatt’s appearance on “Late Night With David Letterman” last week. Aside from being the first female Grammy nominee in the reggae category, Mowatt was featured during the recent Reggae Sunsplash show at Radio City Music Hall in Gotham, a performance that led to the Letterman gig.

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

ALL-LABEL MIDLINE SALE
(Continued from preceding page)
quick-return counters, now found in Music Plus’ 37 combo stores (four locations feature separate video stores and one store is audio only). These counters assist the video department “on crunch days.” But
**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.

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**POP/ROCK**

**BENNETT, TONY**
The Art Of Excellence
LP Columbia FC 40334 CBS no list
CA FCT 40334 no list

**THE BOLSHOI**
Giants
EP 101: 32052 MCA $6.98
CA MCA 32052 $6.98

**BOX OF FROGS**
Strange Land
LP Epic 39623 CBS no list
CA Epic 39623 $6.98

**DOUGLAS, JERRY**
Under The Wire
LP MCA MCA 5675 $5.98
CA MCA 5675 $5.98

**DUMPTUCK**
Positively Dumptuck
LP Big Tree HTA 1001 $8.98
CA HTA 1001 $8.98

**THE FOUNTAINHEAD**
The Burning Touch
LP Capitol BFV 31452 CBS no list
CA BFV 31452 no list

**GREENIDGE, ROBERT & MICHAEL UTLEY**
Mad Music
LP MCA MCA 5695 $6.98
CA MCA 5695 $6.98

**THE JAZZ BUTCHER**
Bloody Nonsense
LP Big Tree HTA 1000 $8.98
CA HTA 1000 $8.98

**LEE, ALBERT**
Speechless
LP MCA MCA 5693 $5.98
CA MCA 5693 $5.98

**MACHINATIONS**
Big Music
LP EMI 40305 CBS no list
CA CBS 40305 no list

**MEYER, EDGAR**
Unfolding
LP MCA MCA 5694 $6.98
CA MCA 5694 $6.98

**MICRODISNEY**
The Clock Comes Down The Stairs
LP Big Tree HTA 1002 $8.98
CA HTA 1002 $8.98

**PRESS, FEATURING LIZ LARRIN**
In Hot Pursuit
LP Columbia BFC 40264 CBS no list
CA BFC 40264 no list

**VARIOUS ARTISTS**
MCA Master Series Sampler '86
LP MCA MCA 5697 $5.98
CA MCA 5697 $5.98

**WILD BILLY**
No More Jinx
LP Capitol BFV 40336 CBS no list
CA BFV 40336 no list

**BLACK**

**CARMAN, PAULI**
Dial My Number
LP Columbia BFC 40203 CBS no list
CA BFC 40203 no list

**MISSION**
LP Columbia BFV 40202 CBS no list
CA BFV 40202 no list

**JONES, ORAN "JUICE"**
James
LP Columbia BFV 40204 CBS no list
CA BFV 40204 no list

**COUNTRY**

**CASH, JOHNNY/WAYLON JENNINGS**
Heroes
LP Columbia FC 40241 CBS no list
CA FCT 40241 no list

**ROBBINS, MARTY**
What God Has Done
LP Columbia FC 40246 CBS no list
CA FCT 40246 no list

**JAZZ**

**CABO FRIO**
Right On The Money
LP Zebra ZEB 5689 MCA $6.98
CA MCA 5689 $6.98

**CARLTON, LARRY**
Alone/But Never Alone
LP MCA MCA 5691 $6.98
CA MCA 5691 $6.98

**EAST THIRTEENTH STREET BAND**
LP Private Communications 1002 no list
CA 1002 no list

**JARVIS, JOHN**
So Far So Good
LP MCA MCA 5690 $6.98
CA MCA 5690 $6.98

**OZONE, MAKOTO**
After
LP Columbia FC 40240 CBS no list
CA FCT 40240 no list

**SIMON, ALAN**
Ragsplish
LP Columbia 40235 CBS no list
CA 40235 no list

**SKYWALK**
The Bohemians
LP Columbia FC 40240 CBS no list
CA FCT 40240 no list

**VARIOUS ARTISTS**
Burt Bacharach
LP Capitol CIR 1007 no list

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**WQXR CAN MAKE IT HAPPEN.**

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

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

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**DEALER HAS THE BLUES**

(Continued from page 32)

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

In addition, Duarte prowls swap meets and thrift shops looking for books of interest to blues collectors. He’s found more than 150 hardcover titles and about 80 softcovers. “There’s a shortage of written material on the blues,” he explains, “and the books are part of building knowledge about the field.”

“Like most blues collectors,” Duarte recalls, “I bought hundreds of LPs which I never heard before I purchased them. I did the same thing with 45s, except that as a record junkie, I accumulated thousands. That was my starting inventory in part. I selected about 5,000 LPs, along with which I bought about 2,000 blue 45s. I had to hunt down wholesalers.”

Duarte has vintage LPs ranging in price from $2 to $78.88, his price for all domestic product. He handles a few imports, the prices of which range from $8.98 to $14.98. Singles run $2. He finds that such periodicals like Living Blues, Whiskey, Women And, and Duke Blues, all of which he sells and reads, assist in keeping up with new blues releases.

Duarte and his friend and fellow blues enthusiast, Rick Chevira, are forming their own label, Satch.
Adaptable to home or car use, the storage cabinet has an automatic press-and-eject feature that pops the disks out into the user's hand. It is made of high-impact plastic and can be expanded to hold more CDs. Suggested retail price is $11.99.

The RCD-1 "Care Pak," which retails for $29.95, includes a radial cleaner, storage cabinet, and two replacement jewel boxes. The CD-1 maintenance system, also tagged at $29.95, consists of seven elements: a radial-type mechanical cleaner, a natural chamois cleaning pad, a noncorrosive cleaning solution, a surface-restoring scratch-filler solution, absorbent cellular foam applicators, a chamois application cloth, and an instruction book.

International Jensen, (312/678-8650) is pushing its JCX-245 speakers for the summer recreational vehicle market, including vans, Jeeps, trucks, and mobile homes. The 7-inch coax convertible speakers from Jensen's new "Classic Series" can be flat- or flush-mounted. The system has a 2-inch cone tweeter, a 7-inch coaxial woofer (with a five-inch magnet) and 70 watts peak and 35 watts RMS of power-handling capacity.

At $89.50 per kit, the item is designed to accommodate the changing demands of Compact Disc players.


Billboard, May 3, 1986
National’s Major Chain Puts Emphasis On Superstores

BY JOHN SIPPEL

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

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

“We look for franchisees with long business experience in other fields. A good store will run the franchisee $6,500. My criteria for the whole job, and all we ask is $12,500.

Since October 1984, when NE acquired five prospering Captain Video stores in its Las Vegas home base, the average size of a company-owned store has almost doubled. There are now seven such units, all in the gambling capital, with two more planned to open there over the next 90 days, along with the first superstore in Southern California.

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

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

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

“A real key to success is a store that opens with 15,000 rental units, which is a mix of 5,500 to 6,000 different titles. We encourage classifying the library into definitive categories. For example, in our own sold and operated outlets, most of which are in strip centers, we break down

(Continued on page 44)
MUSIC VIDEO BREAKS THE PRICE BARRIER. NOW ONLY $9.95.

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

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

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

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

GET THE VIDEO HITS, AND PICK UP MORE THAN YOU IMAGINED.
But panelists' responses made it clear that vendors don't share Adventureland's enthusiasm for the concept of edited releases.

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

Andjulius pointed to his firm's Playhouse Video line as one effort to address the family market, and Lucas claimed that Vestron was second only to Disney Home Video in the sale of children's titles. The only encouraging response came from Jack Kane, director of sales at Paramount, but even his remarks were guarded.

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

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

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

### NEW MASCOT AT MEET

(Continued from page 42)

training coordinator, means that freight costs will be minimal.

"Video Magic Sweepstakes" is the name of Adventureland's summer promotion, which runs from June 15 through August 30. The 7,000 prizes in the contest are worth a total of more than $1 million. Major prizes include five Sylvania camcorders, 10 Sylvania VCRs, and 50 Walt Disney videocassettes. Lesser prizes are free rentals, Adventureland T-shirts, and other store offerings.

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

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

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### Materials for the contest, including posters and banners, will be made available to all stores that are up to date in the payment of their advertising fees. In addition to a 4% monthly royalty on gross profits, franchisees pay 3% to corporate headquarters to support national promotions.

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

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

While agreeing with industry analysts... (Continued on next page)
into horror and sci-fi; kiddie, classics, classic comedies; martial arts; how-to and self-improvement; music videos and concerts; physical fitness; foreign-language films, emphasizing Spanish/Mexican and French; adult, Academy Award winners; war; and the new movies.

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

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

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

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

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

NEW MASCOT
(Continued from preceding page)

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

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

The gross profits award for the highest monthly average gross profits went to Jim Potts of Ada, Okla., and Greg Possey of Pala, Fla., won the highest average dollars per membership trophy. Highest sales revenue award, for the store that sold the most merchandise, went to Dwight and Nancy Dolby of Clinton, Miss. Donna Lee Legg of Fairlakes, Va., took promotion honors.

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

...WITH TWO MAGNIFICENT NEW RELEASES

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

CONGRATULATIONS FROM THE FAMILY

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THE TEMPLATIONS 25th
THE TEMPLATIONS: YESTERDAY, TODAY AND FOREVER

By STEVEN IVORY

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

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

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

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

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

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

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

He says the group has always tried to base itself on advice Motown Chairman Berry Gordy gave them years ago: "He told us, 'No one person is greater than the total sum.' That especially applies to us, since the group has survived so many personnel changes. Pretty soon, you come to understand that it isn't so much an individual as it is the unit that makes The Temptals special." Ali-Ollie Woodson can relate to the theory. After augmenting vocal groups the Bluenotes and the Drifters, he was "out there on my own," looking for a solo deal when recruited by The Temptals in 1983. "I auditioned for them (Continued on page T-7)

History Of A Legacy

By LEONARD PITTS JR.

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

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

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

The new name did not work like magic on the charts, however. For three years, The Temptations tried and failed to get a hit. Bryant finally became frustrated and, just before Christmas of 1963, dropped out of the group. Bad timing. It was the very next month, January 1964, that The Temptations finally came up with a winner—a Smokey Robinson number called "The Way You Do The Things You Do." For Bryant, it was too late. His place had been taken, rather decisively, by a Motown solo artist from Mississippi. The new Tempt's given first name was Davis, but folks took to calling him David—David Ruffin. After the release of Smokey's "My Girl" in December 1964—the group's first gold record—you couldn't stop The Temptations with a truck. "Beauty's Only Skin Deep," Ain't Too Proud to Beg." "You're My Everything," "Get Ready," "I Wish it Would Rain," "Don't Look Back," "Please Return Your Love To Me," and, more, established them as the premiere stand-up vocal act of the era. Ruffin's impassioned begging, Melvin's miles-deep bass, Kendricks' sweet, airy tenor left girls swooning and screaming for more. Here was a group that didn't live or die on one lead voice. Certainly, Ruffin was the star of the show, but the group had other singers who were just as capable of carrying the weight. That was a versatility other groups didn't have or, if they did, they didn't display it. The Temptations was an All-Star team.

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

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

In 1971, Eddie Kendricks left to seek his fortune as a soloist. Shortly after, an ailing Paul Williams also left. (Continued on page T-5)
THE TEMPTATIONS 25th
THE TEMPTATIONS AND MOTOWN:
A TRADITION THAT CONTINUES TO PROSPER

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

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

From the very beginning, Gordy realized the virtual gold mine he’d corralled in signing The Temptos. In the five-man unit, he’d discovered a grab bag of vocalists. While Smokey Robinson (who would supply The Temptations with “My Girl,” the group’s signature hit and first gold record) was armed with a sterling trademark falsetto, The Temptations, equipped with it—Eddie Kendricks, David Ruffin, Melvin Franklin, and the macho gravel of Paul Williams, among the bunch. And the fellas offered the kind of choreography that made watching them perform an interesting act to keep your eyes on.

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

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

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

All those voices within The Temptations were a producer’s dream, certainly lending themselves to the company’s trend of utilizing acts as vehicles for their fledgling stable of songwriters and producers. Smokey Robinson and Norman Whitfield, in particular, had a field day in putting the group’s voices through paces that ultimately generated a formidable discography of hit albums and singles. In the late ’60s, when black pop music moved increasingly toward self-contained bands sporting harder musical edges, Whitfield put the group right in there with the best.

(Continued on page 7-5)

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

MANAGER SHELLY BERGER:
‘THEY’RE MORE THAN JUST A GROUP’

By LEONARD PITTS JR.

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

“Music groups come and go,” he says. “He says from his Beverly Hills office. “The Temptations are bigger than just a group. They’re an institution. I know that word has been thrown around quite a bit but, no name another group associated with such a reputation and persona.”

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

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

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

The Temptations are not in competition with what is going on out there today because they transcended trends. A hit record certainly doesn’t hurt concert attendance, but for The Temptations it isn’t crucial to touring. People are coming to see The Temptations, to see and feel the mystique.”

Accordingly, Berger has chosen to tastefully exploit the “legend,” pushing the unit toward more exposure on primetime TV shows like “Love Boat,” and “The Fall Guy.” Also in development is a TV movie in which the group stars as a singing group similar to The Temptations. As one who has been involved in the group’s career almost from the very beginning, Berger is the first to admit that The Temptations have seen their share of tough times.

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

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

Most importantly, says Berger, The Temptations still have the blessings, interest and involvement of Berry Gordy. “He’s still a believer. Berry has been behind the group from day one. In ’66 he just gave me the group, said ‘Here, work with ’em.’ For that opportunity, I’m forever grateful.”
CONGRATULATIONS
ON 25 YEARS
BOY, HOW TIME FLIES
WHEN YOU'RE HAVING FUN!

LOVE,
Shelly, Billie, & Karen
MOTOWN
(Continued from page T-3)

of self-contained acts.
Recordings like "Psychedelic Shack," "Ball Of Confu-
sion," "Papa Was A Rollin' Stone," and "Masterpiece"
featured highly orchestrated, steam-rolling grooves fueled
by soulful rhythm sections, in turn powered by the perco-
lating "wah wah" rhythm guitar of Melvin Ragain.

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

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

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

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

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

LEGACY
(Continued from page T-2)

Kendricks' place was taken by Ricky Owens, replaced af-

fter only a few weeks by Maryland native, Damon Harris.

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

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

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

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

T-5

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President
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Tokyo, Japan

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THE TEMPTATIONS
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Jo-Ann Geffen & Associates
Public Relations

FOREVER
(Continued from page T-2)

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

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

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

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

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

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

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

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

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

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

I Love You!
I Always Have,
And I Always Will.

Love,
Your Brother
SMOKEY
VCR SALES SLUMPED 15% in March, the first full-month drop for the category in several years. Sales were down to 1.08 million from 1.21 million. Despite the weak numbers for the period, sales for the first quarter were still up from 1985's numbers, from 3.02 million to 2.9 million, a rise of 11.7%. Virtually all consumer video category were down, with color video cameras showing the steepest drop, slipping by 80.6% from 51,799 units to 10,000; projection TV sets showed the most potential sales, moving 22,872 units, although they dropped by 5.4%. Color TV set sales were down by 13.2%, from 1.85 million to 1.6 million.

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

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

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

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

MORE THAN 100 ACCIDENTS are featured in Powersports Video's "Hazav 5," one of a series of programs from that company dealing with motor-sports disasters. The company is releasing an entire line of videos about powered sports, most of them European-made, with programs on motorcycle races, grand prix courses, and long distance auto rallies, among the titles in its catalog. The company is initially releasing a total of 50 programs, some of which have received exposure on cable television. The Le Mans, the Baja 1000, and the Parker 400 are among the races featured. Powersports Video is based at 1830 Canasta St., Tuscana, Calif. 91356; phone: (818) 708-9990.

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

TERI WEIGEL, Miss April 1986, is the star of Playboy Video and Karl/Lorimar Home Video's second Video Centerfold. List price of the title is $9.95. Also out is Playboy's "Video Magazine #9," which spotlights Barbi Benton, introduces the 1986 Playmate of the Year, and includes a routine by comedian Marsha Warfield. List price for the program is $9.95.

VESTRON Video vice president of program development, Michael Weiss, will conduct a seminar titled "Financing And Marketing Independent Film And Video" with the American Film Institute on May 15. The seminar will take place at the AFI Theater at Washington, D.C.'s Kennedy Center, from 9:30 a.m. to 4:30 p.m. The cost will be $79 for AFI members and $99 for non-members. More information is available from the AFI at (800) 221-6249 or (213) 856-7690.

EASTMAN KODAK has licensed rights to the 25 volumes in its "Exploring Photography" and "Exploring The World" series to AVG/SQN. There will be 22 titles released initially, covering both how-to photography and traveling. List price for the titles will be $19.95. Prepacs of 12, 24, and 36 units will be available for delivery in May. The titles will be 8mm copies, at a suggested list of $24.99. AVG/SQN can be reached at (401) 321-3143.

BY TONY SEIDEMAN

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

There were more than 8,000 registrants for the market, says Elliot Miniker, chairman of Knowledge Industries Publications, which produces the show, according to Miniker, "no more than 2,500 of these were retailers, about 3,000 were producers and industry executives, close to 1,000 were from overseas, 500 to 600 were exhibitors, and the remainder were made up of the press and a lot of book publishers and a lot of magazine publishers coming to see how they could be involved." "It was a meeting of a lot of different segments of the biz," Miniker says. His company regards the event as a big success and is already preparing for next year's show.

Reflecting the opinion of many small manufacturer/producers, Barry Hirschberg of Hirschberg Productions Inc. says, "I enjoyed it." Hirschberg Productions is a small manufacturer marketing such titles as "Freestyle Biking, Aerials" and "Freestyle Biking, Ice." "For my company we got a lot of good exposure, and we're looking to do a lot of new product through contacts made at the event, Hirschberg says.

Some distributors and manufacturer for week ending May 3, 1986.

OPINION SPILT ON N.Y. INT'L. MARKET

Little Firms Pleased, Big On es Peeved

'Ve were led to believe there'd be a lot more people'

BY TONY SEIDEMAN

NEW YORK — Response to the New York International Home Video Market had proven an interesting experience for many of the 8,000 registrants for the market, says Elliot Miniker, chairman of Knowledge Industries Publications, which produces the show, according to Miniker, "no more than 2,500 of these were retailers, about 3,000 were producers and industry executives, close to 1,000 were from overseas, 500 to 600 were exhibitors, and the remainder were made up of the press and a lot of book publishers and a lot of magazine publishers coming to see how they could be involved." "It was a meeting of a lot of different segments of the biz," Miniker says. His company regards the event as a big success and is already preparing for next year's show.

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Some distributors and manufacturer for week ending May 3, 1986.
Kids Klassics
To Market Titles
For Worldvision

NEW YORK Worldvision Video has signed a sublicensing deal with Kids Klassics Inc. giving the children's label exclusive marketing rights to Worldvision's children's product outside the traditional video specialty store network. Maintaining Kids Klassics' under-$10 pricing strategy, all Worldvision acquired product will retail at $9.95. It will be marketed at that price under the Kids Klassics logo in VHS format only.


While some of these episodes have already been released by Worldvision to traditional video outlets as part of one-hour programs, Devlin expects to have little overlap. "The Kids Klassics [versions] could be edited from ours as well as programs we haven't released," he says. "And since they appeal to a different customer, there's no concern about duplication of task."

Kids Klassics, a joint venture between Goodtimes Home Video and Remco Toys, markets Storer Broadcasting's "Mel-O-Toons" programming, TV nostalgia titles, animated fairy tales, martial arts stories, and the American Wrestling Assn. All-Star tape to a customer base of over 55,000 mass merchants, discounters, drug stores, supermarkets, convenience stores, bookstores, and toy stores.

Joe Cayre, chairman of Kids Klassics Inc. and president of Goodtimes Home Video, says that in addition to releasing new and shortened versions of the Worldvision material, his firm will create completely different packaging for its mass-market accounts. His cassettes will be manufactured at a new $15 million duplicating plant in Bayonne, N.J., which will open in the first week of May and have a capacity of 24 million units a year.

The first 14 Kids Klassics cartoon titles to be released under the new pact will be delivered by July 1, says Devlin. Future releases and the acquisition by Kids Klassics of additional Worldvision material will depend on the success of the initial releases.

JIM ESSMAN
MGM/UA Drive Is Tuned Up For ‘Great Musicals’

NEW YORK MGM/UA Home Video is hoping to sell a million units of its “Musicals Great Musicals” line through an advertising and marketing campaign designed to keep product selling through.

“This is not a short-term program. This is an ongoing line,” says Saul Melnick, MGM/UA Home Video vice president of sales and marketing. He says the company believes that, “Based on the success we had last year, people are waiting for these things.”


Some video retailers second Melnick’s comment, noting that “The Sound Of Music” and the other musical titles in CBS/Fox’s “Five Star” promotion are the best-performing titles in the program.

“We know what the musicals will do,” says Melnick, pointing out that MGM/UA’s 1985 musical title promotion proved one of the year’s most potent catalog movers.

Most advertising and promotion for “Musicals Great Musicals” will break after the line’s April 29 ship date. Melnick says, “The advertising will start as soon as the product hits the stores.” Distributors expect pre-orders for the program to be 300,000-400,000 units.

“We’re going to break with print ads through the U.S. on May 4 — Mother’s Day,” says Melnick, hoping to exploit the gift-giving urge.

Cable television, radio, and spot broadcast TV buys will be key ingredients of MGM/UA’s media mix, Melnick says, with ads first hitting in early May. A second wave will begin with print advertising in June centered around Father’s Day. They’ll return “in August and September, and come back again for the end of the year,” Melnick says.

The point, he notes, is to keep product flowing out of the stores at a steady pace.

In a longterm campaign such as “Musicals Great Musicals,” Melnick says, pre-order numbers are less important than is the case with feature films. “Our goal is to sell a million units by Christmas,” he says of the program.

“We just want to keep the campaign building,” says Melnick, “so that it explodes at the end of the year. But we’re going to have a lot of sell-through throughout.”

MGM/UA’s ad agency, Martin, Skertewust, Silverman & Marshall, has used producer Carole Zodlin to create a 30-second stop-motion animation ad spot that features a chorus line of dancing video cassette boxes in musical numbers such as “Stairway To Paradise” from

(Continued on next page)
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Billboard May 3, 1986

MGM/UA MUSICALS DRIVE

(Continued from opposite page)

"An American In Paris."

The company is also using themes from its movies in a 60-second radio spot. Both the TV and radio ads will be available to retailers for co-op placement.

In addition to its print and broadcast advertising, MGM/UA will maintain a "continuing flow of pop materials," Melnick says. The company is providing stores with a floor rack to start, and promises an ongoing stream of posters, catalogs, and other material.

For music/video outlets, MGM/UA will be shipping out browser cards for placement in record bins to alert music fans to the videos.

TONY SEIDEMAN

Hot Rodders Aid In Simitar Drive

BY MOIRA McCORMICK

CHICAGO Minneapolis-based Simitar Entertainment Inc. and the United States Hot Rod Assn. (USHRA) have joined forces to promote Simitar’s home video release "Monster Madness." The 37-minute, $19.95 cassette features footage of tractor pulls, mud racing, and "monster truck battles," licensed by Simitar from the USHRA.

According to Tom Schon, Simitar’s director of promotions, the independently distributed "Monster Madness" will be promoted in conjunction with USHRA live truck-pull shows in a number of major markets. Area merchants are lined up to display show vehicles in malls or parking lots on the day of an event and will continually run ads in media for "Monster Madness" on a nearby video screen.

In Washington, D.C., Video World sponsored an April 5 mail appearance by the "Bigfoot" monster truck (whose 10-foot wheels crush cars in the performance) and the Dragon Lady pull car. "Two thousand people showed up," Schon says, "and stopped traffic."

On April 11, mass merchant Mcdade’s in the Chicago suburb of Palatine displayed Gary Bower’s monster truck, Lo Ranger. "The vehicles are only on display," Schon stresses. "We’d create a whole new problem if we tried to crush cars in parking lots."

Schon says Simitar and USHRA are looking at similar promotions in other markets where the truck pull shows are appearing.

Simitar publicizes the vehicle appearances via tags on television ads for the live truck-pull shows. Radio ads and flers announcing the imminent release of "Monster Madness" are being used also, Schon adds.

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<th>Principal Performers</th>
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<th>Retail Price</th>
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| **JANE FONDA’S NEW WORKOUT**  
KVC-RCA Video Prod.  
Karl Leinwand Home Video 069 | Jane Fonda | 1985 NR | $3.95 |
| **RETURN OF THE JEDI**  
CBS-Fox Video 1478 | Mark Hamill, Harrison Ford | 1983 PG | $29.95 |
| **WITNESS**  
Paramount Pictures  
Karl Leinwand Home Video 1736 | Harrison Ford, Kelly McGillis | 1984 R | $29.95 |
| **JANE FONDA’S WORKOUT**  
KVC-RCA Video Prod.  
Karl Leinwand Home Video 042 | Jane Fonda | 1982 NR | $9.95 |
| **PINOCCHIO**  
Walt Disney Home Video 239 | Animate | 1940 G | $29.95 |
| **BEVERLY HILLS COP**  
Paramount Pictures  
Home Video 1134 | Eddie Murphy | 1985 R | $29.95 |
| **COMMANDO**  
CBS-Fox Video 1484 | A. Schwarzegger, Pat Swayze, John Lithgow | 1985 R | $29.95 |
| **THE GOONIES**  
Warner Bros. Inc.  
Home Video 1474 | Sean Astin, Josh Brolin | 1985 PG | $29.95 |
| **RUMBO: FIRST BLOOD PART II**  
Thrill EMHIB Video TVA 3002 | Sylvester Stalone | 1985 R | $29.95 |
| **THE SOUND OF MUSIC**  
CBS-Fox Video 1051 | Julie Andrews, Christopher Plummer | 1965 G | $29.95 |
| **THE BEST OF JOHN BELUSHI**  
Broadway Video  
Home Video 34078 | John Belushi | 1985 NR | $24.95 |
| **PRIME TIME**  
KVC-RCA Video Prod.  
Karl Leinwand Home Video 056 | Jane Fonda | 1984 NR | $39.95 |
| **YEAR OF THE DRAGON**  
MGM-UA Home Video 800713 | Mickey Rourke, John Lone | 1985 R | $29.95 |
| **KISS OF THE SPIDER WOMAN**  
Island Alive Releasing  
Charter Entertainment 90001 | William Hurt, Raúl Julia | 1985 R | $29.95 |
| **PEE-WEE’S BIG ADVENTURE**  
Warner Bros. Inc.  
Home Video 1523 | Pee Wee Herman | 1985 PG | $29.95 |
| **MOTOWN 25: YESTERDAY, TODAY, FOREVER**  
Motown Pictures Co.  
MGM-UA Home Video 300302 | Various Artists | 1983 NR | $29.95 |
| **THE WIZARD OF OZ**  
MGM-UA Home Video 600001 | Judy Garland, Ray Bolger | 1939 G | $29.95 |
| **FRIET NIGHT**  
RCA-Columbia Pictures Home Video 6-20562 | Chevy Chase, Rodney McDowell | 1985 R | $29.95 |
| **PLAYBOY VIDEO CENTERFOLD**  
Karl Leinwand Home Video 501 | Sherry Arnett | 1985 NR | $9.95 |
| **JOHN LENNON LIVE IN NEW YORK**  
Picture Music Int'l  
Sony Video Software 96W50128-00127 | John Lennon | 1985 NR | $29.95 |
| **GONE WITH THE WIND**  
MGM-UA Home Video 900284 | Clark Gable, Vivien Leigh | 1939 G | $89.95 |
| **CASABLANCA**  
CBS-Fox Video 4514 | Humphrey Bogart, Ingrid Bergman | 1942 NR | $29.95 |
| **SILVERADO**  
RCA-Columbia Pictures Home Video 6-20567 | Kevin Kline, Scott Glenn | 1985 PG-13 | $29.95 |
| **THE KING AND I**  
CBS-Fox Video 1004 | Yul Brynner, Deborah Kerr | 1956 NR | $29.95 |
| **MARY POPPINS**  
MGM-UA Home Video 7995 | Julie Andrews, Dick Van Dyke | 1964 G | $29.95 |
| **THE BLUES BROTHERS**  
Universal City Studios  
MCA Dist. Corp. 77000 | Dan Akroyd, John Belushi | 1980 R | $29.95 |
| **PRIZE’S HONOR**  
ABC Motion Pictures  
Vestron 5106 | Jack Nicholson, Kathleen Turner | 1985 R | $29.95 |
| **SILVER BULLET**  
Paramount Pictures  
Paramount Home Video 1827 | Gary Busey, Everett McGill | 1985 R | $29.95 |
| **WEST SIDE STORY**  
CBS-Fox Video 45 19 | Natalie Wood, Richard Beymer | 1961 NR | $29.95 |
| **GHOSTBUSTERS**  
RCA-Columbia Pictures Home Video 6-20562 | Bill Murray, Dan Aykroyd | 1984 PG | $29.95 |
| **THE JANE FONDA WORKOUT CHALLENGE**  
KVC-RCA Video Prod.  
Karl Leinwand Home Video 051 | Jane Fonda | 1984 NR | $29.95 |
| **MIAMI VICE**  
Universal City Studios  
MCA Dist. Corp. 80133 | Don Johnson, Philip Michael Thomas | 1984 NR | $29.95 |
| **NATIONAL LAMPOON’S ANIMAL HOUSE**  
Universal City Studios  
MCA Dist. Corp. 6600 | John Belushi, Chevy Chase | 1980 R | $29.95 |
| **PATTON**  
CBS-Fox Video 1005 | George C. Scott, Karl Malden | 1970 NR | $29.95 |
| **THE SWORD IN THE STONE**  
Walt Disney Home Video 229 | Animated | 1963 G | $29.95 |
| **KATHY SMITH’S ULTIMATE VIDEO WORKOUT**  
JVC Video Inc.  
JVC Video 8100 | Kathy Smith | 1984 NR | $29.95 |
| **FRANK SINATRA—PORTRAIT OF AN ALBUM**  
Quincy Jones Productions  
MGM-UA Home Video 4080 | Frank Sinatra | 1986 NR | $39.95 |
| **RE-ANIMATOR**  
Empire Pictures  
Vestron 5114 | Jeffrey Combs, Bruce Abbott | 1985 NR | $29.95 |
| **MASK**  
Universal City Studios  
MCA Dist. Corp. 85173 | Cher, Dave Elliott | 1985 PG-13 | $29.95 |
| **THE STING**  
Universal City Studios  
MCA Dist. Corp. 6600 | Paul Newman, Robert Redford | 1973 PG | $29.95 |

*Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of $3 million (30,000 or $1.2 million for theatrically-made-for-home video product; 25,000 or $1 million for music video product). ARIA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $6 million (60,000 or $2.4 million for non-theatrical made-for-home video product; 50,000 units of a value of $2 million for video certificated product). Titles certified prior to Oct. 1, 1985 were certified for a minimum sale of 75,000 units or a dollar volume of $3 million at retail for theatrically released programs, or of at least 25,000 units or $1 million at suggested retail for non-theatrical titles.*
NEW YORK The single largest sell-through category in home video is children's programming; more and more original programming is being aimed at children; and book and toy stores are leading the way at retail.

Those observations emerged from the April 17 "Bringing Children's Programs to Market" session at the first New York International Home Video Market.

Schostal's Debra Forte set the stage when she told attendees that feature films are clearly a smaller share of the home video market. Last year, she estimated, more than 12 million children's home video programs were sold, representing $210 million in revenue.

The market will continue to grow, she said, aided by higher birth rates, lower prices for product, and the increasing amount of dual income families.

Forte noted that 1985 saw a significant shift in children's programming, swinging away from recycled cartoon characters to original productions that are both entertaining and educational.

Of the top 40 children's titles in 1985, she observed, 15 were original, while only six used heavily merchandised, licensed characters.

Karl-Lorimar looks at video more as an "experience" than as a product, said Jenest, who indicated that children's programming would remain a major priority.

While Waldenbooks supports children's video product, Edwards, head of audio/video development for the book chain, sounded a more cautious note, saying that category represents only 10% of current sales.

Jim McCullough

NEW YORK Though growth of the home video market seems phlegmatic, particularly in terms of units, substantial acceleration is anticipated within 24 months.

This was the conclusion of panelists at the New York International Home Video Market here during a Friday (18) session titled "Publishing & Marketing A Music Video."

Elements they say should speed activity include:

• An increasing penetration of stereo VCRs.
• Multiple VCR families with the second or third set in the rooms of children, the demographic with the greatest appetite for music programs.
• A decline in the price of many music video programs combined with catalog promotions from suppliers.
• New distribution channels, particularly into mass-merchant outlets.
• New technologies, such as the emerging interactive CD-ROM and CD/LaserVision players.
• The growth of stereo TV.
• The advent of exclusive audio/video material that would be unavailable, for a window period, on albums.

Less tangible factors might include the emergence of a "true" video music artist, a return to narrative pieces rather than clip compilations, and move "unique" video efforts by major recording artists.

An exclusive video music program from a superstar artist is the one major catalyst that could give video music its greatest shot in the arm, says Ken Ross, head of CBS/Fox Video Music. The other panelists agreed.

Panel members were: Dr. Stuart Samuels, ATI Video; Chuck Mitchell, RCA Video Productions; Andy Schofer, Sony Video Software; Jeff Klein, Private Music; Saul Melnick, MGM/UA Home Entertainment; and Ross.

Samuels reminded attendees that video has penetrated American media and consciousness extensively through vehicles like "Miami Vice," MTV, commercials, and films. However, he said it still has not translated successfully into the home video marketplace.

Panelists, such as Ross, agreed, indicating that unit sales levels regarded "successful" for music video tapes might be in the 25,000-30,000 range, or even less. Only a few, they agreed, climb to the 100,000 plateau, leaving the genre well behind theatrical videos.

Melnick reminded attendees that music video still has no viable, large-scale exposure medium, such as radio is for records, and that it's still a major problem to expose product initially to video-only retailers.

To date, music retailers have been at the forefront of home video music sales and rentals.

Ross agreed: "We may come out with a Judas Priest cassette but the nonrecord video dealer may never have heard the group and doesn't really know how popular it is. We're still in search of a promotional vehicle. MTV is not doing it, I think you will see a lot of sell-through on music video once you hook customers."

He added that the sales-versus-rental issue is also a critical one for music video and that pricing and promotion are the essential ingredients for acceleration. He noted that pricing popular music-oriented films at $79.95, he saw concerts or conceptual pieces, signals a rental title to dealers and consumers and creates a roadblock for sell-through.

MGM/UA has been experiencing good numbers with its Frank Sinatra tape, Melnick added. But he cautioned, "With the Michael Jackson tape, people thought the video music industry grew up overnight. That was a tough act to follow."

RCA's Mitchell, whose product is channeled largely through the MusicVision line of RCA/Columbia Pictures Home Video, contends that the chief challenge is to come up with a flow of product for the home market. There have been a few notable successes, he said, but "the day has not arrived."

Mitchell did sound an optimistic note about mass merchandisers, indicating how MusicVision's recent Alabama release far exceeds expectations, due primarily to a distribution campaign targeting mass-merchant.

(Continued on page 52)
"Jaclyn Smith succeeds nicely in capturing the public style of Jacqueline Bouvier Kennedy... Bouvier [is] played with rough but affecting compassion by Rod Taylor." —John J. O'Connor, THE NEW YORK TIMES

"...lavishly, tastefully produced..." —TERRENCE O'FLAHERTY, SAN FRANCISCO CHRONICLE

"Jaclyn Smith turns in a strong performance... she is radiant to look at, has a commanding presence and even a little touch of mystery about her." —JAMES BROWN, LOS ANGELES TIMES

"Jaclyn Smith is convincing... Rod Taylor is wonderful as Black Jack Bouvier... so compelling, it's easy to get swept up." —MARILYN PRESTON, CHICAGO TRIBUNE

Jaclyn Smith is
Jacqueline Bouvier Kennedy

Starring JACLYN SMITH, JAMES FRANCISCUS, ROD TAYLOR, STEPHEN ELIOTT, CLAUDETTE NEVINS, DONALD MOFFAT
Music by BILLY GOLDENBERG Edited by PAUL FREDRICH LAMASTRA
Production Designer MICHAEL BAUGH Director of Photography ISIDORE MANKOFSKY
Produced by LOUIS RUDOLPH Written and Directed by STEVEN GETHERS

An ABC Circle Film Presentation

52

HOME VIDEO

Symbols for formats are: ▶ — Beta, △ — VHS, ◇ — CD and ◆ — LD,
Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated.

NEW RELEASES
(Continued from page 40)

SOUNDTRACK
VARIOUS ARTISTS
Top Gun
Original Motion Picture Soundtrack
LP Columbia SC 45373 CBS no list
CA SC 45373/na list

CLASSICAL
MARSALIS, BRADFORD
Romances For Saxophone
LP CBS Masterworks M 42122/na list
CA M 42122/na list
MORMON TABERNACLE CHOIR/UNITED STATES AIR FORCE BAND/ THE SINGING SERGEANTS
An American Tribute
LP CBS Masterworks M 42133/na list
CA M 42133/na list
MOZART/DEBUSSY/WOLF
Ediza Gruberova, Friedrich Haider
LP CBS Masterworks M 42124/na list
CA M 42124/na list

COMPACT DISC
GRIFFITH, NANCY
Once In A Very Blue Moon
CD Columbia 42001/no list
HOODOO GURUS
Mars Needs Guitars
CD Frontline O 1014/no list
LAVIN, CHRISTINE
Future Fossils
CD Frontline O 1014/no list
STIvell, ALAN
Harps Du Nouvel Age
CD BMG 3094/no list
THOROGOOD, GEORGE, THE DESTROYERS
More George Thorogood & the Destroyers
CD BMG 3094/no list

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to Linda Molski, Billboard, 1515 Broadway, New York, N. Y. 10036.
Nicklaus’ How-To Title Racks Up Masterful Sales

NEW YORK Golf fans weren’t alone in celebrating Jack Nicklaus’ surprise April 13 win at the Masters tournament. Home video made significant strides as well. Before the Masters, VideoScan haired no time in taping its ongoing support of its platinum Nicklaus how-to videocassette “Golf My Way” by doubling its direct-mail advertising on both the Cable News Network and CNN Headline News, and by week’s end was able to report a tripling in orders. According to Worldvision vice president and general manager Tom Devlin, 20 spots costing around $300 a piece usually run on each of the Turner Broadcasting-owned cable news outlets each week, bringing in a weekly average of “a couple hundred” orders for the two-year-old instructional tape. The increased programing did effect the day after Nicklaus’ dramatic come-from-behind charge at Augusta—the same day, notes Devlin, that the U.S. took military action against Libya.

“As fate would have it, the Libyan conflict came to a head, and people were heavily tuned in to the news,” says Devlin. “I’m not saying that Jack couldn’t have done it on his own, but more people were paying closer attention to TV that day because of Libya.”

But Devlin hastily to point out that aside from the Masters-inspired boost in “Golf My Way” orders, the tape—and its creator—are both “phenomenal” in their own right. Noting that “there’s no science in this thing,” he says that the current advertising schedule will continue until response “slacks off.” Increased print ads may follow in view of the Nicklaus win, though Devlin notes that results “are not as good with print as direct response” in promoting the title.

OPINION SPLIT ON N.Y. MARKET (Continued from page 56)

successful. We were led to believe a lot more people and a lot bigger people would be there.” But Richard Stadin, head of MasterVision Inc., says, “The kind of people I look for were at this show.”

Retailers at the market also had varied reactions. Few were enthusiastic about the nontheatrical product on exhibit; many felt the show itself was a good idea, allowing them the opportunity to get together with other retailers and speak in person with their distributors. If the market showed anything, some retailers commented, it was that regional VSDA conventions might prove a good idea, especially with the national event slated to be in the West for the next several years.

Most enthusiastic about the show were producers who got a market to peddle their rights and seminars where they learned about what is to them an unknown business. “Being a small producer it was great, because it told me a lot of what I should not do as well as what I should do,” says attendee Norman Fassbender.

Jorge Martinez of Taurus, a year-old distribution company, says his firm is opening new accounts every day in the Tri-state area. He says his company already services about 200 stores, each of which has more than 500 titles in stock.

Although the Spanish-language marketplace is nationwide, most of the manufacturers present at the show were based in California.

According to those surveyed by Billboard, Taurus is an example of an important trend: A Latin record company moving into video. Before entering the video business, Taurus was a major Latin records distributor, producing some of its own artists and labels and managing a number of groups, especially merengue bands such as Conjunto Quisqueya and Cucu Valoy.

Leo Lobato Kelly, executive vice president of Condor Video, a year-old company with 49 titles in release, says Latin record companies have an opportunity to capitalize on years of market development by moving into video. Adriana Aguirre, vice president of Spanish Video Sound in Gardena, Calif., agrees. She notes that no new costs in overhead are incurred in such a move, because the space, the organization, and the people are already intact.

The use of the Spanish-language record distribution system has proven profitable for Video Latino, one of the biggest companies in the field. The Wilmington, Calif., company has an active catalog of 175 titles and a sophisticated system of distribution and account support that includes a 12-person telemarketing group and reaches a client base in 44 of the 50 states and Puerto Rico.

Video Latino is encouraging retail stores and distributors of Latin records across the country to enter the Spanish video market. “It’s not that the [Latin] record business is hurting, but they need the money being made,” says Brad Guenches, Video Latino’s national sales manager. The firm claims it is opening about 120 new accounts every month. It ships anywhere from four to 15 new titles every six weeks, most of which come from Mexico and Spain, with a sprinkling from Argentina and Colombia.

Video Mago is one of the very few East Coast-based Spanish-language manufacturers. It operates out of New Brunswick, N.J. Formed just a year ago, Video Mago has about 36 titles in the market, most of them movies made in Venezuela. Video Mago also has a distribution outlet, Acuario, which handles other labels in the area.

Another large West Coast company is Video Visa. With an impressive array of titles, mostly Mexican and Spanish, and a sophisticated infrastructure, the firm appears to be following the same path established by Video Latino. But in the same kind of structure that has served the English-language industry in order to best deal with a new and unpredictable market.

Right now, the future of Spanish Home Video seems to depend on the rate at which the Latin population acquires the hardware. The market is already showing signs of saturation, at least for manufacturers, according to Aguirre of Spanish Video. Other potential bottlenecks include the lack of an extensive indigenous Spanish movie circuit and the fact that many movies are older productions.

But for now, say the manufacturers at the market, there seems to be enough business for all.
MY клип’s no gorier than “Thriller,” and it’s funny’

The clip was conceived by Callner and Snider, and was based, according to the director, on George Romero’s cult-classic zombie movies “Night Of The Living Dead,” “Day Of The Dead,” and “Day Of The Dead.” Clip co-star Savini gained prominence in the movie industry for his work on Romero’s makeup and special effects department.

“I haven’t really challenged MTV about [the ban],” says Callner in his interview. “I think the only thing we should have done was to cut the song. They can’t cut the song out of 30 or 40 days, so I thought they might change their minds. The video’s no gorier than ‘Thriller,’ and it’s funny besides.”

The controversy surrounding some of Callner’s recent projects is ironic, given his background. As a staff director for HBO from 1975 to 1983, Callner churned out commercials, music videos, and TV spots, starring middle-of-the-road acts like Liza Minnelli and Diana Ross.

“I didn’t know what I was doing,” he confesses. “I mean, I was directing TV soap operas and dance programs.”

Callner’s turning point came with “Stevie Nicks In Concert,” a 1982 HBO special documenting the Fleetwood Mac vocalist’s “Bella Donna” tour. “Just like that,” Callner recalls, “I decided I wanted to be in rock’n’roll.” He went on to found his own Los Angeles-based production company, Cheese Productions—named, he says, for a thoroughbred horse he owned during his days at the University of Cincinnati.

Callner’s return to rock was cyclic. Born in Chicago and raised in Cincinnati, he had a self-described “lust soul, bum, rocker” who was ejected from three colleges before winding up at Cincinnati’s Xavier University, where he earned a communications degree. More aimlessly followed. Then, when Callner was almost 30 years old, “My mother, who was a successful Presbyterian minister, got me a job directing news and specials for a local TV station.”

Three years later, however, Callner had apparently proven his talent enough to start directing commercials, and to emigrate to Boston NBC affiliate WBZ-TV. There he directed Celtics basketball games, and became friends with4 director Dick Sculley.

In 1975, says Callner, “Dick introduced me to some people at HBO”—specifically, for whom he directed the current “Nothing At All” video.

To his chagrin and surprise, Callner became known outside music video and directorial circles during last September’s Senate hearing investigating allegations of unsa-

ny lyrics and visual effects in rock music and videos. At the hearing, which included testimony by Twisted Sister’s Dee Snider, Callner’s clip for the group’s “We’re Not Gonna Take It” was used as an example of graphically violent videos.

The clip is by New Jersey band, the Blue Oyster Bros., popular Road Runner cartoons, which were originally made for the- atres but have long been a staple of children’s television. In an, observe-}

Mordo’s plots to eradicate

Director Marty Callner gets showered with affection by Heart’s Ann and Nancy Wilson (right). Callner’s wife, Alicea, is standing behind him.

Callner’s single from Reed’s new album, “Aint No More,” is a pop-influenced party song that has been described as a “doo-wop” version of the Stones’ “Brown Sugar.”

“The song is about a girl who refuses to go out with him, even though he’s been waiting for her all day,” Callner explains. “The video is a play on that idea, with Reed as the guy who’s been waiting all day and the girl as the girl who’s made him wait. It’s a fun, light-hearted video that’s sure to appeal to fans of both artists.”

Callner’s music video career began in the mid-1970s, when he directed commercials for companies like Coca-Cola and Pepsi. He later worked on music videos for artists like David Bowie, Led Zeppelin, and The Rolling Stones.

“Looking back, I think it was a lucky break,” Callner says. “I was just a kid who loved music and wanted to make videos. I never thought I’d end up directing videos for some of the biggest names in music.”

Callner’s latest video, “Dawn Of The Dead,” was shot in Los Angeles and directed by Robert Redford. The video features footage from the classic 1978 film, with Reed performing in a cameo role.

“I was really excited about the opportunity to work with Robert Redford,” Callner says. “He’s such a classic American actor, and I think the video turned out really well. I’m proud of it.”

Callner is currently working on a music video for the up-and-coming band, “The Face.” He hopes to have it ready for a fall release.

“I’m really looking forward to it,” Callner says. “I think it’s going to be a great video.”

Callner’s music video career has been marked by his ability to create visually stunning and innovative videos that capture the essence of the songs they accompany. He’s worked with a wide range of artists, from the Rolling Stones to the Police, and has been praised for his creative direction and attention to detail.

“Watching him direct, you can see why he’s so successful,” says a friend. “He has a natural talent for creating something special.”
Joint Hardware Ventures in NAB Spotlight
Confab Also Focuses on Video Gear Price Cuts

BY STEVEN DULPER

NEW YORK The hardware picture at the National Assn. of Broadcasters (NAB) convention, held April 12-16 in Dallas, was highlighted not so much by new product introductions as by joint ventures and pacts between several important firms, and by significant price reductions in video special-effects gear.

One key development came in the area of half-inch professional video systems, as Michael J. Sherlock, NBC’s executive vice president of operations and technical services, unveiled a $50 million-plus contract with Matsushita’s American arm, Panasonic Industrial Co., which will see the network adopting Matsushita’s MII format rather than Sony’s competing Betacam as a “universal system.” Sherlock said the network plans to replace all its three-quarter-inch, one-inch, and two-inch tape operations with MII.

Matsushita, Sherlock continued, will supply “all requirements” for tape machines in the MII format, including ENG work, SNG field work, machines for NBC’s mobile units, the entire television stations division, and all cart machines.

In response, Sony officials said that they considered their own Betacam the “de facto standard, as it is already in use in so many facilities around the world.” In contrast, the only teleproduction facility currently using the MII format is NHK in Japan, according to Sherlock.

Still, Sherlock said, “The benefit of MII is that it gives you one-inch quality for much less than half the price, and it gives you a quality that is far greater than any currently available half-inch format.” One aspect of the high quality referred to by Sherlock comes from MII’s use of metal particle tape, Matsushita plans an “indirect” market introduction of metal tape in the MII format; at the same time, Sony showed its own metal particle formulation for Betacam.

The NRC contract was not the only news on the half-inch pro front. The MII format also made its way into the area of licensing, with JVC declaring its firm commitment to the format (the JVC booth was actually demonstrating MII systems), and the announcement of a pact between Matsushita and Ikegami that will see the camera manufacturer becoming “the official camera of the MII format.” In fact, an Ikegami spokesman said that, although MII recorders will be available through a variety of manufacturers, “the camera will only be available from us.”

Sony was not lax in its own licensing agreements for Betacam. Ampex Corp. made clear its support of Betacam, and Sony embraced Ampex’s composite digital VTR technology.

While Ampex’s entry into the small-format field had been widely anticipated prior to the NAB meet, system builders termed the show a success, Calif., firm’s commitment to Betacam a surprise. Mark Sanders, Ampex executive vice president and general manager, said that the company decided to go with the Sony system because “the major negative aspects of Betacam have been corrected.”

The deal, Sanders said, will see Ampex marketing both Betacam SP and standard Betacam gear; the two formats are “taped and downward compatible,” according to Sony Broadcast president Bill Connolly.

Two other major licensees for Betacam announced at the show were Bosch and Thompson-CSF. Bosch, which had announced its own proposed joint venture with Philips, said that if that pact is approved, the Betacam product line could help round out the “Philips video camera range. Sources say the Bosch/Philips deal, which will see both firms under the name Broadcast Television Systems, may be completed as early as the beginning of next month.

Philips itself has already updated its reputation as a firm that likes joint ventures. In addition to the Bosch deal, Philips recently pacted with PolyGram International to set up a new firm, American Interactive Media, which will explore software and hardware possibilities for the fielding CD-I interactive Compact Disc format (Billboard, April 12). Philips also announced a joint venture with Willy Studer A.G. to develop new professional CD systems, and ultimately a studio recorder that will be based around laser-read disks (Billboard, April 19).

On the video special effects front, many systems that had been previously unavailable for smaller teleproduction and post-production facilities were either lowered in price, or offered in versions that were less full-featured, but significantly less expensive.

Ampex was one of the leaders in this area with its introduction of the ADO 1000, the latest addition to the ADO family of special effects systems. The ADO 1000 is priced at less than $40,000, and is said to offer the “same operating environment” as the much higher-priced ADO 3000. Another firm, Akelon, introduced its AX-9 three-dimensional video effects system, which augments its A-52 two-dimensional system. The company claims that its A-53 provides “near optical quality 3-D effects,” at a price of $47,500.

A Sample of the NAB New Product Lineup

New York

PLENTY HAPPENING at Unique Recording: producer Russ Titelman has been working with Stevie Winwood on the latter’s upcoming Warner Bros. release, his first since 1982’s “Arc Of The Diver.” Guest artists who’ve stopped in to contribute to the project include James Taylor, Nile Rodgers, Joe Walsh, and Chaka Khan. Tom Lord Alge is behind the board; Robbie Kilgore is programming Unique’s synthesizer army; and Jeff Lord Alge is assisting. Also there, Ashford & Simpson continue to track at Unique’s MIDI City, with Valerie’s brother Jimmy Simpson producing for Hopscotch & Silk Productions. New England Digital’s John Mahoney has been programming the Synclavier II, while Peter Robbins is engineering, assisted by Ken Collins.

Singer/songwriter Judy Collins was in at Giant Sound, recording a track for the soundtrack to “The Mystery Of Edwin Drood.” Rupert Holmes produced; Don Hannenberg engineered, aided by Jeff Cox.

Producer/arranger/engineer Stephen Galfas has been working at Media Sound, producing a portion of the soundtrack to “The Muppets,” a film described as a “B-movie production,” written by Beth B. and Tom Robinson. Media Sound engineer Tim Hutfield is assisting.

Los Angeles

RECENT PROJECTS AT Soundcastle include: Sergio Mendes and Peter Wolf producing Mendes’ album project for A&M, with Paul Erickson engineering; Michael Columber producing Rodney Franklin for CBS Records, with Jeremy Smith mixing and Bino Espinoza assisting; and Bob Rose producing Michael Des Barres for MCA, with Larry Brown mixing and Marc De Sisto assisting.

Producer Roger Nichols returned from George Benson’s Hawaiian studio to enter Amigo Studios in North Hollywood, where finishing touches are being added to John Denver’s upcoming album on RCA. Jerry Garsa and Russell Bracher are engineering. Nichols will also begin work on a new Jack Mark & the Heart Attack album in Amigo’s Studio E, utilizing the 3M digital gear there. Other news: Rickie Lee Jones is tracking her Geffen project with engineer Mark Wilczak, and Pia Zadora and producer Tino Barrie have re-entered Studio E to finish vocals for “Pia & Phil, Part II.”

Sorry Folks Department: These Solid Records artists were incorrectly called Elkor acts in “Audio Track” on March 15 and April 5: the Deeley, Lakeside, Dynasty, Shalamar, and the Whispers.

OTHER CITIES

DIGITAL BY DICKINSON’S Frank Dickinson reports that RCA Records has been mixing Andrew Lloyd Webber’s Broadway musical “Song & Dance” on D By D’s 3M S2 track digital equipment. Thomas Z. Sheppard is producing. Also, Sting’s new live album was mixed at Air Studios in Montserrat on Dickinson’s 5M digital gear, with final editing and assembly done at Dickinson’s Bloomfield, N.J., site on JVC two-track digital equipment.

All material for the Audio Track column should be sent to Steven Dulper, Billboard, 1515 Broadway, New York, NY 10036.
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France Confronts FM Mess
TV Changes Also Create Problems

BY MIKE ZWERNIN
PARIS "Too much FM too soon and massive confusion as to the future evolution of television broadcasting is the situation in France as revealed by a roundup of comments from media people.

In 1981, the newly elected Socialist government fulfilled a campaign promise when it passed a law allowing private FM radio. Since no advertising was permitted, many of those who were successful in the ensuing scramble for licenses just broadcast tape loops, including uninterrupted sides of LPs, with stations being judged to guard their frequencies.

This was neither legal nor illegal. Private radio had been allowed here since radio began; there were no laws to define it properly. Consulting with SNEP, the record industry, and the R.A.R.A. (French Society of composers, authors, and publishers), the government passed a copyright reform law last July.

Cassette player sales have skyrocketed and record sales have plummeted since the private FM stations began broadcasting in 1981. And because the new stations broadcast about 80% Anglo-American music, sales of French pop have been suffering.

"It's easy to say in hindsight that this was inevitable," says Patrice Blane-Pranceard, director of variety music for Antenne 2, the second French TV channel. "I once took a course in English so I could understand Bob Dylan."

Italian Disco Equipment Exhibition
High Hopes Held For SIB Show

RIMINI, Italy SIB, the exhibition of disco and dance-hall equipment and technology, gets under way here next week, and every advance sign suggests that this year's event will be the biggest and most prestigious yet.

The fourth annual SIB begins Tuesday (6) and runs through Friday (9).

"This event certainly confirms the status and relevance of the series, both for exhibitors and visitors," says Mauro Malfatti, director of the Rimini Fair, which organizes SIB in this internationally known resort.

Next year, at this time, we have official participation of the U.K. and Spanish industries, which are among the most important in the business world. The attractions for foreign buyers this year take up 1,800 square meters of space. And the 400 stands are projected to attract 12,000 visitors, which would be more than 20% up on last year.

"Of these, some 20% are coming from abroad, not only from European territories but also from the U.S., the Far East, Australia, South America, and sundry other Mediterranean countries."

Says Nicola R. Ticozzi, president of APIAD, the trade association of Italian disco and dance-hall equipment manufacturers: "People are attracted not only by SIB's reputation in this field, but also by the showcasing of new products from Italian companies. There are now more than 500 companies employing over 10,000 people, generating a total annual turnover of more than $1.6 billion."

"SIB underlines the fact that Italian firms, of which 20% is exported, is appreciated worldwide because of its technical reliability, imaginative design, and competitive quality-price ratio. Newly explored markets such as Australia and China are expected to increase next year's export figures by more than 20%.

At the same time as the SIB show, the Rimini Fair is hosting the MAGIS exhibition, organized with AGIS, the powerful Italian association of cinema/theater owners, which looks after the in-hall equipment in this field, and Congress, which showcases equipment for conference and congress needs.

Despite Serious Quality Problems
Video Finds A Home In Soviet Union

BY VADIM YURCHENKOV
MOSCOW The video business is starting to take off in the Soviet Union. While there are no official statistics to document the home video boom, it's estimated that there are in excess of 60,000 VCRs in use now.

But there are deep-rooted problems with the quality of both hardware and software. And the opposition of the video rights law, as a consequence, is painfully slow.

Production of the locally manufactured VM-12 VCR is strictly limited, and retail prices are high by Russian standards—though not in comparison with video. In addition to the U.S. or U.K. The Russian VCRs are available only in a few major cities, where they have started going on retail.

However, the Electronica unit, based on a Hitachi model but made with Russian components, is not verifiable. There are constant reports of the hardware damaging rented cassettes, as a result of which rental operators have been replacing leasing charges on the customers.

The cassette themselves are frequently defective, since the Moscow-based videocassette duplicating facility suffers from a basic lack of technological know-how. In short, the video business in Soviet Russia is new to this country that satisfactory standards have yet to be reached.

The videocassette rental business was initiated here by a company operating under Goskind, the state committee handling cinematography. It opened a chain of retail shops a year or so ago, which handle only official lists.

Cassettes in the C-120 and C-180 formats are in use, and rental fees are set at varying levels, according to the kind of material featured. There are four separate movie categories, three of which originate in the home (documentaries, classics, musicals/comedy) and a fourth covering foreign features. Rental fees start at the ruble price of a little more than $1 a day and go up to around $3.50. These rates, too, are high by Russian standards.

There are currently two rental shops in Moscow, and a lot of eager customers. Despite the steep fees and the limited list of titles, entertainment fans are eager to sample video attractions. Plans are being made to cope with expansion.

But many rental stores fail. The chain of outlets, which number about 20, is rapidly falling up with hardly any preliminary research about location or demand. The stores in Novosoviska and Kampergrad, major seaport cities, report few daily rentals and are expected to close soon. Yet the rental business is still developing, with more video centers likely to be set up before the end of the year. It's widely acknowledged that video will play a role in contemporary Soviet life, and efforts are being made to improve the quality of both hardware and software.

Newspapers and magazines pay close attention to the video developments, slow though they are. But the emergent industry has produced an unwieldy video material here; the home duplication of video material from cassettes and, less frequently, disks smuggled in from abroad.

The only original material offered by the video shops remains films, so everything else is copied at home from imported masters. Numerous dupes are distributed privately among video hardware owners.

By Russian state law, private duplication is an illegal act when carried out for financial gain. This kind of activity, along with the showing of video material to customers for profit and the distribution of pornographic video material, is likely to lead to laws providing hefty penalties. Yet despite all the problems, the possibility of a video business is clearly very high in this vast territory, with literally millions of households wanting video and better-value rented tapes. Consequently, foreign firms are said to be planning to seek official entry into the Soviet market space.

Bill Mandates Fines And Jail Terms
Singapore Acts On Piracy

BY HANS EBERT
SINGAPORE This territory, long regarded as a haven for copyright pirates and a place where shoppers can buy cassette tapes for a fifth of the price of legitimate product, has finally unveiled details of a new, tougher approach to the problem.

Copyright pirates will now face fines of up to $40,000 and five years in jail under a new bill set to go through parliament and into operation by the end of this year. The maximum fine to be used is $4,000, but the sentence cannot be imposed for a first offense.

The British government has already been assured that the new laws will provide a legal remedy for British product here (Billboard, April 26). It's estimated that record and book piracy in this city currently cost Britain some $100 million annually.

Under the new bill's provisions, anyone found guilty of pirating records, cassettes, videotapes, books, or computer programs will be fined up to $2,000 a case. Retailers who distribute fake items could be fined up to $50,000 and face three years in jail, or both.

Producing an illegal audio or videotape or advertising to supply copies of unauthorized computer programs will carry a maximum $16,000 fine. The bill also proposes that a copyright tribunal be set up to operate disputes over performing and broadcasting rights.

Says Nick Garnett, regional director of the Asia Pacific IFPI in South-East Asia: "From a lawyer's point of view, there is still some grey areas in this new legislation. There will be no significant difficulty prosecuting piracy of foreign works. This can only be done through bilateral agreements and Singapore joining international conventions such as the Copyright Convention and the Phonograms Convention of 1971."

He says that from an industry point of view, the much heavier penalties will be an important deterrent to pirates. However, he's concerned that performing and broadcasting rights that existed under the old law have not been granted under the new law.

Says he that IFPI is now pressing to have this problem rectified. "To sum up, the time has not yet arrived for celebrating."

Sanyo Boosting Production Of CD Players

TOKYO The Sanyo Electric group here is increasing its production of Compact Disc (CD) players and has raised its annual target to 230,000 by summer, and claims this will make it the leading player maker in the world. Sony is now the leader, producing nearly 200,000 units monthly.

In addition to increasing production at the Sanyo Electric and Tokyo Sanyo Electric plants, the company has also made Sanyo units at Tottori Sanyo Electric, where it produces car radios. The new production figure will include 1,000 in-car CD players each month.

Sanyo has previously been uncompetitive on price, and the new move is to cause of an inadequate supply of pickups. But the company has now applied a mass-production technique via an automatic assembly line.

Meanwhile, Toshiba is increasing its CD hardware production by 25% by July, to 100,000 units monthly. Increases will begin in the midprice range, where models are priced $380 and $440.
Canada

MuchMusic & CBC Team Up On Awards Show
CARAS Chief Coordinates Effort To Honor Videos

BY KIRK LAPOINTE

TORONTO Plans are being mapped out speedily for the first-ever Canadian music video awards program in an effort to stage the event this summer.

Peter Steinmetz, president of the Canadian Rocky Mountain Arts and Sciences (CARAS), says his organization is coordinating an effort to create a video music awards network and the Canadian Broadcasting Corp. that would culminate in a July ceremony honoring Canadian and international artists.

“I would like very much to make this a reality this year,” Steinmetz says. “The target is for somewhere in July. If it’s not next year, then we’ll look at something between August and July next year.”

Two groups, a re-elected CARAS president in April, says he intends to fulfill his current one-year term and then “let some fresh blood in there.”

Awards show for the last few years—which during which time the program gained immense stature, becoming the pre-eminent Canadian awards for music video, wants to leave behind the music video program as his legacy.

He has been meeting with officials of MuchMusic, the national cable music channel, and CBC, the national over-the-air network, in an attempt to pull off their own tie-up.

The two organizations are essential- ally in the music video business, but Steinmetz envisages a MuchMusic production that will split the awards bill paid simultaneously by CBC.

But neither CBC nor MuchMusic has enough money to host the event. A spokesman for CBC, variety chief Carol Reynolds, says the idea of a program is “under discussion,” but she would not elaborate.

Nancy Smith, vice president of communications for MuchMusic and CITY-TV Toronto, says “Nothing serious’s been discussed yet” to make any announcement.

Steinmetz says that the format for the show is still far from settled. He says that if it will be held in “Good Times’” studio—100 minutes and says that the annual MTV music video awards program is serving as something of a model for the Canadian show.

For the Martin, who was responsible for programming for MuchMusic, has in the past advocated such a show, but the idea was relegated to the back burner because MuchMusic was only in its infancy. A year and a half into business and already operating at a profit, Steinmetz obviously wants to expand its scope.

The Canadian production community would stand to gain measur- ably from such a program, which would most likely also serve as a showcase for Canadian talent.

There are two shows in the country—the Junos and the CASBYs, an alternative music-scene awards program.

Steinmetz says that meetings will take place before the end of April to hammer out details, but that CBC is practically committed already to the concept. CBC currently produces the only popular music video programs, the weekday “Video Hits” show and the weekend “Countdown,” which is beingclipped to one hour from a 90-minute format in a cost-cutting move by the network.

Massey Hall Deal Kicks Off Blue Live Entertainment Labatt’s Enters Music Concert Operation

By Kirk LaPointe

TORONTO Labatt’s brewery is considering a move into the music field by forming Blue Live Entertainment, jointly with Hamilton concert producer Jim Skarratt. An industry source says the company was made Thursday (17) at a Massey Hall reception which attracted both Blue Live’s cultural and political elite.

Under a broad-based deal Skarratt became president of the new firm and received a substantial line of credit from the well-heeled Labatt’s. Also disclosed was an agreement giving Blue Live exclusivity rights to promote music shows in Massey Hall over the next three years.

Skarratt has quietly been producing concerts in many cities across Canada. Toronto, however, has been a tough nut to crack. Ri- val promoters Concert Productions International Ltd. holds exclusive rights to Maple Leaf Gar- den shows. But Blue Live has been able to cash in small international clout by virtue of working arrangements with other big-league promoters across the country and moving to stage coast-to-coast major tours.

But, now that the 2,700-seat Massey Hall is a Blue Live property, it has received a golden opportunity. And he wants talent agents to know what it means for them and their acts.

“I have 20, maybe 25 acts that can sell out a 16,000-plus seat arena (Maple Leaf),” says Skarratt, and maybe 200 that can sell out Massey Hall,” he observes. “If I was a band manager, I’d be better off selling out here for a couple of nights with maybe 5,000 tickets sold than to play the Gardens and half fill it.”

“Given the music industry today, you put an act into a big hall and it sells only 7,000 seats, it’s considered a failure,” Skarratt says. “But if you play a small hall like Massey Hall and you sell out, you develop an image of a hot band. Radio plays the record, people want to hear it. You’ve got something hot on your hands.”

Under the Blue Live agreement, Skarratt will program 100 to 150 dates a year at Massey Hall. Blue Live is also setting up action for acts to tour the two concert series at the 15,000-seat Kingswood Theatre. First of the artists set for this season’s Cana- da’s Wanderland is Jackson Browne.

Outside this vicinity, Blue Live has had other activities already under way, including an eastern Canada tour by the Beach Boys, a four-city series by Kool & the Gang, and a U.S. tour involving two acts. Skarratt says the two acts are the Paul Revere and the Raiders.

Skiing the local promoters in Vancouver, Montral, Toronto, and sometimes in Toronto.

Sid Olond, president of Labatt’s, says that the move generates good business for the brewery. He says he has noticed the recent pact between the Molson’s brewery and CPI.

“We’ve created some competition, but that’s what the capitalist system is all about,” Olond said.

Skarratt expects several nation- al tours to flow from the deal. He sees Blue Live as “a benevolent promoter, whose motives are not necessarily just profit oriented.”

White he neither nor Oland talk openly about taking a loss in the venture, clearly such activity by the brewery is a form of “subsidization” for the beer business.

Both men are also looking for- ward to Toronto’s domed stadium, which should be operational in two to three years. No doubt, both La- batt’s and Molson’s will be jockeying for the first right to bring in the 5,000-seater which will be convertible into a smaller facility. The stadium will be on the world’s first re- tractable dome.

Skarratt, with his office in Ham- ilton, reminds everyone that the 15,000-seat Coca-Cola Coliseum, which has no major-league franchise to fill dates, is still wide open and “a card to be played” in the fight for su- premacy in the southern Ontario market, by far the biggest in Cana- da.

CPI holds exclusive rights to the Gardens, but the move has been the subject of court action in the last year. Rivals are attempting to keep the deal under antitrust legis- lation.

Such to-and-fro is in the back of Skarratt’s mind right now, though. He’s looking forward to a year with perhaps 300 dates nationwide. In recent weeks, Blue Live overhauled its management, with Robert Palmer by Robert and by Mr. Mis- ter (a sell-out across Canada, ex- ept in Lethbridge). Albert, where a blaze left 500 empty seats in a 3,200-seat hall).

The Massey Hall deal will pour $500,000 into the aging facility. Hall president Edward Pickering expects the move will keep the plan in the black and in the pink.

International

FRANCE CONFRONTS FM MESS

(Continued from preceding page)

Says Chenausis: “One thing is sure. The audio/visual landscape is changing and we don’t know exactly how. It’s all confusion and conjecture.”

Francois Dacla, director of RCA radio, says: “I can’t talk about TV, because it is all too new. But when FM radio came, our universe totally changed. Their record market in general is very bad. We’ll have to find new methods of promotion. If Channel 6 goes ahead with an MTV-style high rotation and picture policy, that could give the market a little more force.”

Annie Domenique Farran, director of rock programming for RTL’s “FM radio has affected record sales, but FM radio has existed in the U.S. for years and the rock business is in reasonably good shape there. The difference here is that it happened too fast, and it’s still so new.”

“I think that young people, people in general, were idealistic. They talked about freedom and decentralization and donat- ed their time and expertise.

“But now they’re thinking in terms of profit. There are over 4,000 FM stations in France. Most won’t last. I believe that there’s a room for only one station in each city of over 100,000 people, possibly three stations.”

“You’ll always have specialized stations for jazz, classical, or news, but these amount to less than 1% of the stations.”

“There will be a shakeout. In our opinion, we’ll end up with about 500 stations, and with no more than 100 making money.”

RTL’s figures show that the radio listening profile hasn’t changed very much. Farran points to a computer printout that “in pre-FM pop-country” listeners to the, for example, this figure has gone down 14%, so FM didn’t pull in a lot of new listeners.

“There’s obviously going to be a new division of the audience, though, with new markets develop- ing. Nobody knows what they’ll look like. It’s a whole new game of cards. There will probably be a spate of corporate regrouping.”

RTL will produce books and promote TV shows. NRJ, the most successful private FM station, may broadcast news. Europe 1 will be in the TV production business.

Says Patrice Blanc-Francard of Antenne 2: “The problem is that it is all too fast and without plan- ning. MTV started in the U.S. after two years of preparation and $1 mil- lion worth of research.

Blanc-Francard has produced “Les Enfants du Rock,” the most popular rock TV program here, for five years. His professional life is more difficult,” she says. “We no longer have the monopoly. But it’s always good when the consumer has more of a choice. We’ve got a head start and a good image. We’ll hold our own.

“In the same moment, the majority of Channel 6’s programming will be clips. Whether or not it’s good for French music depends on how many other stations they play in France. There are something like 25,000 rock bands in France. Nobody knows the answer yet.”

Jacques Goldstein, one of Blanc-Francard’s producers, says: “In this country we have the monopoly hab- it and take the easy way out. If Channel 6 just falls into a package safe, mold nothing will change.

“That’s what happened with FM; most of the successful stations are simply top 40 format. I like to think of Britain’s Channel 4 as a model. If we can do it like that, it won’t be too bad.

“But it’s funny. We can’t seem to escape it. Once more France is fol- lowing the Anglo-American model.”
Industry Stocks Are Beating Market Pace

BY FRED GOODMAN

NEW YORK—Home entertainment stocks as a group are performing at or better than the pace of the general market since the beginning of the year.

A survey of stocks covering leading publicly held home entertainment retailers, video manufacturers, broadcasters, and record companies indicated a 20% rise in overall index value for the month of January, according to the Institute of Certified Public Accountants, which manages the Index for Home Entertainment Industry Stocks (IHES). The IHES index has risen by 10.3% since the beginning of the year, while the Dow Jones Industrial Average has gained 15.6%.

The IHES index includes: Blockbuster, Inc.; Circuit City Stores, Inc.; Copley Radio; Perfect TV; and Sound City.

Most of the industry stocks were the video imprints. Over the counter stock for Prism Entertainment Corp., has risen less than two points this year, starting at 10/4% and closing at 10/8% on Friday, April 18, at 12/2%. Big board trader Vestrone Video has seen its stock fall during the same period from 13/16% to 19/32%.

Prime Rate Drop Has Small Effect On Retailers

NEW YORK—Although leading banks slashed the prime lending rate further last week, to 8.5%, the availability of cheaper money will not have a significant impact on retailers' inventory and expansion plans.

Dealers say the lower prime may make it easier to negotiate longer loans, but they point to other factors as being more important than the drop in the price of borrowing.

"It might make expansion plans look a little better," says Roy Imber, head of the Long Island-based 62-store Record World chain and president of the National Ass'n of Recording Merchandisers (NARM). But he adds that his own company doesn't have mortgages on any of its stores.

At Ohio's Camelot Enterprises, Jack Rogerson, chief financial officer, says the prime rate's dip "hasn't had a lot of effect at this point, but we're more comfortable with our debt load."

He says the availability of better long-term loan terms will really have to go back and look at your plans. It probably has increased our willingness to carry inventory. There's a squeeze to carry more and more lines, and this makes it easier, since we haven't seen a decrease in consumer demand.

But Stuart Golinn, national director of retail services for the accounting firm of Lavelanet & Horwath, says Monday's (21/2) drop in the prime rate isn't significant for most retailers.

"The overall drop has been significant, yes," he says. "But retailers are being very cautious about what they buy. I think this means they will go with software suppliers on their plans, but what's more significant is the fact that the government is not giving out investment tax credits. And this doesn't offset it."

Musicland president Jack Eugster says the dropping prime drop "played no role" in the American Can-owned chain's just-completed acquisition of 60 stores from the Denver-based Sound City.

On the other side of the deal, Barrie Bergman, chairman of the board of Capital City, says his company's move into the prime has helped the company in its plans to restructure. "It should speed things up markedly," he says.

Cook Bellies Up to the Counter: Cook Data Services Inc., a Dallas-based holding company that owns the Blackbuster Video chain, began trading over the counter on April 16. The stock, trading under the NASDAQ quotation symbol of CDSG, opened at 9/8 and ended its first week of trading on a high of 13/16.

Blair Takeover: Broadcast group John Blair & Co. (NYSE:BLJ), which owns eight radio and five television stations, is fighting a threepronged takeover attempt by magazine publisher Macfadden Holdings Inc. The parent company of Golf Digest magazine is offering 287.5 million shares, a proxy fight against Blair's plan to buy its authorized common shares from 15 to 20 million, and preventing Blair from using Delaware's anti-takeover law. Macfadden's suit also charges Blair with "misappropriating" funds by employees as part of an effort to shanghai the company. Blair also completed a plan last week that saw the company exchange $75 million in senior subordinated notes due in 1990 for 3,575,000 shares of its common stock.

Entertainment Accountants: Should note that the Foundation for Accounting Education's New York State Society of Certified Public Accountants has slated its 1986 Entertainment and Sports Conference for May 12 at the Halloran House, 525 Lexington Ave., New York, N.Y. The daylong symposium will cover topics like financial management of management contracts, state and municipal taxation and auditing for arenas and venues. Keynote speaker is Bob Pittman, president and CEO of MTV Networks. More information is available from the foundation at (212) 697-7162.

CDs Surge, As Predicted

Re-examining The Third Wave

BY LEE S. ISGUR

A LITTLE MORE THAN a year ago, we published a report titled "The Third Wave," which conclud ed that consumer preference would be- come the consumer medium of choice in the audio area, eventually even supplanting the now-domi nant audio-cassette format of the day. It is clear that both of those was right — that the cassette is no longer the most popular choice of the young and that CD is making a strong push to become the dominant period in music listening.

But there are still a few points that need to be addressed:

First, there is the question of the future of the cassette. Will it continue to evolve as the dominant medium of choice, or is it in its final stages? The answer to this question will depend on a number of factors, including the success of CD, the availability of new technologies, and the overall health of the music industry.

Second, there is the issue of how CD will compete with other audio formats, such as vinyl and DAT. Will CD eventually supplant these formats, or will it coexist with them? Again, the answer will depend on a number of factors, including the cost of producing and distributing CD, the availability of new technologies, and the overall health of the music industry.

Finally, there is the question of how CD will affect the music industry as a whole. Will CD lead to a decrease in the number of new releases, or will it stimulate new interest in the music market? Again, the answer will depend on a number of factors, including the cost of producing and distributing CD, the availability of new technologies, and the overall health of the music industry.

In short, it is clear that CD is making a strong push to become the dominant period in music listening. But there are still a number of questions that need to be addressed in order to fully understand the impact of CD on the music industry.
A BILLBOARD SPOTLIGHT

THE U.K.

ISSUE DATE
JUNE 14
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Also... an up-to-the-minute report on the acts enjoying success at a domestic level... who are tipped to triumph internationally in 1986.

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NEW & NOTEWORTHY

DIANA ROSS & THE SUPREMES

25th Anniversary

PEAK BILLBOARD POP NO. 3

Motown's long list of acquaintances includes a new and scholarly model with this three-disc, specially priced compilation, joining 30 of the trio's biggest hits with 20 track cuts from 1961-67 and previously unreleased tracks. With a brief interview from '65, a Coca-Cola, and a detailed booklet, this becomes the set for the set's most ardent fans. There are no lost hits among the unearthed tracks, but plenty of style does survive.

BRUCE HORNYAK & THE RANK

The M1P is

PRODUCERS: Bruce Horney, Elliot Scheiner. RCA NPL 1-8058

With country-rock's late '60s atmosphere emerging in a number of recent releases, this California quintet's debut suggests the logical next step: a review of the genre's early '70s commercial blueprint. Hornyak's songs recall the melodic flow and western imagery of the Eagles. His band, including multi-instrumentalist David Manfredini, laces these elements with a candy mix of acoustic and electric accents. Puns and punkers may snort, but mainstream and AC options seem viable for songs like "Every Little Kiss."

BLACK

LOU RAWLS

Love All Your Blues Away

PRODUCER: Leo DeLay. Epic 40-210

Pop vocalist who made his mark with the smooth Philly sound spits his attention to the traditional and more demonstrative here. First side bears the fingerprints of producer Graydon (best known for his work with Al Green), while the flip side finds Rawls working ballads in a lush setting. Should attract a broad audience.

JAZZ/FUSION

PAT METHENY/ONNETTE COLEMAN

Song X

PRODUCER: Pat Metheny. Gotthen GHS-24956

Metheny's first via his new Geffen deal is a creative peak, a collaboration with saxophonist Coleman that further dispenses any easy dismissal of the guitarist's fusion-driven popularity. A lively, if commercially challenging leap into the avant-garde streams his partner helped define, it's a bracing quintet outing that could usher in a new audience for free jazz.

KAZUMI WATANABE

Malo Split

PRODUCER: Kazumi Watanabe. Gramavision GS 40193

Japan's top fusion guitarist leads another brick studio creation that contrasts his high-tech electric textures with strong doses of bop, funk, and more. With guests including Miki Ito, Bob Mintzer, and David Schnarr, Watanabe should fare well with crossover formats and fans.

THE MICHEL PETRUCCIANI TRIO

Passion

PRODUCER: When Barouse. CBS 8778

Pianist's prolific output has met with chested chart response, due in part to his relentless changing of labels. This first for Blue Note could be the breakthrough through his lyrical, precise music deserves, thanks to immaculate digital sounds, strong material, and partners Palle Danielson and Elliot Zigmund.

ARTHUR BLYTHE

Da B

PRODUCER: David Purse & Arthur Blythe. Confront CF 40027

The alto saxophonist's last album was an out-and-out bid for commercial crossover acceptance; this one softens that position by combining commercial aspects with his more orthodox approach to jazz. Includes a rework of his "Odesa."

COUNTRY

The Templations

25th Anniversary

PRODUCERS: Various. Motown 53589.9

NEXT WEEK'S

RECOMMENDED

BLACK

NEW AGE legend on LP sleeves, hint at this approach in a sampler that offers tracks from tracks from his latest album. John, Thom, Tim Newman, Tim Cross, Claire Hammill, and other acts.

GAINSBURG

Low on The Beat

PRODUCERS: Art Washam, Edgar Renz LaChanno. SRC 52277

French erotic provocateur returns with techno-poppy settings, English refrains, spoken French lyrics and even a lyric-content warning sticker ("Explicit French Lyres"). Hope Tipper's kids aren't bilingual.

RAIN PARADE

Beyond The Sunset

PRODUCER: Jim Hig & Rain Parade. Reprise/Enigma 72906

This live recording from a Japanese concert features one of L.A.'s most restless rock bands. Included are covers of Tom Verlaine's "Ain't That Nothing" and Green On Red's "Cheap Wine." Recording quality is good, yet dynamic range is limited.

SAFETY

Politics Of Cycling

PRODUCERS: Sam Care. Arista 166349

Duo's vocals! Young Paul is fresh in the mind (and ears) of American listeners courtesy of his participation in Mike Rutherford's Mike + the Mechanics, which could prove to be the group's leg up in this country. Album is planted firmly between album rock and AC formats, with best results on "Tryin' To Reach You."

SAVAGE

Fight For The Rock

PRODUCER: Stephen Guth. Atlantic 196134

Third metal band that defies easy categorization. A covey of Badfinger's "Day After Day" most definitely demonstrates the band's interest in divergent streams of rock, and the rest of the collection has snartings of pop overtones as well.

BOBBY MACK

Night Train


Guitarist, presumably the son of guitar great Lonnie Mack (who guested here on one track), proves he's his own man and very much in the Austin mix. Texas blues plus boogie music. Contact: (512) 444-0529

ORIGINAL 1985 CAST RECORDING

The Cradle Will Rock

PRODUCER: John Tary. Poetway 827 1-11

Time of course, has dimmed the stark black-and-white nature of labor versus management in Marc Blitzstein's 1928 work. The setup, open, poking fun at the pop song styles of the day as it makes its point, musically and lyrically overcomes its well-meaning politics though. Patti LuPone has the female lead.

DINOs SALUZZI

Once A Time Far Away In The South

PRODUCER: Marcel A. Cuti. ECM 25162 (Warner Bros.)

Saluzzi's evocative use of bodenone is focal point for this haunting quartet offering that features Salvatore Milasek, Charlie Haden, and percussionist Pierre Favre.

20th STREET SAXOPHONE QUARTET

Watch Your Step

PRODUCER: 20th Street Saxophone Quartet New Era 196134

Growing school of all-saxophone bands will find a welcome addition in this quartet comprised of Bobby Watson, Rich Rothenberg, Ed Jackson, and Jim Hartog. Band displays a strong approach to composition and voicing, as well as a refreshing sense of self-deprecating humor. Contact: New Music Dist. Service. (212) 925-2212.

MICHAELO JOHNSON

Windy

PRODUCER: Broad Water. RCA NPL 1-9508

The smooth, reflective style that earned Johnson his pop honors in the 70s remains intact and effective for this, his first country album. The material is uniformly strong—notably "It's Only Over You" and "The Moon Is Still Over Her Shoulder." Maker's production is a case study in how to convey intimacy on vinyl.

VARIOUS ARTISTS

The Best Of Blue Note, Volume 2

PRODUCERS: Various. Blue Note BST 84433

Label's reissue prompts this second double-album collection of well-chosen performances by Ike Quebec, David Tannebaum, Art Blakey, Dexter Gordon, Horace Silver, Sonny Rollins, Clifford Brown, Monk, Herbie Hancock, and Tony Williams. Accessible crossover fare.

ALBUMS

VARIOUS ARTISTS

Live For Life

PRODUCERS: Various. Polydor/Thompson 829 175

Venerable British rock quartet returns with a lush studio set that accents pop lyricism and shrewd use of the band's seasoned electronic edge. Their early-'60s reissued stilled cynics and this set should spread the faith with softer rock and new AC response.

KARLA DUVOIT

Wake 'Em Up In Tokyo

PRODUCERS: David Andrews, Steve Golitsyn & Brian Eavis. Arista 196134

BBE 403322

The British quartet led by vocalist Paul King soared well later with its debut single "Love And Pride." This second offering promises to help the band in shoring up its following, especially with the strong "Alone Without You." "Won't You Hold My Hand Now."

ACCEPT

Russian Roulette

PRODUCER: Steve Balsos. Portrait BR 40354

German metal band has gained a following here among fans of the genre, although they have a long way to go before they garner the acceptance enjoyed by countrymen Scorpions. Powerful vocals by Udo Dirkschneider become the band's trump card. The album's "It's Hard To Find A Way" offers a crossover possibility.

DIO ROY

From Where I Stand

PRODUCER: David Coverdale. Capitol SK 12469

Now actually making a country band bid via his Capitol debut single, "Due To Grow On," Gray demonstrates here that he has a lot of quality backup material for the remainder of his album. Gray is a master of intense, reflective delivery—a style that his paycheck on such numbers as "So Good."

"The Dark Side Of Town."

And "She's Too True."

www.americanradiohistory.com
**HOT 100 SINGLES SPOTLIGHT**

A weekly look behind the Hot 100 with Michael Ellis.

**ADICTED TO LOVE** by Robert Palmer (Island) moves into the No. 1 spot, displacing *Prince & the Revolution’s* "Kiss" (Paisley Park), "West End Girls" by the Pet Shop Boys (EMI-America) is a strong No. 2, and actually had the edge in airplay points, but Palmer led in sales. Look for a tight race between these two English artists next week.

This week’s Hot Mover/Sales is Journey’s “Be Good to Yourself” (Columbia), which jumped nine places to No. 25. Sales also propelled David Bowie’s “Absolute Beginners” (EMI-America), which reenters at No. 33 without gaining airplay points. The Hot Mover/Airplay is “All I Need Is A Miracle” by Mike & the Mechanics (Atlantic), which was already on 95% percent of reporting stations but gained through significant upward moves. The second biggest airplay gainer was “A Different Corner” by George Michael (Columbia), which was added by more than 25% of the radio panel after being the Hot Shot Debut last week.

Despite the suspension of most independent promotion, several labels are having success with pop records by new artists. Rick Gillette, PD of FM102 in Sacramento, says, “I really don’t have a problem with adding a ‘no-name’ artist if the record’s good. This week we added the Blow Monkeys and Bourgeois Tagg. The major problem with adding new artists is that you don’t see a whole lot of label support sometimes. It may even take a long time to get records into the stores in the market. The record company has to have good local people who understand each particular artist. For example, Cherrelle’s ‘Saturday Love’ (Tabu) sounded good, but the label expressed support here in my market, so we added it. It started to build slowly, then all of a sudden it exploded and now it’s No. 1 at FM102.” Nationally, the record peaked at No. 26, but it was a moniker in many markets. Another new artist Gillette is playing is the Je s on MCA: “We played ‘Curiosity’ and it went to No. 2 for us, so it was a natural to go on ‘Crush On You’ even before it came out as a single. It’s becoming a killer in call-out, at the retail level, and it’s top five in requests.” The Jets are exploding nationally, jumping 12 places to No. 32 this week on large sales and airplay gains.

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**FOR WEEK ENDING MAY 3, 1986**

**Billboard**

**HOT 100 SINGLES ACTION**

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<td>163</td>
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<td>JOHN COUGAR MELLENCAMP RAIN ON THE SCARECROW RCA</td>
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<td>.38 SPECIAL LIKE NO OTHER NIGHT A&amp;M</td>
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<td>FALCO VIENNA CALLING A&amp;M</td>
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<td>EL DEBARGE WHO'S JOHNNY GOTH</td>
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**RETAIL BREAKOUTS**

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<td>BILLY OCEAN THERE'LL BE SAD SONGS MCA</td>
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<td>GEORGE MICHAEL A DIFFERENT CORNER COLUMBIA</td>
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<tr>
<td>SIMPLE MINDS ALL THE THINGS SHE SAID A&amp;M/VIRGIN</td>
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New Companies

Deborah Ruth Davidson's Music Productions & Investments and Billion Dollar Roq Queen Records, formed by Deborah Ruth Davidson. Operation includes an independent record label and is involved with record production, artist consulting and management, music publishing, movie production and financing, and soundtrack themes. P.O. Box 1982, Los Angeles, Calif. 90078; (213) 871-1478. 6427 W. Sunset Blvd. #330 & #332, Hollywood, Calif. 90028.

Reniram Enterprises, formed by Curt Piar and Cronin Tierney. First release is an EP, "The Two," by the group the Two. P.O. Box 1300, Simi Valley, Calif. 93062; (805) 338-8618.

The Mike Clark Group, a new company established to handle management, record production, and radio promotion of Christian music acts, formed by Mike Clark. First clients include Word Records' group New Song and producer Mark Aramian. 389 Little Rd., Marietta, Ga. 30067; (404) 965-0434.

Jeff-Rose Productions, formed by Cedric Rose. First signing is Rosetta Jefferson and first release is "You Are Everything." P.O. Box 169, Brooklyn, N.Y. 11217; (718) 712-1162.


Sound Enterprises Publishing, formed by Richard J. Zerbe. Company's objective is to provide clear, concise, and understandable educational materials for guitar players. 970 Cornwallis Dr., West Chester, Pa. 19380; (215) 431-4512.

Turquoise Records, an independent label, formed by Pat Martin. Company will be producing and promoting recordings of progressive folk and bluegrass music and working with performing musicians and bands. First release is "Traditional Music of the Future" by No Strings Attached. HC-84, Box 1358, Highway 931, Whitewebury, Ky. 41858, (606) 633-0485.

Kaminsky & Co., formed by Bob Kaminsky. A multifaceted production firm with offices in New York and Nashville, 31 Union Sq. W., Suite 13A, New York, N.Y. 10003; (212) 645-8688 or P.O. Box 121883, Nashville, Tenn. 37212; (615) 794-2155.

Lyricist Sammy Cahn, president of the Songwriters Hall of Fame, is helping to launch a campaign called "Literacy Volunteers of America Pro/Am Song Contest," which will let the American public know about the group's efforts to help the more than 27 million functionally illiterate native-born Americans. At a recent news conference with cookie mogul Wally "Famous" Amos, national spokesman for the group since 1979, Cahn offered a rewrite of his "Love Is a Many Splendored Thing." A sample: "If You Will Consider It/It's No Fun To Be Illiterate." For more information on the contest, write to LVA Song, Syracuse, N.Y. 13217.

PROFILE RECORDS will handle Chris Williamson's Rock Hotel Records, with a debut album from the Cro Mags due May 1, to be followed shortly by product from another group, Discharge. Label name stems from a New York nightclub, once operated by Williamson, that featured punk and hard rock shows. He now does shows out of John Scher's Ritzy.

Music Sales Corp., the New York-based distributor of music print, has just marketed several new books: "The Complete Piano Player Theory Book" ($7.95), "Beginning Ragtime Guitar" ($6.95), "100 Graded Classical Guitar Studies" ($14.95), "Peter Alpoe's What'dYa Wanna Do? Songbook" ($7.95), "Grand Opera" ($9.95), and "Chord Basics" ($4.95). BMI will be honoring its composers of film and TV music at an awards dinner June 18 in the ballroom of New York's Beverly Wilshire Hotel.

Lifelines

BIRTHS

Girl, Sara Matissie, to Eric and Leonarda Kaz, March 24 in Los Angeles. He is a staff writer with CBS Songs known for his composition "Love Has No Pride."

Boy, David Gottlieb, to Harold and Alice Sulman, March 29 in Los Angeles. He is vice president sales for MCA Distributing Corp.

Boy, Todd Dior, to Vida and Gary Cooper, April 9 in Cincinnati. He is a member of the Capitol recording group, Sly Fox.

Girl, Erin Birney, to Tim and Cynthia Clott, March 25 in Los Angeles. He is senior vice president and general manager of Paramount Home Video.

MARRIAGES

Tanya Stejskal to Robert Neales, March 10 in the Virgin Islands. She was former director of department assistant for Billboard, Nashville.

Bruce Marcus to Pam Russo, March 22 in New York City. He is co-owner of Cross Island Productions and manages Russo's career. She is a recording artist.

Anida Rossman to Dr. Edwin Rosman, April 13 in New York. She is the daughter of Warren Rossman who heads the record retail division of Modell's.

DEATHS

Jerome F. Ginghel, 72, after a lengthy illness, on March 25 in Chicago. He was the father of Noel Ginghel, founder/president of Sound Video Unlimited, the national record/video wholesaler.

Kevin Mark Spalding, 31, of viral pneumonia April 15 in Portland, Oregon. Spalding was a record and tape buyer for Sea Port Records.

Calendar


JUNE

June 1-4, Summer Consumer Electronics Show, Chicago. (202) 457-7000.

June 6-8, Music Expo '86, Los Angeles Convention Center. (213) 599-7034.

June 6-7, Spring Music Fest, Sheraton Music City Hotel, Nashville. (615) 256-6555.


June 18, BMI TV/Film Dinner, Beverly Wilshire Hotel, Los Angeles. (213) 586-2000.

June 29-21, Texas Music Assn. Convention, Hyatt Hotel, Fort Worth. (012) 447-2744.

JUNE 27-29, First San Francisco Music Fair, presented by the San Francisco Chapter of the National Academy of Recording Arts & Sciences, the Concourse at Shaw Place Square, San Francisco. (415) 393-9578.

SEPTEMBER


...newsline...
Al, We'll Miss You.

Al Frontera
November 13, 1937 - April 18, 1986
graphic targeted by MTV's second service, VH-1, never got off the ground. Bennett's spokesman says it is "highly unlikely that the settlement will impact on existing video exclusivity deals, nor is it expected to affect the status of the still-pending second suit brought by Denver-based Wodlinger Broadcasting Co., operator of two Houston-based video channels, local TVS and national Hit Video USA.

The Wodlinger suit was filed last October in U.S. district court for the southern district of Texas, and is still "very much alive," according to Mike Opelka, program director of Hit Video USA.

"MTV has filed for two continuances, and is also making a motion for dismissal of the suit," says Opelka. "However, we have no intention of allowing that to happen, or of settling out of court. We want this thing to come to trial so that the nature of these exclusivity deals can be objectively examined." Curtis V. Trinko, one of the attorneys representing Wodlinger, says that the litigation is "very complicated," with two separate sets of lawyers acting on behalf of MTV and its former parent Warner companies, Warner Amex Cable Communications Inc. and Warner Amex Satellite Communications Inc. Trinko says the suit is now entering the lengthy process of discovery, in which pertinent documents are reviewed by the court, and requests for various information are relayed back and forth in writing between the defendants' and complainants' lawyers.

He says the case could come to trial as early as Spring, 1987. Trinko notes, however, that a difference of opinion exists between the various attorneys representing Wodlinger, with some saying the suit could "take years" to come to court.

According to Trinko, there has been no discussion of settlement negotiation, and he says Wodlinger has "no intention, at this time, of a settlement."

Trinko says also that a slightly amended complaint has recently been filed, adding Hit Video USA and TV5 as party complainants and Venture International, MTV's new parent company, as a party defendant.

MTV refuses to comment on the Wodlinger suit, saying its policy is to not discuss "ongoing litigation."

The central complaint in the Wodlinger suit is that MTV Networks and its co-defendants are practicing unfair restraint of trade by using the exclusivity deals to "deny competitors access to vital, unique, and otherwise unavailable material," namely the cheapest music video clips of most major record companies."

Unlike the Discovery complaint, the Wodlinger suit contains three other charges.

The first is that MTV has attempted to extend its "monopoly" in the Houston metropolitan area of dominant influence (AD1) by "denying (TV5 and Hit Video USA) access to many of the cable systems" now serving that area. The suit also charges that MTV has attempted to deny to TV5 and Hit Video USA "access to advertising coverage on many of the channels carried" by these cable systems. Finally, Wodlinger's suit claims that MTV negotiates unfair "tie-in" contracts with cable system operators, wherein, the suit says, the operator is told that if he carries MTV and wishes to pick up a second music service, it must be VH-1.

The Discovery suit had been filed in September, 1984, following MTV's announcement of plans to launch VH-1 (Billboard, Sept. 29, 1984).

The complaint stated Discovery's concern that "unless [MTV's] exclusive dealing arrangements are enjoined by the court, Discovery Music Network may be denied entry into the relevant market."

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**QUINCY JONES ADDS ENTERTAINMENT INTERESTS**

(Continued from page 4)

Qwest Films meanwhile bows with two feature film properties in hand and several TV projects in development. Features include a three-part anthology derived from Langston Hughes' Jesse B. Simple stories and a contemporary musical based on an original idea of Jones'.

The new organization will bring Qwest's film, TV, home video, music production, music publishing, and film scoring operations together in Jones' offices on Beverly Boulevard here. The long-expected will be the Qwest label, recently relocated to the Warner Bros. Records complex in Burbank, where Harold Childs continues as president and chief operating officer. Attorney William left private practice with Mason & Sloan here to join Quincy Jones Productions as director of business affairs in 1983. Randolph has also been with the Jones organization for some time, having joined the Qwest label in 1982 after starting her career at A&M Records.

SAM SUTHERLAND

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**SUMMER TO CBS RECORDS INTL.**

(Continued from page 4)

Measures to deal with the problem, cites "significant gains in the last few years as a result of energy by such trade groups as RIAA and IFPI." The greatest activity has been identifying the magnitude of the problem, so that now we're in a new phase in which the industry and governmental agencies are dealing with the problem through legislation and through activities that uncover theft of copyright. To keep RCA after more than 30 years, is credited with expanding RCA's international setup during his vice-presidency in 1973-77. RCA's international recording sales at that time accounted for more than half of the label's total sales. He also directed the establishment of subsidiaries in Germany and Japan.

When Summer was named president of RCA Records in 1978, following appointments as vice president of marketing in 1977 and, the same year, vice president of RCA Records., he joined the board of IFPI, the international label trade group, and continued to travel extensively to foreign markets. More recently, his concern for the international scene was deepened by the formation last year of RCA/Ariola International, a joint venture of RCA and Bertelsmann, A.G. where he served as president and CEO and co-chairman of Arista Records.

Summer was replaced as RCA Records president last year by Eliot Goldberg, to assume the role of president of RCA Red Seal. Summer will oversee CBS Records International's worldwide network of subsidiaries, ad & business affairs, marketing, manufacturing and distribution areas, joint-venture companies, and licensees. While Summer steps down as chairman of the RIAA, he continues as a board member of IFPI.
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Albums with the greatest sales gain this week. (CD) Compact Disc available. © Recording Industry Ass'n of America (RIAA) certification for sales of 500,000 units. © RIAA certification for sales of one million units. With each additional million indicated by a numeral following the symbol. ©CS records does not issue a suggested list price for its product.
Undeniably
Simply
Red

Elektra

Picture Book. Over 600,000 sold worldwide.
BMI salutes our 1986 Academy of Country Music Award Winners

ALABAMA
Entertainer of the Year
Vocal Group of the Year

JIMMY BOWEN
Album of the Year, producer

WAYLON JENNINGS
Single of the Year

GEORGE JONES
Country Video of the Year
"Who's Gonna Fill Their Shoes"

KRIS KRISTOFFERSON
Single of the Year

THE JUDDS
Duet of the Year

WILLIE NELSON
Single of the Year

KITTY WELLS
Pioneer Award

Not Pictured: FRED PARRIS
"Song of the Year "In the Still of the Night"
("Lost in the Fifties") Lilac Corporation, publisher

Wherever there's music, there's BMI.
station went on the air in August of that year. Z-100's return to the No. 1 slot marked a unique triumph for program director Scott Shannon. In the fall sweep, ABC's WPLJ toppled Z-100 for the first time.

Adding extra spice to the battle is the fact that it was WPLJ that submitted Arbitron tapes of alleged ratings distortions to the National Association of Broadcasters, which promptly to "delist" Z-100 (Billboard, March 20). Z-100 was restored to the book after a federal judge issued an opinion supporting Arbitron's antidistortion policies, stating that delisting was "unlawful." In the winter book, WPLJ slipped to a 5.5 share, good enough for the third market spot behind Z-100 and urban outlet WRKRS.

Shannon has been trying to shed the perception that Z-100 is primarily a teen station, and the winter book survey has Z-100 No. 1 in all adult demos, Shannon says. That standing reflects gradual programing shifts that Z-100 has been making to evolve into what Shannon calls "a full-service CHR, a family CHR."

Because Arbitron's initial delisting decision involved omitting Z-100's numbers from the second win-
ter Arbitron reports, Z-100's return to No. 1 was especially significant. But Z-100's and KPWV's triumphs were not the only surprises in the winter results. While notable to many, the old adult contemporary outlet lost shares. WLTW stayed on top of the Gotham topper, but suffered the biggest drop, a fall from 4.1 to 3.8 share to winter 3.8.

In addition, the '86 results marked a turning point in ratings shifts that Z-100 has been making to evolve into what Shannon calls "a full-service CHR, a family CHR."

On the album rock front in New York, Howard Stern's move to mornings on Infinity's WXRK and the station's incorporation of many classic tracks paid off with an increase of 2.1 to 2.8. Rock topper WNEW-FM maintained its lead, but slipped from 4.1 to a 3.7 share.

In the Los Angeles album rock race, the dominant West Angeles, and Chicago's WLUP continued its upward trek by scor-
ing a format-topping 4.3 share. Un-

Car Thế: PRIDE

Arbitron tapes of alleged

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Arbitron tapes of alleged
MTV to Broadcast IM & MC Talent Showcase (Continued from page 1)

views and news reports from the event via satellite beginning 9 a.m. on May 10. The channel will repeat highlights of the gala on the day following.

Theo Roos, publisher of the European weekly Music & Media, and one of the showcase organizers, reports that interest in the first International Music & Media Conference and the video competition has developed to "a fantastic extent." This, he adds, has heavily underscored the need for such an event in Europe.

The New International Talent & Video Awards Gala is also set to be transmitted live by BBC-2, Music Box, and Swiss Television. Other countries will receive the show soon after, through commitments from Canada's MuchMusic, Italy's Video Music and the national TV networks of France, Spain, Portugal, Denmark, Holland, and Yugoslavia.

The new talent gala is one of the highlights of the IM & MC show which has been inaugurated to provide a meeting point for the broadcasting and music industries at a time when the radio and TV landscape in Europe is experiencing a dramatic period of change.

Leading up to the gala, there will be a two-day seminar focusing on the relationship between the music and broadcasting industries. Key note speaker for opening day, Thursday, May 8, will be Les Garlard, vice president of the New Orleans' senior vice president.

On day two, an artist discussion will be moderated by Michael Hurt, president of BBC-TV's "Top Of The Pops" show. The panel will include George Duke, Bronski Beat, Roger Daltrey, Mike Rutherford, and the Thompson Twins.

Tony James, leader of the controversial U.K. group Sigue Sigue Sputnik, will contribute to a panel titled "Are Chips Killing Music?" and Steve Barron, director of Limelight Films, will be a panelist on a session called "Is There Life On TV?"

Other panel topics include:

- Who Is Serving Whom? - the relationship between broadcast media and the music industry.
- The Pan-European Challenge In Video Broadcasting.
- The Pros & Cons Of Format Radio.
- The Pirate Stations - Pioneers Or Parasites?
- The Syndication Supermarket.

SUPREME COURT EASES RULES ON PORN RAIDS (Continued from page 1)

to the local trial court for further proceedings. James Erhardt, owner of P.J. Video in Depew, N.Y., was charged in 1983 with possession of obscene material.

At issue in the case was whether the descriptions of certain films given by the police to the judge in the suburban Buffalo investigation gave him probable cause to believe that the films were obscene.

The warrant in the case was based on descriptions of sexual acts. A majority of the Supreme Court ruled that the descriptions were enough to justify probable cause, but the minority said that such descriptions, as the original Erie County judge had ruled, were simply a "catalog" of sexual acts, providing insufficient evidence for the magistrate to make a decision on whether the material was obscene.

Obscenity statutes in New York say that the state must apply contemporary community standards to material and judge whether it shows "patently offensive" activity that, considered as a whole, "lacks literary, artistic, political, and scientific value."

In the majority opinion, Justice William Rehnquist said that "materially unprotected by the First Amendment should be evaluated under the same standards of probable cause used to review warrant applications generally."

However, Justice Thurgood Marshall, writing for the minority, said that "a mere listing of sex acts ... says nothing about whether the film, considered as a whole, has any artistic value. And it says nothing about how the film should be regarded in light of contemporary community standards."

Justices William Brennan and John Paul Stevens joined Marshall in the dissent.

Ruttenberg says he doesn't think the "narrow" ruling is "of the earthshaking type," but adds that "once the word gets out that a certain title was seized, what dealer will want to carry it-who's going to do it?" He also thinks the decision is "one more step" toward censorship.

He adds that VSDA has not yet issued a formal statement on the reversal, and that the views he expressed were his "personal reaction."

EXECUTIVE TURNTABLE (Continued from page 4)

Mark Diller becomes Northeast regional promotion manager for Chrysalis Records in New York.

DISTRIBUTION/RETAILING. Camelot Enterprises makes the following promotions:

- North Canton, Ohio: Jim Boot to chief executive officer; Larry Mundorf, senior vice president of retail operations; Joe Bressi, senior vice president of purchasing; and Lew Garret, vice president of purchasing.
- Bonk will continue as executive vice president.
- Sue Lynn Shue is promoted to music video product manager at WEA's Los Angeles branch. She was Western region video sales representative.
WASHINGTON Local broadcast- ers intend on having Congress set aside a "blanket" personalized rights for source-licensed syndicated TV shows are facing a setback—they have to go to ad- ministration and a 3,300-member bar association of patent, copyright, and trademark lawyers oppose the plans.

Both groups have submitted statements to the Senate Copyright Subcommit- tee in opposition to the proposal, testifying that the source-licensing bills in Congress (S. 1980 and H.R. 3521) undermine the principles set forth in the Copy- right Act.

The administration's view is presented in testimony submitted by the Patent and Trademark Office of the Commerce Department. The bar group is the American Intellectual Property Law Assn. (AIPLA).

The written testimony, which came to New York last week and similar to opposition statements by performing rights societies, publishers, songwriters, the-broadcasting industry, and the Motion Picture Assn. of America (MPA), says "the bill undermines the principle that copyright creates a bundle of divisible rights and that an author should receive a continuing payment for an extension of his copyright.

"The bill is against the law," he said, "and not having legislative powers to do so." In particular, the bill would require that performing rights could not be law- fully licensed without also simultaneously licensing "synchoronization" (reproducing the work in copies) right... severe limitations on use such as this are not and have never been a part of the U.S. patent, trademark, or copyright laws and should not be.

At the Federal Bar Assn.'s annual Copyright Law Conference, held recently, Ronald Korman drove the point home in a panel on source licensing. "For the first time in the legisla- tion," he concluded, "everybody who doesn't stand to gain from it...": "The broadcasters of all countries..." "It's their business," he said. "But on TV, it's absolutely necessary to use source licensing..." The conference was sponsored by the American Radio Assn. and the National Association of Broadcasters.

DENNIS WILSON's widow, Sharron Love Wilson, received a confident settlement from Transamerica Occidental Life Insurance in an L.A. Superior Court litigation in which she claimed rights to his insurance benefits. The defendant firm contended that the claim because it was not the former Beach Boys drummer's estate is the permanent address.

At the American Federation of Labor, a 5,300-member union, the first new high weekly minimum wage was set.

Bruce Lehman, a copyright lawyer who has orchestrated the local (non-network) stations' lobbying efforts on the Hill, responded that "it's past the time when we need to use the blanket license in every case," such as "symphonies and small radio stations. It's okay, it's practical," he says. But on TV, runs, it's "absolutely necessary" to use source licensing..." The conference was sponsored by the American Radio Assn. and the National Association of Broadcasters.

BY IRV LICHTMAN

NEW YORK A U.S. appeals court has unanimously reversed a lower court ruling that corporate and a promoter's liability in failing to acquire arbitration award to performer Wil- lie Nelson.

The U.S. court of appeals for the fourth circuit in Roanoke, Va., viewed its role in the case as "signifi- cant" in that it could resolve "serious and unsettled issues" involving compliance with applicable state law and "the limitation affecting arbitration...."

In the April 11 ruling that Donald Taylor, a Virginia promoter, could not circumvent deadlines set by the Federal Arbitration Act by filing an unfair competition to vacate and set aside arbitration award was issued by the American Federation of Musicians in September 1984, in fa- vor of Nelson, the court remanded the matter to the district court and ordered it to confirm Nelson's award.

The case centers on a no-show ap- pearance by Nelson at a music festi- val sponsored by Taylor. Nelson turned down the date, he said, on the basis of reports indicating inade- quate provisions for security. In an action filed in Virginia federal court, Taylor filed a suit claiming breach of contract, among other charges. Nelson then filed a timely motion for a stay of proceedings pending arbitration, but the district court de- nied the request. The appellate court vacated the order denying the stay and remanded with directions to grant the stay pending arbitration.

After an arbitration award in Sep- tember 1984 disallowing Taylor's multimillion-dollar claim in its en- tirety, Nelson petitioned in a New York state court for confirmation of the award, an action opposed by Taylor on the grounds that the earli- er action stayed in favor of the arbi- tration was still pending in the Vir- ginia federal court.

The New York court agreed that it should not hear Nelson's motion to confirm, and on the 20th day, Nelson filed a suit claiming breach of contract, among other charges. Nelson then filed a timely motion for a stay of proceedings pending arbitration, but the district court de- nied the request. The appellate court vacated the order denying the stay and remanded with directions to grant the stay pending arbitration.

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THE NEW ALBUM FROM 38 SPECIAL.

38 SPECIAL

STRENGTH IN NUMBERS

FEATURING THE FIRST SINGLE "LIKE NO OTHER NIGHT" (AX-2833)

PRODUCED BY KEITH OLSN FOR POGOLOGO CORPORATION. MANAGEMENT: THE MARK SPECTOR COMPANY, INC.

ON A&M RECORDS, COMPACT DISCS AND BASF CHROME TAPE.
ALBUM BLACK CELEBRATION 1/4-25429. SINGLE "QUESTION OF LUST" 7-28697. PRODUCED BY DEPECHE MODE, GARETH JONES AND DANIEL MILLER.