In This Issue

PRINCE and the Minneapolis Music Scene
Dale Bozzio, Jill Jones, Tony LeMans

Personal Management: Cavallo, Ruffalo and Farquari
Sponsorship Is The Key For Original Video Programming

This story prepared by Jim McColaugh in Los Angeles and Al Stewart in New York.

LOS ANGELES Nontheatrical video programming has finally come of age, but key questions still linger as to what shape this market is taking.

Among the questions are the following:

- Sponsorship: How serious is long-term corporate involvement from major consumer products companies?
- Programming: What sources will be developing original product, what are the costs, and what subject matter will be targeted?

- Distribution: What role will major studios play in the special-interest market? At the same time, how will traditional video distributors and retailers carve up the pie?
- Pricing: Will most product fit into the $20-$30 price point or will $10 become more prevalent?

These topics and others will be focal points this week during the three-day run of the second annual New York International Home Video Market, beginning Tuesday (21) at the Jacob K. Javits Convention Center. Some 12,000 attendees are expected.

One significant trend for the special-interest market is a stepped-up role from Madison Avenue, particularly in the wake of Paramount's Diet-Pepsi/"Top Gun" experience.

(Continued on page 86)

U2 LEADS WEA'S MARCH Distribs Has Its Best Sales Month

BY GEOFF MAYFIELD

NEW YORK March came on like a lion for WEA Corp., as the distributor posted the strongest music sales month in its 15-year history, topping its previous peak by at least 13%.

Remarkably, the record-breaking numbers came in a period other than the fourth quarter, when record labels typically draw their heaviest orders. "Usually March is not the biggest month in a year," says WEA president Henry Droz.

In addition, sales for January-March stand as the company's strongest first quarter ever.

The sales marks were accomplished in a quarter when the distributor put into place a revamped price structure (Billboard, Dec. 29, 1986). Following the move to a "one-price" system, many wholesalers temporarily curtailed their WEA orders (Billboard, Jan. 31 and Feb. 25).

Droz credits the historic March tally to "an accumulation of things," rather than any single catalyst. He says new product by established acts, improved compact disk fill, response to the Grammy Awards, and product by developing artists were factors that provided the month's winning combination.

(Follows on page 88)

Five-Year Deal On Vid Royalties Pact Clears MTV For Europe

BY NICK ROBERTSHAW

LONDON After nearly four months of hard wrangling, MTV Europe has reached agreement with the trade body IFPI and Video Performance Ltd. for the right to broadcast videoclip clips across the continent. The agreement removes a major obstacle to MTV's European launch.

Mark Booth, MTV Europe chief, says he is "highly satisfied" with the five-year deal, which he describes as "a very good agreement for both sides," but will give no details of the money involved. He is believed, however, that the company will pay a percentage of advertising revenue, with the percentage increasing as revenues go up.

A so-called final offer made by IFPI in late March reportedly called for a royalty of 7.5% on the first $16 million in revenues, rising to a maximum of 20% on revenues over $56 million. In addition, MTV Europe is expected to pay a nonreturnable advance against first-year royalties of around $230,000.

Income from the royalty agreement will be divided between VPL for distribution to producing companies.

(Continued on page 88)

A&M Backs Job Program for Inner-City Youth

BY DAVE DIMARTINO

LOS ANGELES Citing a need to provide "meaningful summer work" for inner-city youths, A&M Records is subsidizing a special employment program to provide jobs for 50 high school students across the country.

The program, called Y.E.S. (Youth Entertainment Summer) To Jobs, will provide 12 weeks of paid work in music-related fields to qualified students in Los Angeles, New York, Chicago, and Atlanta. Employment will be provided by A&M itself, RCA/A&M/Arista Distribution, the Music Plus and Tower record chains, and Los Angeles radio.

A&M's sponsorship comes in the wake of reports that 100,000 inner-city youths are out of work this summer.

(Check on page 88)

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BY PETER JONES
LONDON The Court of Appeal here has granted the British Photographic Industry and the Mechanical Rights Society permission to take their action against Amstrad Consumer Electronics to the House of Lords, the highest law court in the country.

The BIPI had lost the previous round in its fight to outlaw private copying (Billboard, March 14) when the Court of Appeal decided in favor of Amstrad, whose marketing and promotion of high-speed dual-well audiocassette decks triggered the marathon legal battle in 1984. BIPI had sought injunctions and damages against the electronics firm.

BPI says the House of Lords hearing is likely to take place next year. The case is concerned with the BIPI’s belief that Amstrad’s particular decks but is seen to have far wider implications for all copyright-based industries.

In finding against BPI (which specified CBS Songs, EMI Records, and Chrysalis Records as plaintiffs) and MBS in the Court of Appeal, Lord Justice Nicholls said they were so ruled with “the feeling of profound dissatisfaction.”

Sir Denys Buckley reiterated “the present apparent inefficacy of the law to protect their copyrights against infringement of their copyrights by the use of modern electronic copy devices.”

The judgment went on: “If the evidence is correct, manufacturers are inciting others to infringe copyright in circumstances where the copyright owners have no practical remedy against the infringers, and there is nothing the copyright owners can do through the courts to stop them. If this is so, the present state of the law is grossly defective.”

Patrick Isherwood, BPI legal advisor, says: “This new decision gives the House of Lords an opportunity to cut a path through a dense thicket of legal technicalities and outmoded decisions and to show that the law does have application to the modern technological age.

“We’ve always felt that the law could be made to work in favor of record owners, and now we’ll find out if our hopes are well-founded.”

BY FRED GOODMAN
NEW YORK There will be no smoke in the planning room here come May 7, when New York’s tough new smoking laws go into effect.

Although most record companies surveyed say they predict scant problems in complying with the law, there are those who believe the familiar cloud under which they have operated is going to move to Europe, declares Steve Plotnicki, vice president of Profile Records. Profile recently renovated a large loft for its new offices, creating lots of open work area that will now have to be designated a no-smoking area if employees so request. Plotnicki, who says he will plan to institute a smoking policy after he witnesses no problem in setting up designated smoking areas.

Do not other labels. But while an A&M spokesman explains that her company doesn’t have any employees who smoke, others could be underestimating the will of smokers.

In Queens, where Important Records has its headquarters, the company has had a no-smoking policy in force for a year. But that hasn’t stopped East Coast retail promotion director Jim Genova from smoking a pack a day at work.

“I smoke about three or four cigarettes at lunch,” he says, “and I go right back to work.” Although Genova says he doesn’t mind having to leave the building for a cigarette, he adds that he could “work much better with a cigarette in my hand.” That could be a litany heard by other employers when the law goes into effect.

At Atlantic Records, one employ- ee wonders if it will be possible to get artists to comply with the new law. “Artists would technically not be allowed to smoke in conference rooms when they’re doing interviews,” she says. “It could be a real problem.”

Barring any postponements or successful challenges, employers will be required to provide smoke-free work areas for nonsmoking employees who request them, and employees will be prohibited from any enclosed area occupied by more than one person unless the area is occupied exclusively by smokers. Additionally, the new law will prohibit smoking in conference and meeting rooms, hallways, rest rooms and elevators. Nonsmoking areas must cover at least 70% of company cafeterias.

And, if they so desire, employers can ban smoking altogether.

At RCA, George Abraham, manager of personnel policy at CBS Inc. “I’m a smoker myself,” says Logatto, but I’m about the only one in my department. Smoking just doesn’t seem to be a big problem anymore. I think the smokers here now are generally older people, the pipe and cigarettes types. Generally, I think people here like the new law.”

Compliance at CBS will include a large no-smoking area in the company cafeteria and moving smokers without private offices to areas with other smokers.

Both CBS and RCA have offered employees opportunities to join programs to help quit smoking, although neither has plans to aid smokers who wish to stop once the new law goes into effect.

Sponsors for Post and Capitol/EMI/Manhattan say the firms have yet to specify plans for compliance, although the latter is considering employing outside advisors.
Diversification: A Top Priority
AVA Event Focuses On Indie Issues

BY CHRIS MORRIS

PHOENIX Survival was the name of the game at the third annual American Video Assn. convention, held here April 10-11.
The event—which drew 200 ex-hibitors and 500 of the trade group’s 2,500 independent dealer members to the Pointe South Mountain resort—emphasized increased in-store diversification as the key to continued health for the indie retailer in a rapidly narrowing and highly competitive home video universe.

Frequently voiced mom-and-pop complaints about inappropriate adver-tising were heard only sparse days in Phoenix. The thrust of activities at the show hinged on meeting the continuing challenge of mass-merchant encroachment on the video business.

The majority of the convention’s well-attended workshops focused on such ancillary avenues of revenue development as rackjobbing and equipment sales and repairs as well as the maximization of rentals through more active promotion of catalog titles.

The itself is exhibiting signs of continued growth; president John Power predicted a membership of 3,000 by the end of 1987, with a potential ceiling of 4,000 (of an estimated 23,000-plus independent dealers nationwide).

However, despite this overall growth, Power noted that “several hundred” members have left the Ava in the last year. The organization is doing a study of why members leave.

Privately, some retailers voiced skepticism about the current lot of the independent, with at least a few veterans expressing a desire to leave the business in the near future.

Somewhat predictably, Power rebutted any gloomy forecasts about the fate of the independent.

“The independent retailers are concerned about competition more than anything else, but most of them are successful,” he said, citing a recent Ava study that shows business is up for the majority of the store owners.

“For years the industry has tried to write off the independent,” Power said. “But the great shakeout of 1986 never happened. I don’t see any larger number getting out of

(Billboard, April 18, 1987, continued on page 87)

Panel Studies Rockers’ Freedom Of Speech
First Amendment Topic At N.Y. Law Colloquium

BY FRED GOODMAN

NEW YORK Are local ordinances that prohibit certain rock concerts a violation of free speech? A colloqui-um on First Amendment protection for rock music, held April 4 at the New York Law School’s U.K. Home Video, O’Shea will leave his post as senior vice president of home video for 20th Century-Fox and open MGM-UA’s new video headquarters in Culver City, Calif., in mid-May.
The vacancy was created when MGM-UA Home Video president Bill Gallagher declined to move from New York with the company, which is relocating to California. O’Shea, who will serve as executive vice president and chief operating officer, will take on Gallagher’s responsibilities. Though Gallagher has announced his departure from the company, he will remain as president until the end of 1987.

Like Gallagher, Cy Leslie, the group chairman, president and

(Continued on page 87)

Executive Turntable

BILLBOARD Geoff Mayfield is promoted to retail editor, based in Billboard’s New York office. He had been associate retail editor since December 1985. Earl Paige becomes marketing editor, based in Los Angeles. He will continue to write his weekly Retail Track column and be a principal contributor to Billboard’s retail coverage.

RECORD COMPANIES A&M Records in Los Angeles promotes David Anderle to vice president of film music. He was director of that area.

Burt Baumgartner is promoted to director of national singles promotion for Columbia Records in New York. He was local promotion manager

based in San Francisco.

Beldeen Fortunato becomes director of operations for Columbia Record Productions. She was associate director of A&M administration, contract, copyright, and product, CBS Records Division.

CBS Records Nashville names Allen Brown associate director of media. He was vice president of marketing and development for Stronghold Inc. Al Masocco is named marketing manager for CBS Records’ Los Angeles branch. He was upped from account service representative.

Steve Helld is promoted to sales manager of the Philadelphia/New York branch of PolyGram Records, based in Philadelphia. He was a salesman.

Eula Cather is named music director of black music promotion for Island Records in New York. He was with WEBS-AM Buffalo.

CelluOi Records in New York promotes Chris R. Naimo to U.K. representative, based in London. She was marketing coordinator for the Midwestern and Pacific Northwestern regions.

(Continued on page 87)

Bayfield

Mayfield

Paige

Anderle

Baumgartner

MONTAN

RETAILING/DISTRIBUTION. Scott Young is appointed senior vice president of marketing for Wherehouse Entertainment in Los Angeles. He was owner and chief executive officer of the Atlanta, Ga.-based chain Franklin Music.

HOME VIDEO. CBS/Fox Video promotes Sam Puleo to group vice president of sales, consumer products division, based in Chicago. He was vice president and general manager.

Vestron Video in Stamford, Conn., appoints Rana Arons director of non-theatrical programming. She was vice president of creative development and acquisitions for Active Home Video.

Fox Hills Video, a subsidiary of Heron Communications in Los Angeles, makes the following appointments: Tessa Millican as manager of operations and sales administration; Cathy Davis Gates, production manager; Holly Wallace, product manager for all original productions; Cynthia Acor, marketing manager; Chuck Crossen, Central region sales manager; Dan Guritz, Eastern region sales manager; and Susan Mary Roberts, Western region sales manager.

(Continued on page 85)
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Payola Probe Out Of The Running
Gore Aide: Investigation ‘On Hold’

BY BILL HOLLAND
WASHINGTON The year-old fed-
eral probe into alleged payola has of-
ically dropped off the congres-
sional charts.
A spokesman for Sen. Albert
Gore, D-Tenn., has made official what insiders had suspected for months—that Gore’s investigation of record industry promotional practices has been “put on hold”

Gospel Music Week Draws
Large, Enthusiastic Crowd

BY DON CUSIC
NASHVILLE Despite recent evan-
gelist-related controversy, more
than 900 registrants—the largest
total ever—attended Gospel Music
Week here April 6.

Hosted by the Radisson and Hyatt
hotels and the Tennessee Perfor-
ming Arts Center, the event was also
one of the best and most bountiful
Gospel music meets in recent years,
according to many attendees.

The week featured numerous events: industry panels on such top-
es as publishing, booking, manage-
ment, and public relations, which 150 registrants attended; the annual
Gospel Radio Seminar, which drew
more than 200 attendees; and the
Church Music Workshop, which
offered seminars on church music
and choralphone readings and first of a total 150 registrants.

The week also includes the annual
Dove Awards (see story, page 78).

The “Pearly Gate” scandal involv-
ing Jim and Tammy Bakker, the side-show battles of television evan-
gelists, and Oral Roberts’ do-or-die money-raising threat from God
were never far from the minds and
lips of the registrants. But the con-
ferences were generally brief, low
key, and a sharp lack of mercy, for-
giveness, and a general air of
support for the beleaguered evange-
lists.

Other highlights of the event (Continued on page 87)

Sheets Appear Via Columbia
New Acuff-Rose Activity

BY EDWARD MORRIS
NASHVILLE Columbia Pictures
Publications is busy turning out
prints of the former Acuff-
Rose copyrights. Unlike most music
publishers, who license print rights
to other companies, Acuff-Rose con-
tinued to own and distribute its
own material even after it was
purchased in 1985 by Opryland USA.

Now a part of Opryland Music
Group, the catalogs bear the names
Acuff-Rose/Opryland (BMI) and
Milenoe/Opryland (ASCAP).

Frank Hackinson, Columbia Pic-
ture chairman, says that since his
company took over the print tasks
and is “way on the back burner.”

Gore announced April 10 that he
is seeking his party’s nomination in
the 1988 presidential race. The
spokesman, however, would not tie
the development to the probe to
Gore’s presidential bid. Instead, he
reiterated the problems connected
with the Senate’s jurisdiction that the
Gore probe faced when the sena-
tor’s committee assignments changed after the 100th Congress

convened in January.

Also, it was officially stated that
Gore’s former chief investigator in
the probe has left Capitol Hill and
has taken a job in the private sector.

That investigator had not been as-
signed to the probe’s subcommittee since the end of the 99th Congress;
he is now working in investment
banking (Billboard, Feb. 21).

The Gore staffer also said at
tempts to switch the investigation’s jurisdiction from the Permanent
Subcommittee on Investigations to
the Consumer Subcommittee, where Gore now serves as chair-
man, will also be put “on hold.”

The inactive probe, which never
achieved full-scale activity and had
limited staff, could be revived by
another lawmaker in the future, said
a spokesman, who added that that
posibility is “down the line and

(Continued on page 87)

U2 At No. 1 On Top Pop Albums Chart, Parallels The Career Of Springsteen

Rosnautt appears on a second album in this week’s top 10. She sings a duet with Di-
a Ross, and Jackson also includes a duet with Paul McCartney. But
Madonna has done it all on
her own. Incidentally, this is the fifth top
hit from “True Blue,” mak-
ing it only the second al-
bum by a female artist to
generate five top 10 hits.
It follows Janet Jack-
son’s “Control.”

Don’t look now, but a
commanding 13 of the 75 titles on Billboard’s Top
Black Albums chart are by rap artists. The tongue-tied
moment in Jazz/RCA, with charting albums by DJ
Jazzy Jeff & Fresh 
East and Steady B. Labels with two charting albums each are
Profile (Run-D.M.C. and “Mr. Magic’s Rap Attack, Vol. 2”) and Fantasy (Timex Social Club and Doug E. Fresh &
the Get Fresh Crew).

We GET LETTERS: We talked last week about Aretha Franklin’s record-setting gap between No. 1 hits. Vassilis Tonoris of Thessaloniki, Greece, adds that Franklin is now in third place in terms of the lon-
gest span of No. 1 hits in the rock era. Stevie Wonder
is put front, with No. 1 hits spanning 22 years and six
months. Paul McCartney is second, with No. 1 hits spanning 19 years and 11 months. Franklin’s No. 1
hits span 19 years and 10 months.

Richard Appel of Blair Television in New York
notes that the three No. 1 hits prior to the Franklin/
George Michael dует are all by acts from northern Cali-
fomia: Huey Lewis & the News, Club Nouveau,
and Starship. (And the Franklin/Michael hit was pro-
duced by a northern Californian: Narada Michael
Walden.)

Steve Thompson of La Crescenta, Calif., notes that
Gene’s “Tonight Tonight Tonight” joins Ferrante &
Teicher’s “Tonight” and the Mello-Kings’ “Tonight Tonight” to become part of the third song of
et titles with titles using the same word one, two, and three times. This also happened with Evelyn King’s
“Shame,” the Magic Lanterns’ “Shame Shame” and Shirley & Co.’s “Shame Shame Shame.”

Boston Affair: Lauren Issa, second left, ASCAP assistant to the director of public relations, meets with ASCAP members backstage at the first Boston Music Awards, which took place at the Opera House. Shown with Issa, from left, are artists Robert Ellis Orrall, Aimee Mann of ‘t Tuesday, and Jeffrey Osborne. (See story page 25.)

10 BILLBOARD APRIL 25, 1987

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DARLING AUDIOTAPE: SCOURGE OR PROMISE?

ROBERT HEILBRUM

Digital audiotape: Is it the scourge of an industry or a promiseful technology? The question runs on both sides of the coin, for where one camp claims it is either something anxiously awaited or feared, the other camp believes that it is just another tape recorder that the consumer has ever seen. The hardware community anticipates that the new DAT technology will replace the millions of tape transports already installed in the field. The nagging question remains, however: Will they, or better yet, should they?

First of all, we need to understand what is at stake here. The DAT technology is here and must be coped with. Just how do we plan our business activities in the face of this fact?

First of all, we need to adopt a global more objective view in our industry in order to make intelligent choices. This is not being done. It’s not a problem unique to DAT. Rather, it’s typical of how the hardware and software community often deal with emerging technologies.

We as Congress may legislate away, possibly with our DAT concerns. Congress wrongly views the situation as a trade issue, and, what’s more, there is historical evidence that legislation will not shield us eventually having to deal with new technology.

The problem is that we are not dealing with it at all. Instead, both communities are pointing fingers at the alleged blindness or ill will of the other. Each wants it his way—or not at all.

Whether DAT comes or not, there will be a next medium or technology product. In our communities, the time has come to realize that hardware and software are two sides of the same coin. This is the only industry.

Thomas Edison pioneered it all by inventing not just the record player but the record as well. Incidentally, we should remember that the original gramophones were all recording machines.

‘The time has come to realize that hardware & software are two sides of the same coin’

Robert Heilbrum is vice president, marketing, Denon America.

When one examines the facts clearly, however, one cannot exist without the other, regardless of our parochial feelings or opinions.

I doubt very much that life (or business) would be as rewarding without cassettes, video, high-quality audio, or any of the fruits of technology, for that matter.

It is also clear that this industry can accommodate a next technology. Either a large sustained growth for both hardware and software or a peaceful, costly experience. Can technology be beaten back? Just wait, we have the hard knocks, the laser disks, etc. There is evidence enough of the cost to great technology without-out the necessity in marketing.

For its part, the software community must recognize the benefits that hardware has brought and can continue to bring—the incredible expansion of markets and the creative opportunities new technology affords. Further, the software community must recognize the need to create new forms of hardware and to improve them elsewhere.

So DAT is loaded gun. We cannot shoot ourselves with it or deal with it as if it were of no value. We must use the problems and we must use them. It is critical that we deal with them in an atmosphere of togetherness and mutual respect. In any case, we can assure ourselves of market success and profitability.

We must find enough room on how well togetherness can work. It is perhaps the most quickly accepted consumer product ever. We follow that example we will prosper. If not, we will only face the issues DAT brings again and again.

I invite everyone to look for honest, tough, and thorough answers. There is no doubt that accommodation can be found and that even greater success awaits us—if we face the future together.
Album Rockers: ‘Keep Concert Cool’ 
Outlets Up PSAs To Combat Violence

BY LINDA MOLESKI

NEW YORK

Rock outlet formats are playing a larger role in curbing violence at arena rock shows, particularly in the New York area.

During the past year, top rockers WXRR and WNEW have stepped up the number of PSAs that denounce the destruction of venues.

To further combat the problem, John Scher, one of the leading promoters in the Northeast, recently arranged to broadcast four Grateful Dead shows live in an attempt to keep fans from gathering outside venues. Among the stations that broadcast the show were WXRR and WNEW, which simultaneously carried it from New Jersey's Meadowlands Arena (Billboard, April 18). The broadcasts were sparked in part by the shocking riot that occurred there following a March 29 Iron Maiden concert (Billboard, April 11).

"The Grateful Dead's popularity has become enormous," says Scher. "They always sell their shows out, and thousands of kids who didn't get in come to hang out at the venues. We thought of different ways to try and convince the kids to stay home."

"We did this as part of our public service announcements asking them, 'If you don't have tickets, don't come.' We also did live broadcasts for the Dead in New York, Chicago, and Philadelphia."

According to Scher, the chief reason for the broadcasts was to cut down the number of incidents. "It worked very well," he says. "And what evolved out of it was a successful radio program."

"We were one of the first to help out and try to curb violence at rock concerts," says WXRR PD Pat Evans. "When we signed on last year, we ran a Keep Concert Cool campaign that said, 'Keep cool: Enjoy, don't destroy, and don't come by to do IDs, we get them to do PSAs—especially heavy metal acts."

Aside from the programming value of the broadcast, Evans says, "Our duty is to help out in the community—there's a problem, and there is in every market that does rock shows. We owe it to the community to serve as one voice telling fans that rock is cool to destroy. With a show like the Dead, there's a big demand, and why deny the public from hearing something so hot? There's always the possibility of trouble, so if you provide entertainment, you're helping out."

Says WNEW PD Mark Chernoff, "I think radio is getting more involved, but every time there's been violence radio has come to the rescue. We tell our listeners, 'Look, it's your concerts and your music. If you mistreat the venues, then there will be no more shows.'"

WXRR in Philadelphia broadcast the show from the Spectrum. "It's the Dead's best tour in history," says PD Ted Uts. "There have been a lot of people showing up. We're trying to relieve the pressure outside of the arena."

Out of Northeast outlets that regularly tie in PSAs with local rock concerts include WBCN Boston and WPLR New Haven, Conn.

"There's something that will continue," Scher says, "We're looking into it for other potential problems, and we have taken a lot of cooperation from bands. We want to send a message to these kids to stay home and have a party. Don't take the chance of not having your favorite band come back."

Other Media Focus On Air Personalities
DJ's Are Grabbing Headlines All Over

NEW YORK

For such a local, audial medium, radio is getting a lot of national, visual attention lately.

On April 13, CBS-TV's "West 57th Street" did a segment on "controversial" air talents, which highlighted WXRR New York's Howard Stern, WLUW Chicago's Steve Dahl and Garry Meier, and WHY Providence, R.I.'s Carolyn Fox. The April 17 edition of "Oprah WinfreY" is slated to focus on America's top radio personalities.

Prior to that, the newspaper USA Today ran a story on morning men in its April 1 edition. "The issue date we ran it on was not intentional," quips USA Today writer Andy Smith, referring to April Fools' Day. The piece featured WHTZ New York's Scott Shannon, KKBQ Houston's John Lander, and WAVV Washington, D.C.'s Mike O'Meara and Don Germonio. (With photos and also mentioned WYHY Nashville, WRRB Tampa, Fla., and Andy Goodman of the American Comedy Network.)

"There wasn't any one incident that put this story in the paper," says Smith. "But, being based in Washington, D.C., there's a lot of personalities doing things here."

Smith admits that the presence of high-profile radio personalities is not exactly new. "We might have picked up on it three or four years ago, when it was a bit fresher."

At "West 57th Street," program producer Vicky Samuel says her segment on outrageous radio talent has been "germinating for a long time. I've noticed that personality radio has made a comeback—"for one thing, I can't seem to hear music any more."

Based in New York, Samuel says her interest was spurred by WXRR's Stern. "I was amazed by what I heard. When we started tracking more people down, we found that it's a trend that's been growing in radio. We certainly found that it's no longer an exception (to hear Stern-style shows)."

Samuels says it took a while to convince her bosses to back the segment. "Someone like a Stern was so obvious; we were concerned as to whether it would make good television," she says. "But, we saw it happening all over the country."

The "Oprah Winfrey" program is set to feature Shannon; KLOQ Los Angeles' Jim "The Pearson" Trenton; Tom Joyner, the "commuting DJ" of KDKA-FM Dallas and WGGF-FM Chicago's John Brantemide; KEGL Dallas' Moby; and former WBNC New York afternoon driver Joey Reynolds.

"Oprah Winfrey" show associate producer Ellen Rakieten says the program's themes are usually arrived at by spontaneous means, but says some of the interest was generated as a result of press stories on so-called shock radio. Referring to the show's Chicago base, Rakieten says, "(WLUW's) Brandmeier is like a god here. He's just so popular here. And, then we've been reading about shock radio—including a recent Us magazine article—so we've got it here. Plus, [April 17] is a holiday for kids, and that's good because those kids have parents that watch Oprah.

When booking the program, Rakieten says, she sought top-rated talents with "off the wall" approaches and found a mix of on-air styles.

Mother radio's exposure, WRBQ will take its successful Q-Morning Zoo to the tube May 1 on a local cable TV channel. The move is the beginning of a three-year arrangement with Jones International Cable that will give viewers live visuals of the four-hour Q-Morning Zoo, supplemented with music video to match the playlist whenever possible. There is talk that the Q Morning Zoo may take it to other markets via various cable services.

Additionally, there is endless talk that Stern may get his own TV talk show. KIM FREEMAN

NEW! NEW! NEW! NEW! NEW!
Don't Miss Billboard's HOT CROSSTOWN 30
It's the only chart of airplay at the hot new stations with a 'Crossover' format that mixes urban, pop, and dance club hits. See page 20.

NEW! NEW! NEW! NEW! NEW!  
NEW! NEW! NEW! NEW! NEW!

The Real Heart Of Rock'n'Roll WSCV Charlotte, N.C., afternoon personality Jeff Wicker, left, takes part in one of the top 40's finest moments as Huey Lewis takes a personal break with young fan Brian Collins. When Collins' mother called WSCV saying that her seriously ill son would love Lewis tickets, the station and Chrystalis local rep Dave Ross did one better by arranging the meeting.
Cinderella's "Night Songs."
The double-packed power of Double Platinum!
The Memorial Day Countdown Fit for a King!

Billboard Magazine is the bible of the music industry. Their charts are the standard by which hit records have been measured for 98 years.

Now, for the first time, Billboard has ranked the Top 40 hits by the King of Rock & Roll!

This Memorial Day Weekend, the United Stations will honor Elvis’ memory with one of the most exciting radio specials of this or any year!

On Billboard’s Official Top 40 All Time Elvis Presley Hits they’ll all be counted down in order...and revealed to the world FOR THE FIRST TIME!

What was Elvis’ all-time Number One hit? Which was the last Elvis record to place on the chart? It’s bound to be three solid hours of fascinating revelations and surprises!

With the prestige and authority of Billboard behind it, and Elvis all through it, this is one show you won’t want to miss! It’s available on a swap/exchange basis to radio stations in the top 170 Arbitron-rated metro markets. Call United Stations Radio Networks immediately to reserve it for your station at 212-575-6100 or for national sales information.

NAB Panel Looks At Good Promos, Why They Work

By Charlene Orr

Dallas Nothing beats a good promotional event to heighten a station’s visibility and get an apathetic listening audience excited—not to mention raising advertiser interest. That was the bottom line at a recent NAB panel devoted to promotions.

It was noted that there are few new promotions, but the speakers stressed the possibilities inherent in variations on a theme. Winners of the NAB’s annual best-promotion contest offered some clever and successful variations on common themes.

Jan Chamberlin of WDIF-FM Marion, Ohio, won the small-market division with her Body Badge contest. Using a round version of the station’s call-letter bumper sticker, KDIF tied its small budget into a big community event: the annual popcorn festival. Contest participants were given one of 25 combinations of letters in four different colors and were instructed to search for the match during the festival. Each couple that returned to KDIF’s booth with a match received a station baseball cap and became eligible to win a $1,000 shopping spree.

Chamberlin said the simplicity of the promotion spurred heavy participation and noted that it cost KDIF only $400 because local retailers traded out for the $1,000 gift certificates.

J.D. North of WJLQ-FM Pensacola, Fla., won the NAB’s award for medium markets. He said a station has to “touch the flesh” of its community in any promotion. WJLQ won its award with a Mystery Man In White campaign. As a newcomer to the station, North, clad in a white tux, played the mystery man who was chauffeured around in a white limo. For 10 days, North dropped in on restaurants and grocery stores, picking up people’s bills with no explanation until the story broke in local print. That coverage included attention from competing radio stations and television news programs.

North says the key to the promotion’s success was secrecy—only two station staffers knew of the stunt. The top 40 outlet improved greatly in its ratings following the promotion, which cost $2,000.

The NAB’s large-market winner was KBPI-FM Denver, an album rock outlet that won for its Show Us Your KBPI campaign. The station teased the contest for one week, then began soliciting entries for the most creative display of its calls. The grand prize was $10,000. KBPI’s winners were a group of students who hung a 200 by 400-foot KBPI sign on the outside of Denver’s Mile High Stadium.

In contests keyed to contributions from listeners, KBPI’s Beth Harris stressed, clear ground rules have to be laid down. Most important among them, she said, is a ban on defacing property.
Congratulations
To The
ACM's TOP HATS

Hank Williams, Jr.
ENTERTAINER
OF THE YEAR

Dwight Yoakam
TOP NEW
MALE VOCALIST

Paul Overstreet
SONG OF THE YEAR
"On The Other Hand"
Paul Overstreet, Writer
Writers Group Music
Scarlet Moon Music, Publishers

The Judds
TOP VOCAL DUET

Holly Dunn
TOP NEW
FEMALE VOCALIST

Carl Perkins
CAREER
ACHIEVEMENT AWARD

Minnie Pearl
PIONEER AWARD

INSTRUMENTALISTS OF THE YEAR
Chet Atkins  Mark O'Connell  J.D. Maness
Emory Gordy, Jr.  John Hobbs

BAND OF THE YEAR (Non-Touring)
Jerry Whitehurst
The Nashville Now Band

BAND OF THE YEAR (Touring)
Ricky Skaggs Band

www.americanradiohistory.com
## Billboard

### Album Rock Tracks

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>U2</td>
<td>WITH OR WITHOUT YOU</td>
</tr>
<tr>
<td>2</td>
<td>FLEETWOOD MAC</td>
<td>BIG LOVE</td>
</tr>
<tr>
<td>3</td>
<td>BRYAN ADAMS</td>
<td>HEAT OF THE NIGHT</td>
</tr>
<tr>
<td>4</td>
<td>DAVID BOWIE</td>
<td>DAY IN, DAY OUT</td>
</tr>
<tr>
<td>5</td>
<td>OH CHARLIE</td>
<td>(I JUST DIED IN YOUR ARMS)</td>
</tr>
<tr>
<td>6</td>
<td>TOM PETTY &amp; THE HEARTBREAKERS</td>
<td>JAMMIN' ME</td>
</tr>
<tr>
<td>7</td>
<td>FROZEN GHOST</td>
<td>ATLANTIC</td>
</tr>
<tr>
<td>8</td>
<td>BUTCHER</td>
<td>GOODBYE SAVING GRACE</td>
</tr>
<tr>
<td>9</td>
<td>LOU GRAMM</td>
<td>READY OR NOT</td>
</tr>
<tr>
<td>10</td>
<td>PETER WOLF</td>
<td>COME, AS YOU ARE</td>
</tr>
<tr>
<td>11</td>
<td>PSYCHEDELIC FURS</td>
<td>HEARTBREAKER BLAT</td>
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<tr>
<td>12</td>
<td>U2</td>
<td>I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR</td>
</tr>
<tr>
<td>13</td>
<td>EDDIE MONEY</td>
<td>ENDLESS NIGHTS</td>
</tr>
<tr>
<td>14</td>
<td>NIGHT RANGER</td>
<td>THE SECRET OF MY SUCCESS</td>
</tr>
<tr>
<td>15</td>
<td>REGGIE ALLMAN</td>
<td>I'M NOT AN ANGEL</td>
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<tr>
<td>16</td>
<td>BONI JOVI</td>
<td>NEVER SAY GOODBYE</td>
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<tr>
<td>17</td>
<td>THE CULT</td>
<td>LOVE REMOVAL MACHINE</td>
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<tr>
<td>18</td>
<td>ROCK AND HYDE</td>
<td>DIRTY WATER</td>
</tr>
<tr>
<td>19</td>
<td>ANDY TAYLOR</td>
<td>I MIGHT BE</td>
</tr>
<tr>
<td>20</td>
<td>WHITESNAKE</td>
<td>STILL OF THE NIGHT</td>
</tr>
<tr>
<td>21</td>
<td>LOS LOBOS</td>
<td>SET ME FREE (ROSALIE)</td>
</tr>
<tr>
<td>22</td>
<td>EUROPE</td>
<td>ROCK THE NIGHT</td>
</tr>
<tr>
<td>23</td>
<td>ERIC CLAPTON</td>
<td>RUN</td>
</tr>
<tr>
<td>24</td>
<td>PATTY SMITH</td>
<td>NEVER ENOUGH</td>
</tr>
<tr>
<td>25</td>
<td>LITTLE AMERICA</td>
<td>WALK ON FIRE</td>
</tr>
<tr>
<td>26</td>
<td>BILLY IDOL</td>
<td>SWEET SIXTEEN</td>
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<tr>
<td>27</td>
<td>BRYAN ADAMS</td>
<td>INTO THE FIRE</td>
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<tr>
<td>28</td>
<td>STEVE WINWOOD</td>
<td>THE FINER THINGS</td>
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<td>29</td>
<td>REGGIE ALLMAN</td>
<td>ANYTHING GOES</td>
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<tr>
<td>30</td>
<td>GREGG ALLMAN</td>
<td>WEAPONS OF LOVE</td>
</tr>
<tr>
<td>31</td>
<td>LOU GRAMM</td>
<td>MIDNIGHT BLUE</td>
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<tr>
<td>32</td>
<td>BRYAN ADAMS</td>
<td>BULLET THE BLUE SKY</td>
</tr>
<tr>
<td>33</td>
<td>DAVE MATTHEWS</td>
<td>ANOTHER DAY</td>
</tr>
<tr>
<td>34</td>
<td>WHERE THE STREETS HAVE NO NAME</td>
<td>U2</td>
</tr>
<tr>
<td>35</td>
<td>PETER WOLF</td>
<td>CAN'T GET STARTED</td>
</tr>
<tr>
<td>36</td>
<td>REO SPEEDWAGON</td>
<td>VARIETY TONIGHT</td>
</tr>
<tr>
<td>37</td>
<td>ETC OUT</td>
<td>DEAR GOD</td>
</tr>
<tr>
<td>38</td>
<td>ROBERT CRAY</td>
<td>I GUESS I SHOWED HER</td>
</tr>
<tr>
<td>39</td>
<td>CROWDED HOUSE</td>
<td>DON'T DREAM IT'S OVER</td>
</tr>
<tr>
<td>40</td>
<td>GEORGIA SATELLITES</td>
<td>RAILROAD STEEL</td>
</tr>
<tr>
<td>41</td>
<td>GLASS TIGHT</td>
<td>I WILL BE THERE</td>
</tr>
</tbody>
</table>

### Flashback

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>NEW ORDER</td>
<td>FLEETWOOD MAC</td>
</tr>
<tr>
<td>2</td>
<td>SAMMY HAGAR</td>
<td>SEVEN WONDERS</td>
</tr>
<tr>
<td>3</td>
<td>NEW ENTRY</td>
<td>LITTLE SUZY</td>
</tr>
<tr>
<td>4</td>
<td>BE-ENTRY</td>
<td>WANTED DEAD OR ALIVE</td>
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<td>5</td>
<td>RE ENTRY</td>
<td>DREAM WARRIORS</td>
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<tr>
<td>6</td>
<td>FARMER NEIGHTS</td>
<td>FOOL IN LOVE</td>
</tr>
<tr>
<td>7</td>
<td>GARY MOORE</td>
<td>OVER THE HILLS AND FAR AWAY</td>
</tr>
<tr>
<td>8</td>
<td>DEEP PURPLE</td>
<td>CALL OF THE WILD</td>
</tr>
<tr>
<td>9</td>
<td>THE DAMNED</td>
<td>ALONE AGAIN OR</td>
</tr>
</tbody>
</table>

### Power Pack

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>1</td>
<td>VOX JOX</td>
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### Charlie West Is Movin’ On Up To KLOS; Brian Thomas Becomes PD At WSBB

**Charlie West** jumps from the 57th-ranked market to the No. 2 market with the PD post at album rocker KLOS Los Angeles. West departs KWOOD Tulsa, Okla., after roughly nine years there. West also had an advised Clear Channel sister station KPEZ Austin, a classic rocker. KLOS VP/GM Bill Sommers says West’s classic experience will be a plus in the face of competition from classic rocker KLFX Los Angeles, and he welcomes the PD’s medium-market background. “When you’re coming from a smaller market, you have to be more resourceful because you don’t have the resources of a major company behind you.”

**Kurt Kelly**, who has been holding down the programming for the last two and one-half years, split for WCKG Chicago, will remain at KLOS as assistant PD, Sommers says.

**Brian Thomas** accepts the PD post at hit outlet WBSB “105.3” Baltimore, moving up from a super successful tour at WBWJ “BJ-100” Orlando, Fla. “His track record, his knowledge, and the way he carries himself make him one of the hottest young programmers around,” says B-104 GM Jim Fox. Thomas, of course, replaces Steven Kingston, now OM at WHTZ “Z-100” New York.

**Lee Michaels** was the subject of much Gotham gossip week last. Speculators were hot on a trail that the KMEI San Francisco PD was leaving that post. Michaels and KMEI GM Paulette Williams were not reachable at pretime, but the station receptionist took messages for Michaels, suggesting business as usual. Those same speculators had Michaels returning to Chicago for Pyramid’s new station, WTKS. Pyramid CEO Richard Balsbaugh squealed that with a call from a line en route to WTKS from O’Hare, “I’m about to conduct a dozen interviews, but we haven’t hired anybody. I have spoken to Lee about several things, including the [possibility of] his involvement with us, but, more importantly, about the Chicago market.” Michaels, you know, programmed leading urban outlet WBXM Chicago, then jumped to one-time underdog WCGL Chicago and took it to the top before moving to KMEI. Don’t touch that dial!

**Tom Watson** will head south to assume the longest post at his rock outlet KIFM San Diego. The PD slot at KEZK “EZ Rock” San Jose, Calif., for the last nine months is only the most recent entry on Watson’s resume, which includes a stint at KSEA San Diego in the early ’70s. The country’s “most beautiful city” is also “probably one of the most competitive ACM markets,” says Watson of his return.

**Ross Holland** steps into interim PD duties at urban outlet KYOK Houston after four years there. Holland, KYOK’s assistant PD for the past three years, fills in for departing PD Steve Heywood, who has moved on to the same post at KHYS Port Arthur, Texas.

Here’s a fact to fuel talk that Infinity hitster WBWM “B-106” Washington, D.C., may go album rock. Tom Robinson, Apr. 18 WWDC “DC101” afternoon man Don “Serpe” Colwell resigns that post to take on afternoons at B-106. Serpe’s been there at the D.C. rocker for many years and was one of the original jocks at progressive rock WHFS there.

**Heavy Rotation**: KXHL Berkeley, Calif., and **Kim Hughes** leaves the eclectic quiet storm outlet for northern California promotion duties with RCA... A&M shuffles its local deck to move N.Y. rep Sue Descamps to Los Angeles Stevens and replaces Marla Carl. Of note is Kelly Summers. Jill Glass stays in A&M’s Boston base but leaves her marketing manager-post for local promotion. And, Chuck “the Blitz” Bliziotis leaves his Boston local promo manager post for the same gig in

**KYES-AM** Modesto, Cali., drops its calls and its ACM format for country and the KMXE-AM set. The format is! automated except for mornings, when veteran hostister Mike Wolfe is doing a news-intensive live show.

**WHN** New York PD Gary Havens resigns from the Emmis country outlet after nine months to take on part ownership with WTPT Indianapolis, where he’ll be going up against Emmis’ two home outlets. WHN VP/GM Rick James says, “I can’t come up with enough superlatives about the job Gary did for us.” Longtime WHN loyalist Pam Green will add acting-PD duties to her MD post for the time being.

**WSHE Miami OM Charlie Kendall lures Tom Robinson out of precious radio retirement to do evenings at the leading market Robinson worked for Kendall during his WMMR Philadelphia days, then moved on to WBCN Boston, where an unpleasant departure apparently left a bad taste in Robinson’s mouth. Other changes in his presentation Ronnie D’Alfonso’s move to middays, Kendall’s arrival in afternoons, and Drew Townsend in on overnights. Former WSHE midday man Harry Alper is opted for weekend and fill-in work at Kendall’s old home, WNEF-FM New York, where Ken Dashow moves into weekday overnights. Kendall, by the way, has already fallen prey to Mi ami voices like a luxurious hot tub and boat dock in the back. Go visit!... Back at WNEF-FM, PD Mark Chernoff picks from his old stomping ground, WDHA Dover, N.J., by pulling Cyndy Mankowski in for Sunday overnights.

**HOT SHOTS**: The American Comedy Network of Bridgeport, Conn., josts David Lawrence to the morning shift at rocker WLYQ Columbus, Ohio. That leaves a plum executive producer post open at the leading laugh net. ACN prez Andy Goodman is seeking someone to help write, perform, and create ACN’s multitrack output. Goodman hints that salary would be higher than most local production director gigs.

And, we can’t reveal the station, but a major market top 40 is looking to give somebody her “big break.” The official position is morning news director, but the station is looking for a female personality, intelligence, and characters very much her own. Send T&R’s here and we’ll forward them.

**“WE HERE TO FIND SAND**, quipped WHYI’s “Y-100” Miami MD Frank Amadeo, explaining for the umpittnt time why he and Y-100 OM Tony Novia were in Getham last week. Actually, the two were seeking talent for their beach concert party this summer and were just generally schmoozing new and old colleagues. Great visit to Capito’s VP/black promotion Ronnie Davis and direcor of talent and product development Jean Biginitch, who were raving about the new Edwin Edition-type group 4 By Four and T Graham Brown’s latest soulful country album.

Thanks to Susan Storms and her WHN New York colleagues for the Mets party and game Apr. 9, where we found local MCA rep Bobby Shaw breaking from his normal vengeance rounds to test “Lee Greenwood” around. After Greenwood’s opening national anthem, the PA announced, “Courtesy is contagious. Pass it on,” a motto which the RAI’s Danny Flanberg recommends as the theme for next year’s NAB confab.

**GOODWIN**: Loved the bet: WTHZ Tallahassee, Fla., Mayor John Hatfield gave his WHBQ Super Bowl winning game 4 match to the New England Patriots, so Whiters Apr. 6 as to whether Marvin Hamlisch or Leonard Nimoy would win the boxing match.... Ozzy Osborne donated $1 to Oral Roberts, with a note requesting that the preacher spend it on “his psychiatric treatment.”

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*Track with the greatest airplay perm this week. The Flashback is the highest-debuting track of the week. The Power pack is the track on the chart that shows the largest increase in airplay over the week before.*
By Dave Burchett

It's true that disk jockeys are not just communicators or performers. They are also entrepreneurs, for other jocks or competing stations are up to. We make mental notes here, observations there... enough to know where we're going. That's why all eyes should be on Dallas in the coming months.

KHYI "Y-95" Dallas, with its "gladiator" approach (Billboard, March 7), brain child of Buzz Bennett and Mark Driscoll, is an important development that will pique interest because of its innovation and, paradoxically, its firm roots in top 40's past.

Bennett and Driscoll may not fully agree, but the prototypes for the gladiator DJ mold have been with us for more than 20 years, and the best of them wage battle still. Granted, they may not meet the criteria established by Buzz and Mark for their approach, but the jocks I have in mind certainly embody the spirit, if not the complete philosophy.

With that in mind, here is my list of candidates for lifetime gladiator radio honors. The criteria: fast deliveries, aggressive and engaging on-air qualities, strong (never wimpy) voices, and a history of ratings victories. The fact that these men are still active is also an important consideration.

The Real Don Steele. Judging from his afternoon programs at gold outlet KRLA Los Angeles, it doesn't seem like a thousand Million Dollar Weekends have passed since Don and the rest of the KRLA boss jocks wiped out their competitors and paced a string of RKO/Bill Drake ratings coups to coast. Steele's exuberance, tenacity, and crazy hipness inspire the same awe today as in 1966.

As a KRLA board up told me last year, Steele's electricity envelope the studio when he broadcasts. "I mean the room just vibrates," said the board up in testimony to the Real Don's magnetism. KRLA's dismal 1.2 in the fall book is attributable more to the waning popularity of music on the AM band than it is a reflection on the air staff. Steele was No. 1 in L.A. at one time and has parleyed that popularity into movie roles and a new television show.

Cousin Brucie Morrow & Burghett & Associates' Jon Grevatt, several associates' Jon Grevatt, several

Promotions

Life is looking like a beach these days, and AC outlet WIQO Philadelphia is right on the case with a summer-long promotion that gives listeners a week's vacation on WIQO's beach house in Ocean City, N.J. Last month, the station began drawing winners from a postcard pool. Each winner also gets a package of goodies to go along with the house, all provided by sponsors of the promotion.

April is "Strummer Time"

Various album rock stations are naming April Guitar Month. Sponsored by the Music Distributors Asso., the grand prizes being offered to outlets are Fender Stratocasters. Already on the bandwagon are WBCN Boston, WMRR Philadelphia, WKFD Nashville, WKLS Atlanta, WWDC Washington, and Texas stations KPEZ Austin and KLRL Houston.

According to Ken Grevatt & Associates' Jon Grevatt, several

Beachside Booty

BY DAVE BURCHETT

New 'Gladiators' Take Cues From Veteran Fighters

Various album rock stations are naming April Guitar Month. Sponsored by the Music Distributors Asso., the grand prizes being offered to outlets are Fender Stratocasters. Already on the bandwagon are WBCN Boston, WMRR Philadelphia, WKFD Nashville, WKLS Atlanta, WWDC Washington, and Texas stations KPEZ Austin and KLRL Houston.

According to Ken Grevatt, several participating stations have listeners qualify to win the guitars by identifying players after hearing a mixed selection of their hits. Others have simply announced postcard drop-off points with participating retailers. Those interested in the market-exclusive offer can call Grevatt at 212-582-0252.

XTRA-FM "31X" San Diego is calling attention to stars on the way up, with low-down concert ticket prices in its 31X Rising Star Concert series. The series kicked off with gigs by Chris Isaak, Wire Train, and Concrete Blond on successive weeks, all with 91-cent ticket prices. "We're trying to expose new acts at a cost anyone can afford," says Oz Medina, the album rocker's MD. This all follows 31X's successful X-Pos The X contest last month, which had listeners performing wild stunts in an attempt to win a $25,000 grand prize. The overall winner created a 10-second television spot with animated "31X" figures made of clay. The contest generated a constant stream of local press.

Get even more mileage out of the campaign, 31X is now readying for "X-Pos The X—The TV Show." On Sunday (19), KUSI-TV exposes the general viewing public to footage of the many creative entries. 31X jocks will host the show, and contest judges include San Diego Chargers player Billy Ray Smith.

DATING GAMES

Solid gold outlet KOOL-FM Phoenix, Ariz., gave taxpayers a break April 15 by bringing their local post office to a central shopping mall for easy tax-return filings. Last year, KOOL brought 24,000 folks down to get their goods weighed and stamped at the booth.

Meanwhile, KIFS-FM gave listeners a break of a different sort by picking up on the supermarket single concept to eliminate the dreaded date. For once, it was profitable to play games in the ongoing battle with the opposite gender. KIFS' Paul Freeman hosted events like the Game With A Peel, wherein men and women teamed up to peel bananas without their hands.

Mellow Easter

AC outlet WNIC Detroit plans to drop 20,000 marshmallows on Motor City as an Easter Sunday surprise. With a local park department as co-host, WNIC will make two marshmallow dumps out of helicopters. Children are encouraged to turn in the droppings for bags of WNIC Easter goodies.

Triple Tripping

Active Markets, Santa Monica, Calif., is active indeed this season. Spring/summer packages from the company kick off with a May 21-25 trip to Hollywood, where winning station listeners will sit in on a Genesis/Doobie Brothers concert. A Magical Mystery Tour to the U.K. is set for May 28-June 4. Listeners will tour various Beatles sites in Liverpool and pools of points of interest in London. Finally, you, too, can send your listeners to see U2 in London via an Active Markets trip scheduled for June 10-17.

Young At Heart. Paul Young drops by top 40 outlet WDTX Detroit to stir enthusiasm for a DTX-sponsored concert in Motor City. Enjoying the staright are, from left, WDTX air talent Theresa Selik, Young, station morning man Jim Harper and PD Mike Bradley, and Columbia rep Mark Wescott.

Dan Ingram: During the late '80s at WINS New York, Morrow's delivery caused account executives a great deal of consternation. They feared the velocity with which he read commercials would dismay clients. That alone is enough for gladiator credentials.

Throughout his career at WABC, Cousin Brucie piled up ratings triumphs like shoes in Imelda Marois' closet. A rapid-fire delivery tinged with sheer warmth made the good Cousin the type of gladiator who would have to look up to see if Caesar was giving him a "thumbs up" before he plunged the spear into his opponent: helluva fighter, but nice guy, too. After years away from the mike—some of the time spent as an owner—Brucie is back in the Big Apple fray with two shifts on WCBS-FM.

Ingram, Morrow's WABC buddy, has been absent from the daily waters for a short time, and his CBS "Top 40 Countdown" series ceased production in January. His voice is still prevalent in countless New York commercials. Dan's bitting sarcasm is his mace on the colliseum floor.

Never sanctimonious, sappy, or vapid and always controversial, Ingram was and is a huge winner, like everyone who worked under WABC PD Rick Sklar. If he's not a gladiator, then Rambo is an interior decorator.

Tom Campbell: As was previously mentioned, one of the prerequisites for this list is the ability to talk fast. Tom "Boss Of The Bay" Campbell talking is roughly akin to an avalanche plummeting down a mountainside. At KYA San Francisco, Campbell was the only jock to consistently beat KFRC in his time slot. This was an era that saw KFRC ascend to the position of top Bay-area rocker, so Campbell's feat was no small one. Though no longer a jock, Tom is omnipresent on San Diego stations via spots for a stereo/video concern.

He whips through at least 2½ minutes of copy in 62 seconds, leaving listeners and jocks alike hyper-ventilating for him! He's one of the most effective hard-sell spokesmen around (and a licensed auctioneer, he'll add). Definitely a gladiator of heavyweight class.

John Landecker: "Records" may truly be his middle name, but "Boogie Check" is a close second. That was his "thing" at WLS-AM during his first tour there as night man. He later became an afternoon driver. Like Campbell, Landecker can run through copy at a pace that would render the normal tongue a twisted, useless appendage. Unlike others, however, John has done mornings (at album rocker WCKG Chicago). He's now back doing evenings for the last bastion of AM top 40: WLS-AM.

There Are Many more who could join this group. Perhaps too many to mention. They'll all be casting an eye toward Texas to see if Buzz, Mark, and Y-95 make inroads with the gladiator concept. If they do, jocks will be queuing up, helms in hand, for gladiator training, with the knowledge of what true gladiators have done before: Slew the lions, and grabbed thib they the Holy Ratings Grail. Thus came the gladiators!

Dave Burchett is night talent on lite AC outlet KWLT "K-Lite" San Diego.
**YesterHits**

**Hits From Billboard 100 and 20 Years Ago This Week**

### POP SINGLES — 10 Years Ago

1. Southern Nights, Glen Campbell, CAPITOL
2. Hotel California, Eagles, Asylum
3. Don't Leave Me This Way, Thelma Houston, TAMLA
4. When I Need You, Leo Sayer, WARNER BROS
5. I've Got Love On My Mind, Natalie Cole, CAPITOL
6. Don't Turn Around On Us, David Soul, MOTOWN
7. So In To You, Atlantic Rythym
8. Right Time Of The Night, Jennifer Elise, ATLANTIC
9. Sir Duke, Stevie Wonder, TAMLA
10. I'm Going To Love You, William Bell, MERCURY

### POP SINGLES — 20 Years Ago

1. Somethin' Stupid, Nancy & Frank Sinatra, RCA
2. Happy Together, Turtles, WHITE WALKER
3. A Little Bit You, A Little Bit Me, Michael, COLUMBIA
4. I Think We're Alone Now, Tommy James & The Shondells, DOT
5. Western Union, Five Americans, CAPITOL
6. This Is My Song, Petula Clark, COLUMBIA
7. Sweet Soul Music, Arthur Conley, VOLT
8. Bernadette, Four Tops, MOTOWN
9. I Never Loved A Man The Way I Loved You, Aretha Franklin, ATLANTIC
10. Jimmy Mack, Martha & The Vandellas, GORDY

### COUNTRY SINGLES — 10 Years Ago

1. She's Pulling Me Back Again, Ricky Skaggs, ELEKTRA
2. Play Guitar Play, Conway Twitty, MCA
3. She's Got You, Loretta Lynn, MCA
4. Some Broken Hearts Never Mend, Dion Wilson, MCA
5. Paper Rosie, Gene Watson, CAPITOL
6. The Rains of Sugar Coated Love, Freddy Fender, ARC
7. I'll Do It All Over Again, Crystal Gayle, SHAPED ARTISTS
8. Let's Get Together (One Last Time), Tanya Wynetta, A&M
9. I'm Sorry For My Friend, Moe Bandy, COLUMBIA
10. Yesterday's Gone, Venn Godwin, ELEKTRA

### SOUL SINGLES — 10 Years Ago

1. Got To Give It Up (Part 1), Marvin Gaye, TAMLA
2. The Pride (Part 1), Isley Brothers, ISLEY BROTHERS
3. I'm Your Boogie Man, K.C. & The Sunshine Band, KEEPS
4. I've Got Love On My Mind, Natalie Cole, CAPITOL
5. You're Turnin' Good Love Away, Spenders, ATLANTIC
6. The Pinchus Theory, Bootsy's Rubber Band, WARRIORS BAND
7. Ain't Gonna Bomb No More (With No Big Fat Woman), Joe Tex, INC
8. I Wanna Do It To You, Jerry Butler, ATLANTIC
9. Your Love, Marilyn McCoo & Billy Davis Jr., MOTOWN

### COUNTRY SINGLES — 20 Years Ago

1. Home On The Range, Dolly Parton, ATLANTIC
2. Better Than I Ever Have Before, Loretta Lynn, MCA
3. You're A Big Thing,看电视, RCA
4. I Can't Make You Love Me, Etta James, CAPITOL
5. You Don't Have To Say You Love Me, Barbra Streisand, CAPITOL
6. The Last Unbroken Heart, Marty Robbins, MCA
7. Someone Sings The Blues, John Anderson, CAPITOL
8. The Last Unforgettable, Roy Orbison, MCA
9. I Don't Want To Be A One Night Stand, John Denver, CAPITOL
10. I Can't Stand, Heart, ATLANTIC

### NEW SINGLES

- **Big Love**: Warner Bros., 7-28983
- **The Last Unforgiven**: Warner Bros., 7-28987
- **Guardian Angel**: Capitol, 2-3280
- **The Last Unremembered**: MCA, 35877
- **The Last Unbroken Heart**: MCA, 35864

For more information, visit [www.americanradiohistory.com](http://www.americanradiohistory.com).
THE Nationally Syndicated Broadcasting Alliance Radio Network is changing its name in time to offer its first major special of 1987 under a new banner. The new special is "British Invasion," and NSBA is now On The Radio Broadcasting, named after its main offering "On The Radio," the company's weekly one-hour show. The program "On The Radio" has been company president Jeff Leve's mainstay. The program is hosted by KIS Los Angeles afternoon man Ron O'Brien and is now in its third year, with Leve reporting a clearance roster of over 300 stations. The company name change should provide Leve with a handle moniker. He says that he hopes to quiet all those "What do those letters mean?" questions. The "British Invasion" is a 12-hour offering that charts the years 1964-70 with the songs that changed the face of rock. Beginning with the Beatles' first U.S. tour and ending with the Beatles breakup, the show will cover every English act that topped the charts during those years.

Each of the special's 12 hours has been programmed and stand on its own so that it can be aired in station-determined blocks. The show is co-hosted by KTXQ Dallas assistant PD/personality Redhead and British invasion witness Mick Fleetwood. In addition to 180 songs, the show features 120 interview clips, many from interviews Leve recently conducted.

On The Radio Broadcasting has obtained full national sponsorship from Dr. Pepper for "British Invasion" and will be offering five minutes per hour for local sale. Leve reports early clearances of 100 stations. The program is scheduled to air the 4th of July weekend.

WESTWOOD ONE has signed a three-year agreement with the Legacy Broadcasting group. The three-year affiliation contract will have

Dustin' Off The Dancin' Shoes. Promedia New York puts on its dancing shoes, and WRKS "Kiss-FM" New York air personality Chuck Leonard is spinning the sound on the dance floor as they join forces for the new Promedia weekly, "Chuck Leonard's Dance Party." Priced, from left, are Promedia VP Jim Wynbrandt, Leonard, Promedia president Bill Quinn, and the show's executive producer, Frank Guida.

Legacy outlets broadcasting Mutual and Westwood One product.

The pact will include Legacy outlets KJOL-FM Los Angeles, WLLZ-FM Detroit, KDWB Minneapolis, and KHOW/KPRK Denver. Subject to contractual agreements already in effect with other stations in these markets, the Legacy outlets will draw programming from a WW1/Mutual package that includes entertainment programming, Mutual news on the hour, talk programs, and a Mutual sports package that includes NFL, NCAA, and Notre Dame football.

WEN James St. James says he "calls in" his performances, he's not kidding. Over 5,000 times in the last two years, St. James has called in his "Hotline To Hollywood" to 56 stations across the nation.

Based in Canoga Park, Calif., the Tinsel Town reporter provides a 10-minute window to each affiliate between 6 a.m. and 4 p.m., PST. Each live call-in from St. James is varies in length from 90 to 200 seconds, depending on the station's format, and he will be as many as 50 calls a day.

The live dialogues with affiliate air talents provide as much of the fun as the news and gossip. Listeners not only get the latest "dish" on Hollywood notables and fads but can also hear their local air personality freed from drop-in clausrophobia.

With Spring come thoughts of baseball. As a service to New York syndicators who will be playing the ABC Radio Network's softball team, here is a list of recent ABC appointments that may be making hits.

John Axten is promoted to senior VP, ABC Radio Network. Axten has been a planning ace for ABC, and the move will give him the opportunity to make other contributions. Axten will continue to be responsible for the development and marketing of nonmusic programming for the six full-service networks. Susan O'Connell is promoted to director of the ABC FM Radio Network. She joined ABC in 1984 as manager of network programming, and in her new position she will be responsible for directing the marketing and acquisition activities for the FM network. Gloria Briggs moves over from the ABC FM Radio Network and is appointed director of the ABC Rock Radio Network. Briggs will be responsible for all aspects of station relations for the Rock Network. Peter J. Ludwig is the weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate that local stations have option of broadcast time and dates.

April 24-26, Eric Clapton, Supergroups, ABC Radio Network, two hours.

April 24-26, Bender, MCA Big Event, MCA Radio Network, 90 minutes.

April 26, Norman Whitfield, producer profile, Motor City Beat, United Stations, three hours.

April 26-27, Prince's Trust Concert, Superstars Of Rock Concert Special, Westwood One, 90 minutes.

April 26-27, Luther Vandross, Star Beat, MJ Broadcasting, one hour.

April 26-27, Genesis Connection, Rock Connection, CBS Radio, one hour.

April 26-27, Club Nouveau/Loose Ends/Beatle Boys, Street Beat, MCA Radio Network, one hour.

April 26-27, Oak Ridge Boys/Gary Morris, Music Of America, ABC Radio Network, two hours.

April 26-27, Wang Chung, Hot Rocks, United Stations, 90 minutes.


April 26-27, Stars That Write For Other Stars, Country Close-Up, ProMedia, one hour.

April 27-28, Patrice Rushen/Marla Gibbs/New Artist Spotlight, Radioscope, Lee Bailey Productions, one hour.


April 25-26, Orabamba, Musical Starsstreams, Frank Forest Productions, two hours.

April 26, Georgia Satellites, King Biscuit Flower Hour, DIR Broadcasting, one hour.


WASHINGTON ROUNDUP (Continued from preceding page)

tion—if any—to be taken as a result of complaints received alleging that noncommercial KPFX-FM and commercial WYSP-FM aired programming in violation of 18 U.S. Code, paragraph 1464. The FCC has already sent along polite letters of inquiry and has received lengthy replies. Don't expect firewoks:

General Counsel Diane Killory has hinted the most the commission wants to do is indicate, politely, reasonable time, place, and manner guidelines.

Work hard—and party hearty ... While FCC Chairman Designate Dennis Patrick does his homework by meeting with congressional bigwigs on the Hill in one-to-one sessions, outgoing Chairman Fowler's one-to-one sessions will take place at a goodbye party April 16 at the Deja Vu nightclub, beginning at 3 in the afternoon. Get down, Mark!
Kevin Metheny was born with radio in his blood

BY KIM FREEMAN

Kevin Metheny says he's been in radio "literally all my life," owing to the fact that his father, Terrell Metheny Jr., is a longtime broad- caster (now GM at WWCN Asheville, N.C.). With a slight grin, Metheny says, "And we've even gotten paid for working in radio for the last 16 years."

Evidently, Metheny is still slightly crazed after all these years and took the challenge of moving Gannett's KTKS "Kiss 106" out of the middle ranks in the ever-changing, highly competitive Dallas market.

"We were in the worst competitive position," Metheny says of his arrival at KTKS last year. "We were the second top 40 behind a legendary one [KEGL] with a vigorous new top 40 [KHYI] in town."

The station is a nice, little, begin- ning, second-choice station that did better with adult women than KEGL did for several years. But, it's a peculiar market. KEGL is now the No. 1 top 40, but they're very close to an album rock station.

Kiss 106's new morning show, Walton & Johnson, arrived roughly a year ago. "We got the benefit of their arrival for a few up trends, and now we've had some consistent down trends as the market gets into a bigger state of flux."

On top of the direct format competition, Dallas has three champions that would "make any PD's mouth water," the PD says: AC leader KVIL, urban outlet KDFM, and country stalwart KPLX. You've got our album rock leader KTXQ and a threatening national audience loyalty. Ditto for top 40 format leader KEGL, us and KHYI. And then you've got KHYI, KEGL, and KPLX dwarfing the national average."

Metheny's fight, however, lies strictly in the top 40 arena, where he sees a shot for the top. We're out to make KTKS the first favorite music station of those who like Walton & Johnson, and the second favorite music station of those who like KHYI and vice versa. That's going to be simpler for us to do than it would be for either one of them, because our music positions are at either end of the spectrum.

"We intend to let Kiss 106 be what a top 40 really knows how to be—some of the 30 most intensely popular records over and over again, and let the other two occupy their hybrid positions.

Metheny says the groundwork for that straight top 40 plan involved working with other PDs. But much of his time was spent one on one with Arbitron books from various markets in search of answers to the eternal question: "Can you be a top 40 and be No. 1 with 18-34s?" and "How important does it appear to be No. 1 in teens if you want to be No. 1 with 18-34s?"

Metheny's packaging plan does not involve many music changes from its current hit mix. Kiss' on-air packaging will highlight existing listener perceptions of the station's distinctiveness as well as push distinctions Kiss intends to impress upon listeners.

One of those changes includes the addition of evening man Dr. Drex. "There's nothing that says you can't have personalities in more than one day part," Metheny insists.

"Listening averages during that time period—especially with teens—are so low that you have to create some very compelling programming to attract bodies. If you do, you're way ahead of the game. If you've got real personalities in two day-parts, then you can create a fair sense of a fun, lively personal- ity station through promotions and pro- duction pieces throughout the rest of the day."

To get Kiss' staff motivated about the changes, Metheny credits "a cosmic sharing process." On a more serious note, much of the staff reaction comes from the participation in the process by co-hosting ideas and collecting listener input on the phones. Beyond that, metheny keeps a box of firecrackers close by at all times.

The Dallas consumer press is more attentive to local radio bat- tles than most, and plenty of good copy has been provided by Metheny. KHYI, which Metheny calls "KEGL PD, John Roberts is a shrewd programmer," says Metheny, "and he's here in the midst of two old friends [Metheny and Dris- coll] having fun at each other's ex- pense in the press." Metheny re- ports. "It's mostly the same nasty things we used to say to each other in the DJ lounge at WONE. Large- ly, it's good-natured fun.

"The hard part is trying to get the consumer press to say the things you want said. They're not always interested in the same perspective as we are. Lately, we've spent a signifi- cant amount of time trying to stay out of the press, especially with the 'raunch radio' stories. Our contention is that what Walton & Johnson are doing is not part of that story. It's intellectually driven so- cial satire and parody."

Metheny's claim to having been in radio all his life is not quite true. After four years at WNBC New York in various programming posts, Metheny jumped to tapes to video with VP at video chan- nels VH-1 and MTV. Metheny says he was lured by the opportunity to learn things outside of the box. "Ex- cept in sales, it's very rare that you get an opportunity to move laterally into another industry."

The radio itch returned, however, and Metheny made some inquiries at Gannett. "I had reached a time in my life where I was interested in balancing between overintellectual- izing things and just going with the flow of the moment."
Watley's Looking For A New Career
Ex-Shalamar Singer Finds Success Solo

BY DAVE DIMARTINO

LOS ANGELES — After eight years as a member of Shalamar, Jody Watley is almost a music business veteran — though to many fans, she seems a highly talented newcomer who has just made a very popular debut album for MCA. But from the record’s inception, Watley knew precisely what she was doing.

“We had it pretty much together, my manager [Bennett Freed] and I,” says Watley. “The producers were already committed to doing the album before I’d even had a deal signed.”

Among those producers were Andre Cymone & David Z., Bernard Edwards, and Patrick Leonard. Throw in ex-Wham! leader George Michael, who sings a duet with Watley on the album, and the result is a powerhouse lineup and, apparently, success.

That success is reflected in the song “Looking For A New Love,” a crossover smash that held the No. 1 slot on the Hot Black Singles chart for three weeks and is currently bulleted in the top 10 on the Hot 100 Singles chart. From all indications, the album will likely follow suit.

Watley, thrilled with her solo success, says her days in Shalamar were frustrating. “It wasn’t fun anymore,” she says. “When you can’t make your own decisions, when they tell you what to do and you do it whether you like it or not, after a while it becomes a grind to grate. If you really want to be involved, then it can be a nightmare.”

The most noticeable aspect of her new solo freedom may be her involvement in songwriting. “I got to write six songs on this album,” she says. “During my eight years with Shalamar, I only wrote two.”

Looking at the MCA vice president of marketing, says the company is in “phase two” of its Watley campaign. Now that “Looking For A New Love” is a hit on top 40 radio, the company is launching a multimedia campaign in “about 50 markets,” Mann says.

“We’ve dubbed April Jody Watley Month, essentially, at retail,” says Mann. “What we’re looking for at retail is to get as much up-front display and visibility on Jody as we can. We’ve got two separate posters that we’re utilizing, and tied in with that, we’re trying to get sales price and positioning at the account level.”

Accompanying that effort is a “massive” top 40 radio campaign, says Mann, aimed at those same 50 markets on a staggered schedule. “Our goal here is to just explode Jody at the top 40 level, with the top 40 consumers, throughout the month of April.

Just as phase one of MCA’s Watley campaign was “to establish her as a major Black artist with the first single,” the plan for the second single, “Still A Thrill,” which will get her back and get us stronger in the black marketplace,” Mann says. “Not forgiving Jody’s roof — because that’s really important.”

Watley herself describes her new found solo success to one major factor: “It’s timing,” she says. “Like Andre, for instance — he’s been out of Prince’s band for three or four years, and he’s really talented. Someone said, ‘He really got it together for the album,’ and I said, ‘He’s always had it together — it’s the timing.’

“Sometimes things happen for different people at different time. And for me I think it’s timing, it’s the music, and I guess I’m singing about something people can relate to.”

New Release Is Tribute To Crash Victim Osbourne Salutes Guitarist

BY STEVE GETT

NEW YORK — With the release of a new Epic/CBS Associated album, “Tribute,” Ozzy Osbourne is finally able to present a collection of concert recordings featuring his former guitarist, Randy Rhoads, who died 11 years ago in a Florida plane crash.

The former Black Sabbath vocalist originally planned to deliver the double live album to his old label, Jet Records, in 1982. But he says, “When Randy died, I thought, ‘There’s no way I can do that. It just looks like I’m cashing in on somebody’s death, and it’s in bad taste.’”

In order to fulfill contractual obligations with Epic, Osbourne made live recordings of old Black Sabbath material, which the label released in late 1982 as the double album “Shades Of The Devil.” Says Osbourne, “I figured that was about the only thing to do at the time.”

The decision to release the “Tribute” album was “purely a demand from the fans,” says Osbourne.

“We also did the request of his mother that we put it out. Mrs. Rhoads was telling Sharon [Osbourne, Ozzy’s wife/man- agee] that her son was going to put out a lot of letters and phone calls from fans asking about this live album and when it might come out.”

Though Osbourne says his involvement in the project has been minimal, he adds that he was concerned about its presentation. “I think it was the idea of the fact that we wanted to remember the nicer side of Randy,” says Osbourne. “I didn’t want a black book cover with a crucifix, or an R.I.P. kind of thing. Why put a picture of Randy? We tried to make it as colorful as possible. So we got loads of collages of Polaroids and photos of Randy — as a kid, with his family, with his dog, and just goofing around on the phone. There’s a letter from me on the album of ‘Randy Rhoads.”

It goes gold or whatever, fair enough, but that’s not the motivation behind putting it out.”

Epic/CBS Associated plans a heavy push to promote the album, due in stores Monday (20). According to Robert Smith, the label’s director of merchandising, “We’ve got a major consumer advertising campaign in the works, and we’ll be starting a major in-store merchandising contest. April 29 to support our work at retail. We’ve served a three-cigarette advertisement on the tracks and we’ll also be shipping a promo-only CD featuring about half the tracks on the album in a printed format. We’ve got a special video being directed by Wayne Isaham, and Ozzy himself is going out on a six-city promo tour.”

In addition to satisfying fans del

(Continued on page 26)
Talent in Action

KBC BAND

LOVE TRACTOR

The Hits, New York
Tickets: $15.15.50

When it comes to offaping of the Jefferson Airplane, Starship may have the charts, but the KBC Band has the chops. After nearly two years of warming up around the Bay area, the group, spearheaded by Airplane founding members Paul Kantner, Marty Balin, and Jack Casady, finally made it east on April 3. And if this performance was indicative of its shows back home, then San Francisco has one hot band on its hands.

Without wallowing in nostalgia or abandoning altogether 20-plus years of tradition, Kantner, Balin, and Casady, and their four cronies proved able and willing to translate experience into innovation. Performing material from its self-titled Arista debut album, the KBC Band was as contemporary in its approach as any other new headline-grabbing act. And when the ex-Airplane pilots took songs out of the chart, they didn’t betray their past; they simply dusted off the classics and made them shine.

The show featured live performances by nine area acts, including Tiger’s Baku, Down Avenue, Face To Face, the Lyres, and Roomful Of Blues.

Independently and as a group, the Cars garnered three major awards. The band was inducted into the Hall of Fame, and band members Ric Ocasek and Ben Orr won the outstanding rock act: Sharing outstanding rock-album honors were the Del Fuegos (Boston, Mass.) and Boston (Third Stage). Peter Wolf (outstanding male vocalist), Mau-rice [outstanding producer], and Willie Alexander (Hall of Fame) also brought home an award each.

Aerosmith was named outstanding rock act. Sharing outstanding: rock-album honors were the Del Fuegos (Boston, Mass.) and Boston (Third Stage). Peter Wolf (outstanding male vocalist), Maurice [outstanding producer], and Willie Alexander (Hall of Fame) also brought home an award each.

There were three multiple winners among the event’s live performers: New Man (best drummer, best bassist, and best reeds player), Barracuda Meany and longtime WCNN radio personality Charles Laqui-dara, will go to the Boston Music Foundation, a nonprofit support or- ganization for area musicians.

BY JEFF TAMARKIN
NEW YORK PolyGram is taking a “very aggressive” approach with its recent signing the Mission U.K., according to label producer manager Marty Diamond. “We’re targeting a very street-level, hands-on approach to this,” he says. “It is something that’s different from what Poly- Gram or most record companies have done.”

In the absence of heavy airplay on the British quartet’s debut album, “Gods Own Medicine,” the label is using a “four-pronged strategy” consisting of live performances, exclusive club and radio shows, and grassroots advertising.

Over the next few months, the Mission will perform at clubs and radio stations across the country. A radio tour and a street marketing campaign are also being planned.

Diamond says PolyGram is involved with the Mission mission at all levels and that the band’s management and even its publishing company are taking an active part in the push. In fact, the only segment that seems to be lying low is the band itself.

“Everybody says, ‘There’s a big buzz—you’re No. 6 in the Gavin Re- port, and all that, but it really doesn’t mean that much to me,’” says vocalist/lyricist Hussey. “We’re giving it a shot, but all of our major decisions are still very impulsive.”

First Boston Awards Staged
Cars, ‘Til Tuesday Big Winners

BY DAVID WYKOFF

BOSTON The Cars and ’til Tuesday were among the multiple winners at the first Boston Music Awards, held April 8 at the 2,700-seat Opera House here.

A total of 46 awards were given—44 in categories voted on by the public and local music industry figures and two Hall of Fame inductions—and presentations were made for approximately half the awards.

The show featured live performances by nine area acts, including Tiger’s Baku, Down Avenue, Face To Face, the Lyres, and Roomful Of Blues.

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BY JEFF TAMARKIN


PolyGram is an aggressive label. The band’s U.S. tour, which begins Monday (20). Hopes are high that the act will play to full houses and spark local sales and subsequently lead to the thus-far elusive airplane.

It is a complicated situation in that we don’t have the airplane one hopes for with a developing act,” says Diamond. “It’s not that this isn’t a radio record, but an act like the Mission (the U.K. was added in this country only) is a tough act to crack.”

“We know that there’s a genuine interest in the band from the success of [lead singer Wayne Hus- sey’s previous band] Sisters Of Mercy. Frontier Booking was able to convince the 40-city tour in 2 1/2 days, including markets like New Orleans, Dallas, and Austin that aren’t the easiest to get into.”

Diamond says one key element to the label’s marketing and promotion approach will be for retail outlets, rather than radio stations, to cooperate around a “street tour” and using the tour tour of as a blueprint, he says, “on a market-by-market basis. It’s a three-screen thing—where we’ll get something out of it—we’re going to guarantee retail traffic, and we’re hopefully going to guarantee a pro-

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No Waste. Former UFO bassist Pete Way leads his band Waysted through an opening set for Iron Maiden at New York’s Madison Square Garden. (Photo: Chuck Pullin)

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talent

Vangelis Scores A Hit

Gallo Ad Helps 'Opera Savagae'

BY LINDA MOLESKI

NEW YORK - PolyGram recording artist Vangelis, best known for his movie the "Chariots Of Fire," is back on the Top Pop Alums chart with "Opera Savagae." Sales of the latter album, originally released in 1985, have boomed thanks to a recent series of television commercials for the Gallo wine company featuring one of the songs.

"The album has really caught on," says Harry Anger, PolyGram senior vice president of marketing. "It's now among our top 10 best sellers."

Prior to the TV spots, sales of "Opera Savagae" were "just under 100,000." Upon this last burst started and took it over 300,000," he adds.

Also instrumental in heightening awareness of the album was a mention in a question-and-answer section of the syndicated weekly magazine Parade. "A remark was direct-
ed to the music in the commercial, and consumers learned that it was on the album," says Anger. "That stimulated sales, and then there was a buzz at retail."

In an effort to maximize sales, PolyGram has stepped up its marketing drive. "What we've been do-
ing is setting up promotions with our major customers on different levels," says Anger. "We're also do-
ing radio advertising on MOR and AC-oriented stations, and they're tied in with key accounts...a few weeks into the promotions, and it'll be about a six-week campaign."

Additionally, the label has sent mailers and point-of-purchase mate-

erials to its accounts. According to Anger, the album has moved ex-

tremely well domestically, as well as in the Music Land and Sound Warehouse.

"We've also stepped up our publicity efforts," says Anger. "And we're doing a wide variety of print and broadcast advertising to keep reminding the public that that's the theme they're hearing on TV.

TALENT IN ACTION

(Continued from preceding page)

The Michael Brecker Band

Fat Tuesdays, New York

Tickets: $12.50

OUNT THE Michael Brecker Band among the more ambitious young jazz combos seeking to reconcile the acoustic and fusion camps. Playing to a packed room here April 3, the tenor saxophonist and his group offered a handful of dynamic solutions to the stylistic conflict.

The generous 80-minute set that opened the evening dramatically from Brecker's first album as a lead-

 Ozzy Osbourne

(Continued from page 24)

mand, Osbourne says he also stands to benefit from the emergence of the "Tribute" album. "The real ad-

vantage for me with putting this out is that it's going to give me more time to work on a good studio album," he'll allow me more time to write better songs."

Plans call for Osbourne to start recording the follow-up to his last platinum release, "The Ultimate Sin," toward the end of the year.

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AD PICTURES

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TOP CONCERT GROSSES

ARTIST(S)

Venue

Date(s)

Gross

Ticket Price(s)

Attendance

Promoter

AN EVENING WITH BILL COSBY

Radio City Music Hall

New York, N.Y.

March 13-15, 17, 29-31

$241,280

21-29

$15.50/$20.00

41,396

Radio City Music Hall Prods.

$241,280

21-29

$15.50/$20.00

41,396

MGM Grand New York

GRATEFUL DEAD

Philadelphia

New York, N.Y.

March 1-7

$241,280

Op. 21-29

$17.50/$25.50

41,396

Monarch Entertainment Bureau

$241,280

Op. 21-29

$17.50/$25.50

41,396

John Scher Presents

GRATEFUL DEAD

DT-Palms, Univ. of Illinois

Chicago, Ill.

March 8-9

$241,280

---

$17.50/$25.50

23,806

Chicago Jam Concerts

$241,280

---

$17.50/$25.50

23,806

Monarch Entertainment Bureau

THE PRETENDERS

Radio City Music Hall

New York, N.Y.

March 15

$241,280

---

23,496

Radio City Music Hall Prods.

$241,280

---

23,496

Monarch Entertainment Bureau

DAVID COPPERFIELD

Chicago Theatre

Chicago, Ill.

March 5

$241,280

14,222

$17.70

---

15,000

Bilko Prods.

$241,280

14,222

$17.70

---

15,000

Bilko Prods.

HUEY LEWIS & THE NEWS

THE ROBERT CRAY BAND

Crescent City Cultural Center

New Orleans, La.

April 3, 15

$241,280

---

14,222

---

15,000

Bilko Prods.

$241,280

---

14,222

---

15,000

Bilko Prods.

HUEY LEWIS & THE NEWS

San Francisco Civic Auditorium

San Francisco, Calif.

April 15

$241,280

14,222

$17.70

---

15,000

Bilko Prods.

$241,280

14,222

$17.70

---

15,000

Bilko Prods.

BILLY JOEL

Land and Sound Warehouse.

Chicago, Ill.

March 14

$241,280

17,073

$17.70

---

18,625

Bilko Prods.

$241,280

17,073

$17.70

---

18,625

Bilko Prods.

JIMMY PAGE & ROBERT PLANT

Chicago, Ill.

March 16

$241,280

15,995

$17.70

---

17,625

Bilko Prods.

$241,280

15,995

$17.70

---

17,625

Bilko Prods.

ROBBO

Detroit, Mich.

March 16

$241,280

17,073

$17.70

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18,625

Bilko Prods.

$241,280

17,073

$17.70

---

18,625

Bilko Prods.

JOHN WAITE

Plattsmouth, Neb.

March 16

$241,280

15,995

$17.70

---

17,625

Bilko Prods.

$241,280

15,995

$17.70

---

17,625

Bilko Prods.

MARTY STUART

Vicksburg, Miss.

March 16

$241,280

15,995

$17.70

---

17,625

Bilko Prods.

$241,280

15,995

$17.70

---

17,625

Bilko Prods.

JOEY STONE

Burlington, Vt.

March 16

$241,280

17,073

$17.70

---

18,625

Bilko Prods.

$241,280

17,073

$17.70

---

18,625

Bilko Prods.

ULTRAVOX

Chicago, Ill.

March 16

$241,280

17,073

$17.70

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18,625

Bilko Prods.

$241,280

17,073

$17.70

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$241,280

17,073

$17.70

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18,625

Bilko Prods.
## Billboard Hot Black Singles

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<td></td>
<td>L.V. Vandross/G. Hill</td>
<td>&quot;There's Nothing Better Than Love&quot;</td>
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<td>Herb Alpert</td>
<td>&quot;Keep On Eye On Me&quot;</td>
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<td>&quot;I Knew You Were Waiting (For Me)&quot;</td>
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<td>Atlantic Starr</td>
<td>&quot;Always&quot;</td>
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<td>L.V. Vandross/G. Hill</td>
<td>&quot;There's Nothing Better Than Love&quot;</td>
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<td>&quot;It's Been So Long&quot;</td>
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<td>&quot;Come Go With Me&quot;</td>
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### Sales

- **Billboard** (2017, Billboard Press, Inc.)
- This page contains a list of the top 40 black singles by sales and airplay, with reference to each title's competitive position on the main Hot Black Singles chart.

### Black Singles A-Z

#### PUBLISHERS/PERFORMERS RIGHTS RIGHTS/SHEET MUSIC

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<tr>
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BLACK MUSIC IS FRESH!
IT CROSSES OVER WORLDWIDE!

From R & B to Jazz to Crossover to Funk to Rap to House Music to Retronuevo — Billboard will cover all current styles and peek into the future. We'll also talk about labels that are breaking new artists and sustaining established careers. This is the place to showcase your Black Music Talent with your important advertising message.

ISSUE DATE: JUNE 20
AD CLOSING: MAY 26

JUNE IS BLACK MUSIC MONTH!
Tradition: Pass it on!
them because another label's act man, one who I thought was my friend, said I was hard to work with," says Taylor. "This kind of thing is what keeps more blacks from getting work.'

The Whispers' Walter Scott, a fan of Taylor's, says, "We're in a business where companies don't know how to respond to a real man. He's not a gimmick. All he needs is someone with guts enough to invest time in something real.'

Motown act man Steve Buckley says, "Sometimes it takes more than just hit songs. Gary has plenty of those, but if he had the right appearance by vocalist T.J. Swan, the record is built around the unusual rap approach of Markie, who is something of a cult hero among the hip-hop hardcore... Sly & Robbie, Island Records mainstays, are back with "Boops (Here To Go)," produced by Bill Laswell... Process & the DoO Rags, sporting less retro clothes and more subdued hairstyles, have had their second album, "Colorful Changes," released by Columbia. Their mentor, Rick James, produced most of it, though the New York-based team of Tunde Ra Alem, Tafara Alem, and Leroy Burgess handled five cuts. New RCA act head Erik Nuri composed one song, "Not That Kinda Guy," while the group covers a Jimmy Casot standard originally written for Frankie Lymon & the Teenagers, "I Promise To Remember.'

For week ending April 25, 1987

Billboard's Top Black Albums

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<td><strong>THE SYSTEM</strong></td>
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For week ending April 25, 1987

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<td>4</td>
<td><strong>AL GREEN</strong></td>
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<td>5</td>
<td><strong>MANTRONIX</strong></td>
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<td>6</td>
<td><strong>DAVID SANBORN</strong></td>
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<td>7</td>
<td><strong>TIMEX SOCIAL CLUB</strong></td>
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<td>8</td>
<td><strong>SURFACE</strong></td>
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<td>9</td>
<td><strong>EGYPTIAN LOVER</strong></td>
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<td><strong>DONNA ALLEN</strong></td>
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<td><strong>GRANDMASTER FLASH</strong></td>
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<td>12</td>
<td><strong>STEADY J.</strong></td>
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<td>13</td>
<td><strong>HOWARD HEMM</strong></td>
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<td>14</td>
<td><strong>MILLIE SCOTT</strong></td>
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<tr>
<td>15</td>
<td><strong>TINA TURNER</strong></td>
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<td>16</td>
<td><strong>ROSE ROYCE</strong></td>
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<td>17</td>
<td><strong>LILLO THOMAS</strong></td>
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<td>18</td>
<td><strong>RAINY DAVIS</strong></td>
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<td>19</td>
<td><strong>NEW ERA</strong></td>
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<td>20</td>
<td><strong>BOBBY BROWN</strong></td>
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<td>21</td>
<td><strong>JAMES SCOTT IV</strong></td>
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<tr>
<td>22</td>
<td><strong>GEORGIOS MONOS</strong></td>
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<tr>
<td>23</td>
<td><strong>CHUCK STANLEY</strong></td>
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<td>24</td>
<td><strong>BUDDY DEBARGE</strong></td>
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<td>25</td>
<td><strong>WHITNEY HOUSTON</strong></td>
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<td>26</td>
<td><strong>CHICO DEBARGE</strong></td>
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<td>27</td>
<td><strong>VARIOUS ARTISTS</strong></td>
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<td>28</td>
<td><strong>VARIOUS ARTISTS</strong></td>
</tr>
<tr>
<td>29</td>
<td><strong>LEFTEYE</strong></td>
</tr>
<tr>
<td>30</td>
<td><strong>VESTA WILDMAN</strong></td>
</tr>
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</table>

Albums with the greatest sales gain this week. (CD) Compact disk available. * Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units, a RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. "CBS Records and PolyGram Records do not issue a suggested list price for their product."
### HOT DANCE/DISCO

**CLUB PLAY**

Compiled from a national sample of dance club play lists.

<table>
<thead>
<tr>
<th>#</th>
<th>This Week</th>
<th>Last Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
<th>Released</th>
<th>Score</th>
<th>Sales</th>
<th>Titles with future chart potential based on club play this week.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>THE TELEPHONE CALL (REMIX)</td>
<td>WARNER BROS-05634</td>
<td>1 week at No.1</td>
<td>★ ★ ★</td>
<td>★</td>
<td>—</td>
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<tr>
<td>2</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>THE TELEPHONE CALL (REMIX)</td>
<td>WARNER BROS-05634</td>
<td>1 week at No.1</td>
<td>★ ★ ★</td>
<td>★</td>
<td>—</td>
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<tr>
<td>3</td>
<td>5</td>
<td>6</td>
<td>1</td>
<td>Sign o' The Times (REMIX)</td>
<td>NAGEL WICK &amp; D STRAW WAX BROS</td>
<td>PRINCE</td>
<td>—</td>
<td>—</td>
<td>—</td>
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<tr>
<td>4</td>
<td>4</td>
<td>4</td>
<td>1</td>
<td>Certain Things Are Likely (REMIX)</td>
<td>MAGNET/MERCURY 885 772 / POLYGRAM</td>
<td>K.T.P.</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>5</td>
<td>11</td>
<td>8</td>
<td>1</td>
<td>Something In My House (REMIX)</td>
<td>EPIC 49 06790</td>
<td>DEAD OR ALIVE</td>
<td>—</td>
<td>—</td>
<td>—</td>
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<tr>
<td>6</td>
<td>19</td>
<td>16</td>
<td>1</td>
<td>Lean on Me (REMIX)</td>
<td>TOMMY BOY BV 994</td>
<td>CLUB NOUVEAU</td>
<td>—</td>
<td>—</td>
<td>—</td>
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<tr>
<td>7</td>
<td>16</td>
<td>19</td>
<td>1</td>
<td>Last Chance Fresh Fre 006 Sleeping Bag</td>
<td>CYRE</td>
<td>—</td>
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<tr>
<td>8</td>
<td>10</td>
<td>13</td>
<td>1</td>
<td>Never Gonna Leave You</td>
<td>YOU WERK FM 420</td>
<td>SUBJECT</td>
<td>—</td>
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<td>—</td>
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<tr>
<td>9</td>
<td>8</td>
<td>9</td>
<td>1</td>
<td>Do The Dance (REMIX)</td>
<td>EPIC 49 06766</td>
<td>TRANCE DANCE</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>10</td>
<td>16</td>
<td>17</td>
<td>1</td>
<td>Right On Track (REMIX)</td>
<td>RCA 23367</td>
<td>THE BREAKFAST CLUB</td>
<td>—</td>
<td>—</td>
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</tr>
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</table>

### 12-INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

<table>
<thead>
<tr>
<th>#</th>
<th>This Week</th>
<th>Last Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
<th>Released</th>
<th>Score</th>
<th>Sales</th>
<th>Titles with future chart potential, based on sales reported this week.</th>
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<tr>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>Looking For A New Love (REMIX)</td>
<td>RCA 23529</td>
<td>1 week at No.1</td>
<td>★ ★ ★</td>
<td>★</td>
<td>—</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>4</td>
<td>1</td>
<td>Sign o' The Times (REMIX)</td>
<td>NAGEL WICK &amp; D STRAW WAX BROS</td>
<td>PRINCE</td>
<td>—</td>
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<td>3</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>Lean On Me (REMIX)</td>
<td>TOMMY BOY BV 994</td>
<td>CLUB NOUVEAU</td>
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<td>4</td>
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<td>1</td>
<td>Fascinated</td>
<td>ATLANTIC 056731</td>
<td>COMPANY B</td>
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<tr>
<td>5</td>
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<td>5</td>
<td>1</td>
<td>You Keep Me Hangin' On (REMIX)</td>
<td>MCA 23517</td>
<td>KIM WILDE</td>
<td>—</td>
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<tr>
<td>6</td>
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<td>9</td>
<td>1</td>
<td>Only In My Dreams (REMIX)</td>
<td>ATLANTIC 056744</td>
<td>DEBBIE GIBSON</td>
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<td>8</td>
<td>1</td>
<td>Move Out (REMIX)</td>
<td>ATLANTIC 056734</td>
<td>NANCY MARTINEZ</td>
<td>—</td>
<td>—</td>
<td>—</td>
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<td>8</td>
<td>10</td>
<td>18</td>
<td>1</td>
<td>La Isla Bonita (REMIX)</td>
<td>SIRE 0 20533 WARNER BROS</td>
<td>MADONNA</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>9</td>
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<td>9</td>
<td>1</td>
<td>Keep Your Eye On Me (REMIX)</td>
<td>AMI SP 1226</td>
<td>HERB ALPERT</td>
<td>—</td>
<td>—</td>
<td>—</td>
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<tr>
<td>10</td>
<td>14</td>
<td>16</td>
<td>1</td>
<td>Last Chance Fresh Fre 006 Sleeping Bag</td>
<td>CYRE</td>
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House Is Getting Crowded As It Catches On

AND I MEAN EVERYBODY: Who among us has not blanched at the weekly avalanche of house mu-
sic? Even when DJ International and Hay Trax were the only sources, the supply was plentiful. Now, Sunset, State Street, Bright Star, Hot Mix 5, Sound Pak, Danica, Chicago Con-
nection, and a host of other Chicago setups bring out more house, though at normal small-label rates.

But combined with the house-style clones of Cutting, Studio, Under-
world, Basement, and others on the East Coast, the movement has got to be counted as the biggest band-
wagon in underground club music. And that’s not even counting the cassette tapes circulating—like the buzzed-over Jamie Principle song “Baby Loves To Ride.”

Full House’s “Communicate” (D.J. International), first heard on the label’s current compilation album, is probably the biggest Chi-
ca-go record to transplant itself elsewhere lately, behind Liz Torres; it has a well-articulated rhythm (Far-
ley “Jackmaster Funk” remix) and unusually finessed vocals.

Frankie Knuckles’ revival of Ted-
y Pendergrass’ “You Can’t Hide” from the same album is now twined, as is his rousing, peak-tem-
po “Feel The Fire”; the cut that’s most demanded in that format, obvi-
ously, is Loleatta Holloway’s “So Sweet.”

Other new and recent house num-
bers:

Pleasure Pumps’ “Fantasize Me” (State Street, ZYX 5507US) is a flow-
ing Fingers-style track with a relaxed, intimate vocal and unins-
itating, 90bpm-swinging, 12bpm-disco, 14bpm-smoking, spacey “Can You Dance” (DJ International) has been playing for several weeks; its best moment is the hidden percussion and vocal break.

Mel & Kim’s “Respectable” (At-
lactic) is pop, but outrageous pop at that: We in the States get two ver-
sions that had been released sequ-
entially elsewhere—the pop-
house original and a funkier. “Set It Off”-style version that sounds like producers Stock/Aitken/Water-
man may have been listening to Chuck Brown’s “We The People.”

“F.L.M.,” the newly released al-
bum, has more than its share of pos-
sibilities. Royal P prophecy’s “More Than Words Can Say”; a re-
d of “I’m The One Who Really Loves You,” the gorgeous pop-soul song done on support by Howard; and even “System,” the

Golden Touch. Atlantic Records staffer Bruce Carbone, left, presents Shep Pettabone with a gold record for Nu Shooz’ debut album, “Poolside.” Pettabone was associate producer and mixer of three tracks, including the hit single “Point Of No Return.” The band received a Grammy nomination as best new group.

Club DJs Lend Expertise to Soundtracks
Act As Producers, Consultants For Movie Songs

BY BRIAN CHIN

NEW YORK: For a growing num-
ber of the club DJs who have grad-
uated to studio and production work, the next stop after the mixing board is the screening room.

Movie music and club music have been symbiotically related in recent years. It began with “Saturday Night Fever” and “Flashdance”—the film that started the current wave of musicals and brought disco back from the dead—and continues with the ongoing spate of teen-ori-
ented movies that invariably spawn such dance-oriented theme songs as “Footloose,” “Into The Groove,”
“Don’t You (Forget About Me),”
“Pretty In Pink,” and others.

One key up-
coming dance-oriented theme song is George Michael’s “I Want Your Sex” for “Beverly Hills Cop 2” and Gwen Guthrie’s title song for Susan Seidelman’s “Making Mr. Right.” Several current movie projects have past and present club DJs in-
volved in a variety of capacities, from music producers and consu-
lants to bit-part actors.

Among them are Shep Pettabone, who has coproduced the Pet Shop Boys tune “Heart,” which will ap-
pear in the upcoming Steven Spiel-
berg/John Landis film “Inner Space.” Pettabone was sought out by the duo more than a year ago to remix the first Pet Shop Boys hit, “West End Girls.”

John “Jellybean” Benitez has pro-
duced a Stacy Lattisaw track, “Dancin’ Up A Storm,” for the new movie “Police Academy 4” and is music supervisor for “The Princi-
ple.” Benitez’s involvement in film music is probably the longest-standing for any DJ, having been called in to remix cuts from movies like “Top Gun,” “Flashdance,” and “Footloose.” He has also produced “The Gambler” and the No. 1 ballad “Crazy For You,” Madonna’s two songs from the soundtrack of “Vi-

But in addition to dancing music artists and producers, movie

“Showing Out” B side, which still hasn’t hit radar and continues to sound better and better.

House and Clones: “Turnta-
ble Terror Trax Volume II” (Bass-
ics/ZYX 55718) and “Rock The Bass,” a sort of medley, is a solid groove without the tininess one associates with house—so much so that AOR-fusion: heavy metal house? “Stephen’s Overture,” brighter and up-tempo,样品 a well known call to the floor, and “Let’s Begin,” the complement, updates its rhythm track. Very stylish... John Roca’s “I Want To Be Real” I.O.U.,” has been remar-
ded and updated; it’s been breaking on City-
Beat/Beggars’ Banquet import as well, especially for its skeletal, growling “Hot House Piano” mix by Farley Keith, Arthur Baker, and Roca’s “Three Voices.”

“Escape” (SoundPak) edges toward the Latin sound with a teen vocal and conga break... The vocal version of “The House Is On High Love” you may be hearing (if it’s not Jeanne Harris’ “Just Another Man”) is Tambi’s rendition, on Electric Lee; she vocally sings “You Don’t Know” last summer... Professor Funk’s “Our Work Body Rap” (Underground) recycles yet again the “Let Me Now Put Asunder” bass line, now better known, perhaps, as “Jack Your Body”... Victor Romeo’s “You Can’t Fight My Love” (Bright Star) revisits the piano riff from “An-
them.”

New Singles: Book Of Love’s “Modigliani” (Sire) reaches a pla-
est of heat here and is out; “In The Bass” “Rock The Bass,” a sort of medley, is a solid groove without the tininess one associates with house—so much so that AOR-fusion: heavy metal house? “Stephen’s Overture,” brighter and up-tempo, samples a well known call to the floor, and “Let’s Begin,” the complement, updates its rhythm track. Very stylish... John Roca’s “I Want To Be Real” I.O.U.,” has been remar-
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them.”

Briefly: The return of the Whis-
pers in “Rock Steady” (Solar) is wel-
come, if just slightly middle of the road... Steve Berian’s remix of the Bangles’ tribute to “He Was Really Saying Something... “Walk-
ning Down Your Street” (Columbia), is good and smooth, if very, very, very late... Phyllis Hyman’s slinky midtempo “ Ain’t You Enough Love” (Philadelphia Inter-
national) borrows a Loose Ends

song written originally recorded by Julian Roberts, “If You’re I’ m Sorry My Baby” (Capitol) combines New Edition vocals with rocked-up edits; probably a good piece for the middle of the country... We like Al Green’s “Every-
thing’s Gonna Be Alright” (A&M) very much.

DISCO CLASSICS

ALL ZYX

ZYX 5535

ZYX 5548US

ZYX 55718

ZYX 5591

ZYX 5601US

ZYX 561911S

ZYX 562111S

ZYX 566111S

ZYX 571411S

ZYX 573211S

ZYX 577311S

ZYX 579811S

ZYX 585311S

ZYX 586011S

ZYX 587111S

ZYX 588111S

ZYX 590011S

ZYX 590911S

ZYX 591611S

ZYX 591911S

ZYX 593122S

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BILLBOARD APRIL 25, 1987

33
ASCAP’s Nashville Rise To Power
Society Approaches Equality With BMI

By GERRY WOOD

This is the first in a series of articles on the three performing rights organizations from a Nashville perspective. BMI and SESAC will be covered next.

NASHVILLE — ASCAP has long identified with Avis in its Nashville battle with traditional rival BMI No. 2 and trying harder. Years of trying had failed to make a difference, public money, respect, and belief into Nashville’s music, writing, and publishing industries. ASCAP has finally paid off as the society has reached a parity on the charts with BMI — three letters that speak as strongly in Nashville as another theoretical acronym, CMA.

Country music writers and publishers have long memories of that distant time when ASCAP kept its back turned on country’s hot songwriters and publishers — recollections that BMI is more than happy to have a hand in, from their perspective. ASCAP wouldn’t let Hank Williams be a member. This word master and songwriter was refused by the New York society, which barely tolerated the Hollywood movie scene, much less those hillbillies and the early rock ’n’ roll and blues greats. To ASCAP’s credit and vision, that organization accepted all with open arms.

ASCAP had its work cut out when Judd Acord joined BMI in 1926, two blocks in geography and two light years in presence away from the BMI office in Nashville. Buddy Forester had made a fortune of the early ASCAP heroes, scoring with “Honey” and “Little Green Apples.” Billy Eld Wheeler was another vintage ASCAP chart topper.

Along came Ed Shea, who directed the ASCAP fortunes for a decade and the country chart percentage of ASCAP rose from 5% to 30%. Connie Bradley, ASCAP’s present Nashville and Southern regional head, has taken those numbers even higher. The society now has a roster of writers that includes some of Nashville’s finest: Bob Mills, Lisa Jenkins, Don Schlitz, Rafe Van Hoy, Keith Staggell, and Steve Bogart are additions to ASCAP’s talent stable over the past three years.

Artist writers include Randy Travis, Steve Earle, John Schneider, T. Graham Brown, Kory Rodman, Tom Wopat, Lyle Lovett, Kathy Mattea, and the Kanes (Jamie O’Hara & Kieran Kane).

ASCAP’s chart percentage has edged closer to BMI’s remarkable achievement given BMI’s historical predominance in the country field. The latest Billboard Country Singles chart shows 12 exclusive ASCAP songs, 40 songs exclusively licensed through BMI, two SESAC songs, and 26 songs split between ASCAP and BMI because of co-writing situations. ASCAP’s newest president, Mr. Randy Travis, the country record producer and composer, has been a board member for 20 years and has seen the Nashville operation grow dramatically during that period under the presidencies of Stanley Adams and Hal David.

Quickly learned the importance of the Nashville sound after Chet Atkins appeared with him in a New Jersey concert and his son asked, “Could you get me Chet Atkins’ autograph?”

Gould also has classical connections with Nashville. He appeared with the Nashville Symphony Orchestra two years ago, referring to it as “one of my nice memories.” He would love to come back as a guest and conduct the Nashville Symphony. He would love to write more, too — but now he needs the call of his ASCAP executive duties. “Hopefully, after a while I’ll be able to tame this beast. But now it’s my responsibility to respond to the society’s needs. Though Gould can “compose anywhere,” he has trouble taking that talent on the road, even in trains and planes, because “people lean over me and talk.”

Gould’s first Nashville trip was for the opening of the ASCAP Southern regional office in 1969. He applauds the music center, saying that “Nashville is a symbol and actuality of a wide richness of repertoire.” The ASCAP chief says Nashville is home to the key and vital elements in the ASCAP power structure. This is one of the exciting parts of our music, and I hope we can continue to grow here.

Caught between the creative and corporate environments, Gould still holds the sensibilities of a songwriter. “When you mention the name of a performing rights organization — ASCAP, BMI, SESAC — it sounds like a monolithic setup, and in a way it is. But the soul of the performing rights societies are the writers and along with them the publishers. But the actual act is the person who sits down and writes something out of his heart, soul, and talent.”

GERRY WOOD

FOR WEEK ENDING APRIL 25, 1987

Billboard’s HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

447 REPORTERS

NEW TOTAL

ADD ON

RANDY TRAVIS FOREVER AND ALWAYS MCA 110 112

STEVE WINNER THE WEDDING MCA 52 57

C. GAYL/E. G/MORRIS ANOTHER WORLD WARNER BROS 43 43

K.T. OSLIN 80’S LADIES MCA 32 32

MERLE HAGGARD A WOUNDED LION WEA 25 25

RETAIL BREAKOUTS

42 REPORTERS

NUMBER REPORTED

CHARLEY PRIDE HAVE I GOT SOME LOVE FOR YOU MCA 10

CONNWAY TWITTY HOOK A ROYAL LADY MCA 9

NITTY GRITTY DIRT ROAD BADY’S GOT A HOLD ON ME WEA 7

JOHN CONLEE DOMESTIC LIFE COLUMBIA 7

CHARLIE MCCLANE DON’T TOUCH ME THERE CAPI 7

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CONGRATULATIONS
TO ALL OUR WINNERS

ACADEMY OF COUNTRY MUSIC
1986 AWARDS

Dwight Yoakam
Top New Male Vocalist

The Forester Sisters
Top Vocal Group

Randy Travis
Top Male Vocalist

Hank Williams, Jr.
Entertainer of the Year

Randy Travis, Storms of Life
Album of the Year

Randy Travis, "On the Other Hand"
Song of the Year

Randy Travis, "On the Other Hand"
Single Record of the Year

Mark O’Connor
Fiddle

WARNER/NASHVILLE.

"The Talk Of The Town."

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MCRN Sponsors 2 Events

Opoty Shows Feature Top Names

NASHVILLE Charley Pride, Dan Seals, the Forester Sisters, Connie Smith, and dozens of other country stars will perform in a two-night series of concerts at the Grand Ole Opry House during Fan Fair week. The SuperStar Spectacular, June 10 and Country Music Legends show, June 11, are being sponsored by Music City Radio Network. Times for both shows are 10 p.m.-2 a.m.

Music City Radio Network, a popular nightly satellite-carried country music program, has sponsored similar concerts during the past three years.

One $25 ticket will gain the holder entry to both shows, which are not part of the official Fan Fair package. Proceeds from the ticket sales go to the Opry Trust Fund. The fund provides financial assistance in times of emergency to country musicians and their families.

In addition to Pride, Seals, and the Foresters, the following artists are scheduled for the SuperStar show: Patty Loveless, Reba The River, Larry Boone, Keith Whitley, Johnny Rodriguez, T. Graham Brown, Girls Next Door, SKB, Lew DeWitt, Riders In The Sky, Billy "Crash" Craddock, Tim Malchak, Gene Watson, and Moe Bandy.

Country Music Legends will feature Smith, Billy Walker, Bill Anderson, Jeannie Pruett, Melba Montgomery, Norma Jean, Tommy Overstreet, Bobby Helms, Jack Greene, Narvel Felts, Charlie Louvin, Jim & Jesse, Tommy Collins, the Florida Boys, and Henson Carlile. Eight to ten more performers will be added to the SuperStar roster and one more to the Legends list.

According to MCRN host Charlie Douglas, who organizes the shows, more than half the tickets to the performances have already been sold. Tickets can be ordered at 615-871-6789.

EDWARD MORRIS

NASHVILLE SCENE
(Continued from page 34)

the top numbers for the night.
And it won something even more important: the respect of the country music industry, from California to Nashville.

NEWSNOTES: Folks, guess who's going to host the 21st annual CMA Awards show Oct. 12—Kenny Rogers. (This will be his third time to host the show, broadcast live from Nashville's Grand Ole Opry House.) ... And where will he and many other entertainers go when they retire? Well, the Reunion of Professional Entertainers may have just the place: Its primary objective for 1987 is to finalize purchasing plans by which it will build its own retirement center—based on the same idea as the Motion Picture Country Home in Hollywood.

Country Music Television is co-sponsoring, with RCA Records, a national contest. Viewers are to call a toll-free number to register for the drawing. The winner will be awarded a three-day, two-night expenses-paid trip to the Cayman Islands for the opening of the Treasure Island Resort and Earl Thomas Conley's concerts there May 12-14. Fifty runners-up will receive a copy of the "E.T.C.'s Greatest Hits" video. The YMCA Shelter and Domestic Violence Program is hosting an Emergency Shelter benefit Saturday (23) at the Cannery in Nashville. The 7-30 p.m. show will include such entertainers as Nanci Griffith, Karen Brooks, Rattlesnake Annie, Patty Loveless, and Mike Reid. There will be door prizes and a silent auction, along with fresh munchies and a cash bar. Tickets are $10 and can be purchased through YWCA Headquarters, 1608 Woodmont Blvd., Nashville, Tenn. 37215.

Songwriter/painter Roger Ferris was recently painting MTM Records president Tommy West's house when he found out West was working on the Girls Next Door's second album. He immediately wrote a song specifically for the Girls—"What A Girl Next Door Can Do." Not only did the Girls record it, but they're making it the first single off their upcoming LP, due for release in June.

During the fifth annual Children's Miracle Network Telethon, which will air live from Disneyland May 29-31, viewers will find Marie Osmond acting as national co-chairman. One of the largest telethons, the show is seen on 180 TV stations in five countries. Proceeds from the 21-hour live program, which will also feature honorary chairman Bob Hope and country entertainers T.G. Sheppard and Nicolete Larson, go to aid 150 hospitals for children.

Step One Records Welcomes

THE KENDALLS

And Is Proud To Present Their New Single

"ROUTINE"

BY EDWARD MORRIS

NASHVILLE The International Bluegrass Music Assn. will hold its second annual World Of Bluegrass 1987 Sept. 23-26 in Owensboro, Ky. The fest is composed of the IBMA Fan Fest for bluegrass music enthusiasts and a trade show for buyers and sellers of bluegrass talent.

Fan Fest will be held at English Park and consist primarily of performances by professional bluegrass bands. Tickets for the event are $20 in advance or $25 at the gate. Daily tickets are $5 for Sept. 25 and $8 for each of the following days. The Owensboro Daviess County Tourist Commission will sponsor a free Bluegrass With Class concert Sept. 26 at English Park, beginning at 4 p.m.

Acts signed to perform at the events are Doyle Lawson & Quicksilver, John Hartford, the Seldom Scene, Hot Rize, Tony Rice, Jerry Douglas, the Osborne Brothers, the Nashville Bluegrass Band, J.D. Crowe, and Peter Rowan.

Separate tickets, priced at $85 each, are required for participation in the trade show, which will be held at the Executive Inn. Exhibit spaces can be rented for $175.

Bluegrass acts that want to showcase during the trade show may apply to Keith Case, 1016 16th Ave. S., Nashville, Tenn. 37212. Ticket, registration, and exhibitor information is available from 502-684-9025 or 919-542-3997.

THE KENDALLS welcome "Routine" to their list of hit singles. (Photo by Bobby Rydell.)
Nanci Griffith's Success No Surprise To Producer

BY DAVID WYKOFF


"I flew up to Boston to see Nanci play in a coffeehouse, and she just blew me away," recalls Brown. "Nevertheless, I was still wrestling with all the so-called problems with signing as folk/folks singer a performer as Nanci. But then I thought to myself, 'Who are you fooling?' Everything she does is great, and you've got to have faith in good-quality music. And, as we can see, that faith is paying off."

Though Brown makes it sound simple, he had some impressive numbers to back up his musical considerations—Griffith's two most recent Philo Rounder albums, "Last Of The True Believers" and "Once In A Very Blue Moon," sold approximately 30,000 copies each, strong numbers for independently distributed records. Says Brown, "You don't have to look far to see the kind of base she's built with her four independently albums and constant touring schedule. She's also been adopted by the press, and that helps, too."

What does surprise Brown is how quickly the album took off (current No. 34 on the Top Country Albums chart). "It's already sold more than the total sales for the first record of most developing country artists," he says, noting that the title cut single and Kathy Mattea's top five cover of Griffith's "Love At The Five And Dime" helped spur early retail excitement.

Although he declines to reveal figures, MCA executive vice president and general manager Bruce Hinton does say that the sales of "Lone Star" exceed those of her last two indie releases and that he expects to see the record "continue to grow on a steady basis. We're only in the initial stages of promoting and marketing the record."

The album is not remarkably different from her previous recordings, says Griffith. "The only real change is in the things that a bigger recording budget can bring, because it's still the same basic band (including guitarists Pat Alger and Philip Donnelly, cellist John Crochings, fiddler Mark O'Connor, banjo player Bela Fleck, and dobro/pedal steel player Lloyd Green) and the same live recording approach."

Griffith produced the album with Brown and calls the experience "one of the easiest things I've ever done."

"There wasn't much to change. We just wanted to give the sound a little more electricity and power," says Brown. Three notable contributors to the album were drummer Russ Kunkel, piano player John Jarvis, and singer Mac McAnally. They are musicians, Griffith says, "I've always wanted to work with. They're my favorites."

Both Griffith and Brown cite her development as a songwriter as another part of the growth. "Her writing is getting more and more mature, just taking its natural course of development," says Brown.

MCA had the opportunity to get a feel for the probable success of "Lone Star State Of Mind" from Griffith's prerelease tour, opening shows for the Everly Brothers as a solo performer. "I think that the whole experience gave everyone confidence in what I can do. Out on the road everyone treated me so nicely—the folks with the Everlys and their audiences. It was one of the best special things that I could do, being out there alone and connecting so well with the audience," she says.

Griffith is now on tour with her backing band, and Hinton looks to focus MCA's marketing efforts on her proven pockets of support—especially the Northeast, Midwest, and California—for a strong advertising and merchandising campaign.

Mandrell Special Set

NASHVILLE The Nashville Network will end its series of April music specials with the broadcast April 25 of "Barbara Mandrell: Get To The Heart." Earlier specials were "Loretta Lynn: Follow The Flag," and "Gary Morris: A Portrait," both of which aired April 18.

The Mandrell special is a 60-minute concert, taped at Von Braun Civic Center in Huntsville, Ala. Among the songs featured in the show are "I Was Country (When Country Wasn't Cool)," "In Times Like These," "If Loving You Is Wrong," "Show Me," and "Sleeping Single In A Double Bed."

The concert will air at 6 p.m. and 9 p.m., EDT.

Don Cusic, mass communications instructor at Middle Tennessee State Univ., interviews MCA artist Nanci Griffith on "The Music Biz." A 30-minute video show featuring interviews with music industry figures.
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**Power Pick/Airplay**

- **Hot Shot Debut**

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<td>CLOSE YOUR EYES</td>
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Products with the greatest airplay this week. **Video clip availability.** Recording Industry Assn. of America (RIAA) certification for sales of 1 million units. **RIAA certification for sales of 2 million units.**
## Billboard Hot Country Singles & Sales Airplay Chart

**Week Ending April 25, 1987**

### Sales

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<td>Kathy Mattea</td>
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<td>OLD BRIDGES BURN SLOW</td>
<td>Billy Joe Royal</td>
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<td>THE RIGHT LIGHT HAND</td>
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<td>TO KNOW HIM IS TO LOVE HIM</td>
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<td>THE BED YOU MADE FOR ME</td>
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<td>LET THE MUSIC LIFT YOU UP</td>
<td>Reba McEntire</td>
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<td>THE MOON IS STILL OVER HER SHOULDER</td>
<td>Michael Jackson</td>
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<td>Judy Rodman</td>
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<td>I WILL BE THERE</td>
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<td>OCEAN FRONT PROPERTY</td>
<td>George Strait</td>
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<td>Michael Martin</td>
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<td>The Oak Ridge Boys</td>
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<td>JULIA</td>
<td>Conway Twitty</td>
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<td>TWENTY YEARS AGO</td>
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<td>I'LL STILL BE LOVING YOU</td>
<td>Charlie Pride</td>
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<td>Larry, Steve</td>
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<td>WHEN SOMETHING IS GOOD</td>
<td>Hank Williams, Jr.</td>
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<td>YOU'RE MY FIRST LADY</td>
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<td>I ONLY WANTED YOU</td>
<td>Marloe Simpson</td>
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<td>29</td>
<td>WAY DOWN TEXAS WAY</td>
<td>Asleep at the Whil</td>
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<td>30</td>
<td>NEED A LITTLE TIME FOR BAD BEHAVIOR</td>
<td>David Allan Coe</td>
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### Airplay

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>ROSE IN PARADISE</td>
<td>Waylon Jennings</td>
</tr>
<tr>
<td>2</td>
<td>DON'T GO TO STRANGERS</td>
<td>T. Graham Brown</td>
</tr>
<tr>
<td>3</td>
<td>THE MOON IS STILL OVER HER SHOULDER</td>
<td>Michael Jackson</td>
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<tr>
<td>4</td>
<td>A FACE IN THE CROWD</td>
<td>Michael Martin</td>
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<td>5</td>
<td>I WILL BE THERE</td>
<td>Dan Seals</td>
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<td>6</td>
<td>YOU'RE THE POWER</td>
<td>Kathy Mattea</td>
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<tr>
<td>7</td>
<td>IT TAKES A LITTLE RAIN</td>
<td>The Oak Ridge Boys</td>
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<tr>
<td>8</td>
<td>SENORITA</td>
<td>Don Williams</td>
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<td>9</td>
<td>LET THE MUSIC LIFT YOU UP</td>
<td>Reba McEntire</td>
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<tr>
<td>10</td>
<td>KIDS OF THE BABY BOOM</td>
<td>The Bellamy Boys</td>
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<tr>
<td>11</td>
<td>DOMESTIC LIFE</td>
<td>John Conlee</td>
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<td>12</td>
<td>I WILL BE THERE</td>
<td>Dan Seals</td>
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<td>13</td>
<td>OCEAN FRONT PROPERTY</td>
<td>George Strait</td>
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<td>14</td>
<td>A FACE IN THE CROWD</td>
<td>Michael Martin</td>
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<td>15</td>
<td>IT TAKES A LITTLE RAIN</td>
<td>The Oak Ridge Boys</td>
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<td>16</td>
<td>JULIA</td>
<td>Conway Twitty</td>
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<td>17</td>
<td>GIRLS RIDE HORSES TOO</td>
<td>Judy Rodman</td>
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<td>18</td>
<td>I WILL BE THERE</td>
<td>Dyanne Earle</td>
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<tr>
<td>19</td>
<td>TALKIN' TO THE MOON</td>
<td>Larry, Steve</td>
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<td>20</td>
<td>WHEN SOMETHING IS GOOD</td>
<td>Hank Williams, Jr.</td>
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<td>21</td>
<td>YOU'RE MY FIRST LADY</td>
<td>T.G. Sheppard</td>
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<td>22</td>
<td>I ONLY WANTED YOU</td>
<td>Marloe Simpson</td>
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<td>23</td>
<td>WAY DOWN TEXAS WAY</td>
<td>Asleep at the Whil</td>
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<td>24</td>
<td>NEED A LITTLE TIME FOR BAD BEHAVIOR</td>
<td>David Allan Coe</td>
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### COUNTRY SINGLES A-Z Publishers/Performance Rights/Sheet Music

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<tr>
<th>Title</th>
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<tr>
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<tr>
<td>IN PARADISE (Braxton, BMI)</td>
<td>BMI</td>
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<td>ME HIGHWAY (Nix, BMI)</td>
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<td>ME HIGHWAY (Nix, BMI)</td>
<td>BMI</td>
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### Billboard Top Country Albums

**FOR WEEK ENDING APRIL 25, 1987**

**ARTIST** | **LABEL & NUMBER DISTRIBUTING LABEL** | **USG. LIST PRICE** | **TOTAL WEEKS ON CHART** | **TITLES**
--- | --- | --- | --- | ---

**1.** | GEORGE STRAIT | MCA 5911 | 6 weeks at No. One | OCEAN FRONT PROPERTY | 7 weeks at No. One

**2.** | THE MCGINNIS BROS. | WARNER BROS. 75271 | | HEARTLAND |

**3.** | EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT | WARNER BROS. 1-25425 | | TRIO |

**4.** | HANK WILLIAMS, JR. | WARNER BROS. 2-25425 | | HANK "LIVE" |

**5.** | RANDY TRAVIS | WARNER BROS. 1-25425 | | STORMS OF LIFE |

**6.** | GEORGE JONES | ERC 4041 | | WINE COLORED ROSES |

**7.** | | | | WHEELS |

**8.** | | | | GUITARS, CADILLACS, ETC., WHOEVER'S ROCKIN' WITH THE RHYTHM |

**9.** | | | | TOO MANY TIMES |

**10.** | THE O'YNES | WARNER BROS. 75239 | | THE O'YNES |

**11.** | REBA MCENTIRE | WARNER BROS. 1-25425 | | WHAT AM I GONNA DO ABOUT YOU |

**12.** | ALABAMA | MCA 5469 | | THE TOUCH |

**13.** | LARRY GATLIN & THE GATLIN BROTHERS | WARNER BROS. 75239 | | PARTNERS |

**14.** | STEVE EARLE | WARNER BROS. 75239 | | THE GUITAR SONG |

**15.** | | | | LYLE LOVETT |

**16.** | EARL THOMAS CONLEY | WARNER BROS. 1-25425 | | TOO MANY TIMES |

**17.** | OAK RIDGE BOYS | WARNER BROS. 1-25425 | | WHERE THE FAST LANE ENDS |

**18.** | | | | KATHY MATTEA |

**19.** | | | | MERCURY 83040/L POLYGRAM |

**20.** | HAYLON NENNINGS | MCA 5911 | | WHERE THE WIND BLOWS |

**21.** | | | | HANGIN' TIGHT |

**22.** | SANGER BROWN | OSBORN/CURRIE-S1-2517/CURRIE | | OUT GOIN' CATTIN' |

**23.** | JENNY ROGERS | WARNER BROS. 1-25425 | | THEY DON'T MAKE THEM LIKE THEY USED TO |

**24.** | | | | THE BANDS |

**25.** | | | | MCA 5469 |

**26.** | EDDY RAVEN | WARNER BROS. 1-25425 | | ROCKIN' WITH THE RHYTHM |

**27.** | | 14 | RIGHT HAND MAN |

**28.** | THE BELLAMY BROTHERS | WARNER BROS. 1-25425 | | COUNTRY RAP |

**29.** | T GRIFFIN BROWN | WARNER BROS. 1-25425 | | I TELL IT LIKE IT USED TO BE |

**30.** | THE STALLWATER BROTHERS | WARNER BROS. 1-25425 | | FOR THE SHOW |

**31.** | GARY MORRIS | WARNER BROS. 1-25425 | | PLAIN BLACK WRAPPER |

**32.** | RICKY VAN SHETTON | WARNER BROS. 1-25425 | | WILD EYED DREAM |

**33.** | ALABAMA | WARNER BROS. 1-25425 | | GREATEST HITS |

**34.** | JOHN CONLEE | WARNER BROS. 1-25425 | | AMERICAN FACES |

**35.** | KRIS KRISTOFFERSON | WARNER BROS. 1-25425 | | REPOSSessed |

**36.** | ASLEEP AT THE WHEEL | WARNER BROS. 1-25425 | | REPOSSessed |

**37.** | BLIND GUY ROYAL | WARNER BROS. 1-25425 | | LOOKING AHEAD |

**38.** | NANCY GRAY | WARNER BROS. 1-25425 | | LONE STAR STATE OF MIND |

**39.** | MEL BANDY | WARNER BROS. 1-25425 | | YOU HAVEN'T HEARD THE LAST OF ME |

**40.** | BILL ANDERSON | WARNER BROS. 1-25425 | | COUNTRY ROADS |

**41.** | | 23 | UNSOLVED MURDERS |

**42.** | REBA MCENTIRE | WARNER BROS. 1-25425 | | WHOEVER'S IN NEW ENGLAND |

**43.** | HANK WILLIAMS, JR. | WARNER BROS. 1-25425 | | MONTANA CAPE |
BRYAN ADAMS' COTSELLING SINGLE 'OUTSELLING VINYL BY 2-1 AT STRAWBERRIES'

By Earl Paige

GODD GOOGY TIME HAD BY ALL: Musicland lit up the Hollywood skyline April 7 to formally announce the Sam Goody arrival—the same changeover of 35 Lic- rice Pizza stores plus 40 area Musicland mall units. Musicland topdog Jack Eupker took the stage at the Palace nightclub to thank the crowd, but was noncom- mittal on any of the web's current strategies, since the firm is under a quiet period following its recent initial public offer (Billboard, Feb. 21). More about the party later.

MAIN MAN: Regarding all the current hoopla over his name, Sam Goody, 85, initially resists comment. With gruff humility, he says, "You have people at Bill- board who know me better than I do," mentioning, in particular, executive editor Is Horowitz. Finaly, Sam Goody acknowledges the strength his name carries, even early on in his company's development. "You could address a letter from anywhere in the world—not even put New York or U.S.A. on it," he says, and it would wind up at the 49th Street store, Goody's way during the heyday of the chain. The building is no longer standing. The company began in 1945 and numbered 28 stores when it was acquired by Musicland in 1978. At his home in suburban New York, Goody has four books of autographed photos "of some of the most famous people you could think of, not just in the record business," who have visited the store. "The Goody name? "It's Russian, it was shortened. Now I have 15 grandchildren and two great-grandchildren, and they're [of] all nationalities."

MENTOR'S MENTOR: Count Tower's Russ Solomon on among the many executives in the business inspired by Sam Goody. Record store owners are said to have met one at a point, and he worked four months in the stores. He wanted to learn. He didn't even want pay- ment.

A STORE GROWS IN BROOKLYN: Square Circle, complete with art gallery, is the new concept from 73- store Record World now taking shape on Montague Street and upscale Brooklyn Heights. It is set to be in about a month. The Square Circle logo, determined in a company employee contest, was first used last year at the chain's Garden State Mall in Paramus, N.J. (Billboard, Oct. 11, 1986). The Square Circle idea fulfills several functions, according to Record World enterprises president Roy lmer. One is to avoid the cliche "record" as the business burgeons beyond vi- nyl. Another purpose in using the name is to avoid confusion. "We're in one single Connecticut mall where there's a Record Town, Record World, and Tape World. What's that say to a consumer?" wonders lmer. Incidentally, lmer is intrigued by all the ex- cessive use of the Musicland name in- spired by his uncle. Yes, this is no typo: Sam Goody is Roy's uncle.

MEANWHILE, BACK IN HOLLYWOOD: Musicland's Sam Goody bash garnered coverage on KABC- TV, and was capped by live musical performances by Capitol act Crowded House and indie label Wrestler Records' Paladins. Seen bopping to the former was Capitol president Don Zimmermann. Among the ce- lebrations cruising a house packed with record label execs was David Gilmour of Pink Floyd; Jon Anderson of Yes; Michael Steele of the Bangles; Martha Davis of the Motels; Ted Nugent; Little Steve Van Zandt; John Waite; David Paich and Joseph Williams of Toto; Graham Russell of Air Supply; Ste- phen Bishop; Eric Martin; Gregg Rolie; King Kobra; Blackie Lawless of WASP; Manhattan Transfer's Alan Paul, Cheryl Bentyne, and Tim Hauser; actress Kathleen Bell; and actors Richard Moll ("Night Court") and Easi Morales (soon to ap- pear in Taylor Hackford's Richard Yorka bios film "La Bamba").

NEWSTAND STAND-OFF: Co-sponsor of the Musicland event at the Palace was the popular Rock Express, which bears the cover logo "distributed exclusively by Sam Goody." Promotional posters for the magazine bore the legend "Catch The Pulse"—a not-too-subtle allusion to Express' competition with Tower freebie magazine Pulse. Although marked $1.95, Rock Express was described by one manager as an L.A. Goody store as "the only magazine we don't charge for." Copies distributed in Musicland stores, naturally, tout the Musicland logo.

ARM GOES HI-TECH: Interested in all the develop- ments in telecommunications, bar code standards, and data processing? Check out the National Assn. of Recording Merchandisers' 10th Operations Confer- ence this Wednesday and Thursday (22 and 23) at the Warner Center Marriott, in Woodlands Hills, Calif.

LASERLAND MAKES MOVE: Denver-based Laser- Land president and chairman John O'Brien vows "25 stores by Thanksgiving"—initially, six in Southern California by July and "another six along the Eastern

By June, Neches Simon said, all majors will have cassette singles, which he predicts will force retailers to cutbacks.

On other topics, Kirk Bonis, Arista- music marketing manager, commented from the floor that his company, which are saying there are too many re- search calls. Scott Martin, president of SRO Marketing, agreed that "there is a wave backlash," deriving from the atmosphere after the "[in- die promoters] hit their little scan- dals. There are more marketing com- panies now. So many executives are asking for research now. We heard a wave backlash," deriving from the atmosphere after the "[in- die promoters] hit their little scan- dals. There are more marketing com- panies now. So many executives are asking for research now. We heard a wave backlash," deriving from the atmosphere after the "[in- die promoters] hit their little scan- dals. There are more marketing com- panies now. So many executives are asking for research now. We heard a wave backlash," deriving from the atmosphere after the "[in- die promoters] hit their little scan- dals. There are more marketing com- panies now. So many executives are asking for research now. We heard a wave backlash," deriving from the atmosphere after the "[in- die promoters] hit their little scan- dals. There are more marketing com- panies now. So many executives are asking for research now. We hear-
Nakamichi Has Higher-Price DAT Player

TOKYO Audio manufacturer Nakamichi will start selling a digital audiotape recorder this fall in the higher price range. The line will be marketed on its superior sound quality and will retail for $2,600-$3,300. The DAT machines already on the Japanese market from seven different companies are listed at between $1,250-$1,300.

Nakamichi says the aim is to start exporting the high-end hardware to the U.S. at the same time it starts domestic sales action. The company is the first to state its North American export plans publicly.

Despite its high price, more than double that of most competitors, Nakamichi executives say that they are confident it will find a ready market among audiophiles. Matsushita Electric, Aiwa, and Sharp placed their DAT recorders on the Japanese market on March 2, followed by Sony, JVC, and Hitachi on March 23 and Toshiba on April 1.

Nihon Gakki (Yamaha) has announced it will start selling its DAT hardware in Japan in September. Major manufacturers yet to announce sales launches include Pioneer, Columbia, and Mitsubishi.

CASSETTE SINGLE
(Continued from page 41)

minimum wage"

Addressing older demographics, panelist Stewart said, “We are talking about the rock 'n roll generation, the largest segment out there—and I wonder if radio is properly addressing this consumer.”

Addressing alternative retailing from the audience was Greg Westmoreland, vice president of marketing for Global Pacific Records, who asked Hunter about exposure for product other than mainstream pop. The Record Bar buyer said smaller mall stores have a problem finding space “with square-foot mall rents [being] what they are.”

Record Bar managers, he added, are urged to day-part in-store play 10 a.m.-3:30 p.m. and hold off on rock “until the kids are out of school. Malls are the baby-sitters of America now.”

In addition to Hunter, A&M’s Neces Simon, Moby Disc’s Gracey, and SRO’s Martin, the panel included Rooth Blackman, marketing director for Image Marketing, and Colin Stewart, vice president of marketing for EMI Records. Panelists from local independent store Vinyl Fetish and 46-store Music Plus had been expected but were not present.

Web to test remote bar-code scanner ... see page 48
BY EDWARD MORRIS

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

TWIN SPINS: Vector Research (805-987-1312) has bowed two new low-end turntables. The VT-155, set to retail at $99.95, is belt-driven and semiautomatic, with a straight radial tracking tone arm, aluminum alloy platter, and variable pitch control with strobe. It is also P-mount compatible.

Tagged at $149.95, the VT-185 has all the features of the lower-price unit, plus a higher torque, quick-start motor that reaches operating speed in 0.9 seconds, an oversized aluminum die-cast balanced platter, a 1/4-inch, four-pin bayonet mount headshell, and independent variable pitch controls with strobe.

Both units have front panel controls that eliminate the need to lift a dust cover to operate.

CLASSY CASE. From Case Logic (303-444-4706) comes yet another stylish container for audiocassettes. The new CP-30 has a full-width zipper pocket across the front of the 30-tape-capacity case, thick foam padding, and a newly designed injection molded plastic tray that, according to the product description, "makes removing or replacing tapes easier."

The unit is expected to retail at or below $14.95.

CASELESS CLEANER. Discwasher (312-671-5680) has introduced a new version of its System II cleaner for audiocassette decks. Priced at $11.95—$2 less than the original System II—the new package comes without a storage case. What it does have, though, is the Perfect Path cassette cleaner and the C.P.R. (capstan pinch roller cleaner) to provide "complete tape deck care" in one cassette shell.

CD M.D.: Buff Stuff (201-746-4316) says that its CD Saver compound is as direct and effective as its name. The solution is meant to heal scuffed and scratched compact disk surfaces to restore the original quality of sound. Users wipe CD Saver on the surface of the CD, let it dry, and then buff away the residue with a soft cloth. A 30 milliliter bottle is said to last for hundreds of applications. Suggested retail price is $9.95.

RETAIL TRACK (Continued from page 41)

Corridor. We have a lot of franchisees here that are moving at a feverish pace. We want stores in Atlanta and Chicago for tactical reasons. The chain stocks laserdiscs, audio and video.

HUNGER STOPS HERE. Harmony House Records and Tapes just tallied a final $1,242.36 as the amount raised for the Detroit Hunger Fund in a promotion involving WEA, Geffen Records, and top 40 WDTX. Susan Thom, advertising director for Harmony House, says that a key element in the promotion, built around the soundtrack for "Little Shop Of Horrors," was a battery-powered coin-eating plant that gobbled up loose change at cash wrap counters. Increments were $170.86 from customer donations, $92.50 from the label's donation of 25 cents per album, and $378 from Harmony's $1.80 contribution per single sold of Steve Martin's "Dentist." Says Thom, "WDTX has its own ongoing hunger fund, and we did so well with a Christmas raffle-food charity that it was a natural idea" to do the promotion when WEA vice president/Cleveland branch manager Mike Spence and his people contacted the chain.

DECLARATION of independents: The burgeoning population of Asians in L.A. is being felt at the one-stop level, according to Ray, owner of long-lived Sun State Music. Ray says that new Asian-owned stores continue to blossom. "It's always been there, somewhat—but when you start seeing two and three coming in a week..."

These are family-run stores, and they go for the regular stuff: Run-D.M.C., Beastie Boys..."

Assistance in preparing this column provided by Chris Morris. To reach Retail Track, phone Earl Page. 212-322-7010.
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.

- Simultaneous release on CD.

**POP/ROCK**

**JOHN FARHAN**
Whispering Jack
LP RCA 4300: $8.98
CA 9300: $8.98
CD 9300
SHY
Excess All Areas
LP RCA 6311: $8.98
CA 4311: $8.98
VARIous ARTISTS
AMC High Priority
LP RCA 4269: 18.98
CA 8361: $8.98

**■ VARIOUS ARTISTS**
Prince's Trust
LP ASI 3605: $9.98
CA 53994: 19.98
CD CO-3906/no list
BLACK
Hold On To Your Dream
LP RCA 6249: 58.98
CA 6249: 58.98
CD-3906/no list
DVOlAK
Complete Trios For Piano, Violin And Violincello I
Sick Trip
CD Denon CO-1-105/PCM/no list
HANK WILLIAMS JR.
Major Moves
CD Warner Bros. 2 5208/ABC/$15.98

**JAZZ**

**DAVID COLLINS**
Mad Shadows
LP Dance! Pergo/Ultimate 8001: 18.98
CA 8001: 18.98
MARTY GROES WITH DESTINY'S TOTS
Sings Of Love And Other Matters
LP Statone: S/P 8080: 19.98
CA SC 8080: 19.98
EDDIE HIGGINS TRIO
By Request
LP Statone: S/P 6079: 19.98
CA SC 6079: 19.98
THE PLAYERS
The Players
LP Passport: LP 8081/1/PARIS Group/86.98
CA P-5289/1/5/86
CD-PIC78801/NA

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 Nadine Reis, Billboard, 1515 Broadway, New York, NY 10036.

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DENON America, Inc., 27 Low Drive, Fairfield, NJ 07006
National Vid's PPT Continues To Breed Suspicion

BY GEOFF MAYFIELD

NEW YORK Even as Ron Berger's pay-to-play transactions concept gains favor from some video retailers, many in the industry remain dubious about National Vid's PPT concept and the testing of the distribution method.

Skepticism about the program are not confined to retailers who vehemently oppose PPT; those who endorse the plan also dispute claims Berger has made on behalf of his firm's terminology. Among those who have lingered since he announced the plan at the 1986 Winter Consumer Electronics Show in Las Vegas (Billboard, Jan. 18, 1986), has been that PPT is a lot of hot air," says Richard Abt, executive vice president of the 94-store, Philadelphia-based franchise West Coast Video. "Ron Berger is doing it only to help sell franchises."

Many retailers and distributors share Abt's opinion, in part because many specific details about the National Video Inc. PPT program remain shrouded in mystery. Berger, president and CEO of the 700-store, Portland, Ore.-based franchise, appears to enjoy the press limelight. But when it comes to answering doubts that have frequently been raised about PPT, Berger has been uncharacteristically mum.

The shared-revenue plan proposes that a deal will bring competition to the video industry, by involving the renting of titles at regular prices ranging from $6.25, far below typical wholesale costs. In return for charging the lower buy-in costs, studios would earn 40%-50% of the dealer's subsequent rentals on those titles. What leaves room for dispute is the fact that in the 18 months since Berger first announced the plan, only one label, independent vendor Continental Video, has admitted its participation.

"We are prohibited by our contracts from acknowledging who the suppliers are," says Berger. Without naming names, though, he firmly contends that 20 video labels are feeding product via PPT to some 150 National Video franchisees. Just a few months ago, he cited figures of 14 suppliers and more than 110 stores (Billboard, Feb. 25).

Despite the contention of broad vendor participation, two prominent video labels referred to Berger's concept in less than glowing terms at the recent Paul Kagan Video Show in Los Angeles. Frank O'Connell, CEO of HBO Video, said, "I don't think PPT is practical now." Jon Pfeisinger, president of Vestron, voiced a preference for current video distribution methods, saying, "If it ain't broke, why fix it?"

Berger—as he has done in the past—says disclosure is up to the participating vendors, but adds, "It's due in the description of the plan, the larger companies will be announcing their participation soon."

Several industry executives speculate that NVI is actually buying titles at regular prices, selling those tapes to franchisees at the plan's reduced costs, and splitting the revenue with participating store owners. Among those who voice that suspicion are John Power, president of the 2,000-member American Video Assn., and Dennis Bowdoin, president of the 62-store, South Lyon, Mich.-based Movieland franchise, which has begun its own PPT test (Billboard, April 18).

NVI's prospectus leaves room for such doubt. In describing the plan, it states that "with respect to certain titles not offered by home video rights owners for inclusion in the PPT program, the company may act as principal distributor of such titles to National Video Stores in return for an initial fee plus a percentage of the revenues from retail rentals to customers."

However, when asked if the 20 studios he claims for PPT include suppliers whose product is actually being distributed by NVI, Berger responds with a flat "no."

Berger counters another popular notion, raised by West Coast's Abt and others within the industry, that PPT has been confined to schlock product. "If you look at the tapes Ron Berger is offering, they are, with rare exception, B and C titles and the studios are happy to offer cheaper," says Abt.

But while Berger says PPT is a "way to fill the gap," he adds, "It's more expensive to do it this way because you have to keep renting it."

CHRIS MORRIS

FOR WEEK ENDING APRIL 25, 1987

National Cancels Convention

Will Hold 8 Regional Seminars

LOS ANGELES National Video Inc. has become the second major franchise to pull the plug on its 1987 convention.

According to executive vice president Troy Cooper, National postponed its convention—originally scheduled for September—to April of 1988. The meet will be held in the Bahamas.

Additionally, with the 1987 full-chain convention on hold, Portland, Ore.-based National will stage eight regional seminars this summer. A similar plan of regional meetings in lieu of a major convention was adopted earlier this year by Salt Lake City-based franchiser Adventureland International (Billboard, March 21).

The convention offers the rationale that as scheduled, the National convention would have followed too closely on the heels of the Video Software Distribution of certain B titles, he says the plan has had its hits, too. He claims that four of last month's top-selling titles were on Billboard's March 21 Top Videocassette Rentals chart and that two of those were in the top 10.

He says some 500 tapes have been placed in PPT by vendors since the test first began in 10 stores last year and that PPT product accounts for 18%-50% of a "typical store's rental volume."

He predicts that share could reach 70% by this fall. Movieland's Bowdoin says one of the reasons PPT met with such favor last year is the fact that Berger's plan "cuts out the distributor."

But Berger agrees with Bowdoin's contention that shared-revenue leasing programs leave room for distributor participation. He says that as it is currently structured, NVI receives a distribution fee for titles that are placed in PPT, along with a "management fee" commission for revenue generated by those titles—fees that established distributors would be entitled to if the concept becomes an industry standard.

Berger contends that in his original plan, the program was to have been administered by an established distributor, with the attendant fees going to that wholesaler. He says that before the program began, he invited distributors Video One Vid and Astral Bellevue Pathe to manage product for Canadian stores, which now make up 10% of the participating outlets. They turned him down, and he says a U.S. distributor, which he will not disclose, declined to service his American stores.

Berger has said from the outset that if PPT becomes an industry standard, retailers other than NVI will be eligible to participate. But according to Power, a majority of the independent dealers in the AVA (Continued on page 48)
Canadian Firm Uses Automated Rental Outlets

BY KIRK LAPIONTE

OTTAWA John Lack makes it clear: "I want to be the 'McDonald's' of the video rental business."

To that end, Lack's Nelson Videovend firm will be making a bold bid in the coming months to corner the "fast food" segment of Canada's video market.

Through the manufacturing and marketing of the Amazing Video Machine (AVM), Lack's company is rapidly expanding its hold on convenience stores and other high-traffic outlets. The company signed a deal with the Dominion supermarket chain a few months ago, and in recent months the machines have made their way into gas stations and other locations.

The Canadian-designed AVM allows consumers to rent videos using their credit cards. An average transaction takes 45 seconds.

"It's hard to say where this all will end," Lack says. Soon, he adds, AVMs will be situated in office buildings, subway stations, and secured areas with automatic teller machines. Also in the works are AVM stores, which will feature three or four machines and will be supervised around the clock.

The machines stock between 350 and 400 tapes, most of them recent hits. About 30% of the stock is set aside for classic hits and family movies, Lack says.

"On average, a video turns over at retail two or three times a month," he says. "We expect our tapes to move four or five times a month."

In the fall, new software will be placed in the machines to allow consumers to reserve tapes for specified periods by dialing toll-free lines. The new software will also allow consumers to return tapes to machines other than the AVMs they rented from.

"At that point, we could see an average turnover of six or seven times a month," he says. "You're going to get what you want when you want it."

So far, the units are being tested only in the Toronto market. But in the next two or three months, Nelson Videovend will branch out.

The machines take up less than 10 square feet of floor space. Virtually no staff involvement is required for their maintenance.

Lack says the firm will stay away from "hard-R or X-rated films" in stocking the machines. But he says he believes the credit-card-only operation of AVMs allows for the availability of some adult releases, because "you don't see 12-year-olds with credit cards."

Nelson Videovend is the marketing arm of Nelson Vending Technology Ltd., which is traded on the Vancouver Stock Exchange.

VIDEO REVIEWS: A NEW BILLBOARD FEATURE. SEE P. 55
Adventures In Video To Begin Program In May
Web Sets Minn. Bar-Code Scanner Test

BY CHRIS MORRIS

LOS ANGELES A Minneapolis video retailer will soon be testing remote, hand-held bar-code scanners, which could dramatically speed both sales and rental transactions and free up employees for better customer service.

The 18-store Adventures In Video chain will probably begin its tests of the remote scanners, developed by Retail Technologies Inc. of San Francisco, in May.

"The big plus that we're looking for is the increased amount of service we can give to our customers," says David Ballastad, owner of Adventures In Video.

The new system will amount to remote check-out terminals inside the store.

"Our experience is that today's video consumers aren't so cheap that they'll continue to scramble around to find the lowest rental rates," says Peloso. "They want selection, service, and convenience, and they're willing to pay more for it."

Rather than aiming for traffic through pricing—average overnight rental for Video Galaxy, based here, runs $2.25—the 82-unit franchise actively pursues the full-line supermarket concept. Existing units, located throughout Connecticut and southwestern Massachusetts, average 3,500 square feet. Says Peloso, "New outlets will run at least 2,500 square feet, though we're looking to have some as big as 10,000 in the larger markets."

The 7,500-square-foot Bristol, Conn., store is now the web's largest.

Peloso looks to establish each unit as the "anchor store" in its area, with a well-recognized identity for having the largest and deepest inventory of software and hardware.

"We pretty much look to be the definitive video store in each market. To do that, we need bigger spaces to accommodate depth in catalog and to provide a comfortable, efficient environment for shopping," he says.

"Also, it has to do with customer relations and being able to provide (Continued on page 50) both standard UPC bar codes (for sales transactions) and a "three-of-nine" alphanumeric code (for rental transactions).

The scanner will download check-out information into a shoe installed at a station on the floor. Initially, the scanners will be hard-wired, although Ballastad says that the system could eventually become completely remote.

"We still don't know about things like radio frequency interference," Ballastad says.

Each floor station will also have its own printer. Ballastad says that it will produce "a receipt that almost looks like a Mastercard slip."

Wells and Ballastad agree that the major benefit of the system is the manner in which it liberates store clerks.

"In a supermarket concept, it allows a clerk to work out on the floor," Wells says. "The clerk acts as a salesperson."

"The staff is not standing behind (Continued on page 50)

Chain Stresses Traditional Customer-Service Values

BY DAVID WYKOFF

HARTFORD, Conn. Video Galaxy president George Peloso is convinced that $1 rentals will soon be a thing of the past.

"Our experience is that today's video consumers aren't so cheap that they'll continue to scramble around to find the lowest rental rates," says Peloso. "They want selection, service, and convenience, and they're willing to pay more for it."

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"The staff is not standing behind (Continued on page 50)
Symbols for formats are:  ▲ Beta,  ✔ VHS,  ■ CED, and  ★ LV.
Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.

AND NOW THE SCREAMING STARTS
Peter Cushing, Stephanie Beacham  ■ VHS $19.95

ASYLUM
Barbara Parkins, Richard Todd, Sylvia Sims  ▲ VHS $22.95

THE BRIDGE TO NOWHERE
Bruno Lawrence, Alison Routledge, Margaret Umbers  ★ VHS $19.95

THE CAT
Peggy Ann Garner  ▲ VHS $19.95

CLUB LIFE
Tom Parsekian, Tony Curtis, Dee Wallace  ★ VHS $19.95

CODENAME ICARUS
Barry Angel  ✔ VHS $19.95

EAT AND RUN
Ron Silver, P.L. Ryan  ✔ VHS $19.95

EDGE OF DARKNESS
Joe Don Baker, Bob Peck  ✔ VHS $19.95

THE GIRL WHO SPELLED FREEDOM
Wayne Rogers, Mary Kay Place, Kieu Chinh  ✔ VHS $19.95

HEARTBEAT
Don Johnson, Paul Shaffer, Lori Singer  ✔ VHS $19.95

ARNOLD PALMER: PLAY GREAT GOLF
Instructional  ✔ VHS $19.95

PEGGY SUE GOT MARRIED
Kathleen Turner, Nicolas Cage  ✔ VHS $19.95

PLACE OF WEEPING
James Whitmore  ✔ VHS $19.95

RAW COURAGE
Ronny Cox, Tien Maier, Art Hindle  ✔ VHS $19.95

ROBBERS
James Booth, Stanley Baker, Joanna Peltz  ✔ VHS $19.95

THE SALAMANDER
Franco Nero, Anthony Quinn  ✔ VHS $19.95

THE UNDERGRADS
Art Carney, Chris Makepeace, Jackie Burroughs  ✔ VHS $19.95

To get your company's new video releases listed, send the following information: title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental") to:
Nadine Ren, Billboard, 1515 Broadway, New York, N.Y. 10036.

Home Video

Discwasher has a superior head cleaner regardless of your customers' preference. The video heads in a VCR don't take up much space. But if anything happens to damage them, those small parts could cost your customers a bundle to replace (nearly as much as all the others put together!) You can bet they'll want to do what they can to ensure their VCR's continued good health.

Discwasher offers two remedies, depending on the condition and usage of the VCR in question. Our Discwasher® Wet Video Head Cleaner was created for those machines that get a reasonable amount of use. Our special cleaning fluid, when applied to our non-abrasive cleaning tape, safely removes built-up dust and oxides from delicate video, audio and sync heads. In about 30 seconds, it will restore vivid colors, clear images and crisp sounds.

Our dry format Discwasher® Video Head Cleaner was designed for those machines that receive a small amount of use (although rental cassettes can create a problem even with low-usage machines). It also uses a non-abrasive tape and, if used weekly, will help prevent contaminant build-up quite handily.

But whether your customers choose our wet or dry format, they'll find Discwasher's Video Head Cleaners do a superior job of preventative maintenance—packed with features at a surprisingly low price. And—regardless of their preference—you'll be able to sell them what they want—from a nationally-advertised company they know and trust.

For more information about how you can profit from selling Discwasher accessories, call your Discwasher representative or contact: Discwasher, 4309 Transworld Road, Schiller Park, Illinois 60176. (1-800-826-2379)

The makers of the famous D4+ Record Cleaning System.

Call our Hotline at (800) 223-7524 and tell Jeff you want to see some Action!
the information they need: courteous, knowledgeable sales help, monthly printed listings of the titles we keep in stock, or the new-release board right inside the door."

The franchise, which started in 1981 with Peloso’s 300-square-foot store in South Windsor, Conn., has grown dramatically over the past five years. Store numbers and retail revenues doubled in 1986, according to Peloso, and he estimates that the store’s 1986 receipts will be $20 million.

The biggest step in the operation’s growth was the establishment of a nationwide purchasing corporation, Video Galaxy Wholesale, to supply the individual Video Galaxy franchises. Kurt Peterson, executive vice president of the firm’s wholesale wing, believes his division’s buying power and volume help ensure the success of each new franchise.

“Obviously, since we buy in such large numbers, we can get better unit prices for our dealers,” says Peterson. “But, because the wholesale operation is so large, we can help support each new dealer and tailor credit terms and inventory buying plans to their particular circumstances—sometimes even working with them on a consignment basis until they have their program and regular traffic down pat.

“We’ve never had one of our franchises leave or go out of business, and we’re very proud of that kind of record. But it’s something that we always concern ourselves with, so we shouldn’t lose any stores.”

The company looks to cluster its units in advertising marketa. Says Peterson, “It allows for the most cost-effective and blanketing ad exposure. It also helps build a snowball effect, in that as we add a store to an area that we already have a couple of outlets in, we can increase visibility, recognition value, and business for all the stores.”

Video Galaxy Wholesale coordinates all advertising schemes and funds the more broad-based advertising efforts. Peterson reports that it mixes television, radio, and print exposure with direct mail advertising, going to newspaper and circular ads.

A significant portion of the firm’s advertising is devoted to video and videoware and television sets, which together constitute approximately a third of retail revenues. Mark Sullivan, executive vice president of the franchise division as well as the franchisee’s secretary and treasurer, says, “There aren’t any videodealers in this area who can even pretend to compete with their buying power and volume.”

FIRM TO TEST REMOTE BAR-CODE SCANNER

(Continued from page 48)

the counter—in fact there’s not going to be a counter,” Ballstad says. “They can’t hide.”

Ballstad says that the system, which initially utilized line-of-sight scanners on the floor, will require reflexing at the company’s 4,200-square-foot store in suburban Friday, where the test will take place.

Ballstad lauds the increased speed that the remote scanner system will yield.

Throughout our history, we’ve constantly changed things to move people quickly through our checkout,” he says. “This is the ultimate. It’s a Cadillac type of system in terms of speed.”

With an employee tied to a particular terminal on the floor, the remote scanner will also allow Adven-

tures in Video clerks to work on a 100% commission basis, although Ballstad says that sort of compensation would have to conform to Minnesota minimum wage statutes.
**VSDA Sponsors Seminar Series In 4 Cities**

NEW YORK Store-management and financial concerns will be the focus of two upcoming Video Software Dealers Assn. seminars, which will be held in four different cities beginning in May.

Harry Landsburg, a senior manager at the Philadelphia office of public accounting firm Laventhol & Horwath, returns to lead this year's "Financial Planning And Inventory Management" seminars.

The sessions titled "Video Retail Store Management" will be led by Ilene Wasserman, an associate at Laventhol & Horwath.

The pair of seminars will be held on successive dates in each of the four cities to facilitate things for dealers who want to attend both.

Cost is $50 per seminar for VSDA members; $150 for nonmembers. Attendance at each session is limited to 125 registrants.

Cities and dates for the financial seminar are Dallas, May 13; Los Angeles, May 14; New York, May 20; and Chicago, June 17. The schedule for the store management seminar: Dallas, May 14; Los Angeles, May 13; New York, May 19; and Chicago, June 18.

**Poll Shows U.K. Specialty Shops Still Strong**

LONDON According to detailed figures from a consumer survey commissioned by the British Videogram Assn., there has been little or no change in the share of the rental market taken by specialist video shops in the U.K. This is in marked contrast to repeated claims by the Video Trade Assn. that the specialists' share has been increasingly cut back by rentals from nonspecialists like liquor stores and gas stations.

The figures come from surveys regularly carried out by Gallup for the Video Software Monitor in which a representative national cross-section of around 13,000 people is polled every three months and asked where it last rented a video-cassette.

Based on the total number of tapes rented, specialist video shops, with a share that has fluctuated between 61% and 72%, remain well ahead of all other types of outlets, of which only news agents/confectioners (4%-8%), TV rental companies (4%-7%), and mobile operators (1%-6%) are in any way significant.

Norman Abbott, director general of BVA, says: "This research covers a period of nearly three years, from the second quarter of 1984 to the fourth quarter of 1986.

"Naturally, individual dealers or groups of them may have lost ground in specific localities, but nationally the dominant rental position of the specialists seems to be unchallenged. I just hope that claims to the contrary will no longer be heard."
Billboard.

APRIL 23 is the 88th anniversary of the birth of Duke Ellington, and to mark the occasion the city of Washington is doing something that probably should have been done a long time ago. That day, Mayor Marion Barry will unveil a plaque marking the site of the house where Ellington was born in 1899.

The unveiling is part of a so-called Duke Ellington International Festival that’s been going on all month in Washington, and for the auspices of 25 government agencies, educational institutions, and businesses. The event was the brain child of the veteran local radio personality Felix Grant.

The unveiling, coupled with presidential proclama-
tion, is being touted as the highlight of the festival. But for our money, the real highlight is apt to be the Friday (24) concert at George Washington Univ., featuring an all-star orchestra heavily stocked with El-
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By Peter Keeuples

WASHINGTON remembers where Ellington came from

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WASHINGTON remembers where Ellington came from

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AMERICA'S NEWEST MUSICAL WONDERLAND

By JON BREAM

MINNESOTA MUSIC AWARDS

SPOTLIGHT ON THE TWIN CITIES

MINNEAPOLIS, ST. PAUL

The Twin Cities of Minneapolis and St. Paul that have become the musical hotbed.

One week last year, seven songs in the Hot 100 were recorded in Minneapolis. In March of this year, the top three black singles—and six of the first nine—were the work of Twin Cities-based producers. And it's not just commercial music that is attracting attention: in the last three years, at least one Minneapolis act has turned up among the top albums in the year-end national poll of 200 critics conducted by the Village Voice, New York's arbiter of the arts.

Prince was merely the tip of the iceberg (no pun intended). Since his "Purple Rain" stormed across the country in the summer of '84, 25 Twin Cities-based artists have been signed to major-label contracts for the first time. (In the two years prior to "Purple Rain," only three locals got deals.) The newcomers range from bombastic synthesizer noodler Yanni and homespun humorist Garrison Keillor to up-from-the-garage heroes Husker Du and pretty-boy rockers Limited Warranty, 1985 grand-prize winners on TV's "Star Search."

Since "Purple Rain," the biggest splash in the Land of 10,000 Lakes has been made by Grammy-winning producers Jimmy Jam and Terry Lewis. The hottest writer-producer team since the Bee Gees in their "Saturday Night Fever" heyday, Jam and Lewis have been responsible for eight Top 10 pop singles in the past year and No. 1 songs on Billboard's pop, black, dance and adult contemporary charts. Producer David Riwkin, a.k.a. David Z, also has had a hot hand. He has co-produced two top three songs by the Jets as well as current hits by Sheila E. and Jody Watley.

The Twin Cities has clearly become a burgeoning noncoastal music center. Just how big, no one knows yet. The revenues record-making is generating for Minnesota has not been determined; it's certainly not rivaling the state's leading industries of food (General Mills, Pillsbury) and hi-tech (3M, Honeywell, Control Data). A recent survey indicated that $100 million was generated annually by the production of records, jingles, film and videos in the Twin Cities, ranking it sixth among metropolitan areas. Combined, those fields have been growing at a rate of 26% per year during each of the last three years, according to Randy Adams, coordinator of film, video and recording for the city of Minneapolis.

"People in the music business are playing much bigger game than people in the film business," he says. "This is giving us PR as well as jobs—and not many industries can promise that." Indeed, the Twin Cities music scene has been profiled by Newsweek and Business Week and "TV crews from as far away as London and Tokyo."

What these media have discovered is there may be more musical talent per capita among the 2.2 million people in the Twin Cities metro area (the Mississippi River separates Minneapolis and St. Paul) than in any other market in the country. Credit among other factors, the early examples set by native sons Bob Dylan and Prince, strong institutional and corporate support of the arts, a wealth of rooms offering live music, the Midwestern work ethic and the discouraging winters that encourage musicians to stay inside and practice.

(Continued on page M-12)
April, 1987

I am delighted to have this opportunity to welcome the readers of Billboard Magazine to the Twin Cities of Minneapolis and St. Paul.

As Governor of this great state, it's easy to tout Minnesota as a superb place in which to live, work and play. But Minnesota speaks for itself -- from its traditions of a strong work ethic and family oriented communities, to the exciting and innovative developments in our Twin Cities. Those developments have made us leaders in the fields of computer technology, medicine, education and the entertainment industry, as well as others.

It's been said that Minnesota is a progressive state of conservative people. I like that description, because while we cherish our roots and the values that have brought so much success through the years, we're not afraid to take chances. We have always encouraged the entrepreneurial spirit -- and because of it, the Twin Cities area is now one of the hottest recording sites in the country.

In the past decade, the Twin Cities studios and production facilities have grown to match or surpass those anywhere in the nation. Teamed with those facilities are some of the best recording and producing talents to be found today. And, I'm pleased to note, that talent stays here to enjoy the good life while making their mark in the entertainment world.

I know you will enjoy this issue of Billboard Magazine, and I hope you will view it as an invitation to visit the Twin Cities and experience all we have to offer.

Sincerely,

RUDY PERPICH
Governor

AN EQUAL OPPORTUNITY EMPLOYER
AMERICAN ARTISTS MANAGEMENT
Jesse Johnson
A&M
Tamara & The Seen
A&M

AMERICAN ARTISTS RECORDS
Brian McDonald
American Artists/CBS
Cinema
American Artists/A&M

SNOWTOWN/ALMO-IRVING PUBLISHING

WATERFRONT COMMUNICATIONS COMPLEX

We are Proud of Our Long Association with Minnesota Music.
Prince put the Twin Cities on the music industry’s map, Flyte Tyme Productions added the glue but geography is what finally keeps it all there. That’s the consensus among record label heads, a&r people, and renowned movers and shakers who are involved in the flourishing Minnesota music scene. Major labels currently have over 20 acts, ranging from award-winning funk to progressive rock’n’roll, all based in the land of 10,000 lakes and musicians. There’s no indication either will suddenly dry up over night.

Stationed like a northern, midwestern outpost just five hours from the Canadian border, this music-making mecca is more than just a farm club for East and West coast giants of the music industry to draw from.

‘Minneapolis has always been an oasis for all kinds of music. And it’s not just been a botched for folk during the ’60s or new age now, but culturally, it’s had everything. That area has always had the diversity of music that you would expect to find on the East or West coasts.’

It also services the local and national pop music business with innovative producers, a major independent record label and a varied, volcanic underground scene too explosive to grow dormant anytime soon. Its secret lies in its remote location, the attendant cruel winters and a much needed hard work ethic.

“The weather seems to concentrate everyone’s efforts to do good work there,” says John McClain, the senior vice president of A&M Records. McClain knows what time it is. He makes frequent trips between his sunny L.A. offices and the prairie confines, where he helps oversee the careers of A&M Minnesota funk stars Jesse Johnson and Tamara & the Seen, as well as putting together this year’s Time reunion package.

David Ayers, the vice president of a&r for one of the nation’s leading independent record companies, Twin/Tone Records, lives in the heart of Minneapolis. Over the years he’s watched Twin/Tone bands like the Replacements and Suburbs go on to major labels (Continued on page M-20)

23 Local Acts Now Signed to Major Labels
TWIN CITIES TALENT KEEPS WARM BY PLAYING NATION’S HOTTEST SOUNDS

By MARTIN KELLER

The Paisley Park complex, soundstage and exterior, as it looked in mid-March nearing completion.

‘He Wants to Make a Movie More Than Anything Else’
PRINCE: HIS INFLUENCE—AND RUMORS—REIGN ON

By JON BREAM

T
ough major commercial radio stations in his hometown sometimes hesitate to play his singles and his “Under The Cherry Moon” boomed at local theater box offices, Prince is still widely respected in his hometown of Minneapolis. He commands the respect of just about everybody from Grammy-winning producers Jimmy Jam and Terry Lewis to the kid on the street.

Rumors that Prince might perform at First Avenue guarantee a sellout of 1,200 almost as soon as the club’s doors open. Rumors and reports about the Minnesota monarch and his various activities usually turn up every week in at least one of the music-news columns published by the daily Minneapolis Star and Tribune or the weekly City Pages and Twin Cities Reader. The information rarely comes directly from the press-shy Prince complex in suburban Minneapolis or from his New York-based publicist. This columnist often attributes the leaks to various unnamed sources who are collectively referred to in print as Deep Purple.

Here are some of the more interesting facts and fiction reported about His Royal Badness in recent months.

Rumor: Those are prescription glasses he’s wearing on the cover of this magazine and the cover of his new album. Yes, says publicist Robyn Riggs of the Howard Bloom Organization in New York. No, says Deep Purple, who sees Prince every day. They are merely another one of his affectations.

Rumor: Prince has become as strange and reclusive as Elvis Presley did in the 1970s. Strange, yes—Prince has always marched to the beat of a different drummer. Reclusive, no. He routinely (Continued on page M-16)

The Jimmy ‘Jam’ Harris & Terry Lewis Show
PRODUCERS AND WRITERS HOLD KEY TO TWIN FUTURE

By MOIRA MCCORMICK

The future of the Minneapolis music business, says Jimmy “Jam” Harris, is “not in the acts, but the producers and writers.” And Harris ought to know. He and partner Terry Lewis, who comprise the solid gold (and platinum) Flyte Tyme production/writing team, have in the past year achieved the kind of success many producers can only dream about: six top 10 pop singles (at one point, three in the same week), a No. 1 pop album, and crossover top 10 hits in the black, dance and adult contemporary charts. Chartwise, they’re the most successful production team since the Bee Gees—who primarily produced themselves. Fittingly, the duo walked off with this year’s Grammy award for producer of the year.

What’s most significant about Flyte Tyme’s fortune, for the Twin Cities music scene, is that when Harris and Lewis work with a non-Twin Cities act, they are not exported to the coasts; the pair work right out of their own Flyte Tyme Productions studios in downtown Minneapolis. Janet Jackson, Human League, and more recently Pia Zadora have all made the trek north, where everything that Harris and Lewis touch turns to gold (and platinum.)

Minneapolis’ top recording studios have, in fact, all been seeing increased major label work—facilities such as Creation Audio, adjacent Nicollet Studios, and Metro Studio. “There are more albums being done here now than three years ago,” observes Paul Shore, owner of Nicollet Studios and its major client, independent label Twin/Tone Records, “and there will be more in the next three years.” A number of smaller 24-track rooms, such as Mike Owens’ Blackberry Way Studio, themselves do a healthy business on demo and independent product.

The continuing high profile of the Twin Cities’ music industry has paved the way for several proposed multi-million-dollar audio-visual construction projects; the first of which, Prince’s Paisley Park complex, is already partially operational. Minneapolis is also developing a widening coterie of respected producers, including David Rivkin, Monte Moir, Jesse Johnson, Ricky and Paul Peterson, and Flyte Tyme house producers Spencer Bernard and Jellybean Johnson.

The most dramatic success story is, of course, Flyte Tyme Productions, whose Harris and Lewis show no signs of slowing down. After steering Janet Jackson to triple platinum album sales (“Control”), reaping
Introducing the world class facility, for world class performers.

The Paisley Park Studios.
It’s open. It’s extraordinary. And it’s for artists who can expect nothing but the best for their work in a $10 million dollar facility with state-of-the-art accomplishments. Like a 12,000 sq. foot soundstage for film, video and live-action productions. Two remarkably equipped recording/mixing studios capable of 48-track audio/video recording. Plus, performance designed rehearsal and demo facilities. And support services that include everything from electronic mail to production planning.

All the things that will set this facility apart from any other you’ve seen in the world.

Paisley Park Studios.
Soon to be known the world over for its great performances. And yours.

Paisley Park Studios

National Representative: Harry Grossman (213) 473-1564
Recording Services: Richard “Hawkeye” Henriksen (612) 474-8555
Stage Services: Red White (612) 474-8555

www.americanradiohistory.com
TWIN CITIES

Right: Slave Raider.
Middle: The Wallets on Twin/Tone.
Far right: Exotic Storm, on Epic.

 Syndicated on National TV for First Time
MINNESOTA MUSIC AWARDS: TESTAMENT TO TWIN CITIES’ RISE TO THE PEAK OF POP

What started as an informal local get-together honoring Twin Cities musical performers is now a nationally-syndicated televised event, chock full of national talent (Twin Cities-bred, of course.) The Seventh Annual Minnesota Music Awards, held April 23 at Minneapolis’ Northrop Auditorium, promises to be the most exciting of these awards shows to date, a Grammyesque night of hit performers and distinguished presenters—a testament to the Twin Cities’ ever-increasing status in the pop music world.

For the first time, the Minnesota Music Awards will be seen across the country, via a 60-minute syndicated television program which will be broadcast shortly after awards night. The television show is being produced by Sam Riddle Productions, in association with Bob Banner and Associates, with the live show itself produced by Paul Moe. Nineteen eighty-seven marks the second year the awards are being presented by the Minnesota Music Academy.

At press time, the academy was attempting to secure awards night performances by some of the nationally recognized nominees, who include Prince, Janet Jackson with Jimmy Jam and Terry Lewis, the Jets, and Michael Johnson. All but Jackson, who is not herself a Minnesotian, have appeared at previous awards shows.

The Minnesota Music Awards had a ’60s predecessor, Connie Hechter’s Insider Awards, sponsored by Hechter’s publication the Insider. Twin Cities free weekly paper Sweet Potato, now renamed City Pages, got the ball rolling again in 1981, when it presented the First Annual Minnesota Music Awards, dubbed the “Yammies,” at showcase club First Avenue. Featured performers were folk guitarist Peter Lang, gage outfit Shangoya, and bar rockers the Doug Maynard Band. “It was really a big party,” recalls Paul Moe, the live show’s producer since 1982.

In the next two years, the growing awards show was moved to St. Paul’s Prom Center, and then to the Carlson Celebrity Theatre in suburban Bloomington, where it stayed until 1986. The cream of the Minnesota music crop performed at the awards shows through the years: Prince, the Time, the Jets, the Suburbs, the Wallets, Husker Du, Alexander O’Neal, Marzari, Bonnie Raitt, Michael Johnson, Leo Kottke, Soul Asylum, Tetes Noires, Limited Warranty, Ta Mara & the Seen, Koerner, Ray & Glover, and many others.

Prince has been a frequent performer there, and has provided some of the Minnesota Music Awards shows’ most memorable moments. At the 1983 awards, he led an all-star jam with the words, “It’s gonna be in “C and it’s gonna be bad!” In 1984, he premiered “When Doves Cry” with his band the Revolution. “My favorite Prince story,” says Tom Bartel, publisher of City Pages, “involves one year when his people called the day of the show requesting 30 tickets—and asked if they could be charged to Prince’s American Express. He’s not only played three times, and attended other years, but he pays for his tickets.”

According to Paul Moe, Ira Heilicher of retail chain Great American Music Co./Wax Museum was an early financial supporter of the show, and continues to be a sponsor each year. Other sponsors have included Budweiser, Stroh’s, Yamaha, and Knut Koupee music store. This year’s sponsors include Heilicher’s GAMCO, Knut Koupee, AVC Systems, FM radio stations WLOL, KQRS, KDWB, and KTCZ, and the Crown (Continued on page M-26).
HEN YOU JAM WITH E/P/A, SUCCESS IS BEYOND CONTROL!

E/P/A proudly salutes our friends Jimmy "Jam" Harris III and Terry Lewis for their Grammy-winning contributions to the industry's most exciting hit music. Thanks for getting busy on the smash albums and new hit projects with Alexander O'Neal, Cherrelle and The S.O.S. Band! We're thrilled to have Jimmy Jam, Terry Lewis and Clarence Avant's Tabu Records as an important part of The CBS Associated Labels' family. Many people would like to claim the power. Only one label has The Secret!

CONGRATULATIONS FROM EPIC, PORTRAIT, TABU AND THE CBS ASSOCIATED LABELS.
Management, Booking, Accounting, Legal TALENT IN SEARCH OF TOP REPRESENTATION FINDS MUSIC BUSINESS WITH ROOM TO GROW

When it comes to management, booking, accounting and law, the infrastructure crucial to any thriving regional music scene, many insiders say the Twin Cities is still in the nascent stages. “There just aren’t enough high-powered managers,” says Don Powell, who manages hit MCA artists the Jets. “I think the talent in this town is ahead of the infrastructure, which is just starting,” concurs Owen Husney, head of management firm American Artists. “Why should an act go to a brand new manager or attorney or accountant, and either be a guinea pig along with them?”

Yet many would agree that the music business community itself is growing. Significantly, the managers, booking agents, lawyers and accountants who are on the scene find that it is not only possible but preferable to do their business in Minneapolis rather than the coasts.

The Twin Cities, says Minneapolis-based Powell, “keeps away the crazies, the real odd people who are negative forces in the business. They think it’s always 40 below here and there’s corn growing down Main St...Here, you’re left to your own devices, you can get more work done. And the location is handy: three hours to New York, three hours to L.A.”

Minneapolis’ location is not only not a problem, it “may be a blessing,” according to Alan Leeds, Prince’s tour manager and operations director of locally-based PRN Productions, which handles “all Prince’s personal and professional business emanating from Minneapolis.” According to Leeds, “You don’t have the walk-in traffic or distractions here, as you do on the coast.” However, he notes, “As the local scene grows, so does the number of would-be artists looking to get a break...Whenever I fly in and out of Minneapolis any more, there’s always someone on the plane who’s music business related.”

Don Powell appreciates the laid-back quality of Twin Cities living, noting, “You can live a real life here. The Jets can go to the mall and they’re recognized, but they’re never mobbed.” Powell, whose extensive management credits include Stevie Wonder and David Bowie, and who had been based variously in London, L.A. and Detroit, had staked out of the business entirely and was running a Minneapolis car dealership when he first saw the Jets (then called Quasar) at a Shera-ton lounge in March 1984. “I said, ‘This is the one,’” he recalls.

The Jets are now approaching platinum for their self-titled MCA debut album, and according to Powell have a number of projects in the works, including a network TV Christmas special (partly shot on their home island of Tonga) and overseas tour. Powell now has four other management clients as well, all “brand new”: Minneapolis artists Lulu and Max, Joe Pasquale, and Jenny Sanford, and Washington, D.C.’s Janice Price.

Some Twin Cities-based personal managers found management to be a natural extension of another facet of the business. Craig Rice, who has a degree in feature films and who was an assistant director on the film “Purple Rain,” went from making videos for Mazarati and Alexander O’Neal to handling their careers. He also manages former Revolutionary bassist Mark Brown.

Under Rice’s direction, he says, Brown is developing as a solo artist/producer, and O’Neal is “re-structuring” his career, based on Rice’s five-year plan. Mazarati, which had experienced personnel problems, is now back on track. “What’s interesting about Minneapolis,” says Rice, who has also lived in L.A. and New York, “is that the managers all compare notes, touch base—it’s friendly, healthy competition, not like [the coasts].”

With the departure of Variety Artists International to the West Coast, the Good Music Agency (GMA) is the only talent booking show in town. Actually, GMA is only one facet, albeit the major one, of the Good Music Group, which also encompasses Good Music Management and 24-track Metro Studio, with its adjacent band rehearsal space. “We’re developing all facets of talent here,” says president Doug Brown.

Brown points out that a number of the Good Music Group’s clients began their business relationship in one area and then moved to another. The Suburbs, for instance, began working in the band rehearsal space, went on to record their self-titled A&M album upstairs at Metro, and ended up recruiting a booking client of GMA. PolyGram artists the Rainmakers of Kansas City (formerly called Steve, Bob & Rich), were first booked by GMA, then became managed by GMM. (The management division’s other client, says Brown, is Minneapolis artist Dangan McNeil.)

According to Brown, GMA expects to book $12 million in live entertainment this year, a 22% increase over 1986, which itself went up 20% over 1985. “We’re as big in operations, data, people, etc., as Triad Agency or Premier Talent,” says Brown. “Only our average price differs by a few zeros...We’re not trying to sign established acts—we’re trying to build from within.” GMA represents (Continued on page M-28)

Promoters See Healthy Expansion Ahead DIVERSE TWIN CITIES VENUES RAISE CURTAIN ON LIVE MUSIC MOTHERLODE

From mammoth sports arenas to cozy jazz bars, from acoustically plush concert halls to videogromes filled with thumping disco, the Twin Cities and its immediate environs offers a wealth of diverse places to hear great music. On any given weekend, the town is alive with sound and most promoters see healthy expansion ahead in the late ‘80s.

Rose Productions books the biggest touring attractions into superstructures like St. Paul’s Civic Center (capacity:18,000) and Bloomington’s Met Center (cap:18,000). And they exclusively represent the Hubert H. Humphrey Metrodome, home of baseball’s Twins and football’s Vikings (cap:50,000+) as a concert venue. On a smaller scale, Rose showcases up ‘n’ coming acts at the Orpheum Theater (cap:2,800).

“What’s unique about the Twin Cities is that there are so many facilities...There’s no one place that dominates,” states Rose spokesman Randy Levy. “Now they’re talking about building another arena for pro basketball, which would have great concert possibilities...Business is good and that would make it only better,” says the man who scored big in ’86 with Billy Joel, Bob Seger, Neil Diamond.


Far left: Figures on Twin/Tone. Middle: Blue Hips on Twin/Tone. Left: The Magnolias on Twin/Tone.

Young and the Metrodome’s controversial but profitable triple bill of Bob Dylan, Tom Petty and the Grateful Dead.

Rose’s main competition for mega-stars comes from Jam & Company 7 Productions. No one stages more concerts locally, or offers more diversity of acts at the arena/theater level. Press liaison Lori McArthur sees a good economic picture for the late ‘80s. “It’s much better than two years ago, there are more touring bands, record sales are up, the economy’s better and young people have more discretionary dollars to spend. We see more shows than a few years ago, and the kids seem to have a lot of money.” Jam’s top attractions in the last annum included Lio, Richie and Sheila E., John Cougar Mellencamp, Eddie Murphy, an Aerosmith/Ted Nugent package and Amy Grant. UB-40 and James Taylor chukked up advance sell-outs, too, while REM packed the refurbished Roy Wilkins Auditorium (cap:5,700)

On a smaller but no less adventurous scale, AVA Productions—once a “women’s music” specialty company—branched out to showcase artists of all sexes and races, in the jazz, folk and acoustic realm last year. Spokeswoman Arlana Vaughan finds that it’s “more competitive and more expensive these days, with artists’ fees up and costs up in the ‘80s.” Still, AVA had notable success with acts like Bonnie Raitt (presented two times in ’86) and the Windham Hill All Stars. Vaughan also lured local legend Spider John Koerner out of retirement for a sell-out show at the fully renovated World Theater (cap:900) in downtown St. Paul.

The pride of Minnesota’s state capital has to be the Ordway Theater (cap:1,819), a classical and MOR showcase that serves as home base for the esteemed (Continued on page M-25)
A CITY HEARD ROUND THE WORLD.

A&M Records salutes Minneapolis and its abundance of musical talent.

Jimmy Jam & Terry Lewis

Jesse Johnson

The Time

Jerome Benton

TaMara & The Seen

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Back at the Top of Pop with ‘Sign ‘O The Times’
CHART BEAT: THE TOP 10 REIGN OF THE PURPLE COMET

By PAUL GREIN

Purple Reign. That’s the best way to describe the regal manner in which Prince ruled the Billboard charts in 1984 and 1985.

Prince’s “Purple Rain” soundtrack was No. 1 on the Top Pop Albums chart for 24 consecutive weeks from August, 1984 to January, 1985. This tied “Saturday Night Fever” as the longest-running No. 1 soundtrack of the past 20 years. The only soundtracks in pop history with longer runs at No. 1 are 1962’s “West Side Story,” which had 54 weeks, and 1958’s “South Pacific,” which had 31.

“Purple Rain” sold more than nine million copies in the U.S., a total topped by only three albums so far in the ‘80s. Michael Jackson’s “Thriller” has sold 20 million copies domestically, while Bruce Springsteen & the E Street Band’s “Born In The U.S.A.” and Lionel Richie’s “Can’t Slow Down” both stand at 10 million.

The first two singles from “Purple Rain”—“When Doves Cry” and “Let’s Go Crazy”—both achieved the Billboard triple crown, reaching No. 1 on the pop, black and dance/disco charts. The next two singles—“Purple Rain” and “I Would Die 4 U”—also cracked the top 10 on the pop chart.

“Doves Cry” was 1984’s only pop single to be certified platinum, signifying sales of two million copies. “Let’s Go Crazy” and “Purple Rain” were both certified gold.

Prince was so hot in 1984 that he had two singles in the top 10 simultaneously on two different occasions. He enjoyed this double victory in September with “Doves Cry” and “Let’s Go Crazy,” and again in October with “Crazy” and “Purple Rain.”

“Purple Rain” brought Prince the Oscar for best original score and Grammys for best score and best rock group performance. Prince won a third 1984 Grammy for writing Chaka Khan’s “I Feel For You,” which was declared best R&B song.

Prince also dominated the annual “Best Seller Awards” given by the National Assn. of Recording Merchandisers (NARM). “Purple Rain” was named best-selling album of 1984, beating such smash albums as “Thriller,” “Born In The U.S.A.” and “Can’t Slow Down.” In addition, “When Doves Cry” was named best-selling seven-inch single and “Let’s Go Crazy” was cited as best-selling 12-inch single.

Prince’s follow-up album, “Around The World In A Day,” hit No. 1 in June, 1985, just 20 weeks after “Purple Rain” ended its run. That’s the fastest any artist has returned to No. 1 with a new album since Elton John made it back to the top in just 10 weeks in 1975.

The success of “Day” also made Prince only the third artist—following the Rolling Stones and Bruce Springsteen—to land two No. 1 albums in the ’80s. “Around The World” generated two top 10 pop hits: “Raspberry Beret,” which peaked at No. 2, and “Pop Life,” which reached No. 10.

Prince returned to No. 1 on the pop, black and dance/disco charts in April, 1986 with “Kiss.” That made Prince the first artist to achieve this triple crown three times. Michael Jackson topped all three charts twice, with “Billie Jean” and “Beat It.”

“Kiss” hit No. 1 on the Hot 100 the same week that the Bangles’ “Manic Monday”—which Prince wrote under the pseudonym Christopher—peaked at No. 2. That made him one of only five songwriters in the past 30 years to hold down the top two positions on the pop chart simultaneously. The first four were Elvis Presley, John Lennon & Paul McCartney, the Bee Gees, and Jim Steinman.

“Kiss” was Prince’s third No. 1 pop hit (following “When Doves Cry” and “Let’s Go Crazy”), his fourth No. 1 black hit (following those two smashers and 1979’s “I Wanna Be Your Lover”) and his fifth No. 1 dance hit (following the two “Purple Rain” hits, “Controversy,” and “1999”). This tally doesn’t count three other No. 1 dance hits that Prince wrote but didn’t perform: Chaka Khan’s “I Feel For You,” Sheila E.’s “A Love Bizarre,” and Sheena Easton’s “Sugar Walls”—which he wrote under the pseudonym Alexander Nevermind.

Prince made it back to the top 10 on the pop, black and dance charts in April, 1987 with “Sign ‘O The Times,” the first single from his double album of the same name.

“Sign ‘O The Times” is Prince’s ninth album in less than nine years. He has released an album every year except 1983, when the enduring success of his 1982 release “1999” established him as a crossover star.

Prince landed his first top 10 single in April, 1983 with “Little Red Corvette,” and returned to the top 10 six months later with “Delirious.”

The “1999” album cracked the top 10 on the Top Pop Albums chart in May, 1983—in its 28th week on the survey. But Prince’s next three albums each sailed into the winners circle in just two weeks. “Purple Rain” debuted at No. 11 and shot to No. 3 in its second week, “Around The World In A Day” opened at No. 14 and then leaped to No. 5, and “Parade” debuted at No. 14 and shot to No. 6.

“Sign ‘O The Times” hit the chart at 40 on April 18.
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**3M Leads The Pack**

**TWIN CITIES VIDEO GEARED TO HOW-TO'S**

By D. L. MABERY

It's natural that the Twin Cities would have its toes in the home video market since it was the 3M Co., which has its corporate offices in St. Paul, that invented videotape in 1956. Pedigree aside, there are only a handful of Twin Cities companies that produce, acquire, distribute, and market home videos; for the most part, their products are how-to videos.

In terms of market volume, 3M is the leader of the Twin Cities pack with its Sportsman Video Collection—last year alone 3M produced 17 titles for the series. 3M entered the home video business almost four years ago with a how-to video on fly fishing. "Fly fishing was always sort of a hobby for 3M executives," says Robert Lehman, market development manager for Leisure Time Products, the division of 3M that produces videos.

In 1973 3M acquired the Scientific Anglers company, manufacturer of Air Cel Supreme floating fly fishing-line and other fishing products. To begin with, Scientific Anglers/3M published a series of fishing annuals. Through this experience they learned that there was an audience that craved information. 3M's videotape technology made the home videos a natural next step. Its first titles were released in January 1984; today there are over 40 Leisure Time Products instructional video tapes in the library.

"Frankly, we are producing videos here [in the Twin Cities] because the corporation is here," Lehman says. The majority of the tapes in the collection—which has expanded from the fishing tapes to include subjects such as bowhunting for whitetail deer, basic training for a retriever, duck, goose, and wild turkey hunting—are produced from the St. Paul base. The retail price range is $39.95 to $79.95.

Marketing the how-to sportsman home videos has created its own set of challenges. "The sportsman video industry is so new that there is no history on it," Lehman says. "We are just starting to see trends." The ideal situation is for the sportsman videos to be distributed through stores that sell hunting, fishing, and camping supplies. In short, retailers that have no experience with video.

"We have to educate store owners about video, about how it will increase foot traffic to their stores. First the person visits the store to rent the video and then he must come back inside the store to return it," says Carol Bystrzycki, Leisure Time Products marketing coordinator.

The production costs for one of the hour-long sportsman tapes can run as much as $2,000 per minute (they are all shot on location by a professional camera crew), and moving 2,000 units of any title is considered a good sale. "The majority of the people who view these tapes probably rent them," Lehman says. "The list price is too expensive for the average person to buy."

The home video industry on the Minneapolis side of the Mississippi river is represented primarily by Crocus Entertainment Inc., a joint video venture formed in August 1986 between Mill City Entertainment Inc. (MCE) and Video Learning Systems Inc. (VLS) to distribute licensed programs. Crocus is named after the first flower of the spring, says Bill McMahon, a 10-year veteran of K-tel International who now heads the company. "The reason that the home video business is important to the Twin Cities is because this area will never be a movie production area, as much as some people might like it to be," says Richard Diercks, president of VLS. "The one thing Minneapolis and St. Paul has done very well, however, is produce educational."
Headquarters to Nation's Busiest TWIN CITIES RETAIL: KEY INDUSTRY CENTER

By GEOFF MAYFIELD

The Twin Cities' impact on Billboard charts goes beyond the region's considerable talent scene. The area is also home for several significant record label customers.

To cite two obvious examples, two of the music industry's three largest accounts are headquartered here: retail web The Musicland Group, and rackjobber Lieberman Enterprises.

But this region's music retail scene goes well beyond those two firms. The number of significant players here makes Minneapolis-St. Paul one of the industry's key markets:

- **Musicland**: By far the nation's largest music retail web in terms of outlets—including stores operating under the Musicland, Sam Goody, Licorice Pizza, and Discount Records logos—it opened the month of March with 525 locations. And its store count continues to rise.

But the firm's impressive reputation goes beyond sheer size. Musicland has also been lauded for its accomplishments in automated inventory management system and its creative advertising efforts. Most recently, the company also became a winner on Wall Street, with its February spinoff from parent company American Can.

- **Lieberman**: Based in Bloomington, the rackjobber is a leader among music wholesalers: its volume and number of accounts are second only to Detroit-based Handleman Co. Lieberman has also become a major player in the video business, too, through its subsidiary Home Entertainment Distributors.

- **Target/Jetco**: Target, an affiliate of the huge Dayton Hudson conglomerate, has over 245 department stores. But unlike most similar chains, Target is unique in that it stocks its record and tape departments through its own internal rack division, Jetco.

- **Navarre Corp.**: Serves as both an indie distributor and one-stop. President Eric Paulson says the distribution division represents "the top 50 independent labels," and to stimulate sales, he says Navarre's gives its one-stop accounts lower prices for its indie goods. The company has a branch in Chicago and makes 50% of its profit in computer software sales.

- **The Record Shop**: Although its main headquarters are in Sausalito, Calif., the 28-store chain maintains a warehouse in the Twin Cities, which stocks accessories. Key Record Shop staffers, including buyer Jeff Loudon and director of merchandising Joyce Quist, work out of this location.

- **Great American Music**: Winner of the National Assn. of Recording Merchandisers' 1985 Merchandiser Of The Year award in the small retailer category, Great American Music has 17 stores (including Wax Museum) and deep historic roots in the music business. Aggressive advertising, with a big emphasis on TV, help the chain continue to make its presence known.

- **Northern Lights**: A three-store local chain, Northern Lights gained national attention when it opened the compact disk-only CD Establishment shops, in two of its locations.

- **And More...** Lieberman and Navarre aren't the only wholesalers houses in this market. Also based here are rack Dart Records, which specializes on smaller accounts that the larger racks cannot service; Electric Fetus, which operates both a one-stop and a noteworthy retail store in South Minneapolis; and East Side Digital, a CD one-stop which, until recently, was also co-owner of the CD Establishment retail web.
STATE SCHOOL FOR THE ARTS NEARING REALITY

It makes sense that Minnesota would lead the way in establishing a state-supported high school of the arts, with a fully-integrated arts and academic curriculum. The state's education statistics are most impressive; Minnesota graduates 92% of its high school students, the highest such percentage in the country. And the state's cultural profile in general has long been a high one. So it is that Minnesota's First Lady Lola Perpich, wife of Gov. Rudy Perpich, is in the process of seeing her longtime dream of the Minnesota School and Resource Center for the Arts become a reality.

The possibility of such a school was first studied in 1979-80 under an ad hoc committee chaired by Dr. William Jones of the Greater Twin Cities Youth Symphonies. However, according to Lola Perpich, "The late '70s economic downturn [affected] arts education, and the idea faded."

The Perpiches picked up the ball in 1982, when Rudy Perpich was re-elected after four years' absence. He and his family had spent that time in Vienna, where Lola Perpich says she was greatly impressed by the European education system—which encourages arts appreciation at an early age. "We would go to the opera house and see very young children there," she recalls. Her vision of Minnesota's own arts school had to wait a bit, however; when Gov. Perpich returned to office, the state was a billion dollars in debt. "His number one priority was to balance the budget," says Maureen Flahaven, senior staff aide to Gov. and Mrs. Perpich. "After that was accomplished, priorities changed to supporting education and the arts."

In 1984, Lola Perpich established the Governor's Task Force on Arts Education, a year which later received a $2.5 million appropriation from the legislature for the planning and operation of the school and resource center. She organized a board of directors, headed by Harry (Tex) Sieben, which proceeded to study the operations of arts schools nationwide. The board went on to choose an architect and site for the project. Architect Arata Isozaki, designer of the Brooklyn Museum and Los Angeles' Museum of Contemporary Art, will be directly involved in the school's curriculum development process, according to executive director Jim Undercofler.

The school's proposed site is Fawkes Block, an entire Minneapolis city block situated near picturesque Loring Park—directly across from the Walker Arts Center and the Guthrie Theatre, adjacent to a community college, and near Orchestra Hall and major bus lines. Construction of the school could begin as early as summer or fall 1988, pending the Minnesota Legislature's approval of a capital budget request for $25-30 million. A temporary site will be utilized in the meantime.

When completed, the Minnesota School and Resource Center for the Arts will initially accommodate 200 students in grades 9-12, and will "phase up to 550 students," in Undercofler's words. Pupils will be recruited statewide, and will be selected based on "high creative potential, good operating intelligence, some measurable talent, and potential for rapid growth," according to Undercofler, via "the traditional portfolio, review, and audition." Emphasis will be on music, dance, theater, and the media, literary, and visual arts, in both the popular and fine arts traditions: along with a full complement of academic courses. Tuition, of course, is free.

The resource center itself began operation in summer 1986, and offers programs directed at improving arts education in elementary and secondary schools throughout the state. This includes summer programs in communities with little or no arts programming, and in-service workshops and leadership (Continued on page M-19)
THE HOTTEST TICKET IN THE TWIN CITIES

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PRINCE REIGNS ON

(Continued from page M-4)

shows up at First Avenue on “More Funk” night on Thursdays. Sometimes he's with Sheila E. or Gilbert, his bodyguard. Prince sat in the audience at a recent Miles Davis concert in Minneapolis. But he entered and exited the theater in a hooded cloak when the house lights were down.

Rumor: Prince is making a new movie. Not yet, but he'd like to. A music-oriented film tentatively titled “Dream Factory” is on the drawing board. “He wants to make a movie more than anything else,” says Deep Purple, “because of what happened with the last one.”

Rumor: Prince opposes the planned reunion of the Time, the terrific R&B band he created around Morris Day in the early '80s. Prince’s lawyers and managers may have thought long and hard about their posture on this issue, but Prince would love to see the reunion of one of his favorite bands, according to Deep Purple.

Rumor: Bobby Z, Mark Brown, Lisa Coleman, Wendy Melvoin, and Jerome Benton defected from The Revolution. Which came first: the chicken or the egg? Bassist Brown left voluntarily because he already had experienced Prince's funk phase, and Benton exited to participate in the Time reunion and record a solo LP for A&M. The Prince organization insists that Bobby, Wendy and Lisa quit under amicable terms but the truth is that they were dismissed. Wendy and Lisa—that's how they bill themselves—have recorded an album together with Bobby Z producing.

There are new princesses in Prince's Royal Court. Lisa has been replaced by keyboardist Boni Boyer, dancer-singer Benton by a woman known simply as Cat, and drummer Bobby Z by Sheila E., on a temporary basis. Furthermore, two female artists will make their debuts this spring on Paisley Park, Prince's custom label. Jill Jones appeared in “Purple Rain” as a waitress and in the “1999” video as a backup singer. Taj a Seville is a mystery, though folks in Minneapolis remember her as radio DJ Nancy Richardson.

Rumor: Prince has married Susannah Melvoin. Not true. Melvoin, twin sister of Cat, and drummer Bobby Z by Sheila E., is one of Prince's closest personal friends.

Rumor: Prince has used a pseudonym to disguise his involvement in outside projects. True. Jamie Starr vanished, Alexander Nevermind never surfaced and Christopher Tracy died. Meet Joey Coco, who wrote and produced a 12-inch single for Deborah Allen, the country singer who is venturing into pop on RCA. Coco also wrote a song for a Kenny Rogers' album last year. Prince even pitched a song to Dolly Parton, but it said she didn't fit her next recording project.

And then there's Camille, Prince's other alter ego. Camille recorded an eight-song album on Paisley Park, and Warner Bros., even assigned it a catalog number. But Prince cancelled the album and then put three of the Camille songs on his new double album, “Sign 'O' The Times,” and credited Camille with lead vocals. Camille was supposed to be his “twin brother,” but it's really Prince's voice speeded up.

Rumor: Prince will introduce his new band in Europe before touring the States. True. The group is rehearsing in Birmingham, England, for a European tour that begins May 8 in Stockholm. He will visit at least seven countries in Europe on a trek that will last six to eight weeks. A U.S. tour will follow, beginning in mid-summer. Judging by a sneak preview dress rehearsal last month at First Avenue, the show will be very funky with an emphasis on the material from “Sign 'O' The Times,” and only two oldies, “Kiss” and “Girls And Boys.”
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YOUR FRIENDS
AND WE
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Is It True You Have A Secret?
MUSICAL WONDERLAND
(Continued from page M-1)

One of the things that makes the Twin Cities special is “an aura of musical tolerance,” says Chris Osgood, one of the area’s seminal punks with the Suicide Commandos and now the distribution major-domo at Twin/Tone Records, which has been called America’s most vital independent label. “Musicians have always been willing to help each other. It’s not competitive like other scenes because there’s been a lack of big business. And there’s this Midwestern aesthetic that is long on substance and short on posing, goofiness and anything faddish.”

There are active scenes in nearly every style of music from classical (Minnesota Orchestra and St. Paul Chamber Orchestra) and folk (radio’s “A Prairie Home Companion” in St. Paul) to local acoustic players to reggae (Ipsso Facto was the only U.S. band to play at Reggae Sunsplash in Jamaica last year) and heavy metal (Impaler benefitted greatly from being a target of the PMRC). Jazz, r&b and country musicians would welcome more venues to play, as would all musicians. Yet there are more opportunities to get a regular paycheck from live performances in the Twin Cities than in probably any other major metro area in the country; one of the area’s two arts-oriented weekly newspapers lists 108 places that feature live music at least one day a week, though not all the venues welcome original material.

At least one Minnesota act in just about every style has a contract with a big-time label: veteran pop singer Michael (“Bluer Than Blue”) Johnson hit No. 1 on the country chart with “Give Me Wings” for RCA; guitarist Steve Tibbetts makes critically acclaimed avant-garde recordings for ECM; guitar ace Leo Kottke records folk-cum-new age disks for Private Music; the Replacements, champions of garage-rock, have been thrilling critics on Sire; Information Society and Hanover Fist score in the dance clubs on Tommy Boy and Capitol respectively.

Unquestionably, the black-music scene has garnered the most attention: Prince, the Time, Jesse Johnson, Andre Cymone, Alexander O’Neal, the Jets and Jam and Lewis’ projects at Flyte Tyme Productions. Ironically, less than 3% of the state’s population is black. Why a preponderance of success among black musicians?

There are several theories: the lack of black-music radio stations helps to create a unique sound; the lack of clubs where black musicians can perform encourages them to write original material; the fantasizing of underprivileged black’s about making it; active church choirs; a positive attitude toward creative people; and the Midwestern work ethic.

“I’ve never run into so many confident singers,” says Ben James, who has taught music in St. Paul’s black community for more than 15 years. “I think the survival skills [among black musicians] are a lot higher than those of the average white musician. The white students don’t dream, as a group, as much because their fantasies are fulfilled a little faster financially. So psychologically the dream is part of the survival skills of the young black musicians I see here.”

The black musicians are the ones usually associated with the so-called “Minneapolis Sound.” But producer Rivkin, who has worked in studios on both coasts as well as with many Twin Cities black acts, would be the first to explain there is no “Minneapolis Sound.” “It’s the sound of ignorance,” he says. “It’s made up in an isolated atmosphere. We don’t steal from someone in L.A. or New York. From the songs to the licks to the engineering techniques to the cheap mikes we use, we’re so different from everyone else.”

The Twin Cities also is known for its thriving garage-rock scene, with the Replacements, Husker Du
and Soul Asylum grabbing the bulk of the national attention. Two clubs present local garage bands seven days a week and two or three other clubs book them on a limited basis. The Suicide Commandos set the example beginning in ’76, and Twin/ Tone Records, founded in ’78, capitalized on the early local bands and presented them to a national audience. Now it is commonplace for local acts to make records: last year more than 40 artists from all rays of the musical spectrum released albums on independent labels or through their own self-run companies.

Before “Purple Rain,” the Twin Cities had a history in the entertainment industry. Minnesota has long been considered the record distribution capital of America. With Lieberman Enterprises, Pickwick International, K-tel, Musicland, Navarre and Target headquartered in the area, about 30% of the records and tapes sold in America pass through the Twin Cities either literally or for billing purposes. Those distributors were instrumental in establishing the local recording scene, too. In the early ’60s, the Fendermen’s “Mule Skinner Blues,” Dave Dudley’s “Six Days On The Road,” the Trashmen’s “Surfin’ Bird” and the Castaways’ “Liar Liar” were recorded in Minneapolis.

The ’60s also witnessed a flourishing folk scene in the Twin Cities that attracted a University of Minnesota student named Robert Zimmerman, who later found fame as Bob Dylan, as well as Koerner, Ray & Glover, one of the country’s most influential white folk-blues groups. In the 1970s, most of the Twin Cities artists who wanted to make it, including Al Jarno, moved to either coast. Then in ’77, along came Prince Roger Nelson, who produced, composed, arranged and performed all the music on his albums. Except for the international smash “Funkytown” by the studio band Lipps, Inc. in ’80, Prince was the principal music story in Minnesota until the post-“Purple Rain” fallout.

Now, however, the Land of 10,000 Lakes has become the Land of 10,000 Grooves. The Twin Cities clearly boasts the talent of a major music center. But what’s lacking are a variety of first-rate mixing rooms; music publishers, lawyers and managers with major-league clout; and enough work to support more than one or two stables of session players. If the business catches up with the art, then Minneapolis-St. Paul could become a Nashville of the North or a Motown of the ’80s instead of merely another cultural melting pot with long, rich traditions of diverse musical scenes that ebb and flow in commercial fortunes but always remain vital.

Jon Bream, pop music critic of the Minneapolis Star and Tribune, has been writing about Minnesota music since 1971.

SCHOOL FOR ARTS

(Continued from page M-14)

development programs for teachers. “Teachers learn at the resource center how to teach the arts, then go back into their own communities,” says Maureen Flahaven, noting, “At schools in fairly isolated communities, creative kids are often shut out, especially if the schools’ main area of support is athletics. In some cases, there are dire consequences.”

In general, says Jim Undercofler, the school’s credo will be “the education of the ‘thinking artist,’ one who can enter the world with the necessary skills to adapt, modify, and successfully utilize his or her art form. Rather than being simply a vocational school for the arts, the Minnesota School and Resource Center for the Arts will [adopt] a complete and rigorous academic curriculum, including leadership development classes and workshops.

“We’re concerned that the students graduate will have a different definition of ‘making it’—that they have a commitment to improving their world.”

MOIRA MCCORMICK & LYNDA EMON
TWIN CITIES TALENT
(Continued from page M-4)

after being groomed and/or yanked from the garage and local clubs. A longtime observer and participant in the local music trade, Ayers says the down time accounts for the area’s music explosion. “Plus the rock scene is so self-contained. Bands haven’t had to go outside the city to make it. That sets pretty high standards for the younger groups coming up,” groups such Twin/Tone’s own wild Soul Asylum foursome, or the Wallets, an eclectic quintet not averse to mixing Minnesota’s other popular music into its funk, rock and novelty tunes—polka.

Walter Yetnikoff, the president of CBS Records, refers to the area as “one of the great musical energy centers of the world.” As evidence he offers the CBS roster: Bob Dylan, Andre Cymone, Centerfold, Exotic Storm and Brian McDonald, the label’s most recent signing. Other record company executives, Larry Solters, MCA Records’ senior vice president, among them, concurs that “Minneapolis-St. Paul has established itself as a premiere city in the development of contemporary music.” MCA today records the Jets, Melvin St. James and the recently signed St. Paul Peterson, who used to belong to Prince’s Family band, before leaving the Kid’s purple kingdom for his own greener pastures.

Not long ago, recent major label signings in Minnesota were as rare as whooping cranes. Today they are nearly as common as mosquitoes, as a&r representatives scour the many nightclubs, recording studios and the growing number of management offices. Virtually every major label—and other prominent independents such as Tommy Boy which picked up the locally based Information Society from the Wide Angle label—shares at least one Twin Cities act. RCA boasted a country hit for Michael Johnson last year, Capitol signed Hanover’s Exotic Storm, one of many funk bands spawned in the phenomenal wake of the Prince-Flyte-Tyme-Jesse-Johnson groove axis. Meanwhile, folk-singers, Greg Brown, a frequent guest on “A Prairie Home Companion,” associate Peter Ostroushko and Larry Long, who records for Flying Fish, lead the charge of acoustic musicians.

“Minneapolis has always been an oasis for all kinds of music,” notes Private Records president Ron Goldstein, who records the city’s two “new age” artists on Private, Leo Kottke, the master American classic guitar player, and keyboard player Yanni, whose work is much like that of Vangelis’ soundtracks. “And it’s not just been a hotbed for folk during the ’60s or new age now, but culturally, it’s had everything. That area has always had the diversity of music that you would expect to find on the East or West coasts.”

The big noise on the plains—the combined sounds of everything from Flyte Tyme chart-toppers to country, new age and rap, rock and reggae—is being heard in places that previously didn’t know a Husker Du power chord from a Paisley Park break out. Coming attractions—the I.R.M. Rap Crew, Slave Raider, with its popular metal, the inscrutable Trip Shakespeare and Ipso Facto, the only American reggae band invited to play Jamaica’s Sunsplash last year—will give many more newcomers to the frozen oasis plenty of music to ponder in the months ahead. In the its March 9 issue, Business Week joined the swelling ranks of media to focus on the rise Twin Cities music scene.

“The Today Show,” Newsweek and handful of fanzines and dailies around the country have already looked into the “Minneapolis Sound” as well as the sounds of Minneapolis-St. Paul. Can the Wall Street...
Journal and Forbes Magazine be far behind?

With Terry Lewis and Jimmy Jam at Flyte Tyme Productions winning a Grammy this year for producers of the year, the odds for further developing Minnesota talent are perhaps increasingly better than winning big at the cities’ racetrack, Cantaberry Downs. Clarence Avant, head of Tabu Records, the CBS Associated label which produces the Stax of Flyte Tyme’s charges, from Atlanta’s S.O.S. Band to Detroit’s Cherrelle and Minneapolis’ own Alexander O’Neal, jokes about what the city means to Tabu: “It means that Clarence Avant is going to buy out all of Irwin Jacobs [the Minneapolis financier]. We think big,” he laughs. “That’s why we like Minneapolis. We’ve been very fortunate to be associated with these two gentlemen.

“Looking at 1987, we expect to set records at Tabu,” according to Tony Martell, general manager of CBS Associated labels. Martell bases much of his optimism on the Jam and Lewis connection. Most of Tabu’s hits have come—like Janet Jackson’s platinum A&M LP, “Control” and the hot singles for Herb Alpert, Human League and others—from the Flyte Tyme studios in Minneapolis. Says Martell, “It’s beautiful when you can work with individuals like Terry Lewis and Jimmy Jam who are artists, musicians, businessmen and professionals—plus they come from the street. That’s a very rare package. They’ve far from peaked. In the third quarter, you’re going to see their own record, Terry and Jimmy’s “Secret” LP, which has been promised for a long time now.”

If Flyte Tyme has raised the area’s visibility, higher and higher, Prince continues to anchor his custom label for Warner Bros., Paisley Park, firmly in Minnesota soil. This year he already released his own double record set, “Sign ‘O’ The Times,” plus plans debut LPs by one of his former backup singers, Jill Jones and Taja Seville, a one-time deejay on the city’s only funk station, KMOJ.

Prince has been “an amazing draw” for labels, believes Michael Ostin, vice president and director of a&r at Warner Bros. “It’s a tremendous talent source,” he continues, marveling at the industry of talent his label discovered in Minneapolis, Husker Du, the flamboyant Morris Day and the Replacements (who record for Sire). “If [the Twin Cities] could end up rivaling the Detroit area in the ‘60s. There you had the success of Motown Records and rockers like Mitch Ryder & The Detroit Wheels, Bob Seger and later the pioneer punk bands such as Iggy & The Stooges and the MCS. I think it can sustain itself for some time, he says.”

Ostin isn’t alone in that thought. While majors such as Island and Atlantic continue recording pop songwriter Peter Himmelman, a Minnesota native and Limited Warranty, a good looking rock band from the local suburb of Bloomington, find working in Minneapolis.

David Z (a.k.a. Rivkin), who’s worked closely with Prince, has taken over the group for the three years, having just tweaked the knobs on the latest Sheila E. disk, has producer’s credits on Jody Watley’s solo LP, as well as on the Jets’ singles that climbed into the top 20 of the black and pop charts and just cracked the British top five last month. Soon Rivkin will be working on an Atlantic’s debut for Germaine Brooks, a homegirl who used to singing for the Girls, a former CBS act produced by Andy Rowan and recorded the follow-up LP for Nu Shooz in Minneapolis.

Rivkin’s younger brother, Bobby Z, the former Prince drummer, is also producing since leaving the Revolution with Wendy and Lisa. In fact, Rivkin B. is producing and contributing songs for an LP by Wendy and Lisa in Los Angeles. But his heart’s in Minneapolis, where he wants to do more producing for local groups as well as out-of-towners; last year he produced the Suburbs’ A&M record at Metro Studios. Says Rivkin, “There’s a lot of new talent here to work with; the studios and engineers need to improve, but the whole scene is getting better. Everything that happens there, makes it a better place to call home.”

Other producers being kept busy in Twin Cities’ studios include legendary r&b man Willie Murphy, who writes (David Z is using him on the Brooks project); Steve Raitt (Bonnie’s brother) whose work with reggae blasters Ipso Facto and versatile singer Melanie Rosales have turned a few ears in the biz, and the multi-talented Ricky Peterson, who has producers credits on his the debut album by his little brother, Paul Peterson, as well as playing credits in the fusion world of David Sanborn, Hiram Bullock, Jeff Lorber and Ben Sidran. Ricky P., may share producer’s credits for a debut by one Tyka Nelson, Prince’s sister, still unsigned at press time.

Producers Steve Frielstad and Chris Osgood work frequently out of Nicollet Studios, handling the many rock acts that record there, along with Monte Moir, the former Time keyboard player and songwriter. Moir continues to produce and write for a growing list of black acts, among them New Jersey’s Aura, the former singers in Steve Arrington’s Slave. He’s also involved in the St. Paul Peterson record. Husker Du’s drummer Grant Hart is also entrenched in production. Run Westy Run, among the hottest unsigned rock groups currently drawing rave reviews and crowds, have long been a Hart interest. Together with Pete Buck from R.E.M., he co-produced the band’s album-length demo tape.

At the Good Music Agency (GMA), Randy Schwoerer (production stripes for his Steve Raider LP, one of the fastest-selling hard rock LPs—and club acts—in the region) and Dave Stengel currently produce 22 GMA acts in the five state region—from the country band, Neilson-White & the Back Behind The Barn Boys, to the rock group, the Boys Next Door.

Twin/Tone’s Ayers adds that, “These days you can go into the 7th Street Entry (a lockerroom of mostly unsigned, unwashed, unusual rock groups adjacent First Avenue) and see and hear something interesting. The coolest thing is that they all don’t sound like each other.”

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(Continued on page M-25)
M-22

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PRODUCERS AND WRITERS
(Continued from page M-4)
gold for the previously foundering Human League ("Crash"), helping the Force MD's achieve a number one adult contemporary hit ("Tender Love") driving the SOS Band and longtime protege Cherrelle to gold status, and producing another CBS/Tabu album for Alexander O'Neal—not to mention producing four songs on Herb Alpert's LP "Hot Shot," and writing Robert Palmer's top 10 hit "I Didn't Mean To Turn You On"—the pair is now turning its attention to other artists who could use the lift Flyte Tyme provides.

"We've always been fix-it people," says Harris. "We work with people in need, and pass on who don't need us.

"Janet Jackson was moderately successful, but she needed a 'musical makeover.' The SOS Band was platinum when it first came out; we brought them back to the gold level." Harris and Lewis have been talking to New Edition and Hall & Oates about the possibility of working together, he says. "New Edition's very successful, but at this point in their career, it's time for them to move out of the teen idol category and go after a more sophisticated audience, so they constitute someone in need," Harris explains.

"Hall & Oates need to get back to their rock'n'roll roots, and we could help them do that."

Jimmy and Terry, as they're affectionately known, work their alchemical magic in their Flyte Tyme Productions studios on Nicollet Ave. Studio A (40 tracks) can be integrated with vocal studio B (24 tracks) for a total of 64 inputs. Still, says Harris, the facility is "very low-tech in comparison with a competitive L.A. studio with all the latest gadgets." Flyte Tyme is not yet a digital studio, although "we look to do that in a couple of years," according to Harris.

When Harris and Lewis began their production career several years ago, after Prince fired them from their respective jobs as keyboardist and bassist with the Time, the pair was working out of 24-track Creation Audio Studios—which at the time was housed in the basement of owner/chief engineer Steve Wiese. Today, Creation comprises two 24-track, fully automated digital rooms, in a building in downtown Minneapolis. Both studios, B and C, formerly belonged to Nicollet Studios, which retained its Studio A and continues to operate in the same facility.

According to Terry Grant, who with Wiese is owner of Creation Audio, 90% of Creation's work load comes from major labels. Recent album projects include Minneapolis artist Paul Peterson (formerly of the Family and the Time), produced by himself and brother Ricky, for MCA; New Jersey band Aurra for Virgin America, produced by Monte Moir; and Centerfold at CBS. Peterson's album was mixed at Creation by imported talent: one Steve Peck (Level 42, Pointer Sisters, David Bowie), who reportedly "loved the bottom end" of the studio's Sony board.

Creation also had a hand in Janet Jackson's "Control." Basic tracks for LP track "He Doesn't Know I'm Alive" were cut there, and chief engineer Wiese has an engineering credit on the song. Wiese also co-produced and mixed album cut "The Pleasure Principle," whose main producer was Monte Moir. Moir, a former keyboard player for the Time, was himself spawned from the Flyte Tyme production crew, having been under contract to them until last fall.

Creation Audio in general, according to Wiese, will have "no problem staying busy for the next year."

Adjacent Nicollet Studios, according to owner Stark, sees its own share of recording action, mostly from Twin/Tone artists. Husker Du, who cut their latest Warner Bros. double album "Warehouse" there, part-owns Studio A's equipment, and spends some three months of the year working there, according to Stark. Twin/Tone staff producer Chris Osgood oversees approximately eight projects a year, his most recent production job being Soul Asylum's critically-praised LP "While You Were Out," engineered by frequent Twin/Tone collaborator Steve Fjestad. A number of outside producers have availed them-

PRODUCERS AND WRITERS
selves of Nicollet’s services, including R.E.M.’s Pete Buck (Dreams So Real), Golden Palominos’ Anton Fier (the Figures), and NRBQ’s Al Anderson (NRBQ, Curtiss A). The jet’s debut MCA album, produced by David Rivkin, was recorded at Nicollet’s Studio C before Creation took over.

At Metro Studio, 50% of total business comes from commercial and film work, with the remaining 50% devoted to album projects—mostly for major labels. According to studio manager Larry Osterman, Metro has seen albums by Maznari (Paisley Park/Warner Bros.), the Suburbs (A&M), Melvin Jones, produced by Bill Szymczyk (MCA), and Teen Dream, produced by former Revolution bassist Mark Brown (Warner Bros.). David Rivkin, renowned Prince engineer who has become one of the Twin Cities’ most respected producers, has been bringing projects here as well, including N' Shoos and Germaine Brooks (Atlantic); Georgia, part of whose Motown album was at one at Nicollet; and a demo for Tyka Nelson, Prince’s sister.

Metro Studio is headquartered in a warehouse known as Music Alley, along with related music business concerns, including some 30 rehearsal spaces owned by studio co-proprietor Good Music Group. According to Osterman, and entertainment attorney and partner of the Good Music Group’s Doug Brown and Brian Knaff, who own half of Metro Studio (producer Tom Tucker owns the other half), a Studio B is being designed to complement existing Studio A. The new room, designed by Tom Wright of Atlanta’s Cheshire Sound, may feature a 24-track M24 room with Synclavier and full mixing capability. Studio A sports a computer-automated Trident board.

“None of this [equipment] is state of the art,” says Osterman, “but it’s high enough quality to turn out hit records with no problem. There are no quarter-million dollar boards here, but people would rather have less exotic equipment that we’ve modified to world class standards."

Producer Rivkin, also known as David Z, does most of his work in Minneapolis, though some recent projects were accomplished out of town—such as Jody Watley for MCA, whom he co-produced with Andre Cymone, and Sheila E. (whose latest LP was divided between Atlanta, LA, and Prince’s private Minneapol-lis studio). He enjoys working in Twin Cities studios, he says: “I like living here, and it’s more of a challenge to record here. Plus, there are too many distractions on the coast.”

Rivkin does acknowledge some drawbacks, however, such as a relative lack of experienced session players in the area. “There are only five or six players that can do quality, timely stuff,” he says. “I’ve had to de velop studio techniques to circumvent [the musician shortage]—having machines do hip rhythms, for example.” On the other hand, he notes, “The rooms themselves are getting better and better. I used to record here and mix elsewhere.” Now, Rivkin says, he’s mixed at both Metro and Nicollet.

The proposed development of several multi-million-dollar audio-visual complexes in the area, could stimulate an out-of-town talent trickle. One such project, headed by Owen Husney and Ron Soskin of Twin Cities management company American Artists, seeks to turn the abandoned Grain Belt Brewery into a $75 million communications complex, featuring tour facilities, three 48-track studios, five sound stages, open air amphitheater, meditative center, and restaurant.

Another complex in the planning stages is being overseen by the Matrix Development Co., which will $22 million plans to convert the Minneapolis Armory into a similar video-film-recording facility, encompassing four sound stages and two recording studios.

The Paisley Park complex in suburban Chanhassen, owned by Prince, has already begun operations. The complex stands on nine acres, encompassing 65,000 square feet, and cost an estimated $9-10 million. Designed by architect Brett Thoery of Los Angeles, Paisley Park comprises two state-of-the-art recording studios, a 700-square-foot screening room, and a 12,000-square-foot film/video production sound stage. The complex also incorporates a suite of business offices, housing Prince’s private office, his PRN Productions, and other related businesses.

The sound stage was the first to open for business, with Kool & the Gang setting up for a full tour production rehearsal in April. Offices are also due to open this month. Recording Studio A is set to come on line in May, and Studio B in June. Also included with the development are areas set aside for future video and film editing suites. According to a Paisley Park spokesman, “The complex is designed to grow and mature with the blossoming Minneapolis music, film and video industries.”

According to project director Harry Grossman, “Prince is our number one client, and his associated label Paisley Park will produce 10 projects in the first year.” Grossman says a number of major artists have contacted Paisley Park Studios to talk about the possibility of working there.

The complex expects to attract advertising clients, whom Grossman says are hoped to account for 40% of Paisley Park Studios’ volume. Overall, the audio and visual ends should each make up 50% of total business.

The studios are steel-constructed and isolated, with floating walls, ceilings, and floors. All rooms, in fact, are isolated, according to building manager Mark “Red” White. Studio A features the largest Solid State Logic (SSL) installation in the country, on the walls, while somewhat smaller Studio B sports a custom-built Demideo console. Both studios offer full synchronization on all machines, as well as digital on request.

The sound stage, 120 by 110 feet, is acoustically treated for sound, and is fully equipped to handle video, TV and feature film shoots, advertising and commercial work, and full production rehearsals for live tours.

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**RECORD LABELS**

(Continued from page M-6)

best known for their department-store hits compilations, K-tel sells rock, funk and country sampler product all over the globe in Sears, Target and Musicland stores, to name a few outlets. But they also function as purveyors of original music packages from time to time. K-tel spokesman Mickey Ellenchtein points to Christian artist Christy Lane and the mega-hit “Hooked On Classics” LP as examples of the company’s successful marketing, promotion and distribution of non-mainstream sounds. Currently, K-tel is licensing product from the Minnesota-based rap group IRM Crew and the U.K. heavy metal band Venom.

“We’re in the unique position of being independent but having our own strong national distribution network,” says Ellenchtein. “And we’re looking for more acts with some special identity and sales promise.”

A more compact operation is Red House Records of St. Paul, a “primarily acoustic label” headed by ex-schoolteacher Bob Feldman. “Many of the artists regularly heard on Garrison Keillor’s A Prairie Home Companion radio show wind up on our label,” explains Feldman, who’s built strong sales and pockets of commercial airplay for acts like Greg Brown, Ann Reed and Pat Donohue.

Pockets of commercial airplay are coveted by other established indie, Blackberry Way Records. They offer mainstream radio rock that’s just beginning to find its niche. After 13 LPs and notable success with veteran Twin Town quintet the Oh’s, Blackberry recently launched a new East Coast outfit, Mike Owen’s maintains “business is a little better, now that we’ve learned the ropes and realized most of the things you expect distributors to do for you, you have to do yourself.”

American Artists Records is an outfit that has people in high places taking care of business for them. Talent scout Owen Husney’s new company is hooked up in custom label deals with both CBS and A&M Records. “This is the end of the shopping trips to L.A. for my partner, Ron Soskin and me,” says Husney, who discovered Prince, Ande Cymone, Sue Ann and other acts in the late ’70s-early ’80s. “Now if we like an artist enough we can walk into CBS with him. American Artists is local in the sense that we’re in town and in tune with the region’s talent. But we’re national in terms of what we can do for artists.”

Husney does not intend to follow Paisley Park’s lead and sign a roomful of bands, however. “We’re not gonna ink 15 acts and hope one sticks. Every one of American Artists’ signees will get highly individual production and promotion. Less is more for our purposes. We intend to bring every act home.” Husney’s first signing is rocker Brian McDonald, with an LP due out momentarily via CBS.

A label that’s already seen chart action, and that’s bought a few dance/disco artists closer to home is Jerry Sylvers’ Wide Angle Records. “We’re primarily a 12” dance label, run by real people—not Hollywood types,” states the blunt Sylvers. “Our present top acts would be David Van Tieghem, Viola Wills, the Information Society, the Wallets and a new East Coast breakout called Bi-Chance. We’ve also had a couple 12-inchers by a band called Hanover Fist that were picked up by Capitol Records; we’re waiting to see how they do with the second one, before discussing any further arrangements.

New kids on the vinyl block in Minnesota include Atomic Theory Records, run by local blues piano legend Willie Murphy, and distributed via Twin/Tone; DME Records, home to hard-rock acts like Dare Force and Paradox; Gark Records, who gave the world Trip Shakespeare, the area’s current critics’ darlings; Pendulum Records, an eclectic new label that’s scored strong regional sales with the reggae band Ipso Facto and Twin/Tone graduates, the Phones; and Susstones Records, featuring “bands from the Upper Midwest who are in one way or another influenced by ’60s British rock.” Susstones is a label that loves 45 rpm singles, and has managed to market them profitably.

Tom Surowic is a writer in the Twin Cities.
TWIN CITIES VIDEO
(Continued from page M-12)
tapes.

VSL was established in 1982 with a primary focus upon
self-help videos; the first title, "Kathy Smith's Ul-
timate Video Workout." (a co-production with JCI Vid-
eo of Aguora Hills, Calif.), was released in 1984 and
has subsequently gone platinum.

Through Crocus, VLS will release how-to tapes on
"How To Be A Model," and the "Preschool Express"-
educational series. The videos are distributed through
mass merchants such as Walden Books and B. Dal-
ton's bookstores.

MCE, the other partner in Crocus, was formed in
October 1985 by Cecil and Ford Bell, whose grandfa-
ther founded General Mills Inc. (also a TWIN Cities
corporation), and Henry "Nick" Morrison Jr., a former
vice president and general manager of Belford Enter-
prises and producer for Getty Picture Corp.

MCE's first video title, "You Pick The Winners," a
video that explains the art of handicapping horses,
showed up in the summer of 1986. The 60-minute
tape retails for $29.95, and is being marketed by di-
rect response in the Hot Springs, Ark., Chicago, and
Miami markets. This marketing approach, like that of
TWIN CITIES TALENT
(Continued from page M-21)
other either.

Chriissie Dunlap, who books the Entry, claims new
talent has never been better, the area never more fer-
tile than today. "It's thriving more now than it ever
has," Dunlap states matter-of-factly. "Who are we big
on right now? Well, the Blue Hippos (Twin Tone's lat-
est signing, and its most blues-based rock trio yet),
the Gear Daddies (a country-rock group from Austin,
Minn.), the Magnolias (another Twin Tone band),
Lianne Smith's new group, the Tanglewoods (a local
critic's darling, given to neo-traditional country
and rock), the Jayhawks (tasty straight country, with
much of a rock chaser), Breaking Circus (a Home-
stead Records power trio), Trip Shakespeare (another
critic's fave with one LP on the local indie Gark
that Bobby Z is interested in) Vision, the I.R.M. Crew—the
rappers, Rifle Sport, Playhouse, Cows . . . I could go
on," she laughs.

Because the underground scene is as plum as the
established acts—with other promising bands, "It's
much tougher in Minneapolis than in Athens, Ga. or
Austin, Tex., to break bands," says First Avenue's
manager, Steve McClellan. "In those cities, you may
have three or four things going on; here it's much
tougher to make the cut."

Martin Keller is a writer in the Twin Cities.

TWIN CITIES VENUES
(Continued from page M-8)
St. Paul Chamber Orchestra. Kate Ripple, the Ord-
way's spokesperson, explains that the theater has had
great success with "one-of-a-kind engagements, using
local artists—theme shows that haven't happened be-
fore, and probably won't again." Top draws from out
town included Steve Allen, the Artie Shaw Orches-
tra and the touring company of Broadway's "Dancin'".
For such mom and pop attractions, Ripple finds that
"competition is intense."

Over in Minneapolis, the competition comes mainly
from Orchestra Hall (cap.:4,017), home of the rival
Minnesota Orchestra. Spokeswoman Lynn Winkler
notes that, "Business is seasonal for some reason,
very good at holidays and in the spring. Our product
doesn't change that much from year to year. We did
Victor Borge last year, and we're doing him this year.
'New Age' stuff continues to do consistently well in
this market."
The top hall draws of '86 included Andy
Williams, George Winston and harpist Andreas Vollen-
weider, who had to be moved to the larger Northrop
Auditorium (cap:4,800).

Speaking of Northrop, it's an exemplary show-
place—on the college campus of the University of
3M's, requires education. "Track concessionaires sell
magazines, T-shirts and hats, but video is something
new," Morrison says.

MCE's second home video, "Pro Muscle," a co-pro-
duction with Pro Muscle Management of Santa Moni-
ca, Calif., is also being marketed via direct response.
In addition to placing mail order ads for the body
building video in muscle magazines, the video is being
tested in gyms. MCE is also negotiating with York Bar-
bells to have the video included in the Pennsylvania-
based company's catalog.

The new kid on the home video block is AmeriVis-
iion, a company that will produce tapes aimed at the
working mother. Its first production, "Working Moms:
Survival, Success, Satisfaction," deals with self-help,
psychological care and medical issues. "The response
from the professional community is tremendous," says
June Lindsay who produced the video. "We think we
have a corner on the market."

The tape was shot documentary-style in Boston,
Minneapolis, and San Francisco and juxtaposes ques-
tions from working women and advice given by Marjo-
rie Hansen-Shaeftville, the author of "The Super Wom-
an Syndrome." Lindsay says that Minneapolis,
because of its strong health care industry, is a perfect
base, providing AmeriVision not only resources, but
credibility as well.

"We have enough endorsements to sink a ship;
when 'Working Mom' hits the retail level, it will do
okay," says Clay Atkinson, AmeriVision's director of
marketing, who is working on finding distribution af-
ter an initial financing failed, leaving the company
with a video tape and no marketing budget. The tape
is set for a $29.95 retail price. "In the area of self-
help, that is the limit of what the customer will pay,"
Atkinson says. "Anything much lower than that has
the impression of not being very good."

AmeriVision hopes to have three tapes on the mar-
ket by Christmas time.

D.L. Mabery is a writer in the Twin Cities.
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MINNESOTA MUSIC AWARDS

(Continued from page M-6)

Plaza Hotel.

Originally, City Pages' readers had voted for award winners, a responsibility which was later shifted to a group of Twin Cities music industry personnel and writers, who were referred to as the Minnesota Music Academy. Eventually, says Paul Moe, "We decided we had to create a for-profit entity to handle the voting process."

Moe and Bartel enlisted the aid of Byron Frank, a Minneapolis-based partner in the accounting firm of Laventhal and Horwath (who had tabulated the 1985 awards), to take over the Minnesota Music Academy. Frank brought in attorney Michael Snow, who incorporated the Academy as a for-profit organization. At the same time, the Academy negotiated to acquire the Minnesota Music Awards show from City Pages' Bartel, who is now a member of the Academy's board of directors. "By bringing in people who know how to produce music shows, the shows could grow."

Last year's awards show was the first presented by the Academy. In attendance were TV producers Bob Banner ("Star Search") and Sam Riddle, who worked for Banner at the time. According to Ron Soskin, entertainment attorney and partner with Owen Husney in management company American Artists, as well as chairman of the Academy's show committee subgroup, the Academy asked Banner and Riddle to attend to see if they would be interested in producing the Minnesota Music Awards as a TV special.

"We spent May through September 1986 working out what the show would look like, and their part in it," Soskin says, "and from October to December we put the deal together." Syndicat of New York, which is syndicating the show, says that "approximately 75% of the country will pick it up," according to Soskin.

While the awards show is the Minnesota Music Academy's primary area of concentration, the organization realizes its responsibility extends to helping the Minnesota music community in general, according to Byron Frank. To that end, the Academy will be sponsoring related educational events through the year, such as the recent "Craft and Business of Songwriting" seminar, presented in conjunction with the National Academy of Songwriters. The Academy membership is growing as well, from 300 the first year to almost 1000 at present. The board of 31 directors includes Twin Cities Reader publisher Deb Hopp, G.M.'s Helicher, Twin/Tone Records house producer Chris Osgood, First Avenue club manager Steve Mcclellan, performers Willie Murphy and Mari Harris, and Warner Bros' promotion rep Steve Fingerett.

"The awards show has an additional role as fundraiser for the Academy," notes Ron Soskin, "to generate sufficient revenue to hire a permanent executive director. This will move our other programs forward, including the seminar and scholarship programs."

The Twin Cities is home base for another major annual awards presentation, the Minnesota Black Musicians Awards, now in its sixth year. Co-produced by Pete Rhodes and Kimberly Bedell of Pete Rhodes and Associates, the Black Musicians Awards has become, in Rhodes' words, "the annual social event for blacks in Minnesota."

Many of Minneapolis' major black artists—who tend to be Minneapolis' major artists in general—have performed at these awards. They include Prince, the Time, Jesse Johnson, Alexander O'Neal, Germantown, J.D. Crooks, the J.D. Steele Singers, and Detroit's Cherelle, who is produced by Minneapolis hitmakers Jimmy "Jam" Harris and Terry Lewis.

Rhodes, a former member of the Minneapolis Arts Commission and owner of 24-hour cable radio station CBLS ("the state's only black-owned commercial station," he says), founded the awards in 1982, initially as a battle of the bands. However, Rhodes says, he realized that "it's hard enough as it is for black bands to get booked—rather than pit them against each other, it would be better to recognize the enormous..."
wealth of talent here.” The Minnesota Black Musicians Awards “recognizes contributions in the categories of r&b, gospel, jazz, classical, and world beat, with special recognition for artists who contribute overall,” says Rhodes. As in 1986, this year’s awards are to be held in September at the Carlton Celebrity Theatre. Rhodes, who plans to turn his compny into a not-for-profit organization “in order to present scholarships in the coming year,” also intends to sponsor related events such as new band showcases around the Black Musicians Awards.

MOIRA MCCORMICK

TWIN CITIES VENUES
(Continued from page M-25) Minnesota—for more exotic jazz and blues acts, performers with historical significance who might not otherwise play the Twin Cities market. Big draws in ’86 for Northrop included Queen Ida & Her Cajun Band and a dance event with salsa pioneers Tito Puente and Celia Cruz, though booker Dale Schatzlein notes, “There’s reduced interest in such fare lately, with the audience getting older and not going out as much.”

A maturing audience isn’t a problem at the world-renowned Walker Art Center (cap.:344), which presents Minnesota debut performances by cutting-edge jazz, rock and “new music” attractions. Last year’s top draws at Walker included the avant-funk explorers Last Exit, a one-time-only duet performance by jazz guitarists Jim Hall and Bill Frisell and multiple appearances by the Kronos Quartet, plus a Walker-sponsored Philip Glass concert at another fine college hall, O’Shaughnessy Auditorium (Cap.:1,800) at the College of St. Catherine.

A similarly unique showplace is the Extremopore (cap.:400), formerly the nation’s oldest coffeehouse, now situated in the spacious Cedar Theater. Acoustic performers of all stripes and eras—from the Harlem Blues and Jazz Band to Richie Havens to Yuppie songwriter-singers like David Mallett—find enthusiastic audiences at the Extremopore’s new West Bank location.

The most prestigious hall in the Twin Cities remains the Guthrie Theater (cap.:1,441), thanks to its halloved past as the home of America’s first repertory company. Yet on Monday nights the Guthrie is much more—an acoustically divine place where you can see anyone from Sun Ra to Southside Johnny. “Comedy is big right now,” talent agent Sue McLean posits. “And there’s definitely been a resurgence of classic r&b.”

Top Guthrie draws in ’86 included Sam Kinison, the Roches, and hometown yuks king Louie Anderson.

Showcase bars are another source of top-name talent in the Twin Cities. The Carlton Celebrity Room in Bloomington has, over the past few seasons, shed its “Las Vegas in Minnesota” reputation, in favor of a broader-based, younger, blacker and funnier artist roster. Carlton president Karen Olson agrees that comedy and r&b have bright futures in Minnesota.

(Continued on page M-30)
Fredrikson & Byron's Media & Entertainment Group salutes the exciting growth and achievements of the Twin Cities music industry

Fredrikson & Byron serves as legal counsel to performers, composers, producers, managers, agents, distributors and others in the music industry in areas of copyrights, trademarks, licensing arrangements, contract negotiations, tax, personal and business planning, incorporations, financings, relationships with managers and agents, and litigation and dispute resolution.

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TOP REPRESENTATION
(Continued from page M-8)

approximately 120 acts, which fall into either the national or regional division. Over two dozen artists are of the local artists on GMA's national roster, including the Jets, the Rainmakers, Mazara, the Suburbs, Limited Warranty, Fayrewether (Cleveland), the Insiders (Chicago) and Henry Lee Summer (Indiana).

Brown firmly believes the Twin Cities music scene is here to stay. "If all that was happening was Prince, we'd be dead," he states. "Another generation is in place...it will be self-sustaining."

Mark Allen, president of National Talent Associates, is somewhat more cautious in his assessment of the scene. "So far, so good," says Allen, whose management company represents CBS artist Andu, Capitol artist Peggi Blu, and Riopelle (formerly Fairchild, who recorded for the Gold Mountain label). "Whether this city can sustain depends on new budding artists. If we hold up another four to five years, we will establish credibility. We have to keep the momentum up, and [that means] more talent." Allen's own acts has kept busy. Blu, whose extensive credits include stints on Broadway, an appearance with Bob Dylan at Farm Aid, a duet with Stephanie Mills ("His Name Is Michael"), and winning 1986's "Star Search," has released a new Capitol LP, "Blu Blowing." The L.A.-based artist's first single, "Tender Moments," was at press time showing solid response on urban radio.

Cymone, whose 1984 CBS album "AC" yielded a number three black hit in the Prince-composed "Dance Electric," co-produced Jody Watley's debut album with David Z. (Rivkin)—whose first single "Looking For A New Love" topped the black and dance charts. Riopelle is working with songwriter Jeff Barry on a Barry-composed new album. "In my years with Premier Talent," says Allen, "I learned that success is an act that fills halls. I'm a believer in hit records."

But hit records, most of the time, cost money. Take the case of Limited Warranty. The popular Twin Cities band won "Star Search" in 1985, and had spent their $100,000 prize on cutting and promoting their own record—which became a local hit and garnered them a recording contract with Atlantic. When the band's first Atlantic single was released, however, according to manager Thomas Harens, it came out during the independent promotion scandal.

"We spent our publishing advance [in promoting the record] ourselves, and ran out of money by the second single," says Harens. "I either had to raise a lot of money, or associate with a national management firm." Harens traveled to both coasts, and ended up inking a deal with Bill Graham's management company. "We've retained most of the control and input, and I'm still officially their manager," he says. "And I'm able to grow as a manager because of [Graham's] experience and clout. My ego has to take a back seat, but the band has to score."

Now, says Harens, he hopes to work with the Minnesota Music Academy "to educate the Minneapolis business community" as to the investment potential of the local music industry. "The success of Prince, and especially Jimmy Jam and Terry Lewis," he says, "has given more of a business aspect to the music business community. It shows investors they have an opportunity to make money."

Owen Husney's and partner Ron Sokol's management company American Artists is providing local musicians with another valuable opportunity through their publishing company Snowtown/Almo, a joint venture between American Artists and West Coast-based Almo/Irving Publishing. Husney, a veteran Twin Cities manager who inked Prince's original Warner's deal, says American Artists gives free time in their 16-track demo studio to "people we deem appropriate," and assist those songwriters in getting their work placed with major (Continued on opposite page)
And while they're climbing the charts, Tele Edit couldn't be happier. As a post-production house we get involved in a specialized area of visual production. So while we can't claim credit for "Private Number", "Christmas in My Heart" or "You Got it All", our post involvement puts us on the list. One that's growing longer:

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(Continued from opposite page)
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TWIN CITIES VENUES
(Continued from page M-27)
"Our Backstage Room (cap.:220) is devoted solely to comedy, and every Thursday the 'Happy Hour Comedy' showcase is jammed with people on their way home from work." Top Backstage draws include Richard Lewis, Lewis Wolin and Sam Kinison. All the events are co-sponsored by a local newspaper, WLOL radio and the Budweiser brewery.

George Burns, Perry Como and Red Skelton all stop at the Carlton and relish the royal treatment they get. But newer acts — particularly r&b and country headliners — are making the Bloomington pilgrimage more often. Last year the Coca-Cola sponsored Celebrity Room (cap.:2,100) drew full houses with Gregg Allman & Dickey Betts, Gallagher, Liza Minnelli, Barbara Mandrell and Chaka Khan. Olson and company are planning to add more r&b, country and nostalgia acts.

In downtown Minneapolis, there's a nightclub just as famous and ambitious, though they'll never book Perry Como. The site of Prince's "Purple Rain" film, First Avenue shares the two-clubs-in-one format. Their main room (cap.:1,200) hosts top touring rockers and funker list Kid Creole & the Coconuts, the Fabulous Thunderbirds, Midnight Star, the Del Fuegos and Simply Red—all sell-outs in '86. Meanwhile the club's funky little annex, the 7th St. Entry (cap.:250) presents the best in local and up 'n' coming rock bands. Diversity is the password at First Avenue—everyone from Wynton Marsalis to Robyn Hitchcock to hardcore kings Black Flag have played there. The showcase bar with the longest unbroken reign in the Twin Towns has to be the Cabooze (cap.:900), also fondly known as the "House of Happiness." R&B, blues and roots rock make the place jump, and veteran booker Charlie Campbell also welcomes "new bands on major labels, breaking acts looking for their first shot in this market. Strong regional bands are the big story of the last couple years here."

Other unique showrooms include St. Paul's Blues Saloon (cap.:325), which books top 12-bar touring bands like Albert Collins' Icebreakers, James Cotton, and Johnny Littlejohn's All Stars on a weekly basis; and the Artist's Quarter (cap.:200) in Minneapolis, where touring jazz greats like Al Cohn, Ricky Ford, Lew Tabackin and Mose Allison find a good piano and enthusiastic audiences. Hometown rockers get to hone their craft at the Uptown, the 400 Bar, Mr. B's and sundry other venues—it's in those clubs that future stars like Trip Shakespeare, the Blue Hips, the Kingpins and Bangshee Train first get heard. Local entertainers of another ilk—the pop/jazzers, MOR songbirds, and dance maestros—find a stylish home at Rupert's (cap.:675), a suburban meeting place with its own in-house big band.

One more source of large-scale entertainment is the outdoor festival. After a Minnesota winter, throngs are eager—ravid even—to enjoy their riverfront, lakeshores and bandshells. Festivals like Taste of Minnesota, the St. Anthony Main Jazz Fest, Trout Air and the River Revival draw big names and big crowds. But the grandest summer event is certainly RiverFest, sponsored by the city of St. Paul, and run by Festivals Inc.

This year's RiverFest runs from July 10-19, and includes other family entertainment like the Ringing Thrill Circus, water activities and children's play areas in addition to music. Finally, the outdoor music pictures looks to get even more exciting by '88 with the emergence of Starwood, a permanent amphitheater near the Canterbury Downs racetrack in Shakopee's Canterbury Park. A joint venture of the Scotlland Companies and Pace Management Inc., Starwood could be officially opened for a preview season by this August. Starwood is completely privately funded. It will seat 5,000 patrons under its permanent pavilion and another 12,000 on an adjacent hill. The facility is already courting big acts like the Minnesota Orchestra, the Grateful Dead and certain Broadway touring companies.
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Kagan Seminar Foresees Slowed Industry Growth

BY JIM MCCULLAUGH

LOS ANGELES The growth of the home video business is about to taper off as the industry reaches maturity. That was the conclusion drawn at media analyst Paul Kagan’s annual VCR Future seminar, held here April 7.

Home video revenues this year—for sales and rentals—should be $3.65 billion, according to Kagan’s research, a 26% jump from last year’s $2.92 billion. In contrast, revenues for next year are projected to be $3.64 billion, a 1.5% gain. Subsequent yearly jumps will be 9% and 7% for 1989 and 1990, when the business will hit the $6.5-billion-a-year retail mark.

Among the reasons Kagan analyst Steven Rosenberg cited for the deceleration:

- A slower expansion of the VCR-owning universe. Rate of growth from 1981 through 1986 was 1.2006. Between 1986 and 1990, a 76% increase is projected—from 34 million homes to 65 million.
- Fewer affluent homes. Consumers buying their first VCRs will have less disposable income for buying or renting videos. Their late purchase—probably at low price points—means they are not true “video junkies.” Kagan said his sources show either are they enthusiastic film watchers.
- Fractionalizing of viewing shares. Viewers are constantly being tugged in broadcast, independent, basic, and pay-channel directions. The amount of viewing time per day is not elastic.
- Lower prices. Average rental rate will fall to $2.20 in 1990, down from approximately $2.40 today.

Panelists also sketched out for the 150 registrants what they think are the industry’s significant issues. Among the highlights:

- Jon Peinginer, president of Vestron, said there’s a fundamental shift occurring in the marketplace. For the first time, programming costs are escalating faster than the market, which will have an impact on margins. Vestron’s solution has been to enter production itself in order to better control costs. The good news, he said, is that the self-through business “is as real and that quality theatrical programming is opening up many new opportunities.
-Tracks world entertainment is launching its new releases—“Thunder Warrior II,” “Vengeance,” and “Ninja Showdown”—with a Thunder Warrior prize sweepstakes giveaway with 1,000 prizes, including Suzuki Samurai Jeeps. Consumers and retailers are both eligible.

EMBASSY HOME ENTERTAINMENT is launching two major low-price summer promotions. Reed Deals III: Cents Of Humor sees “The Best Of Times,” “Carnal Knowledge,” “The Producers,” and “This Is Spinal Tap” permanently reduced to $2.95. Hot Summer Nights is a catalog reduction on 27 titles, also to $24.95.

JVC IS ACCEPTING ENTRIES for its 10th annual Tokyo Video Festival. The deadline is Sept. 10, with winners to be announced in November. Prize for the top two entries—the Video Grand Prize and the JVC President’s Award—will receive $2,500 and trips to either Europe or Japan. Forty other prizes will be handed out. Both amateurs and professional filmmakers can submit tapes with entry forms, which are available through JVC distributors and dealers. The two categories are a general division with no theme or subject restrictions and a special submission.

TRIVIA TIME: Today Home Entertainment has developed a movie quiz video. More than 80 clips from 50 feature films like “A Star Is Born” and “Our Town” are included. Priced at $29.95, “World’s Greatest Movie Challenge” also comes with a score pad and instruction booklet.

SILENT SALES: To tie in with the studio’s 75th anniversary, Paramount is releasing six silent films from its vaults in June. Each $29.95 title features special packaging and contains re-created scores by Gaylord Carter, who was responsible for researching and restoring the music for “Wings,” the film that won the first Academy Award.

TRANS WORLD ENTERTAINMENT is backing its new releases—“Thunder Warrior II,” “Vengeance,” and “Ninja Showdown”—with a Thunder Warrior prize sweepstakes giveaway with 1,000 prizes, including Suzuki Samurai Jeeps. Consumers and retailers are both eligible.

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FOR WEEK ENDING APRIL 25, 1987

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TOP MUSIC VIDEOCASSETTES

Compiled from a national sample of retail store sales reports.

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<td>LIVE IN JAPAN</td>
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<td>1986</td>
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<td>NO JACKET REQUIRED</td>
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<td>Phil Collins</td>
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<td>THE #1 VIDEOTAPES</td>
<td>Ariston Records Inc, MusicVision 6-20631</td>
<td>Whitney Houston</td>
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<td>MY NAME IS BARBRA</td>
<td>Barwood Films Ltd, CBS-Fox Video 3519</td>
<td>Barbra Streisand</td>
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<td>17</td>
<td>U2 LIVE AT RED ROCKS</td>
<td>Island Records Inc, MusicVision 6-20613</td>
<td>U2</td>
<td>1984</td>
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<td>HORIZONT IN MOSCOW</td>
<td>MGM/UA Home Video 40105</td>
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<td>20</td>
<td>STARING AT THE SEA</td>
<td>Elektra Records Elektra Entertainment 40101</td>
<td>The Cure</td>
<td>1986</td>
<td>LF</td>
<td>24.98</td>
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* 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 units or $1.2 million for non-theatrical made-for-home video product; 25,000 or $0.4 million for music video product). * RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $6 million (60,000 units or $2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of $2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. * International Film Assn. certification for a minimum sale of 75,000 units or a dollar volume of $3 million at retail for theatrically released programs, or of at least 25,000 units or $1 million at suggested retail for non-theatrical titles. SF: short form, LF: long form. C: c-op. D: documentary.
Separate HBO Promos Target Specific Genres

NEW YORK HBO Video’s new Hot Properties sell-through effort will be marked by separate promotions for each individual genre, beginning with 10 horror films and 13 comedy titles, all priced at $19.95 each.

The campaign is designed to target specific audiences, while wooing them into stores with rebates of up to $4 per title. At a press conference here company officials said they have also enlisted the support of “a major packaged-goods company” but declined to reveal the firm’s identity or details on its specific role in the sell-through effort.

“This demonstrates our commitment to sell through 12 months a year,” said Tracy Dolgin, vice president of marketing. “We were very successful with our Play For Keeps campaign and found that the key to success is to focus on specific areas, otherwise you can confuse consumers.”

Dolgin said that rebates will play a pivotal role in the campaign and will clearly identify the titles as sell-through items. A $2 rebate certificate included with the cassette can be upped to $4 if a consumer also sends HBO an advertisement for the cassette.

Calling the rebate plan a “breakthrough tactic,” Dolgin said that not only will the program draw consumers into the store, it will give retailers a price advantage “without losing their margin.”

The first group of titles due out, Hot Horror Properties, is scheduled for release May 20 (preorder cut-off date is May 11). The titles include “Evil Dead,” “Dawn Of The Dead,” “Blacula,” “Howling II,” “The Hills Have Eyes II,” “Return Of The Living Dead,” “Xtro,” “The Being,” “Martin,” and “The Babysitter.”

Hot Summer Properties, scheduled to hit retail shelves on June 17, will feature three box-office hits: “Desperately Seeking Susan,” “Volunteers,” and “All Of Me.” Also in the comedy promo will be “Beach Blanket Bingo,” “Muscle Beach Party,” “The Pee-wee Herman Show,” “Monty Python Live At The Hollywood Bowl,” and six volumes of the “Best Of Benny Hill.”
Home Video

Video Reviews

"How To Become The Love Of His Life," Fox Hills Video, 30 minutes, $14.95.

Three female friends discuss how to get close with the right guy and stay that way. Through flashbacks of the women's experiences and monologs from helpful men, the video explores how to make the first move, handle the first date, and make a relationship work. The video is well-crafted, well-acted, slick, and entertaining.

CHRIS MCGOWAN

Baseball Video Magazine, American Radio & Television, 30 minutes, $14.95 ($39.95 for a four-cassette subscription).

The "Spring Training" premiere issue of this quarterly video magazine is fast, informative, and generally entertaining enough for its target audience. Among its features, the "Fan Interview," in which common bleacher bums confront players with taped questions, works especially well. Other segments include interviews with Houston pitcher Mike Scott and Boston's Don Baylor and a lackluster bit by sportswriter Mike Lupica. A music video tribute to last year's World Series is appealing graphically but fails to capture the series' intensity. More successful are the quick trivia quizzes, which keep the program progressing at a brisk clip.

JIM REESMAN

"Road To The Stamping Ground," Nederlands Dans Theater, Home Vision, 60 minutes, $39.95.

Choreographer Jiri Kylian and the internationally recognized Nederlands Dans Theater project a driving energy that is circumscribed only by the physical limits of the stage. Still, the video is burdened with long, cliché-loaded introductions that merely glorifies Kylian. When the video finally gets around to his dance, the camera work is superb. The dancers' bodies are beautiful, and they perform with complete conviction. You will want to see the last 21 minutes of this video more than once.

BERT WESCHLER

"An Evening With Bobby Short—At The Cafe Carlyle," "An Evening With Mabel Mercer—The Singer's Singer," Congress Video Group, 30 minutes, $14.95 each.

Fans of Bobby Short and the late Mabel Mercer can enjoy 30 minutes each of New York club performances from the best seats in the house. Short is his usual buoyant self on 15 numbers, two of them medleys, while Mercer, sitting on an easy chair, offers 11 songs, including Rodgers & Hammerstein's neglected "That's For Me" from "State Fair" and a rarely sung, better rendition of Noel Coward's "If Love Were All."

IRV LICHTMAN

PPT has gained favor with some retailers, but many are dubious of National Video's test of the system...see page 46
<table>
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<th>WEEK-WEEK</th>
<th>No.</th>
<th>TITLE</th>
<th>Copyright Owners, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Reprints Available</th>
<th>Rating</th>
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<td>1</td>
<td>1 5</td>
<td>TOP GUN</td>
<td>Paramount Pictures, New Video Home 1629</td>
<td>Tom Cruise, Kelly McGillis</td>
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<td>2 27</td>
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<td>CALLANETICS</td>
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<td>SLEEPING BEAUTY</td>
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<td>CBS-Fox Video 1130</td>
<td>Mark Hamill, Harrison Ford</td>
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<td>Julie Andrews, Christopher Plummer</td>
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<td>STAR TREK: THE SEARCH FOR SPOCK</td>
<td>Paramount Pictures</td>
<td>William Shatner, DeForest Kelley</td>
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<td>14 44</td>
<td>KATHY SMITH’S BODY BASICS</td>
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<td>Kathy Smith</td>
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<td>INDIANA JONES AND THE TEMPLE OF DOOM</td>
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<td>Harrison Ford, Kate Capshaw</td>
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<td>15 54</td>
<td>SECRETS OF THE TITANIC</td>
<td>National Geographic Video</td>
<td>Marlo Sheen</td>
<td>1988</td>
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<td>10 54</td>
<td>ALIEN &amp;</td>
<td>CBS-Fox Video 1090</td>
<td>Sigourney Weaver, Tom Skerritt</td>
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<td>14</td>
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<td>The Beatles</td>
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<td>RCA-Columbia Pictures Home Video 6-20736</td>
<td>Will Wheaton, River Phoenix</td>
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<td>9 19</td>
<td>PLAYBOY VIDEO CENTERFOLD #4</td>
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<td>Luanna Lee</td>
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<td>Kyle MacLachlan, Isabella Rossellini</td>
<td>1986 R</td>
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<td>22</td>
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<td>Jeff Goldblum, Geena Davis</td>
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<td>A ROOM WITH A VIEW</td>
<td>CBS-Fox Video 685</td>
<td>Helen Bonham Carter, Maggie Smith</td>
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<td>A WEEK WITH RAQUEL</td>
<td>Total Video, Inc.</td>
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<td>Jane Fonda</td>
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<td>KATHY SMITH’S ULTIMATE VIDEO WORKOUT</td>
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<td>SOUL MAN</td>
<td>New World Pictures</td>
<td>C. Thomas Howell, Rae Dawn Chong</td>
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<td>WITNESS</td>
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<td>TOUGH GUYS</td>
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<td>TEDDY RUXPIN: QUEST OF THE GRUNGE</td>
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<td>Twentieth Century Fox</td>
<td>Sophia Loren, F. Murray Abraham</td>
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<td>40 73</td>
<td>BEVERLY HILLS COP</td>
<td>Paramount Pictures</td>
<td>Eddie Murphy</td>
<td>1985 R</td>
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* Recording Industry Association of America gold certification for theatrical films, sales of $75,000 or suggested list price of $3 million ($30,000 or $1.2 million for nontheatrical made-for-home-video product; 25,000 or $1 million for music video product). ** RIAA platinum certification for theatrical films, sales of $150,000 or suggested list price of $6 million ($60,000 or $2.4 million for nontheatrical made-for-home-video product; 50,000 units or a dollar volume of $3 million at retail for theatrical releases, or at least 75,000 units or $1 million at suggested retail for nontheatrical titles. If short-form, 13-long-form. C, concert; D, documentary.
Fast Forward

BY KEN JOY

A biweekly survey of technical developments in the hardware and software sides of the home video industry.

SUPER BETA, move over. Here comes Super-VHS.

Though still in the prototype stages, S-VHS technology promises to thrust videocassette into the professional arena. And that's not just some grandiose claim. Experts say this format renders horizontal resolution that is comparable to the professional 1-inch systems used by broadcasters.

Pioneered by JVC, the S-VHS machine can play standard VHS tapes and is able to record in both the current standard and the new super formats. The caveat, however, is that even while standard recordings made on S-VHS machines can be played on any of today's regular VHS machines, tapes recorded in the S-VHS format can only be played on a S-VHS machine, presumably because of the difference in tape formulation required for the higher resolution picture. (JVC is fairly tight-lipped about this and other technical aspects because patent applications on the system have not yet been completed.)

The new tape required for the S-VHS system is the video equivalent of super 8mm film in that it's pretty close to its predecessor's format but not close enough to make it compatible. I wonder if this might not be a major drawback for consumers who end up with both regular and S-VHS machines, who will have to keep track of which kind of tape they've used and which format (regular or S-VHS) they've recorded in. Maybe the promised 400-line horizontal resolution will more than make up for any inconvenience.

JVC is not about to reveal how it can accomplish this kind of resolution, but it claims that S-VHS will record 330 lines of resolution with no signal loss. This would be a first for home units whose original purpose was to be able to produce a picture as good as television's 330 lines, a feat yet to be accomplished by off-the-shelf VHS machines. The brass at JVC say that S-VHS will surpass the quality of broadcast TV and will bring to home video a picture quality that exceeds even the 1/2-inch U-Matic format currently used in the field by news crews and other professional broadcasters.

Meanwhile, where does this leave Beta, 8mm, 4mm, and laser video disks? Beta is headed for that great rewind land in the sky, while 4mm (a Samsung camcorder designed to record on digital audiotape) isn't out of diapers yet. That leaves 8mm and laserdisk, both of which have failed to generate much excitement among consumers in the past few years.

Laser and 8mm, then, are probably the most vulnerable to the introduction of a product like S-VHS, especially if JVC, given its penchant for compact products, develops a compact version of the product.

JVC plans to pull the wraps off of S-VHS at the Summer Consumer (Continued on page 59)
They laughed when Derk Dorf addressed the ball. (They're still laughing.)

If your customers are really serious about golf, DORF ON GOLF is the perfect antidote. From tee to green, Tim Conway (aka Derk Dorf) shows customers how to dress, how to drive, how to putt, how to cheat, how to find the 19th hole. He'll show them how to warm up, how to cool down and how to lose their cool. They'll meet Derk's "helpers," the bodacious Boom Boom La Rue and candy, Leonard - tall as a tree and just as intelligent. These folks give new meaning to the word "handicap."

Golf's too important to be taken seriously. So stock up now on the first COMEDY GOLF video!

Release date: May 4 $29.95

Suggested retail.

J2 Communications
10850 Wilshire Blvd., Suite 1000
Los Angeles, CA 90024
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**Video Cassette Sales**

**RECREATIONAL SPORTS**

1 2 17 AUTOMATIC GOLF Video Reel VA 39 Bob Memm's methods increase players' drive by 20 to 60 yards.

1 17 GOLF MY WAY WITH JACK NICKLAUS Worthington Enterprises, Inc. 2001 Easy-to-follow guide for the beginner golfer.

3 5 17 HOW TO PLAY POOL STARRING MINNESOTA FATS Karl-Lomar Home Video 018 The pool master reveals his secrets for shooting win-every-time.

4 7 9 SUCCESSFUL WHITETAIL DEER HUNTING 3M/Lorimar's Sportsman's Video Leisure Time Video Proven strategies for finding and taking the big buck.

5 6 17 WARREN MILLER'S LEARN TO SKI BETTER Karl-Lomar Home Video 098 A definitive guide to the art of skiing.

6 3 11 JOHN MCINROE AND IVAN LENDL: THE WINNING EDGE Vestron 022 Learn tennis secrets and tips from the world's two best players.

7 16 15 SKI MAGAZINE'S LEARN TO SKI Karl-Lomar Home Video 098 Beginner's guide to skiing, designed to teach basic techniques.

8 19 15 NFL CRUNCH COURSE NFL Films Video Profiles of football greats plus the NFL's greatest games.

9 11 17 BEN CRENSHAW: THE ART OF PUTTING HPG Home Video Practice putting tips with Master PGA Champion Ben Crenshaw.

10 4 17 JAN STEPHENSON'S HOW TO GOLF Karl-Lomar Home Video 147 Program addressing aspects of golf such as putting and tee shots.

11 17 19 GOLF LIKE A PRO WITH BILLY CASPER Morris Video Helpful tips on all aspects of the game such as grip, stance, & swing.

12 13 7 GOLF LESSONS FROM SAM SNEAD Selfhelp/Allan R. Bronfman Star Video Productions Golf's Grand Master demonstrates and explains every aspect of the game.

13 8 15 WAY OF THE WHITETAIL 3M/Lorimar's Sportsman's Leisure Time Video Learn to locate deer by understanding what they eat, where they live, etc.

14 RE-ENTRY MICKEY MANTLE'S BASEBALL TIPS CBS-Fox Video 6963 Mantle, Whitey Ford & Phil Rizzuto give tips to improve your game.

15 NEW★ THE BEST OF THE FOOTBALL FOLLIES NFL Films Video NFL's best and funniest football bloopers in this compilation.

16 20 5 T'AI CHI CHA'UN Touching The Clouds King Of Video Nancy Kwan demonstrates and explains the oriental exercise for mind and body.

17 NEW★ THE BASEBALL BUNCH Hitting Karl-Lomar Home Video 031 Johnny Bench covers specific techniques to improve your hitting.

18 9 17 GOLF THE MILLER WAY Morris Video Johnny Miller's tips and tricks for golfing success.

19 10 17 BASS FISHING: TOP TO BOTTOM 3M/Lorimar's Sportsman's Leisure Time Video Ricky Clarke shows how to fish at all depths plus casting techniques.

20 12 15 JIMMY HOUZTON'S GUIDE TO BASS FISHIN' United Entertainment, Inc. How to find bass and locate them in unfamiliar waters.

**HOBBIES AND CRAFTS**

1 1 17 CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1 J2 Communications Unique techniques are revealed in this video on Cajun cooking.

1 2 17 CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2 J2 Communications How to prepare Cajun and Creole classics from scratch.

3 3 9 PLAY BRIDGE WITH OMAR SHARIF Best Film & Video Corp. Step-by-step bridge techniques and strategies.

4 6 11 JULIA CHILD: MEAT Random House Home Video The preparation and carving of meats, steaks, hamburgers, and chops.

5 4 9 MR. BOSTON'S OFFICIAL VIDEO BARTENDER'S GUIDE Karl-Lomar Home Video 064 Learn to mix your favorite drinks with easy instructions.

6 RE-ENTRY LAURA MCKENZIE'S TRAVEL TIPS HAWAII Republic Pictures Corp. H 752-1 Verses on Oahu, Maui, Diamond Head, and Waikiki.

7 9 11 THE VICTORY GARDEN Crown Video Planting, planting, maintaining, and harvesting of the home garden.

8 11 9 THIS OLD HOUSE Crown Video Numerous home repair and restoration ideas presented in an easy-to-do style.

9 NEW★ MADE EASY PLUMBING Karl-Lomar Home Video 072 This volume is designed to save homeowners money on simple repairs.

10 5 17 CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK Warner Home Video 34025 Preparation and presentation of over 20 of his favorite recipes.


12 8 7 CHEERS ENTERTAINING WITH ESCOupe Esquire Video ESC01 Esquire magazine presents this footsoldier guide to giving great parties.

13 15 9 BENIHANA'S CHINESE COOKING Best Film & Video Corp. B 100 The use of Chinese utensils, the work, and perfect slicing is shown.

14 NEW★ TOUCH THE SKY: PRECISION FLYING WITH THE BLUE ANGELS Twin Tower Enterprises Christopher Reeve hosts this documentary of death-defying aerial stunts.

15 10 11 LET'S TAP WITH BONNIE FRANKLIN Karl-Lomar Home Video 065 Tap dancing for beginners as well as a workout for heart & legs.

- International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of $3 million at retail for theatrically released programs, or at least 2,000,000 units or $1 million at suggested retail for nontheatrical titles. SF short-form, LF long-form, C concert, D documentary. Next week: Health And Fitness, Business And Education.

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VCA Develops A Special Interest: Special Interest

BY JIM McCULLAUGH

LOS ANGELES: VCA Teletronics has sharply increased its involvement in the special-interest video market. In addition to offering post-production and duplicating, it's mainstay, the company is introducing broad marketing support and other services to independent producers. At least 40 new projects, or "joint opportunities," are in various stages of production, according to Tom Wis-

dom, executive vice president. Overall, adds Wisdom, the company has more than 200 video publishing clients.

The move mirrors stepped-up activity by other companies—such as Forum Home Video, Goodtimes Productions, Fast Forward, and others—that are eyeing this potentially lucrative market. A major booth presence at the New York International Home Video Market Tuesday-Thursday (21-23), which VCA co-sponsored last year, is planned.

The majority of clients are independent producers who "have the talent and creative bent but don't have the marketing skill," says Wisdom. "We try to start a dialog with them as early on as possible, which puts us in a position as marketing consultant. We discuss costs, production, sponsorship opportunities, and techniques for identifying a target market."

"You can't pick up the yellow pages yet and find a listing of a company that tells producers how to market their videos."

The company actually got its feet wet in special-interest tapes in 1982 with the "Video Wine Guide," a Serendipity production that featured Dick Cavett.

That year, says Wisdom, when there were only 5 million VCRs, a realistic sales goal was 2,500 units. That was based on reaching 1% of the 5% consumer candidate universe willing to buy a special-interest tape. Today, however, based on the

(Continued on next page)

Now you can whip up business in no time with the new "Bon Appétit-Too Busy To Cook?" home videos. Informative, yet easy to use, these 60 minute videos are packed with countless taste- tempting recipes. Plus tips on food shopping, wine selection, a full set of recipes and a shopping list. So be on the lookout for your local Karl-Lorimar representative. Or call direct 1-800-624-2694 to place your orders. And watch your customers eat them up.

Inside California call: 714-474-0353


The "Bon Appétit-Too Busy To Cook?" Home Video Collection is created and produced by Wool Knapp & Company. Bon Appétit and "Too Busy To Cook?" are registered trademarks of Bon Appétit Publishing Corp. and are used under license.

FAST FORWARD

(Continued from page 57)

Electronics Show in Chicago. Should either Matsushita/Pana-
sonic, Mitsubishi, Hitachi, or Sharp (the original VHS licensees) also market a JVC-built machine, S-VHS could hasten the passing of non-VHS formats.

www.americanradiohistory.com
Among the new projects VCA has had a major role in:
- "2-Step Dance"—Texas Style," a 45-minute American Southwest popular-dance tape from Texas Dance Productions.
- "How To Install A Ceramic Tile Floor," a 20-minute Do It Yourself Video Concepts Inc production.
- Taxidermy By Video, a 10-part series produced by Creative Feathers Taxidermy of Texas.

Wisdom says VCA will continue to focus primarily on special-interest areas.

### HEALTH AND FITNESS

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<thead>
<tr>
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<th>Title</th>
<th>Copyright Owner</th>
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<tr>
<td>1</td>
<td>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</td>
<td>KVC-RCA Video Prod</td>
<td>Jane Fonda's newest workout focuses on stretching and toning.</td>
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<td>2</td>
<td>JANE FONDA'S NEW WORKOUT</td>
<td>KVC-RCA Video Prod</td>
<td>Beginner and advanced routines designed to strengthen and tone.</td>
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<td>3</td>
<td>CALLANETICS</td>
<td>Callan Productions Corp</td>
<td>Callan Pinckney presents deep muscle exercise techniques.</td>
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<tr>
<td>4</td>
<td>KATHY SMITH'S BODY BASICS</td>
<td>JCI Video Inc</td>
<td>Fitness video gets down to basics and is designed for the beginner.</td>
</tr>
<tr>
<td>5</td>
<td>RICHARD SIMMONS AND THE SILVER FOXES</td>
<td>Kari-Loram Home Video</td>
<td>Fitness program for people over 50 includes warm-ups and aerobics.</td>
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<tr>
<td>6</td>
<td>KATHY SMITH'S ULTIMATE VIDEO WORKOUT</td>
<td>JVI Video Inc</td>
<td>Strenuous program designed for intermediate and advanced exercisers.</td>
</tr>
<tr>
<td>7</td>
<td>JANE FONDA'S PRIME TIME WORKOUT</td>
<td>KVC-RCA Video Prod</td>
<td>Calisthenics and aerobics for any age at a slow and easy pace.</td>
</tr>
<tr>
<td>8</td>
<td>KATHY SMITH'S TONEUP</td>
<td>JVI Video Inc</td>
<td>Comprehensive workout for all fitness levels designed to shape and tone.</td>
</tr>
<tr>
<td>9</td>
<td>DONNA MILLS: THE EYES HAVE IT</td>
<td>Donna Mills Inc</td>
<td>Donna Mills shares her makeup tips and skin-care secrets.</td>
</tr>
<tr>
<td>10</td>
<td>20 MINUTE WORKOUT</td>
<td>Vestron</td>
<td>Best video's three workouts include aerobics, stretching and more.</td>
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### BUSINESS AND EDUCATION

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<td>1</td>
<td>CONSUMER REPORTS: HOW TO BUY A HOUSE, CONDO, OR CO-OP</td>
<td>Kari-Loram Home Video</td>
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<td>2</td>
<td>STRONG KIDS, SAFE KIDS</td>
<td>Paramount Pictures</td>
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<td>Esquire Video</td>
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<td>LIVING LANGUAGE SPANISH LESSONS</td>
<td>Kari-Loram Home Video</td>
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<td>5</td>
<td>PERSUASIVE SPEAKING</td>
<td>Esquire Video</td>
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<td>Kenyon Video</td>
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<td>CARS: CONSUMER REPORTS</td>
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<td>SHATTERED</td>
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<td>SAY NO TO DRUGS</td>
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<td>Kari-Loram Home Video</td>
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<td>14</td>
<td>THE VIDEO SAT REVIEW</td>
<td>Random House Home Video</td>
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<tr>
<td>15</td>
<td>TOUCH, ROSS VIDEO TAX GUIDE 1987</td>
<td>MasterVision</td>
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*International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of $3 million at retail for theatrically released programs, or at least 25,000 units or $1 million at suggested retail for nontheatrical titles. SF short form. LF long form. C concept. D documentary.

Next week: Recreational Sports, Hobbies And Crafts.
Karl-Lorimar
To Release Tape
On Fund-Raiser

LOS ANGELES Karl-Lorimar Home Video will market "The Story Of Hands Across America," a sou-
venir of last year's fund-raising ef-
fert to feed needy Americans. The
30-minute, $14.95 tape will be re-
leased May 13 to commemorate the
first anniversary of the event,
which was actually held on May 25.
According to Ken Kragen, the
project's organizer, all profit gener-
ated by sales of the tape will be
 donated to the Hands Across America
fund, which was established to aid
homeless Americans.
Daniel J. Travanti, star of "Hill
Street Blues," hosts the tape, which
includes the music video "Hands
Across America." Also featured is
music from James Brown, Harry
Chapin, Joe Cocker, John Lennon,
the Pointer Sisters, Prince, Lionel
Richie, and Kenny Rogers.
Footage will also include
 glimpses of the homeless and
hungry, an explanation of how $12
million is being distributed, and a
collage featuring some of the 61/2
million people who participated, set
to Tom Scott and friends' rendition
of the Isley Brothers' "Harvest For
The World." Kragen speculates
that many of the people who partici-
pated will probably buy the tape.
Karl-Lorimar will back the cas-
sette with special posters, sales fi-
ers, and ad mats.

Specialty Tape
On Headaches
Set By Prism

LOS ANGELES Prism Entertain-
ment believes it has tapped into a
special-interest common denomina-
tor—headaches.
Enter "Video Aspirin," a 22-min-
ute, $11.95 remedy scheduled for a
June 30 release.
Hosted by Dr. Barbara Cheres-
nick-Rosenbaum, a psychotherapist
and hypnotherapist, the tape offers
tips on how to combat headaches
without medication.
Prism says research indicates
that 85% of adults in this country
use pain reliever products, spending
more than $12 billion annually pur-
chasing them. Additionally, there's
a high frequency of use for these
products, and $200 million is spent
advertising them.
More than 1,000 giant cassette
sales kits are being sent to launch
the title. They include ad slicks, a
 trailer, and sample cassette packag-
ing. A substantial consumer and
trade ad campaign is also planned.
The company will also parody exist-
ing pain reliever ads as part of the
marketing push.
Prism plans to market the title
for the balance of the year, repro-
moting it in the fall as a gift item.
The aspirin tape is the fifth made-
for-home-video production the com-
pany has announced this year, part
of a stepped-up push that will see 24
such projects by year's end.

THE S.I. VIDEO CATALOG
ZEROES IN ON YOUR
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television program. Backed by an instantaneous
order entry via toll-free 800 lines and fast, efficient
fulfillment from our centrally located distribution
facility, "The S.I. Video Catalog" will combine a
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tial of direct sales. Call Patricia Leonard
at S.I. Video for full details.

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- Top Adult Contemporary Singles Of The Year, 1966 through 1985. The annual listings of the top hits of the year in rank order, as published in Billboard's year-end special issues. Includes title, artist and label for each entry. $30.00

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All sales are final.

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Name ____________________________
Company _________________________
Address __________________________
City, State, Zip _____________________
Overseas air mail rates available upon request

All sales are final.

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Advertising

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Home Video

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BILBOARD APRIL 25, 1987

www.americanradiohistory.com
When the early chapters of home video are chronicled, 1987 will be remembered as the year special-interest video came into its own.

Non-theatrical, made-for-video programming began to accelerate in the wake of 1986's fall sell-through promotions. All parts of the distribution chain learned how to sell home video. Consumers discovered that movies were not the only programming fare they could buy. And producers were generating as much new subject matter as possible.

Even the more conservative analysts are estimating that the category may double its market share by the end of this year and could continue to double market share annually through 1991. According to manufacturers, distributors and retailers, special-interest video—currently led by fitness and followed by cooking, travel, sports, and other how-to's—could represent more than 10% of the 83 million prerecorded videocassettes that the Electronics Industries Assn. says will be sold to dealers this year.

More optimistic observers say those figures are too low.

Factors most often cited as conducting the surge include:

(Continued on page S-2)
SPECIAL INTEREST VIDEO

OVERVIEW
(Continued from page S-1)

- VCR penetration hitting the "critical mass"—penetration of 40% of U.S. households.
- Widening acceptance and distribution of this product by mass merchants, bookstores, drug chains, supermarkets, sporting goods stores, and other specialty retailers.
- A proliferation of target programming from the film studios and a growing number of newly formed, Wall St.-funded independent suppliers devoted exclusively to this market, many of whom are increasingly assisted by corporate sponsors.
- Affordable price points ranging from $9.99—$29.95, coupled with greater consumer awareness and demand.

Penetration has increased at the bookstore, mass merchant, toy store, supermarket, liquor store and convenience store levels but the video specialty store is still a major player.

The shrewd video store specialists say they are aware of the product category but that unlike films, more homework is required. Because of the nontheatrical exposure, a retailer often has little time to watch tapes and match the program effectively to a target clientele, a condition which is helping to fuel mail-order and catalog sales. At least one broadcast operation—S.I. Video Catalog—has formed to provide what they feel is a natural distribution outlet for suppliers.

But retailers are building more consumer awareness with such approaches as offering special interest titles for a free one-night viewing when a more traditional title, such as a movie, is rented.

The supply side agrees that the first major sell-through breakthroughs were in bookstores, particularly with book translations. Why? Because the book buyers know how well the book did. It's a known quantity. Example: MCA Home Video's "Callanetics," based on the Callan Pickney book which sold 700,000 copies in hardcover.

VCR penetration is viewed as particularly critical for alternative retail channels.

Supermarket, drug store and other retailers now know that half of their customers own VCRs. If they don't, chances are great they know a VCR owner. Many consumers are also buying tapes as gifts.

Initially, the industry needs...

(Continued on page S-10)
Tie-Ins Multiply in Race to Win Market Segments
THE BRAND OF SPONSORSHIP: VIDEO PARTNERS LEAP FROM CORPORATE LADDER TO CHART TOPS

By CHRIS MCGOWAN

As VCR household penetration rises and video sales soar, corporations are paying closer attention to the advertising benefits afforded by video sponsorship tie-ins. Packaging, p-o-p and advertising can highlight the name of the sponsor, which can reach target audiences by choosing a video representing an appropriate special interest. And video companies gain from cash infusions, promotional benefits, direct marketing campaigns and new distribution lines. In the realm of special interest product, pioneers such as Esquire Video, Kartes Video, Karl-Lorimar Home Video, Kartes Video, MasterVision, Goodman Enterprises, Twin Tower Video and NFL Films are among the labels that have already released sponsored tapes. And HBO/Cannon, J-2 Communications, Morris Video and VIEW Video are among some of the firms that will shortly follow that path.

"We are firm believers in the advantages of having sponsorship for videos," comments Janet Muir, chairman of Polaris Communications, which now puts out the Esquire Video line. "In fact, 13 of our 14 videos have been sponsored. Kodak sponsored our 'Success' line, Vidal Sassoon our 'Professional Style' tape, W.A. Taylor our 'Entertaining With Esquire' tape and Autry Industries sponsored the 'Esquire: Great Body' series." (Certain Esquire Video tapes came out in conjunction with Kartes Video).

"Usually, the way we handle it is that the logo of the sponsor is featured on the video package," adds Muir. "And then when you open the package, there is a four-color spread ad inside. Also, the beginning of tape usually has a dignified announcement that the video was brought to you by the sponsor.

"Sponsors put money in that goes against production. But also the idea is to have the distribution that is inherent in sponsorship."
A RETAILER'S GUIDE TO
THE WHOLE LIFE CATALOG OF SPECIAL INTEREST VIDEO
Tracking the Rapid Growth of Home Video's Newest Title Wave

BUSINESS & EDUCATION

In early 1987, a wide selection of subject matter could be found on the Billboard top 20 Business and Education video chart, with language, cars, real estate, SATs, computers, weddings, public speaking, careers and taxes being among the areas explored.

In the next year, taxes may prove to be an especially lucrative sub-category, due to the public's desire to understand the new tax laws. Leading the tax field in MasterVision's "Touche Ross Video Tax Guide 1987," which entered the chart in the number 12 position on March 7.

Other tax titles available include: "How to Benefit From Tax Reform" with presidential adviser Arthur Laffer and Business Week editor William Wolman (Forum Home Video/Karl-Lorimar); "Tax Attack '87" with Robert Klein (LCA); "Tax Reform Simplified" with accountant Harvey Goldstein (Financial News Network); and, the IRS-produced "Tax Forms '86 - The IRS Year-Round Tax Guide" (distributed by Norstar Video, Entertainment Merchandising, Child's Play Video, Stars To Go and Increase Video, among others).

Chart hits for Esquire Video include "Career Strategies I" and "Persuasive Speaking." Both are part of the "Esquire Success" series, which has six tapes, each introduced by Dick Cavett.

The success tapes are mainly market-oriented and we sell them through catalogs, bookstores, video stores, libraries, Esquire magazine and through Alpha Kappa Psi, the national college business fraternity," notes Janet Muir, chairman of Polaris Communications, which now carries the Esquire Video line.

McGraw-Hill Video Productions has also hit the charts with "How To Make A Speech," which features Steve Allen sharing tips and tricks for public speaking. McGraw-Hill has eight special interest titles in all, including "Take Charge" and "Baby-Safe Home" (the latter is distributed by Embassy).

"We distribute a great deal of the product through bookstores, mostly through our regular "chains which handle our books," comments Henry Shaw, director of marketing for the McGraw-Hill Consumer Group. "But we haven't begun to hit the potential of this marketplace.

"We feel that video is a medium that is very appropriate for us to go into, and our plan is to build a list and make it a very viable part of our business." He says that the firm will have five more special interest titles out before the end of '87.

Morris Video has also entered the B&E top 20 with "Buy A Home," which features Robert G. Allen explaining the intricacies of home buying and financing.

(Continued on page S-8)

EXERCISE

As long as the programs are good and the public feels that they are credible, then fitness videos will continue to sell well. The public always wants youth, health and good looks. They're always looking for that magic potion.

"And I think that we are now moving from the machine age into the electronic age. People are spending more time at home and they're aware that they have to move their bodies. So there will be an ongoing market," says Bob Mann, president of Video Reel, which scored R.I.A.A. gold in '86 with "Isometric Stretch."

Considering that more than 24 million Americans currently participate in aerobics (according to estimates of the Aerobics and Fitness Assn. of America) and that sales of both exercise videos and home fitness equipment are booming in 1987, Mann would seem to be right on both counts.

Fitness video sales have skyrocketed accordingly (an estimated 4% of all videocassette sales in '86), and program suppliers have become increasingly adept in marketing a wide selection of exercise product. And, as more is learned about the dangers of exercising beyond your limits, fitness videos have reflected an increasing concern with safety.

The AFAA (Aerobics and Fitness Assn. of America), which has 14,800 members and has certified some 7,000 instructors since 1983, now also certifies exercise videos as following its fitness safety standards. Since early '86, its approval has appeared on seven tapes: Karl-Lorimar's "Richard Simmons And The Silver Foxes;" Crocus Entertainment's three-tape "Body Focus;" and, Prism Entertainment's "Toning The Total Body," "The Low Impact No Stress Workout" and "The Best Fat Burners." The latter three tapes were also designed and choreographed by the Sherri-Ann Ochs, Calif.-based AFAA.

"There is a need for certification because there are now more than 230 exercise videos out there and many of them are unsafe, with problems such as insufficient warmups, potentially injurious movements or no place in the tape to check your pulse to make sure you're in your target safety zone," comments Peg Angsten, director of the AFAA's publishing division.

"People in the fitness industry call them 'killer videos.' Some of the tapes are really horrendous. There have been a number of lawsuits and I've been called in as an expert witness on several cases," adds Angsten.

"We wish that video companies would get in touch with us so that we can advise them on the fundamentals of exercise safety and make sure their tapes are safe. We will review videos."

Several program suppliers have, in fact, reacted to concern about the effects on knees and ankles from the excessive bouncing in certain aerobic programs, by introducing low-impact aerobic videos. A large wave of such titles appeared in '86, and Magnum Entertainment now even offers "non-impact aerobics" with Sandahl Bergman's "Gym Jazz."

More and more fitness videos also include length sections on safety, physiology and/or nutrition. One example was Meridian Films' "The FIRM Aerobic Workout With Weights," which included a 40-minute informational segment ("20 Questions About Fitness"). And Sidney Galanti, who directs the Jane Fonda videos, submits a test video of each new Fonda video to a group of doctors for evaluation. The scientific approach is also heavily emphasized in such tapes as CyberVision's "The Lean Body Workout," which features a program created by a Soviet scientist who designed training regimens for athletes in the U.S.S.R. Of course, the tape does not neglect to include as well a comedy instructor, in this case the Miss Canada of 1984.

The increasing sophistication of exercise programming is also reflected in the wide variety of workouts available: the fitness enthusiast can view and utilize calisthenics, isometrics, dance, weights, rubber bands, martial arts, jumpropes and all types of aerobic workouts. You can also concentrate on specific body parts: Parade Video's "Bunletics" concentrates on trimming and toning—you guessed it—the glutus maximus.

Direct mail is important for many exercise videos (75% of the sales of "The FIRM Aerobic Workout"

(Continued on page S-7)
SPONSORSHIP
(Continued from page S-3)

"Mr. Boston Official Video Bartender's Guide" (Glenmore Distilleries); "Eat To Win" (Red Lobster); "Jan Stevenson's How To Golf" (Dunlop); "Crystal Light Aerobic Workout" (General Foods); "Behind The Wheel With Jackie Stewart" (Ford Motor Co.); "How To Start Your Own Business" (AT&T) and "SKI Magazine's Learn To Ski" (several ski equipment manufacturers).

For the Jackie Stewart tape, Ford shared the six-figure production costs with Karl-Lorimar, and the tape will be offered in a direct mail campaign to 35,000 households identified by Ford as target auto devotees. New channels of distribution such as car dealers, car catalogs and auto shows will also be made available for the tape.

Other notable sponsorship deals include NFL Films' "Giants Among Men" (First Fidelity Bank); Mastervision's "Little League How To Play Baseball By Video" (Procter & Gamble); Twin Tower's "Coleman's Guide To Camping" (Coleman Industries) and Goodman Enterprises' "Just For Kicks" series (Mitre).

The Goodman tapes, a joint venture with independent producer Dana Ardi, have been sold to sporting goods stores through rep firms handling soccer equipment made by Mitre. And, in a promotional tie, they are also available via marked boxes of General Foods' Kix cereal.

The Twin Tower-Coleman tie is an excellent example of the multiple benefits derived from sponsorship. Coleman shared production expenses on the tape and is distributing it through its 30,000 retail outlets. The video is also listed in a Coleman catalog that will go inside 10 million product boxes in 1987.

The MasterVision-Procter & Gamble tie features a deal wherein customers can obtain the "Little League" tape by sending in $13.75 and proofs-of-purchase from Pringles and Jif products.

NFL Films, which has sold hundreds of thousands of videos through magazine subscription offers, featured First Fidelity Bank's name on the "Giants" tape package and included a 10-second opening and close for the firm. Major sponsors are lined up for the (Continued on page S-10)
Making an impact recently is "Callanetics," a tape on deep muscle exercising techniques from MCA Home Video based on the successful Callan Pickney book.

The success of "Donna Mills: The Eyes Have It" from MCA Home Video, a beauty and make-up secrets tape, suggests that this area will develop more personal approaches to taking care of the human body.

Warner Home Video's "Fit For Life," based on the diet and health oriented bestseller is in this vein.

RECREATIONAL SPORTS:

Golf, the new Yuppies sport, has been chart-dominant thus far. Bob Mann's "Automatic Golf" has set the pace here, along with tapes from such recognized pros as Jack Nicklaus, Jan Stephenson, Sam Snead, Billy Casper and Johnny Miller.

Other hot areas so far have been tennis ("John McEnroe and Ivan Lendl: The Winning Edge" from Vestron); pool ("How To Play Pool Starring Minnesota Fats" from Karl-Lorimer); and skiing ("Warren Miller's Learn To Ski Better" from Karl-Lorimer).

Fishing, hunting, and racquetball tapes have done well.

The whole area of instruction for youngsters is also getting a lot of attention. Recent examples are CBS/Fox' baseball and basketball tapes featuring Mickey Mantle and Julius (Dr. J) Erving.

New editions as well as variations on the major sports will continue to be made. As other sports come into favor, look for tapes to quickly proliferate.

HOBBIES & CRAFTS:

Cooking reigns supreme here with Chef Paul Prudhomme king of the castle. Chart success here is owed to the combination of cooking and American's discovery of Cajun food. Chinese cooking and other exotic cuisine will no doubt begin to proliferate in this area.

Other popular entries come from the recognizable names of Julia Child and Craig Claiborne.

Travel has also emerged as popular in this category, as evidenced by the success of Republic's Laura McKenzie tapes.

So far, home repair and related subjects seem to be the areas that will be explored further.

BUSINESS & EDUCATION:

This field may be the most (Continued on page S-8)
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HOME VIEWER PUBLICATIONS, INC.

EXERCISE
(Continued from page S-4)

for Meridian Films, as is penetration in discount chains, bookstores and sporting goods stores. Outlets such as J.C. Penny’s, Walden Books, B. Dalton, Kmart, Oshman’s, Target, Second Sole, Sears and Macy’s are among the outlets that have helped exercise tapes sell through.

Gift shops and hotel and airport shops are yet another retail avenue that has been explored by firms such as Advantage Video.

Though some firms have achieved their greatest exercise tape sales in the mass market, many still reap the majority of their sales in video stores. Karl-Lorimar sells an estimated 60% of its sports and fitness tapes through video retailers, according to a company spokesperson.

Low price-points have helped spur sales. The majority of exercise product is between $11.95 and $29.95. Sponsorship deals (such as Autry for Kartes’ “Esquire Great Body” series) and TV and print advertising (such as on cable exercise shows and in fitness magazines) have increased visibility.

TV talk show appearances by fitness stars also boost sales. “It’s important to get these people exposed through television. When they’re on, we always have people asking for the tapes,” says Allan Caplan, chairman of the Applause Video.

Advantage Video has included “video plus” extras such as exercise straps and jumpropes with its video tapes in an effort to entice the consumer. Warner Home Video has also utilized this strategy, including rubber “body” bands in its “Body Band Workout” box.

Even as pessimists claim that there is a “glut” of fitness video product, sales continue to swell. Last year, the category’s all-time top-30 titles sold a total of more than three million units.

Fonda was the leader, receiving over 300,000 pre-orders for her “Jane Fonda’s Low Impact Aerobic Workout,” which occupied the No. 1 health and fitness position on Billboard’s chart from January through March. She has also passed cumulative marks of 1,000,000 and 750,000 units for “Jane Fonda’s Workout” and “Jane Fonda’s New Workout,” respectively, according to Karl.
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BIZNIS
(Continued from page S-4)

"In 1986, we did about 70% of our business with that tape through video retailers, but this year it will be over 50% to the mass merchandiser and independent bookstores," comments Dawn Morris, president of Morris Video.

"Part of our success with that and other titles is from Lechemere, a discount mass retailer on the East Coast that caters to preppies. Each of the 18 Lechemere stores carries five of our titles and we're selling a lot through them."

The label now has 235 instructional titles, and will add another 125 before the end of this year, claims Morris. They have a wide selection of tapes in the business and education, hobbies and crafts, fitness and recreational sports areas.

"If the tape is displayed right, it's really important," notes Morris. "We've put a lot of money into counter displays into the impulse areas of stores."

Karl-Lorimar has also had success with its two "Consumer Reports" tapes (which each hit No. 1 on the B&J top 20), as well as its "Living Language" videos. Paramount Home Video, Crown Video, Random House Home Video, Kennon Video, Worldvision Home Video and Walt Disney Home Video were among the other labels with hot charting B&J titles in the first three months of this year.

VIDEOBEAT
(Continued from page S-6)

wide-open in terms of developing subject matter for cassette.


The education field will continue to reflect any variety of topics that consumers find a personal interest in.
HEALTH

How can we grow healthy through video? Let us count the ways.

Losing weight, quitting smoking, reducing stress, curing ailments, and looking good are all "ever-green" concerns of the human race. And in the 1980s it is possible to pursue these goals with the help of a new ally: the videocassette.

Indeed, the resourceful retailer who creates a health or self-improvement section in his or her video store can now choose product from a number of health-oriented sub-categories. Among them: Diet and weight loss; childbirth preparation; cosmetology; relaxation; smoking prevention and drug prevention (which may also fall into the business & education category); acupuncture; sex education; mental health; pain and illness prevention; first aid; massage; and, yoga and t'ai ch'uan (which might also be considered fitness tapes).

The following is a look at the product offered by some of the program suppliers working in these areas:

**DIET AND WEIGHT LOSS:** "Lose Weight With Alf Fowles" (Morris Video); "The Alive & Well Guide To Vitamins" and "The Alive & Well Guide To Diet" (Video Gems); "The Palm-Aire Seven Day Plan To Change Your Life" (Simon & Schuster; the tape also covers relaxation, beauty and exercise); "Weight Watchers: Guide To A Healthy Lifestyle" (Vestron); "Weight Loss" (Self-Improvement Video); "The Rotation Diet" (New World Video); "Dr. Berger (You Are What You Eat)" (MGM/UA); "Fit For Life" (Warner Home Video); "Eat To Win: The Sports Nutrition Bible" (Karl-Lorimar); "Lose Weight For Men" and "Lose Weight For Women" (Goodtimes Home Video).

**CHILDBIRTH PREPARATION:** "The Joy Of Natural Childbirth" (MCA); "Childbirth Preparation Program" (Continued on page S-12)

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**HOBBIES & CRAFTS**

Television exposure has played a key role in the success of such hit hobbies and crafts tapes as the Paul Prudhomme and Julia Child cooking videos, "Play Bridge With Omar Sharif!" and "D.I.Y. Basic Carpentry."

"Paul did a 30-day, 10-city tour for us last fall, from the end of October to the end of November, and he was on all three morning TV shows, as well as Larry King live, and local radio and TV," says Jim Jimmcr, president of J2 Communications. J2 has hit the number one and two spots on the Billboard H&C chart with the two volumes of "Chef Paul Prudhomme's Louisiana Kitchen."

J2 also employed promotional tie-ins with L.A. Fry (a manufacturer of frozen Cajun food) and Lodge Cookware (which makes a cast-iron skillet used by Prudhomme to cook blackened redfish). The video was also advertised in print such as Family Circle, cooking magazines such as Gourmet and video trade publications.

The Prudhomme tapes, released last October, were J2's first titles. The label now has eleven other special interest tapes, including "How To Have A Money-making Garage Sale" with Phyllis Diller.

(Continued on page S-12)

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**RECREATIONAL SPORTS**

Whether you seek instruction on the proper ways to stalk the wild jackalope or you are an armchair athlete who likes nothing better than to replay highlights from Dr. J's basketball career, the burgeoning genre of recreational sports video can provide the product.

Indeed, there are now hundreds of tapes available that can teach you how to golf, bowl, ski, shoot pool, hunt deer or fish trout. And spectator sports tapes such as such as baseball, basketball, tennis, skateboarding stunts, surfing contests, pro-wrestling events, Super Bowls, Olympics documentaries, playoffs, highlights and profiles are becoming increasingly available to the avid sports fan. Indeed, NFL Films now has more than 120 football videos and TV Sports Scene carries an astounding 250 titles.

The category has seen explosive growth this year and last in both the areas of instructional tapes and spectator sport videos. In early '87, how-to tapes dominated the Billboard recreational sports (RS) chart, generally holding down 19 titles in the top 20.

Many feature celebrity athletes such as Jack Nicklaus, John McEnroe, Ivan Lendl, Minnesota Fats, Billy Casper, Ben Crenshaw, Mickey Mantle, Pete Rose and Wayne Gretsky. And Arnold Palmer, Ken Venturi, David Carradine and Martina Navratilova will appear this year on Vestron, HGP Home Video, JCI Home Video and RKO Video this year, respectively.

But spectator sport videos, such as "NFL Crunch Course" (NFL Films) and "1986 Masters Tournament" (LCA) are also moving strongly this spring and achieved great sell-through success last year.

Six-figure unit sales had been racked up as of mid-March by a number of RS videos: "Automatic Golf!" (450,000 units/Video Reel); "The Super Bowl Shuffle" (250,000/MPR); and, NFL Films' "Giants Among Men" (100,000) and "World Champions The Story Of The Chicago Bears" (125,000), according to each label.

Worldvision's "Golf My Way With Jack Nicklaus" pushed "Automatic Golf!" out of the No. 1 spot at

(Continued on page S-10)

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**TRAVEL & CULTURE**

Just as viewers, without ever leaving a warm and cozy living room, can watch the Green Bay Packers bang helmets with the Chicago Bears in the snow, so too can they journey to London or the Virgin Islands without ever purchasing a plane ticket.

And they can also, in the expanding area of travel and culture video, talk a look inside the Louvre as well as get the inside story on Picasso, all through the medium known as video.

Direct mail, bookstores, schools and libraries often complement video stores in the marketing plans for such product. And museum gift shops are an avenue being exploited by VIEW Video, which carries the two-part "Picasso: The Man And His Work."

"We have had very steady sales there," says Bob Karcy, president of VIEW Video. "It's obvious that the clientele in a museum gift shop is very interested in art. One problem we do face, though, is that sometimes people don't realize it's a video." The dual-package edition of the tapes is especially book-like.

"At the moment there just aren't enough titles in the art area to create an entire video section. But we will release eight more art titles in June and six after that, before Christmas."

The June titles will explore Da Vinci, Rembrandt, Renoir, Van Gogh, Grant Wood, John Marin, the art of Florence and the art of Venice.

"When we put out the last six, we will also have self-standing rack that can hold sixteen units." Adds Karcy, "We're also going to try to open up the market into art galleries, especially the one that sells prints in the $10 to $50 range. Their customers buy crafted belt buckles, jewelry and art postcards there--not videos? It's a slow go, but it'll take hold slowly.

"Right now the Picasso tape is sold about 25-30% into catalogs, 25%-30% into schools and libraries, and 40% into video stores, bookstores and museum shops. There are about 4,000 schools and libraries now with video collections, and we go into 25-30 mail order catalogs."

MasterVision also explores the art world in "De-

(Continued on page S-12)
EXERCISE (Continued from page S-7)  
Lorimar. That firm and Goodtimes Home Video, Video Associates, Congress Video, HBO/Cannon Video, Video Reel, JCI Video and Congress Video were among the firms with six-figure unit sales on individual exercise titles in '86. Karate Video Communications was also on a tear; many of its "Esquire Great Body" titles held down positions on the Walden Books top ten video list last year. Among the other hot exercise video stars were: Kathy Smith, Debbie Reynolds, Richard Simmons, Raquel Welch, Bob Mann, Callan Pinckney, Deborah Crocker, Tamilee Webb, Susan Harris, Marine Jahan, Bess Motta, Susan Rasmussen, Joanie Greggains, Jake Steinfeld, Lou Ferrigno and Judi Sheppard Missett. Look for new celebrity fitness instructors in 1987. Pat Boone ("Take Time With Pat Boone"/All Seasons Entertainment) and David Carradine (a tai chi tape for JCI) are among the new fit and famous video hosts debuting this year.

RECREATIONAL (Continued from page S-9)

the end of March and is also selling large quantities. And, Continental Video ("1984 Summer Olympic Highlights") and Coliseum Video ("Wrestlemania" and "Hulkamania") mined R.I.A.A. platinum in '86. But such hot titles are just the tip of the iceberg. The genre sold-through in huge numbers in 1986 with the help of mass market penetration, promotional videos, sponsor deals and innovative marketing. Video Reel's "Automatic Golf" achieved sell-through.

SPONSORSHIP (Continued from page S-5)

upcoming "All-Time Pro Team" and "NFL 86" tapes, according to David Grossman, vice president of sales for NFL Films. The makers of special interest product may find help in securing sponsors through the work of such newly-created firms as the Drummond Divine Co. Helmed by Geoffrey Drummond and Amy Divine, the company produces and packages publisher-related and corporate-sponsored video programs for home video, cable and syndication. They have been involved in several sponsorship deals involving Karl Lorimar tapes. Health, fitness, sport, cooking, home repair, auto repair and other special interest videos are items that will often be watched dozens of times by viewers and probably remain in owners' homes for years, even decades, like books and record albums. As the number of VCR-owning households climbs, America's corporations are realizing the great advertising potential afforded by video sponsorship.

OVERVIEW (Continued from page S-2)

to rely on book translations and celebrity tie-ins. But as with other new mediums, the reasoning is home video will develop its own stars, vocabulary and programming ethic. Interestingly, at least one book publisher is adapting original video material and personalities for book translations. Some even predict that special interest video will become a "fourth network," with advertiser-supported soap operas, sitcoms and other types of programs issued exclusively for this medium.

success with a lower price point ($14.95 in March), which company president Bob Mann feels was key to the title's mass market acceptance in outlets such as J.C. Penney and K mart (Billboard, Feb. 7, 1987). Another key, Mann says, is that the tape was perceived as a sporting goods product first, and a video product second, which helped it gravitate to sporting goods stores and departments.

Sporting goods stores, ski shops, golf pro shops and bath & tackle shops all have played important roles in the marketing of product such as 3M/Leisure Time Products' 50-plus fishing and hunting tapes, Karl Lorimar's skiing videos and the hit golf titles (all top 20 this year on the RS chart) of labels such as Video Reel, Worldvision, Karl-Lorimar, Morris Video and HPG Home Video. Outlets specializing in special interest video, such as The How To Do Anything Store in Seattle (Billboard, Mar. 14, 1987), may also prove to be hot channels for vending RS tapes. The How To Do Anything Store has separate sections for Sports, Outdoors and Boating and Skiing, which will highlight sub-categories. SyberVision, which has 11 instructional sports tapes (such as "Skiing With Jean-Claude Killy" and "Tennis With Stan Smith"), is sold in some 1,200 retail outlets, including specialty stores such as Nie-

Direct marketing is the most important source of sales for SyberVision, accounting for 80% of the label's business, according to chairman Steve DeVore. "We take space ads in airline magazines such as those for Northwest, TWA and United. And we buy block time on independent TV stations and air our own 30-minute documentaries, which include usually three commercials for our product. We also will mail out 10 million copies of our 24-page catalog this year, and in the past we were included in Bank of America's direct mail offers to its credit card cus-

(Continued on opposite page)
RECREATIONAL
(Continued from opposite page)

tomers," says DeVore.

Ads on television stations such as ESPN and in sports and recreation publications, video and golf catalogs and sales to schools and libraries have all been cited as important marketing channels by SR video labels.

Best Film & Video Corp. has boosted sales of its "Red Auerbach: Red On Roundball" by placing ads in Inside Sport, Basketball Digest and the Boston Celtics game program, according to Roy Winnick, president of the label.

Dave Goodman, whose Goodman Enterprises co-produced soccer instructional tape "Just For Kicks," is sending out a mailer to 5,000 soccer coaches whose names he obtained through a list provided by the National Soccer Coaches Assn. of America, which also co-sponsored the video.

Karl-Lorimar is planning a direct-mail campaign for "Behind The Wheel With Jackie Stewart" that will contact 35,000 key households identified by Ford, the video's sponsor, as auto devotees.

Promotional sales, such as when videos are used as premiums in subscription drives, have also moved large quantities of SR product. NFL Films, some of whose tapes have been utilized by Sports Illustrated magazine, has sold over 500,000 units of "The Best Of Football Follies" in this fashion, and more than 70,000 units through regular channels, according to David Grossman, vice president of sales.


Karl-Lorimar's Jackie Stewart tape has followed on the heels of a book by the race car driver, and is sponsored by Ford Motor Co. It is one of the many Karl-Lorimar sports videos to benefit from corporate sponsorship. MasterVision, Twin Tower and NFL Films are among the other labels to have released sponsored recreational sports tapes.

Research into demographics is helping video labels target their sports and recreation au-

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Our planned consumer advertising campaign will bring you customers looking for these answers. So, help them score in the game of love and other bizarre sports. Order today!
RECREATIONAL
(Continued from page S-11)

diences. This summer HBO/Canon and Sports Illustrated will tie for two releases, whose concepts were chosen based on studies of people who fit and appropriate profile. Marketing Metrics of New Jersey handled the study.

Such research is indicative of the increasing sophistication with which program suppliers are seeking out and serving the avid sports enthusiasts of America. When one ponders the number of people involved in sports and recreation, or the audiences that watch events like the World Series and Super Bowl, it is obvious that the recreational sports category has far to grow.

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This Catch 22 Offers An Alternative
Alaskan Station Looks To Expand

By Jim Bessman

NEW YORK - After 2 1/2 years on the air, 24-hour video music low-power station Catch 22 has proved so successful in its Anchorage, Alaska, market that its owners are preparing to spread the concept elsewhere.

General manager Gary Blakely says Low Power Technology, Catch 22's Austin, Texas-based parent company, is making plans to institute music video formats in a number of lower-power stations for which it owns licenses across the U.S. One such service—KLSR, Laos- ter—has been set up in a mid-May launch in Eugene, Ore.

While Catch 22's performance will be viewed as a shining star by its other low-power stations, Blakely says the Anchorage station in the first low-power outlet to achieve a Nielsen rating.

"When we first made the Nielsen in May of 1986, we got a letter from them congratulating us on making history," Blakely says. "We have an average 1 rating, which, compared with radio in our market, means that we have more viewers than any radio station in town has watchers.

"Blakely says the reasons for Catch 22's success are twofold. First, the station's low start-up cost ($300,000-$1 million), and low operating cost (less than $50,000 per month) enable the station to offer cost-per-thousand advertising rates of less than $5."

"This is very attractive to small businesses," Blakely says. "Since it's half the cost of network television, we bring in a little of who have never advertised on TV before.

"But equally vital to the station is that its music video programming is backed by heavy local promotion.

"Since we've been on the air, we've seen a lot of stations come and go," says Blakely. "But we've thrived because of the local demo and cable penetration and because a lot of people believe in program- ming music video on a local level."

In Anchorage, explains Blakely, MTV is available, but only to homes with cable, which make up just 32% of the market. Of 90,000 potential viewing households, Blakely estimates that 40% tune in to Catch 22 at least once weekly.

Those who do watch are young, with half the audience ranging from 18-44, with an average age of 27, Blakely says.

Besides youth, high disposable income is the outstanding feature of the Anchorage market. Blakely says that the city boasted the second highest-spending household income level in the U.S. in 1985, more than as a result of oil money and tourism.

While Anchorage is a far outpost for most touring music acts, Catch 22 has managed to satisfy its audience's thirst for entertainment through music programming.

"We've tried to position ourselves somewhere between MTV and VH-1 in demographics and style of mu-

sics," Blakely says. He adds that Catch 22 is "more conservative" than MTV, having cut back drastically on heavy-metal videos since the holiday season. However, he says, the channel "rocks out more" than VH-1, with programming day- parted to appeal to shifting audi ence tastes.

"Our philosophy is to appeal to the available TV audience," he says. "This is not there, where there's an even concentration of listeners.

Here, the people who are home in the evening are different from those those home during the day, and we have to tailor our programming approp riately.

While comparing the station's overall programming to a top 40 ra dio format, Blakely says that the 3-6 a.m.-3 p.m. segment is slanted more toward AC, since the viewing audi ence is older and more heavily fe male during those hours. From 3-6 p.m., programming becomes more solidly hit-oriented, hardening into a rock thereafter.

In addition to regular VJ shifts (one manned by recently appointed program director Casey O'Brien), Catch 22 produces eight weekly pro grams. Among these are the "Hot 22" countdown; the "Friday Night Special," which showcases a single artist with videos and interview footage; and the "KVLK Top 10 Adult Contemporary Countdown," featuring that local radio station's DJs.

Catch 22 also offers local and na tional music news 10 times daily as well as hourly news and weather updates. A new video show is now in the works, as is a corporate sponsored lifestyle event similar to "PM Magazine," which will illustrate various aspects of Alaskan life.

The station also runs a daily "Jackpot Bingo" game to build the 25-54 female audience from noon-2 p.m. Bingo cards are available at local retailers, with prizes ranging from cash awards to free dinners and trips. Such giveaways are the (Continued on next page)

 français

French Vidclip Channel Changes Hands
M6 Pacts With Industry

By Philippe Croco

PARIS - France's new television channel M6 has reached agreement with the record industry here over payments for vid eo clips. It will pay around $300 per clip screening, with the charges reduced on a sliding scale if more than 500 clips are shown monthly.

But the agreement has done nothing to improve record and vid eo industry opinion of the station, formerly known as TV6 until its sale to Metropole TV earlier this year.

Metropole's unsuccessful rivals were pledged to maintain TV6's character as a youth-based special istic music channel, and there are fears that the video production that, the careers of local artists, and the future of French music itself will now be jeopardized.

Metropole chief Jean Drucker insists he will maintain a 30% music programming quota, drawing on the resources of partner CLT (Compagnie Luxembourgoise de Television). But it is believed M6 will pay at least 40% fewer clips than TV6, and at hours when young people are less likely to watch.

"Les Enfants Du Rock," the channel's only true clip show, has been moved to a later hour with reduced airtime.

Says Pol Bery, France head Alain Levy: "Both culturally and economically it is a mistake not to have a music channel in France. So far as clip production goes, a major artist like Johnny Hallyday will still make clips, but in a media universe made up exclusively of general interest stations, it is hard to see videos by unknown artists getting shown. Because TV6 was targeted, it was prepared to take risks with its young audience."

Some record companies have already frozen video production and transferred resources back into traditional promotion, a move which more optimistic observers believe replaced. M6 is expected to invest in new product. But for video productions that have not already diversified into other areas the future looks bleak.

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Capitol act Crowded House is currently tearing up the U.S. Its first stop was Seattle, where Anchorage, Alaska’s Catch 22 local video station flew down to meet and shoot the group. Shown are, from left, Pater Hester of the band, Catch 22 program director/VJ Casey O’Brien, Brian Stephenson, the station’s production manager; Crowded Housers Nick Seymour and Neil Finn; and Capitol Records’ Northwest promotion manager, Stan Foreman.

CATCH 22
(Continued from preceding page)

backbone of Catch 22’s promotional strategy, says Blakely. “We use sales promotions to increase store traffic or audience-building promotions as an incentive for viewers to watch more,” Blakely says, noting that the two are often combined. For instance, a Where In The World campaign, which awarded a trip around the world, attracted viewers by offering a series of on-air clues regarding the whereabouts of a hidden Catch 22 bumper sticker. Blakely says the promotion also generated retail action by making participants go to various area stores to enter.

Another Catch 22 promotion that involved specific local sponsors was a lip-syncing contest held at Stuart Anderson’s Cattle Co. restaurant. Coca-Cola and Pepsi have both sponsored promotions as well, with the largest being February’s Coke-sponsored Catch The Wave To Miami, which drew 15,000 contestants to Safeway stores for registration during the 22-day contest.

Record companies are another major partner in Catch 22 promotions. In February, Capitol made new act Crowded House available to the station for an exclusive “Friday Night Special” interview during the band’s Seattle tour stop. “They’re starved for entertainment up there,” says Capitol’s Michelle Peacock, who says she regards Catch 22 as “the only noncommercial video game in town.” She adds that the station had been a big early supporter of the band and had been programming its videos since last August. “The album was selling in Anchorage before it got any kind of airplay,” says Peacock, crediting Catch 22’s support. “After the special and a giveaway promotion, it became the third or fourth-biggest selling album in Anchorage, and in February, more records were sold there per capita than in any other U.S. market.”

Peacock says she is now planning a monthlong Catch 22 promotion in conjunction with Budget Tapes & Records, which will involve five Capitol artists. Meanwhile, the station continues its regular promotional policy of sending viewers to concerts “in the lower 48” every month.

“There aren’t that many sources of music in that area, and their promotions get thousands and thousands of responses,” says Atlantic Records’ Linda Ferrando.
ITS Schedules First Trade Show
Year-Old Group Sets Sights On June '88

BY STEVEN DUPER

NEW YORK After polling its members and studying recent re- search on the video production, post-production industry, the International Teleproduction Society says it will hold its first trade show/exhibition in Los Angeles June 25-28, 1988.

The meet will be produced in association with the National Assn. of Television Program Executives, says Bob Henderson, ITS treasurer and convention chairman. It will coincide with the ITS' annual Monitor Awards program for the video production industry.

The ITS was formed less than a year ago, when the Videotape Producers Assn. and Videofacilites Assn. groups merged.

Speaking during its recent National Assn. of Broadcasters convention in Dallas, Henderson said it had become evident to the ITS that its goals and goals to improve services met by current trade shows," specifically, the NAB and Society of Motion Picture & Television Engineers events.

Although there has been a much greater concentration of teleproduction and video production management in the Midwest and several other industry past figures in industry, the ITS used figures from a report published last fall by research firm Market Tech Associates to claim that teleproduction has grown to the point that it requires its own exhibition and trade show.

Also cited by the ITS was an internal poll of members, conducted in December and January, showing that 70% of the ITS membership wants a trade show, says Henderson.

Two of the study's more salient points were noted by Henderson at the NAB press conference:

‘Our needs & goals are not being met’

• More than half of the U.S. tele-production-facility executives responding to the survey "expressed a strong interest in attending a convention focusing exclusively on the equipment and needs of the facilities industry.”

• Industrywide projections for pro video equipment expenditures in 1986 were $200 million. This figure is expected to increase in 1987.

Tom Angell, president of the ITS, noted that the study is "the first scientific proof of what many of us in the industry have sensed for some time. Namely, that there is a ground swell for a more focused trade expo-

sition specifically addressing the rapidly expanding production, post-production, audio-for-video, and duplication facilities worldwide.”

According to Henderson, the tele-production industry will have purchasing power “approaching a half billion dollars over the next five years.” With a large portion of these funds being spent at a single trade show, it was imperative that we seriously pursue the idea of an ITS-sponsored convention to coincide with our annual Monitor Awards.”

Angell says the ITS will attempt to market its convention not only to its independent-teleproduction-facility members but also to corporate production and postproduction facilities, production houses, and even broadcasters—"anyone involved in the decision-making process of purchasing equipment.”

In addition, strong emphasis will be placed on having product-develop- ment seminars at the show, so as to improve dialog between manufacturers and users of television technology.”

NAPTE was chosen as a partner for the event because of its 20-year history of mounting successful large-scale conventions for the TV programming industry, says Janet Luhrs, executive director of the ITS.

Platinum Cafe. On hand at the Hard Rock Cafe in New York for the presentation of a platinum Steve Winwood “Back In The High Life” album were, from left, Bobby and Joanne Nathan, owners of Unique Recording in New York City, where the album was mixed; Isaac Tigrett, founder/owner of the Hard Rock chain; and Grammy-winning producer Russ Titelman.

Audio Track

NEW YORK R.S. act is the db's in is at Quadrasonic working on its debut album for the label. Producer/engineer Greg Edward will travel Virgin Angeles' Can-Am Studios for the mix. The project is slated for an early fall release.

Mike Mok was in at Calliope Studios with the Savage Sox to record a debut single for the new Screaming Tree label. Joe Brimstone produced and Ted Sabey engineered.

LOS ANGELES MADONNA WAS IN AT Larra- brey-owned, housing "Causing A Com- motion" and "Can't Stop." The two cuts will be included on the upcoming soundtrack to "Who's That Girl?" the new working title for "Slammer." She and Stephen Bray co-produced, with Michael Hutchinson at the desk. John Hegedes was assisiting. Also there, Dweezil Zappa was working on guitar overdubs for "Jingo," a single from Jellybean Benitez's self-produced Chrysalis project. Hutchinson was at the console, assisted by Hegedes.

51/40 was in at Hollywood's Eli- dorado Recording Studio to work on its second Warners album. Dave Jerden was producing and engin- eering, assisted by Ron Gaune and Annette Csisneros. Also there, R.E.M.'s Peter Buck was in to pro- duce EMI America the Moberlys. Tom Root was at the controls. Csisneros assisted.

OTHER CITIES WARREN ZEVON WAS AT Atlan- ta's Cheshire Sound Studios to work on his upcoming Virgin release. Guest artists for the sessions included R.E.M. band members Pe- ter Buck, Mike Mills, and Bill Ber- ry and Georgia Satellites guitarist Rick Richards. Producer/engineer Niko Bolas was assisted by Lewis Turner Padgett. Also there, Miles Jaye received a helping hand from

Branford Marsalis on his new Is- land Top Priority project. Jaye pro- duced. Charlie Singleton was at the desk. Padgett assisted. Finally, Vir- gin's Michael Craig, in addition to his duties as bassist with Culture Club, was in working on his solo de- but. The sessions were produced by Craig and assisted by Padgett, Phil Rosenberg assist- ed.

Willmar, Minn.-based NLC Pro- ductions' remote truck, Nomad 40, is providing Minneapolis' public channel, KTCA-TV, with the audio hookup needed to broadcast a dra- matic version of the "Minneapolis Public Radio Show" over the Disney channel. The program's live signals are sent to Disney's studios in Burbank, Calif.

In San Diego, former Santana vo- calist Gregg Walker was in at Mix- ters, working with Joe Corozzo to put together his first solo project. The studio was also used to record the national theme song for the Just Say No anti-drug campaign.

Across the country, Manhattan act Metropolis is in Warren, R.I.'s Normandy Sound laying tracks for its debut release. Dan Serafini is producing. Phil Greene is at the knobs.

The Evely Brothers were in at Miami's Criteria Recording Stu- dios to begin rehearsals for an up- coming PolyGram project. Road mixer Sparky Nelson was at the desk, assisted by Kurt Bergé and Matt Gruber. No producer has been named. Also there, Julio Iglesias was in with producer/composer Monolo Alegando to work on our clubs and mix for an upcom- ing Spanish-language album for CBS International. The overdubs were engineered by Joquim Tor- res, who was assisted by Carlos Al- varez. Mixing was done by Hum- berto Gatica, with Carlos Nieto as- sisting. Finally, Miami Sound Machine was in finishing its new al- bum on the studio's Mitsubishi digi- tal system. Eric Schilling was engi- neering, production credits go to

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**SOUND INVESTMENT**

(Continued from preceding page)

Dynamic range is much more compatible" with Regent’s 24-track Sony digital recorder.

**THE RIGHT TIME:** The Little Warehouse Inc., Brooklyn Heights, Ohio, has added a Fortrel DHP-525 time-base corrector to its video duplication facilities, which consist of Sony 5600 U-matic decks, Panasonic AG 6800 VHS recorders, and extended-play VHS units for material longer than two hours. The new time-base corrector features infinite window correction range, frame freeze, and dropout compensation, providing superior-quality duplicates.

**MONSTER MANN:** The Mann Village Theatre in Los Angeles has been completely rewired with Monster Cable professional M Series loudspeaker and interconnect leads in order to improve the cinema’s audio quality. The theater showed off its new high-class audio setup with a special screening of "Star Trek IV: The Voyage Home."

**HIGH-TECH:** Northern Ohio has a new full-service audio production facility, Audio Concepts, in Akron. Recently opened by Chris Jensen, former production director of Houston radio station KKBQ-FM, the studio has already provided recording, editing, and production services for top local advertising clients, using equipment it claims has not been available in the Akron area in the past. Contact 216-867-4448.

**TURNER GETS TAPE:** In a multimillion dollar deal, TBS has agreed to exclusively use videotape provided by Sony Magnetic Products Co. The two-year contract includes Sony V1K 1-inch tape, BCT series Betacam cassettes, and XBR and BRU U-matic videocassettes. Under the terms of the deal, TBS will use the tape for production of CNN, CNN Headline News, SuperStation WTBS, and for film-to-tape transfers and distribution by Turner Program Services of the MGM film library. The move to Sony tape dovetails with the recent TBS decision to convert all its gathering operations to Betacam.

**AUDIO TRACK**

(Continued from preceding page)

Emilio Estefan, Teresa Verplanck assisted.

Producer Gregg Winter and band member Neil Thomas were in at Cheadle Hulme, England’s Revolution Studios mixing a project for the Surreal McCoys. Andy MacPherson was at the console. Winter and MacPherson were also in to co-produce Manchester’s the Choice.

All material for the Audio Track column should be sent to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.
When the elite of Rock knock on your studio door, you'd better sound totally together. That's why producer Nile Rodgers bought a Sony PCM-3324 digital multitrack recorder.

The clarity, the freedom from tape hiss, the ability to make endless overdubs all impressed Mr. Rodgers. So did the ease of using two machines for 48 channels, digital "fly-ins" and full electronic editing.

In fact, Nile likes his 3324 so much, he's used it almost exclusively for the last four years. Both at home and on the road. As Nile says: "It's seen a lot of action, and it's going to see a lot more."

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# HOT LATIN NOTAS

**by Tony Sabournin**

**More Than La Crema**, this gathering at Mr. Mago's in Old San Juan, Puerto Rico, was one large tocino del cilantro: All the Paninjera, Estero-tempo Network gentleman PD resplendent in white slacks and black jacket; young Tito López, better known as Tito Magnum, named for the weapon he wields for protection against threats resulting from his WQBS Network's popular merengue-laden format—No. 2 in San Juan and No. 1 in Puerto Rico, according to Latin and Miami FM 92's Betty Pino, she of the cascading blue hair and smoother-than-silk voice and the guiding beacon for many of the industry's PDs.

The occasion was the presentation of songstress Lunna's debut album on Discos AYM. The label's top Latin executive, Ricardo Correoso, was also present, along with Cuco Peña, Lunna's husband and the album's co-producer; with K.C. Porter and José Quintana, and baby-faced Angela Medina, the singer's manager.

After a presentation on the making of the video for Lunna's first single, "Si Vivir Contigo," budgeted at $75,000, the artist herself made a sly appearance through a side door. Tall, lanky, and exotic, Lunna showed that not every bad publicity question is influenced by El Reportero's Milly Cangiano, Puerto Rico's version of Hedda Hopper, and a timid grace in accepting a dinner from Fernando Tose of the Representative Chamber for her free concert performance during the Pueblo del Niño Orphanage marathon. Her first professional appearances were with the group of the same name, one of the main leaders, one of the main contributors, one of the main contributors, the evolution of vocal groups in Puerto Rico during the '70s. During that time she met her husband, son of the renowned leader of Orquesta Panamericana, Lito Peña, and a member of the band as well. The younger Peña first made a name for himself as an arranger at WAPA's highest-rated Sunday television show, "Beso Postgina," and then serve feet-first into the profitable, then-very-rich field of commercial production. Lunna called him her "biggest asset, because by also being in the business, he understands better in anybody the frustrations experienced prior to the victories." The producer/singer team went on to work on many popular TV and radio commercials. "The studio work gave me the confidence necessary to think seriously about stepping out on my own," Lunna said.

The first step became the album "Motivos" for Tele Records. It sold 70,000 units in Puerto Rico without the benefit of international distribution and caught

## Puerto Rican artist Lunna reigns at album presentation

the attention of A&M executives in the process. With Lunna, Correoso said, "We acquired the best talent available in the island." It is a sentiment supported by the announcement that the record release orders have covered 45% of the product's sales forecast.

Considering that Puerto Rico's $50 million annual music consumption is equally divided between English- and Spanish-language product, it's no wonder about admitting that the initial sales numbers reached by the AYM album demonstrate state-side music's influence in Puerto Rico. "It's not traditional ballads, but new, fun, and in style," she said.

With the immense talent pool still available on the island, she professes to be happy leading the way to international expansion. "After all is said and done," she said, "the effort I put into this new phase of my career will determine how successful it will be." Looking outside at the parked pair of matching Ferraris that Lunna and Cuco drive, defeat seems to be out of the question.

## LA RADIO LATINA

**by Carlos Agudelo**

**With Almost 2 million Hispanics living in the New York metropolitan area, the city still doesn't have an FM radio station broadcasting in Spanish. Urban Afro-Caribbean music has been highly developed in New York, and it is also the base for many bands, musicians, record companies, and nightclubs.**

Despite all this, not one station dedicates its programming to contemporary Afro-Caribbean music and other related genres like merengue, reggae, Latin jazz, and the South American tropical form cumbia. Instead, one of the four Spanish-language stations programs pop ballads only; another programs an eclectic selection of Afro-Caribbean music, a third programs 40% of the music, and a fourth only plays oldies. The situation doesn't seem to be balanced, at least if demographics are taken into consideration. The two biggest groups of Hispanics in New York are Puerto Ricans and Dominicans. For them, Afro-Caribbean music and merengue are the strongest sources of cultural identification. Afro-Caribbean music is also sources of jobs and income. Many bands live and/or play extensively in New York. An important part of the independent Latin jazz record industry, including studios, is based in New York. The city also has a very active salsa and merengue nightclub and concert circuit, but high pop presentations are so sporadic.

To the north, outside of Afro-Caribbean music and salsa, there are also groups that also been recognized for their music played on the air so they can recover a bit of their investments and keep their pride alive.

## New York stations must emphasize Latin music

which attracts listeners with romantic messages that have little to do with our day-to-day immigrant lives. It could be because nobody has thought about it before? Could it be because the pressure of big Latin record companies is too much for them? How many pop records do big companies sell in New York as compared with merengue and Afro-Caribbean music records? Multinational corporations operating in the U.S.-Latin market are starting to recognize the importance of Afro-Caribbean music and starting more groups. Afro-Caribbean music has an enormous potential in Europe, Japan, South America, and other Latin countries, and the market is rising. There are also crossover possibilities for Latin jazz.

Do radio programmers and owners really believe they will do worse by supporting Latin music? Maybe they say it because they have heard the persistent rumor that Afro-Caribbean music is dying. They probably think this because they have seen small record companies with rather strong Latin presence, but not enoughpegging for their music to be played on the air so they can recover a bit of their investments and keep their pride alive.
Billboard. FOR WEEK ENDING APRIL 25, 1987

TOP CLASSICAL ALBUMS

Compiled from a national sample of retail store sales reports.

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<td>DG 419-49X (CD)</td>
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<td>HORWITZ: THE STUDIO RECORDINGS</td>
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<td>PLEASURES OF THEIR COMPANY</td>
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<td>TCHAIKOVSKY: PIANO CONCERTO NO. 1</td>
<td>RCA NO. 77108/9/10 (ABC)</td>
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<td>KVARTET</td>
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<td>CPOUDLAND: SYMPHONY No. 3</td>
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TOP CROSSOVER ALBUMS

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

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<td>ANDREW LLOYD WEBBER: VARIATIONS</td>
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<td>DOWN TO THE MOON</td>
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<tr>
<td>BACHBUTTERS</td>
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<tr>
<td>BEATLES MEET THE BEATLES</td>
<td>JOHN BAYLESS</td>
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Classical KEEPING SCORE

by Is Horowitz

BACK IN THE SPOTLIGHT: One of the more intriguing indications of renewed interest in Arturo Toscanini, following the highly publicized acquisition of an archival treasure trove by the New York Public Library, is word of a Franco Zeffirelli film about the maestro. It reportedly focuses on his dramatic debut as a conductor in Rio de Janeiro just over a century ago. The part of the Russian soprano, Nadina Bulshoff, coached by the young Toscanini at the time, will be played by Elizabeth Taylor. She will lip-synch vocals sung by Aprile Milo.

Perhaps even more interesting is the prospect of a series of videos taken from films and kinoscopes of Toscanini performances and rehearsals in New York with the NBC Symphony. These are now being processed, it is reported, and may do much to resolve myths and misconceptions about his working habits.

A new CD release is unlikely that many of the broadcast reference recordings that rest in the library's vaults will find early commercial release on disk. Under long-standing American Performers Union regulations, a release would require payment to the musicians, or their heirs, at today's union recording rates, a prohibitive tab in view of limited commercial prospects.

PASSENGING NOTES: Musicat, a data base of recorded music, has been created to provide detailed cross-reference information on classical recordings, composers, artists, and related material to radio stations, record companies, and other interested parties. Designed for use with personal computers, the program has been developed by Ken Tucker, a computer scientist working out of Woodbridge, Ontario. Rates will vary according to the extent of subscription service.

Arturo Toscanini is back in the spotlight again

ab" recorded for the label in Toronto under the direction of Andrew Davis (Keeping Score, April 11) are Kathleen Battle, Florence Quivar, Sam Ramey, and John Aler.

A 10-only classical sampler released by CBS Masterworks features 17 artists and about 70 minutes of playing time. Complete movements are featured, and titles from two recent material (Maurice Perahia's Beethoven, for instance) to deep catalog. Price is midline.

Katharine Hepburn is the narrator for "A Lincoln Portrait," the centerpiece in an all-Coburn album Erich Kunzel and the Cincinnati Pops have recorded for Telarc. Miss Hepburn taped her part at the RCA studio in New York, but the actual over-all musical recording, composers, artists, and related material to radio stations, record companies, and other interested parties. Directed for use with personal computers, the programs have been developed by Ken Tucker, a computer scientist working out of Woodbridge, Ontario. Rates will vary according to the extent of subscription service.

Angel Records, which cut back on midline LPs some months back, is now playing it almost as close to the vest on re-priced product as well. Of the five new top-of-the-line albums released this month, only the Prokofiev/Britten ("Peter And The Wolf," etc.) with Paul Hogan as narrator is also being made available on LP. The others are cassette only, with compact disks to come, of course.

Only key artists and potential crossover titles are now sure candidates for LP, says John Patrick, Angel vice president, responding to retailer reaction. Other major seems to be coming to a similar conclusion, but at a slower rate. Incidentally, Patrick reminds us that the soloists for the large-scale "Messi...
### Hits of the World

#### Canada

**2014**

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<th>No.</th>
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<td>The Weeknd</td>
<td>My Dear Melancholy Part 9</td>
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<td>14</td>
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**2013**

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'87 Malaysian Copyright Bill Shifts Penalties
Burden Of Proof Is Shifted To Pirates

BY CHRISTIE LEO
KUALA LUMPUR, Malaysia After
tears of deliberation and a num-
ber of false alarms, the 1987 Malay-
sian Copyright Bill, which passed
in Parliament here March 20, 1987
officials immediately welcomed the
new legislation, particularly the pro-
visions for enforcement and a clause
placing the burden of proof of non-
infringement on suspected pirates.

The bill, which is expected to be
come effective June 1 this year, in-
cludes amendments allowing for
copyright protection of sound-
cordings, broadcasts, and other
works. It eliminates maximum fines
of $40,000 in favor of penalties of
$4,000 per copy infringement and/or
prison terms of up to five years.

It provides for the setting up of a
Copyright tribunal and the appoint-
ment of a controller of copyright
along with assistants to enforce the
legislation.

A new subsection states that any
person found to have three or more
infringing copies will be presumed to have them
for purposes other than private use. Anoth-
er new section seeks to prevent pi-
racy of subsequent editions of mate-
rial already protected by copyright.

For noncontemptuous cases, a
clause allows affidavits or statutory
declarations to serve as prima facie
evidence, thereby saving court time.
Power of arrest for infringement
suspects, formerly vested with the
police, now lies jointly with the trade
and industry ministry’s newly
created enforcement division and the
police force. Computer software
is henceforth to be regarded as liter-
ary work falling within the scope of
the legislation.

Deputy trade and industry minis-
ter Kok Wei Kiat has confirmed
that these amendments were for-
rmed following consultations
with record companies, publishers,
video operators, and other interest-
ed parties here. The minister as-
sured Parliament that the govern-
ment is capable of implementing
and enforcing the provisions of the
act, despite the fact that past en-
forcement has been negligible.

But on the question whether Ma-
laya would be a signatory to either the
Berne or Universal Copyright
Convention, he said that the govern-
ment will need to study such a move
carefully before any decision is
made.

“The act will be applied not only
to big businesses which market pi-
rated cassettes and videos, but also
to night stall vendors.” Kok told
Parliament, adding that the stiffer
penalties under the amended bill
were necessary to make the law effec-
tive and ensure its deterrent ef-
fect.

Said Kok, “We have tried our best
to make the law a good one, but
man’s ingenuity is such that people
will always find ways to go around
things. To say that we have come up
with the perfect law would be arren-
gance of the highest order. It is
time for this to be possible.”

A major aspect of the bill is the
extension of the duration of copy-
right from 20 to 50 years for sound
recordings and broadcasts and from
25 to 50 years for literature, films,
photographs, and other material.

IFPI Asia/Pacific regional director
Nic Garnett says, “The bill is quite
good and I’m particularly pleased
about enforcement and shifting the
burden of proof to pirates. In terms
of penalties and enforcement it is
similar to Malaysia’s strict antinarc-
cotics legislation.”

Garnett also welcomes the civil
aspect of the new bill. “It empowers
a class injunction to be executed
by the public, who can serve it on any-
one selling pirated products. This
‘John Doe’ order makes it easier for
the law to be enforced rigidly.”

Overall, he says, the passing of the
Copyright Bill is a step in the right
direction, auguring well for the fu-
ture of the entertainment industries
here and promising to lure new in-
vestment to the country.

The development here is echoed
in other Asian territories that have
been centers of international
piracy. In Singapore, a new Copy-
right Act has just come into force
and there are strong hopes for bilat-
eral agreements with the U.S. and
Japan.

In Indonesia, draft copyright leg-
islation to protect films and comput-
er software is being drawn up,
though, according to Garnett, the
country’s ministry of justice says
that sound recordings will probably
not be covered in the proposed bill.

Arpad Bogsch, director general
of the World Intellectual Property
Organization, recently discussed
with Malaysian authorities. WIPO is
known for advocating that sound recordings
be protected by neighboring rights
legislation rather than by copyright law.

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Total Market Value Estimated To Be $1.5 Billion
W. German Music Sales Up 6.8% In ’86

BY WOLFGANG SPAHR
HAMBURG Year-end figures
from the West German Phonogram
Association show sales by member
panies worth $1.3 billion in 1986,
8.8% higher than in 1985. With an
estimated 18% of overall sales
made by nonmember companies,
the total value of the West Ger-
man market last year was proba-
ably close to $1.5 billion.

Compact disk sales to retailers
totaled 16.6 million units, with an
additional 800,000 units going to
distributors and other publishers.

13.4 million units of the 1985
figure, and with about 1 million CD players in-
 stalled in German households, the
silver disk is now well-established
as a major pillar of the sound-carri-
er market.

Overall, 121.1 million LPs, cas-
ettes, and CDs were sold, 3%
more than in 1985. At 61.5 million
units, LP volumes were 4.2 million,
or 6.4% below the previous year’s

Overall, 121.1
million LPs, CDs,
and cassettes
sold—
3% above ’85

levels. Full-price albums, however,
appeared unaffected by increasing
CD business, registering sales
some $500,000 above the 1985 fig-
ure. Low-price album volume
dropped by 21.2% to 17.5 million,
however.

Prerecorded cassette sales rose
3.8% to 47 million, with full-price
product accounting for 12.1 million
units and low-price releases for
39.9 million, almost 5% more than
in 1985. Singles sales fell almost
16% to 29.1 million, some 5.5 mil-
ions short of 1986. In that
year, the drop was compensated
by growing maxisingle volumes.
However, last year maxisingles
fell by 700,000 units to 14.5 million.

In the classical sector, sales did
not match 1985’s record of 12.1
billion, but remained above the 1984
figure of 9.7 million units. Classi-
 cal album sales fell by 23.8%, or
8.2 million units, but a surge in low-
price product has seen casset-
ettes increase sales by 10% to 2.1
million. With classical CDs ac-
counting for 2.9 million units, the
new carrier outstripped prere-
corded tape volumes for the first

The association notes that more
than 400 singles and 350 albums
appeared in West German charts
in 1986, although the number of re-
leases has fallen substantially in
recent years. Some 40% fewer pop
albums and 45% fewer classical
albums were issued last year than
in 1980. Some 17 platinum and 83
gold album awards were given.

Specially retailers still account
for a 60% majority share of indus-
try grosses, with wholesalers and
rackjobbers accounting for 22% and
the remainder going to clubs
and mail-order operations.

Export business did not sustain
the heady increases of 1984 (344%
and 1985 (30%). At 44.5 million
units, exports last year were 28% below the previous year’s total, and the remainder going to clubs
and mail-order operations.

German Singles Down Dramatically

HAMBURG The dramatic decline
of the single has been accelerated
in West Germany by the in-
crease in the incidence and speed of issue
of hit compilation albums.

This is the view of Michael An-
ders, managing director of RCA
Germany, who notes that unit sales
of 7-inch singles was 29.1
million, compared with 34.6 million
in 1985, and the sales for January
1987 compared with the same month
last year were down by 3%

Since 1981, the fall in singles sales
has been somewhat offset by the
increasing popularity of maxisingles.
Some 2.4 million units of this config-
uration were sold in 1981, and sales
increased during the next five years
to the point that 15 million moved in
1985, almost half the sales of 7-inch
singles.

However, 1986 showed a down-
turn in maxisingle sales, to 14.3 mil-
lion.

“Single sales have definitely
been hit by television-merchandised ex-
positions,” says Anders, “because
people now wait to buy the hits until
they appear as collections on al-
bums. At one time, there used to be
a two- or three-month gap between
a single becoming a hit and appear-
ing as an album.”

“But today things happen much
faster, partly as a result of the fact
that hit singles sell fewer copies
anyway and have a shorter-selling
life.”

Anders says another factor is the
decline of the single is that there are
fewer really exceptional productions

and many more “one-offs.” He says,
“if you have a really good single by
the Eurythmics, Bruce Hornsby, or
Lionel Richie, for example, you can
sell 250,000 copies. But most singles
sell a lot less than that.”

Anders also notes that the key
target group for singles is declining
in number. Because of the growth
of private radio in Germany, there is
more opportunity to tape hits singles
off the air.

“Finally, there is a lessening op-
portunity to spin off singles from al-
bums,” says Anders. “The maxi-
um you can really take from an al-
bum is limited to two singles. By the time
you release the third, most of the target-
group buyers have already bought the
album.”
Overseas Powwow. U.S. meteors Anthrax gather with label executives backstage following one of their soldout shows in Japan. The group’s single “Indians” was recently released there. Standing, from left, are Phil Cooper, managing director of Island International (Services) Ltd.,Tatsujii Nagashima, chairman of Polydor Records; Ken Horisawa, president of Polydor; Nobu Yoshinari, director of international a&f, Polydor; and Jon Zazula, vice president of Megaforce Records and group manager. Kneeling are group members Frank Bello, Scott Ian, Joey Belladonna, Charlie Benante, and Dan Spitz.

Tony Hall Finds Success—Again U.K. Pub Firm Brampton Has Hot Black Acts

LONDON Tony Hall, longtime champion of r&b music in Britain, is enjoying renewed success here through his Brampton Music publishing catalog, which includes the current U.K. chart hit "Living In A Box" by the new Chrysalis act of the same name.

In the U.S., the MCA U.K. band Loose Ends, signed to Hall’s Man- na Management company, has topped Billboard’s Hot Black Singles chart twice in the past 18 months, first with “Hangin’ On A String” and earlier this year with "Slow Down.’’

Loose Ends tops black chart twice

The act’s current album, “Zago- ra,” is high on the equivalent al- bum chart and has sold more than 350,000 copies. Also appearing on the U.S. charts is the CBS single “Happy” by Surface, published by Brampton Music.

Americans represented by Brampton include Anita Baker, Reggie Lucas, Kleeer, Mtume, and Tania Maria. Brampton writer Ian Foster, nearly 20, has sold four of his U.S. hit “Let Me Be The One” has been signed as a solo artist by MCA and has an album due in June. Foster recently kicked up Hall's funk label Sahara.

In Britain, Manna Management exclusively represents a slew of U.S. record producers, including Nick Martellini, Fred McFarlane, Lucas, Mtume, and Allen George. Foster, who has been involved in his career by producing modern jazz albums and representing Blue Note in the U.K., has moved to Decca in 1984 as label manager for Capitol and Coral. During a 13-year stay with the company, he was largely responsible for the then revolutionary Decca label and also managed Atlantic during its soul heyday under Wilson Pickett, and others.

Later he set up Tony Hall Enter- prises, Britain’s first-ever indepen- dent production company, where he concentrated largely on break- ing progressive rock acts. He dis- covered and found record deals for a number of major acts, including Joe Cocker and Black Sabbath, and handled the careers of black cross- over act the Best Thing and artist Paul Buckmaster, the near- legendary singer who worked in classic rock genres with Eton John, David Bowie, Carly Simon, Herbie Niilon, and others.

Then he established Brampton Music of the music industry, soul, jazz, and funk, in the late ’70s. He admits that U.S. music has always played a key part in his career, in- cluding close behind him in popular sup- port was Tiger, a Jamaican DJ, who took the award for best new artist. His impact in the nation’s dance halls left competitors way behind. Signifi- cantly, though, all nominees in the new-artist category were dance-hall performers.

Jamaica Institutes Awards For Reggae Performers

BY MAUREEN SHERIDAN

KINGSTON, Jamaica The Jamaican music industry—concerned that as reggae’s international acceptance has grown in recent years, local pro- duction standards have fallen—has initiated its own merit awards, the Ja- maican Music Industry Awards, or JAMIs.

The inaugural presentation, staged at the Pegasus Hotel here March 24, reflected the new mood of serious- ness within the Jamaican music indus- try. Clearly, label chiefs have taken to heart warnings from radio pro- ducers that much of the material presented for airplay nowadays is substandard or unsuitable.

The JAMI ceremony was spon- sored by Deodas and Brews, brew- ers of Red Stripe beer, in association with RJR Radio and the Jamaica Broadcasting Corp. and produced by MS Productions.

The event was the island’s governor-general, Florizel Glasspole, who was told of the music business’ efforts to put right its prob-

BY WILLEM HOOS

HILVERSUM, Netherlands CBS and WEA released dominates this year’s Edison Awards, the Dutch record industry equivalent of the U.S. Grammys, winning 11 of the 19 categories. Transmitted live by na- tional broadcaster TROS, the 90- minute “Edison Awards Dinner Gala” took place here April 3.

Organized by the Edison Foundation, the awards are the music business’ top annual prize. Some 317 popular albums released during 1986 were submitted by 10 compa- nies, from which 56 were selected as awards nominees. Two juries, one for pop records, the other for a broader grouping of popular music, decided the final winners.

In the first group, Prince’s “Pa- rade” (WEA) was named top for- eign pop mainstream album, and “Land Of Ty” by Polydor artist Na- diel was declared the top Dutch pop

CBS, WEA Big Winners In Dutch Awards Ceremony For International, Domestic Talents

Jamaica’s JAMI Awards for Reggae Performers

mainstream album. WEA artists also took awards for top sing- er/songwriter (Miles Davis for “Tutu”), and top Dutch rock/new wave acts (Metal Flowers for “Younger Days”). In addition, Atlantic founder Ah- met Ertegun received a special award.

Other pop winners were Mercu- ry’s Bon Jovi, which took the hard rock award for “Slippery When Wet,” and A&M’s January Jones, who won the r&b/soul/dance/funk award with “Control.” CBS’ R.E.M. won an award for best new wave rock album for “Lifes Rich Pag- eant.’’ In the popular music group, WEA’s Earl Klugh was honored as top instrumentalist for the “Life Stories” album, while the WEA’s compilation album from the movie “Out Of Africa” won the musical/film music award for composer John Barry.

CBS artists Tony Ben- nett and Ricki Scaggs took awards in the foreign MOR/album rock vo- cal and country categories with their albums “The Art Of Excel- lence” and “Love’s Gonna Get Ya,” respectively. Tania Maria emerged as top jazz artist for the EMI Man- ners release “The Lady From Brazil.”

Among Dutch artists, EMI’s Rob De Nijs was named top MOR/album rock singer for “Vrije Val,” and Philips’ Zangeres Zond Naam Zond was declared top MOR vocalist singing in Dutch for “Live In Paradise.”

London Arena Planned

LONDON A 12,000-seat concert venue will be built in London’s Dockland area, the capital’s first arena on such a grand scale ever. British management is planning a $122 million project in conjunction with the promoter concert hall.”

The London Arena is expected to be open by September 1989 and will be the host site for the major indoor sports activities in addition to major indoor concert events. Accord- ing to Goldsmith, one of Britain’s best-known promoters, U.S. and other overseas artists have already expressed interest in perform- ing there.

The outcome of lengthy and in- tensive negotiations with the Lon- don Docklands Development Corp., the 161,000-square-foot area

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JUST GETS BETTER AND BETTER!

* The new single:
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  (MDM 10:1)
Produced by Jon St. James

**"Two of Hearts" and
"We Connect" were both
#1 Dance Chart singles!

* Better Than Heaven (81676)
is quickly approaching Gold!

On Atlantic Records, Cassettes
and Compact Discs
© 1987 Atlantic Recording Corp./A Warner Communications Co.
March is WEA's Best Sales Month Ever
(Continued from page 5)

"I haven't seen anything like this in any of the 15 years, where everything came together the way it did in March," says Droz.

A Top Selling Hit. "The Joshua Tree," No. 1 on this week's Top Pop Albums chart, was the firm's most conspicuous new release. WEA's choice for the long-awaited, high-profile product like Prince's late-month release "Sign O' The Times" and "Trip," which features by Parton, Prine, McTigue, and Dainty Harris. "Trip" absolutely exploded for us," says Droz.

But those other established acts enjoyed a "tremendous resurgence as a result of the Grammy Awards. Paul Simon's album came on stronger than it ever had since its release last August." In addition to Simon's "Graceland," Droz says releases by Steve Winwood, Peter Gabriel, and Anita Baker picked up "enormous" gains in the wake of the Grammy Awards national telecast.

Skid Weiss, WEA's national director of communications, says that WEA artists picked up 17 Grammy Awards. Gabriel was not among the winners, but in the wake of the awards program, retailers said they noticed he profited from exposure garnered through highlights of the show on Billboard, March 14.

Droz and Weiss add that other established artists—like Madonna, Genesis, and Simply Red—continue to move well, even after shelf lives that stretch as long as six months to a year, like Tesla, Cutting Crew, Whitesnake, and Foreigner vocalist Lou Gramm are new and developing acts that did particularly well as contributors to the March March.

He says WEA's improved CD film comes as a result of increased production capacity at the company's plant in Olympia, Pa. As a result, Droz says, sales for the configuration "went through the roof." But he adds that March LP sales were a "surprise. They continued to decline, but not as much as we thought they would." He says u. Simon, and Baker had unusually strong vinyl sales. Droz says WEA's cassette sales also rose.

Hot 100 Singles Spotlight

A weekly look behind the Hot 100 with Michael Ellis.

Several records are being kept waiting behind Areta Franklin & George Michael as "I Know You Were Waiting (For Me)" (Atlantic) holds at No. 1 for the second week. "Don't Dream It's Over" by Crowded House (Capitol)—while gaining points and moving to No. 2—did not register sufficient points to retain its bullet and does not appear to be on the runnings for the top spot next week. Electronics" (Paisley Park P.1) gains more points than "Dream" and moves to No. 3 with a bullet, but Nos. 4 and 5 are sure to be either one—"Looking For A New Love" by Jody Watley (MCA) or "I'll Be There For You" by the Rembrandt's (Virgin). A song like "I'll Be There For You" could possibly shoot right up to No. 1 next week. In fact, cutting crow's single—the act's first—makes the biggest gain in both sales and airplay points of any record on the Hot 100 and is the most widely placed record on the chart, with 226 of the 229 pop stations reporting apile. Steve Winwood's "The Finer Things" (Warner Bros.) gains strongly in points, especially sales, thus earning a bullet despite holding at No. 8.

Kim Wilde Takes The Power Pick/Airplay for the second week in a row with "You Keep Me Hangin' On" (MCA). The single is already top 10 at reporting stations in New York, San Antonio, Orlando, New Orleans, Salt Lake City, Las Vegas, and San Diego, while climbing in 29 to 30 nationally. "Always" by Atlantic Starr (Warner Bros.) is a close runner-up for the airplay honor and is also the most-added record already on the chart (41 adds). It jumps from 42 to 33 nationally, with eight top five radio reports, including No. 1 at KGGI Riverside, Calif., KROY Sacramento, Cal., WBBM Chicago, and Honolulu biggies, including Herb Alpert's "Diamonds," with strong moves at WHYY Detroit (22-16) and WYDD Pittsburgh (22-18). "Heartbeat Beat" by the Psychedelic Furs (Columbia) moves into the early strength at WMMS Cleveland (12-10) and top 10 reports from (San Francisco, and "Hello To You" by Lisa Lisa & Cult Jam (Columbia), with good moves at WXXW Birmingham, Ala. (22-8), WPLJ New York (25-20), KITY San Antonio (19-14), and KROS Fresno, Calif. (27-20).

Quick Cuts: Anita Baker regains her bullet on "Same Ole Love (365 Days A Year)" (Elektra) because of better radio point gains this week, including a move from 15 to 12 at ZR-6.5 in her hometown of Detroit. D. Brian critic says that: a "fantastic follow-up to the original song has received a tremendous response: top 20 in both sales and phone requests. "In Too Deep" by Genesis (Atlantic) is the Hot Shot Debut at No. 5, which is impressive for a fifth single from an offering. The song has already generated extensive airplay, with early moves of 8-42 at KEGL Dallas and 16-18 at WVIC and 11-8 at WQX, both in Lansing, Mich. The seven other debuts are all by artists with previous hits except for the new Canadian duo Rock And Hyde, formerly in the group the Payolas, with "Dirty Water" (Capitol), entering at No. 97.

House Tour On Tap

Chicago’s The World’s Largest House Party, a three-city concert event with multi-artist participation, is a program for the year, according to B.E. Provisionals spokesperson Jacky Schneider, the concert sponsor is scheduled to be Dorum Leisure Carl Co.

Schneider says the tour is the first major concert event of its kind. The tour will be announced on the May 14 "Wide Awake In America" at No. 150, "Boy" at No. 193, and "October" at No. 195.

The "Joshua Tree" holds on at No. 1 on the Top Compact Discs chart. "With Or Without You," the single from "The Joshua Tree," moves to No. 10 on the Hot 100 and holds on at No. 1 on the Album Rock Tracks chart.

Chris Morris

A & M Job Program

(Continued from page 5)

stations KDAY and KJLH.

"The fact is, somebody has to do something, and this is a start," says A & M president Gil Friesen. Y.E.S. To Jobs, he says, is really "a pilot program" that will, hopefully, lead the way to similar industry-wide programs.

Though it was announced just three weeks after the National Assn. for the Advancement of Colored People (NAACP) released a study of hiring practices in the music industry (Billboard, April 4), A & M’s program had been in the works for months, says Friesen. "In fact, when the NAACP came to A & M to interview us (for the study, I told them about our plan)," he says.

Friesen says the program came about as a result of two separate events. The first was a "series of efforts" of a "couple of years ago" to make A & M’s college [internship] programs more multiracial, says Friesen.

"There weren’t that many kids from the inner city who had the ability to know where to go and who to talk to," he informed with our concert programs. We had to set up a system that would make it easier for them to find out that we were looking for them.

Secondly, Friesen says, he saw "virtually no blacks" at the National Assn. of Recording Merchandisers (NARM) convention in Miami this year. "For me, personally, sit-
### HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

**Title**

- Publisher – Licensing Org.
- Sheet Music Dist.

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<td>2</td>
<td>NOW'S GONNA STOP US NOW</td>
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<td>6</td>
<td>NOTHING'S GONNA CHANGE MY LOVE FOR YOU</td>
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<td>COME GO WITH ME</td>
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<td>8</td>
<td>STOP ME ON THIS</td>
<td>YOURS, S. &amp; HUMBLE, P.</td>
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<td>9</td>
<td>SOMEBODY WANTS TO TOUCH YOU</td>
<td>HUSTLER, R.</td>
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<td>I'M NOT GONNA LET YOU GO</td>
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<td>SHE'S Out OF MY ORANGE</td>
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<td>THE RIGHT THING</td>
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<td>5 COME GO WITH ME</td>
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<td>25</td>
<td>2 I KNEW YOU WERE WAITING (FOR ME)</td>
<td>FRANKLIN, G. MICHAEL</td>
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<td>26</td>
<td>1 NOBODY'S GONNA STOP US NOW</td>
<td>LA ISLA BONITA</td>
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**THE RIGHT THING**

- *Song by A. Franklin, G. Michael* |
- *Artwork by A. Franklin, G. Michael*

- **Arr.** A. Franklin, G. Michael | B. E. Musgrave | A. Franklin, G. Michael
- **Copyright** 1987, A. Franklin, G. Michael |
- **Publisher** Cipperly Music (Los Angeles, CA) | A. Franklin, G. Michael |
- **Music** Cipperly Music (Los Angeles, CA) | A. Franklin, G. Michael |
- **Lyrics** Cipperly Music (Los Angeles, CA) | A. Franklin, G. Michael |

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ALBUM REVIEWS

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Send albums for review to:
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New York, N.Y. 10036

**NOA HENDRYX**
Female Trouble
Two Toned Tales
PRODUCERS: Ed Stasium
RECOMMENDED

With its third album, group inches ever closer toward its potential as the Buffalo Springfield of the '80s; each song here is a lovely piece of folk's roll. Cover of NRBQ's "I Want You Bad," with the Bangles singing backup, is remarkable—the Byrds reborn.

**BERNIE TAUPIN**
Tie Me
PRODUCERS: Martin Page
RCN 5922-1 B

Elo-John's writing partner concocts a tasty package that puts his cohort's recent work in the shade. Variety is key here, with "Friend Of The Flag," hard-hitting "Corrugated Iron," and Martha Davis duet "She Sends Shivers" top picks. Bruce Hornsby and John guest.

**JON ASTLEY**
Everyone Loves The Pilot (Except The Crew)
PRODUCERS: Mike Chapman, Andy MacPherson
Atlantic 81740

U.K. producer of such notables as Eric Clapton who also plays guitar here—and who makes his debut as a performer in fine fashion; strong original material and seductive vocals bode well for chart action. Label is prepping a big push for first single, "Jane's Getting Serious."

**RICK MELDOCKE & BLACKFOOT**
PRODUCERS: At Nat, Ben Groove
Atlantic 81743

Reunion album from Southern rock group has all the right elements to be a successful one. Band softens its hard-edge style, but the cut still top. Top 40 programmers should check out "Closest Thing To Heaven" and "Silent Type."

**MUSIC FROM THE MOTION PICTURE**
SOUNDTRACKS
Police Academy 4: Citizens On Patrol
PRODUCERS: Various
VOL 6235 NL

Soundtrack to latest lather-day Keystone cop film contains tracks by S.O.S. Band, Chico DeBarge, Stacy Lattisaw, and Southern Pacific. Promotional tie-in Wilson gem "Let's Go To Heaven In My Car" will likely tickle programmers most.

**VARIOUS ARTISTS**
Soul Shots
Vol 1: Dance Party
Rhino RNLP 70037

Rhino RNLP 70037

Rhino RN LP 70004

Rhino RNLP 70001

Various reissue label does a "Nugget" number with soul sounds, generally solid and surprising, results. Focus is on obscurities and one-shot; volumes five and five are likely to please aficionados and hobby boosters; but retailers should stock for the completist.

**PHIL MANZANERA**
Gallatin Street 72
PRODUCERS: Phil Manzanera
ES 4989

Retrospective of the former Roxy Music guitarist hero's work outside the confines of that outfit. Selections are drawn from his two blistering 1981 records listed in the '70s with Brian Eno and others as well as Spanish-tired solo guitar tracks. Will be well-received by small but loyal following in particular CD format.

**LE-LE**
PRODUCERS: Gene Simmons, Val Cary
Gnome 24:143

Debut effort from Japanese metal outfit could hit U.S. shores hard given the proper support. Simmons' production credits will add to interest; a three-track promotional CD—featuring the first single, "Flashback Heartaches"—is being serviced to key album rock stations. Best: "House Of 1,000 Pleasures."

**RANDY HUNTER**
Listens To Me
PRODUCERS: Randy Hunter
Warner Bros 70006

Brother and look-alike of MTV VJ Hunter Hunter steps out with jazz- and folk-influenced material more suitable for VH-1; Randy's talent for crafting tunes can climb with AC appeal should not be underestimated—witness "After All These Times."

Contact: 505-642-5222.

**MAI TAI**
Touch 2 Much

First single, "Do What You Want," is the best of the lot.

**NEW AND NOTEWORTHY**

**VARIOUS ARTISTS**
Animal Liberation
PRODUCERS: Tom Lynch
Warner Bros 70045

Promotional effort from songwriters for Ethical Treatment of Animals. Producers include Bruce Gaitsch, Shireck, and Howard Jones. Retailers are warned: Buyers may shell out a few extra dollars for a good cause to buy U.K. version, which contains cuts by the Carpenters, Siouxsie & the Banshees. Contact: 312-529-9753.

**SIL & ROBY**
Rhythm Killers
PRODUCERS: Bill Lowell
Island 95585

Unbeatable rhythm battery of Sil Dunbar and Robbie Shakespeare leads an all-star session drawn from the ranks of Funk and reggae producer Lawson's art-funk roots. Results are less reggae infected than the duo's previous work, instead they opt for a particularly spacy yet engaging brand of dance funk. Look for strong club response.

The 79-year-old jazz violinist was already a professional musician when these Kern melodies were first presented. Time has dimmed Grappelli's invention and respect for a tune, evident in all the pieces; a cushion of strings sweetens things but never gets in the way.

**ARTHUR PRIESTLEY**
This Boy's In Love With You
PRODUCERS: Ron Pope
Milestone M-4716

Veteran crooner who earned a 1969 Grammy nomination for a duet with Betty Joynel is reunited with the powerhouse singer on three standards here; the other five cuts are equally enchanting lights-down-low music.

**FLEM & THE B.B.'s**
None

Group has already built a worthy following; this well-crafted set should draw even more. Two songs—one featuring band's fathers, another built on wind-up toys—would be novelties in a lesser group's hands but here serve as icing so as already sweet treat.

**CLASSICAL**

**LIESBESER**
Herman Prey, Loarsd Holkam
Decca CD 1529

An all-conceived program of 25 songs, mostly on love themes, from masters of the lieder literature. Schubert, Schumann, Wolf, Strauss, Beethoven, Mendelssohn, and Liszt are all represented. Prey is at his best, persuasive.

**BEST OF BAROQUE**
The English Concert, Picshoot
Archer (S) 419 410

Likely to be one of the more popular of the current crop of midline CDs. Some of the titles, such as the Vivaldi concertos, are essentially in print in other editions, but pickup is from recent packages. Titles by Bach, Handel, and Pachelbel (guess which in addition to Vivaldi make up the 71-minute program.)
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Country singles should be sent to:

Billboard 14 Music Circle E. Nashville, Tenn. 37202

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**POPPY**

**CLUB NOUVEAU**
Why You Treat Me So Bad (3:38)
PRODUCER: John King, Towne McGoy, Dennis Foster
WRITERS: John King, Towne McGoy, Dennis Foster
PUBLISHERS: Atlantic-Columbia, EMI, ASCAP
King/Spalding Music (C) BMI

**BRIAN MAY**
Cruise To The Edge Of Desire (4:41)
PRODUCER: John May
WRITERS: Brian May, Roger Taylor, Mike Rutherford
PUBLISHERS: EMI, ASCAP

**BILLIE IOOL**
Sweet Sделет (4:14)
PRODUCER: Kevin Eubanks
WRITERS: Billy Joel
PUBLISHERS: ABC Music Group, EMI

**DURAN DURAN**
Meet El Presidente (3:38)
PRODUCER: Mike Calfere
WRITERS: Taylor, Rhodes, Lion
PUBLISHERS: Atlantic-Columbia-Capitol (C) BMI

**RAINDBIRD**
Still Waiting (4:30)
PRODUCER: Percy Sledge
WRITERS: Percy Sledge, Verdell Scott, Gerald Wilson
PUBLISHERS: Atlantic-Columbia-Capitol (C) BMI

**COMMODITIES**
United In Love (3:56)
PRODUCER: Barry Mann
WRITERS: Barry Mann, Craig Hyland
PUBLISHERS: United Artists (C) BMI

**BRIAN WILSON**
Let's Go To Heaven In My Car (3:38)
PRODUCER: Brian Wilson
WRITERS: Brian Wilson, C.J. O'Brien, Larry Klein
PUBLISHERS: Brian Wilson, Heads/Hands/Heads

**INTIMATE STRANGERS**
Let's Get Lost (3:51)
PRODUCER: Brian Wilson
WRITERS: Brian Wilson, Larry Klein
PUBLISHERS: Heads/Hands/Heads

**BERNIE TAUPIN**
Friend Of The Flag (3:31)
PRODUCER: Peter Gatien
WRITERS: Little Milton, Larry Gatlin
PUBLISHERS: Little Milton, Larry Gatlin

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**BLACK**

**RAINNOVA**
Up The Hill (3:37)
PRODUCER: Joel McHugh
WRITERS: Steve Bloom
PUBLISHERS: MCA 1980

**WINDS**
Eyes Of The New (3:37)
PRODUCER: Jim Neward
WRITERS: Jim Neward, Tom Neward
PUBLISHERS: Warner Bros. (C) ASCAP

**BROADWAY**
Diamonds & Rhinestones (3:37)
PRODUCER: Michael Cusack
WRITERS: Michael Cusack, Michael Johnson
PUBLISHERS: Michael Cusack, Michael Johnson

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**WHITE**

**GEORGE STRAIT**
All My Ex's Live In Texas (3:17)
PRODUCER: French
WRITERS: Charlie Daniels, Charlie Daniels, Charlie Daniels
PUBLISHERS: Warner Bros., BMI

**GARY CAYLE & GARY MORRIS**
Another World (3:34)
PRODUCER: Jim Neward
WRITERS: Jeff Neward, Steve Neward
PUBLISHERS: Warner Bros.

**BRIAN WILSON**
I'm Not Ashamed To Cry (3:54)
PRODUCER: Brian Wilson
WRITERS: Brian Wilson, Larry Klein
PUBLISHERS: Heads/Hands/Heads

**MEL & KIERL**
Respectable (4:15)
PRODUCER: Michael A. Brown
WRITERS: Steve, Alton
PUBLISHERS: Warner Bros.

**JOHN KYD**
The Bull (3:34)
PRODUCER: John Kylsma
WRITERS: Alton, Larry Klein
PUBLISHERS: Warner Bros.
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Compiled from a national sample of retail store, one-stop, and rack sales reports.

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| PETER CETERA | MR. BROZ | 187 | 130 | 6 | 125 | 76 | 120 | 76 | WARNER BROS | WARNER BROS | 98/98 | SOUL TIME |
| Robert Cray | ROYAL BLUES | 180 | 147 | 7 | 125 | 76 | 120 | 76 | WARNER BROS | WARNER BROS | 98/98 | THE ROYAL BLUES |
| David & Sandy | MR. THREE | 185 | 130 | 6 | 125 | 76 | 120 | 76 | WARNER BROS | WARNER BROS | 98/98 | GAME OF LOVE |
| Amy Grant | RE ENTRY | 188 | 131 | 6 | 125 | 76 | 120 | 76 | WARNER BROS | WARNER BROS | 98/98 | "TIME"

**TOP POP ALBUMS A-Z (LISTED BY ARTISTS)**

- **2 Live Crew**
- **B.B. King**
- **Eagles**
- **New Kids On The Block**
- **Rolling Stones**
- **Van Halen**

**FOR THE FULL WEEKLY CHARTS, VISIT:**

- www.americanradiohistory.com
Lester Kamin & Co. Offers New Financing Service

NEW YORK One-stop boutique shopping for the radio investor is the new game plan for Houston-based media broker Lester Kamin & Co. The firm, which has branched out from sales of television and radio stations to the sale of real estate, has just made a move to expand its services.

"If you look at the financials, you'll see that the company is doing well," Kamin says. "It's been doing business for the past several years, and it's been very successful." Kamin says that the company has a large client base, including major media companies such as CBS, ABC, and NBC. "We're the go-to company for those clients," Kamin says. "They come to us because they know we can deliver the results they need."
EXECUTIVE TURNTABLE
(Continued from page 8)

PUBLISHING. Elaine Brewer is appointed vice president and general manager of the Avatar Publishing Group in Los Angeles. She was with Columbia Pictures.

RELATED FIELD. Chris Montan is promoted to vice president of music, motion pictures and television, for Walt Disney Pictures in Burbank, Calif. He was director of creative affairs, music.

HITLINE USA

What's Up. Prior to embarking on a national concert tour, Atlantic Artists/Polycord act Cameo visits the Los Angeles headquarters of the live satellite call-in radio show “Pepsi Hitline USA.” Pictured, from left, are Cameo member Larry Blackmon; “Pepsi Hitline USA” co-host Brenda Ross; and Cameo’s Nathan Lettenfan and Tommi Jenkins.

ACUFF-ROSE
(Continued from page 10)

Gibson, the Everly Brothers, Dallas Frazier, the Louvin Brothers, Mickey Newbury, and John D. Loudermilk.

Columbia has also produced “easy piano” editions of “Tennessee Waltz,” “Last Date,” “Blue Bayou,” and “Thank God For Kids.” A new mixed folio—“The Best 4 Plus 24 Country Classics”—has 14 of the Acuff-Rose songs, Hackinson says. And, he adds, Acuff-Rose is represented in at least 20 other mixed folios.

A major new personality folio is also emerging from the Columbia/Opryland alliance. “Like Father, Like Son,” now in production, will feature songs made famous by Hank Williams and Hank Williams Jr. A separate agreement was made with the younger Williams’ publishing company for the project, according to Hackinson.

Other Acuff-Rose-based folios recently published by Columbia include “Hank Williams For Guitar,” “Roy Orbison Anthology,” and “Everly Brothers Anthology.”

Heinrich Meauereurs Productions/El-Mooda Records, formed by Henrici Heinrich. Company will specialize in dance, pop/dance, house music. First release is “Gotta Have You” by Heinrich. First signings include the Companions and Lashe. P.O. Box 8245, Chicago, Ill. 60628-8245; 312-445-7092.

Amy Alter Associates, a public relations firm, formed by Amy Alter Ross. Company will specialize in public relations and promotion for the entertainment industry, home video in particular. First clients include CBS/FOX Video and the Drummond Diamond Co. 35 E. 20th St., New York, N.Y. 10003; 212-374-9506.

Tarbet Music Productions, formed by Russell C. Targove. An independent company located in Monkey Hill Studios, it will offer a full spectrum of services, including writing, preproduction, 24-track recording, production, and publishing. Interests include pop, rock, folk, gospel and dance music. Current projects are “Heart In Love” by Excelle, “Money Money” by Pumpkin, and “Standing In The Shadow Of Love” by Carmen. 15-16 College Point Blvd., College Point, N.Y. 11356; 718-539-9705 or 886-0792.


TO THE RECORD
An album review in the April 11 issue stated that “Crooked Mile” on Virgin Records is Microdiney’s first domestic release. In fact, Big E One Records put out the group’s “The Clock Comes Down The Stairs” in the spring of 1986.

Charles McCauley, owner of Hingham, Mass.-based Video Featurs, is past president of the Video Software Dealers Assn. New England chapter. That information was misstated in an article in the April 18 issue.

New Companies

Heinrich Meauereurs Productions/El-Mooda Records, formed by Henrici Heinrich. Company will specialize in dance, pop/dance, house music. First release is “Gotta Have You” by Heinrich. First signings include the Companions and Lashe. P.O. Box 8245, Chicago, Ill. 60628-8245; 312-445-7092.

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Current clients include Capitol/Enigma group Poison and former Phoenix rockers Tuff. The company is looking for additional acts to work with, primarily hard rock or heavy metal acts that are newly signed to record contracts or are already established. Chicago, 117, North Hollywood, Calif. 91602; 818-763-1744.

Screaming Tree Records, formed by Cindy and Joe Brimstone. First release is “Marblor Man” by Savage Box, due for release in June. P.O. Box 1813, New York, N.Y. 10185; 718-376-0125.

E.R.P.P. Enterprises, formed by Eden Rosen and Patricia Parish. Company will specialize in promotional merchandise for celebrities in the music and film industries. Current projects include photo clocks of several country and pop stars. P.O. Box 6872, Burbank, Calif. 91510; 818-848-7650 or 845-5822.


Phyre Records, formed by Bbi A. LaRed. Label will concentrate on progressive and alternative rock/ dance music. First releases will be P.R.C. by Element 104 and Johnny Blade and a 12-inch by Shadowy Era. P.O. Box 421491, Miami, Fla. 33142; 305-443-0199.

S.H. Productions, formed by Joseph McDonald and Al Franculo. Company will handle the hard rock/heavy metal band Spike Raven. P.O. Box 8145, East Lynn, Mass. 01904; 617-381-7725.


Tacamutra Music And Productions Inc., a music, talent development, and production company, formed by Thornton “Pookie” Hudson and Albert Jules. First release is Hudson’s “Love Songs,” to be followed by his album “Pookie Sings Love Songs Again.” 436 Taft Place,Gary, Ind. 46404; 219-885-3108.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

LifeLines

BIRTHS

Boy, John Paul George, to Jeff Luna and Debbie Shapiro, March 18 in Mission Viejo, Calif. He is assistant vice president of Records’ release.

Boy, Colin Geoffrey, to Claudette and Ed Couğunough, March 27 in Anaheim, Calif. He is assistant vice president of special products at Wherehouse Entertainment Corp.

Girl, Mary Katherine, to John and Barbara Michaels, March 31 in Omaha, Neb. He is music director and assistant program director at KQRK-FM there.

Boy, Jarrett Dylan, to Mitch and Anne Randall, April 2 in Los Angeles. He is a Video 8 specialist for Sony. He is a production coordinator for PMI.

Girl, Noelle Jacqueline, to Ed and Karen Koepp, April 5 in Pacific Palisades, Calif. They are owners of Music Associates Inc., which represents compact disk and jew box manufacturers.

Girl, Kelly Erin, to Don and Maria Mcleese, April 10 in Chicago. He is pop music critic for the Chicago Sun-Times. She has worked for the Illinois Entertainer and Photo Reserve.

MARRIAGES

Donna Halper to Jon Jacobik, March 22 in Lexington, Mass. She is president of Donna Halper and Associates, a radio programming consulting firm.

Elliott Murphy to Rita “The Stretchin” Riveat, April 10 in New York. He is a singer/songwriter/guitarist who records for EMIS Records.

Send information to LifeLines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10010.

Calendar

MAY


May 17-21, Central South Music Sales/Sound Shop Convention, Treasure Island Resort, George Town, Cayman Islands. 615-633-5860.


May 30-June 2, Summer Consumer Electronics Show, McCormick Center, Chicago, 212-457-8700.
By Glenn A. Baker

Sydney MTV has begun its first serious Australian franchise format move, completing a deal with the National 9 Network here to provide names, graphics, and program material for a 12-hour-a-week "Music Television Australia" FM simulcast.

The show is broken into three four-hour blocks, broadcast on Tuesday, Friday, and Saturday nights; it goes off the air at 2:30 a.m. It is being produced by radio consultant and former 2MMM-FM announcer Trevor Smith, who was the music consultant to the movie "Crocodile Dundee II.""MTV president Tom Freston, who was here with Mayo Stuntz, vice president of business management, for the launch festivities, says, "We do have a considerably less ambitious deal in Japan, now into its third year, but that involves a few hours a week at least after 11. Outside the Pan-European cable music service which begins soon, Australia is our major international priority."

For some Australians there is a trace of irony to the new deal given that Australia was a pioneer in alternative video clips; it began producing them more than a decade ago. When the U.S. was getting excited over the引进 of MTV and a rash of video shows, most Australian cities already had at least 12 hours a week of solid rock video programming, much of it in prime time.

Freston says, "Sure it isn't as virgin a market as America was. When we came on the scene there, videos had virtually never been seen before. We think we have a product that's different from all the ones that have been here before in terms of style, pacing, and flair. In the end, the marketplace will decide."

And that marketplace is becoming decidedly crowded. In an attempt to steal the thunder from MTV, Australia's National 9 Network since last year, the National 10 Network rushed on air an all-night video clip show called "Night Tracks." The government-owned ABC network has also announced that it will play rock clips from midnight till dawn. Add this to a slew of individual local video shows, such as "Countdown," "Sounds!," "Rock Arena," "The Noise," "Beatbox," "Music Press," "Clips," and "The Meldrum Tapes," plus the odd import like "Solid Gold," and it becomes clear that Australia has a noncable rock video clip saturation level unmatched by any other country.

Freston, Smith, and the network's 9 bosses are counting on MTV's "lifestyle entertainment" gloss to win the day against the suddenly up-surge of competition. Four local video jocks, including actress/singer Joy Smithers, and strong local content are promised. Says MTV's Freston: "These guys are doing it themselves. There's no cultural imperialism happening here. They'll still be telling their own stories, produce, but the music mix, talent, contests, and things like that will be all-Australian."

The Tower project involves special in-store videos, some newly produced for the retail campaign, featuring music and marketing layers for concert-hall lobbying during the show. In total, the issue of the imprisonment of 25 different prisoners was addressed during the tour, the spokesmen says.

"Fifteen prisoners have been sentenced to a postcard length of time and the public is being called to support them."

TOKYO Car radio manufacturer Clarion has announced here that it will market an in-car digital audio tape player this fall. Priced at around $1,200, the machine is considerably more compact than home DAT hardware, and will be limited to replay only.

Initially, the Clarion unit will be offered as an optional unit on new cars. Installation as a standard fitting will not begin until mid-1988. Clarion predicts that within five years DAT hardware will account for 50% of the machine, including domestic models and exports, amounts to almost 20 million units annually.

To date, seven electronic manufacturers here have announced they are launching domestic DAT equipment, but Clarion is the first with an in-car machine. Observers believe it will be long before other major Japanese firms follow Clarion's lead.
GOSPEL WEEK
(Continued from page 10)
were luncheons staged by the per-
forming rights organizations. SESAC honored the Chuck Wagon 
Gang with a lifetime achievement 
award. Albert Brunbury, writer of 
such gospel classics as "I'll Fly 
Away" and "I'll Meet You In The 
Morning," also received SESAC 
honors.

An ASCAP luncheon paid tribute 
to Lee Roy Abernathy, composer 
of "A Wonderful Time Up There (Gos-
pel Boogie)," ASCAP members who 
received awards were Melody Tun-
ny, Dick Tunney, the Gaithers, 
Barbara Fair, Don Wenner, Jon 
Mohn, Paul Smith, Claire 
Clonginger, and Jim Croegaert. Em-
myleou Harris & her Angel Band, 
consisting of Vince Gill, Emory 
Gordy, and Carl Jackson, performed 
the finale.

A BMI luncheon featured perfor-
mances of such acts as the 
Talleys, the Winans, the Nelons, 
and Eric & Crystal Morris. Sandi Patti 
also received three gold albums. Other 
BMI awards went to Bill George, 
Joe Hemphill, Labreaakes Hemphill, 
Phil McHugh, Justin Peters, Greg 
Nelson, and Steve Eubanks. River 
Oaks publishers (publishers of the year), 
Shepherd's

O'Shea was also one of three Fox
representatives to serve on the 
CBS/Fox board of directors.

Prior to his involvement with 
Fox, O'Shea served for three years as a vice presidency of MGM/UA Video. 
Before moving into video, he spent 
nine years in the record industry 
working for ABC Records.

Describing O'Shea as a close friend, 
Gallagher says that O'Shea's record industry 
experience will be instrumental in his new 
position. "I have known 3rd for many 
years and respect his many accompli-
ishments. His appointment is 
important if the company's MA 
management has given to the 
growth of home video."

O'Shae will report directly to Nor-
man Horowitz, president of the vide-
o-division's parent organization, 
MGM/UA Telecommunications.

AL STEWART

something we'll have to sort 
through.

Gore also headed the influential 1985 "Overhaul and Reorientation" sub-
committee's preliminary 
investigation into payola while 
he was a representative from Ten-
nessee's Third District.

That probe found "no credible evi-
dence of specific incidents of im-
proper payments or payola.

Said the subcommittee too un-
likely to undertake a full investigation. It 
did warn of the danger of payola 
addicts, however, but stopped short of call-
ing the practice a violation of the 
Communications Act.

Payola Probe Put on 'Back Burner'
(Continued from page 10)

In the Senate probe announce-
ment in April 1986, Gore charged 
that the alleged payola practices in 
the country are "extensive and in-
volve large sums of money." He 
later charged that a "consensus of 
silence" had cramped the efforts of 
his House probe.

Gore this year has also introduced 
the Senate version of the digital au-
sound recording act which would 
require all payola board members 
report their payola activities to 
Congress.

The senator's wife, Tipper Gore, 
is a member of the PMRC.
Elektro To Mine Heartland Talent With Office In Chicago

BY MOIRA MCCORMICK

CHICAGO — With the recent establishment of its new adr office here, Elektro Records is poised to mine heartland talent at its source. Midwest adr representative Dave John-son, who took his post Jan. 1., is heading the first major label adr of- fice to be established out of Chicago, Mercury Records left the city in 1980.

Johnson, who was moved from his position as Elektro’s promotion marketing manager in San Francis-co, submitted his first adr report at Elektro/Asylum/Nonesuch’s semi-annual national adr meeting, held here March 30-April 1. Ten other adr representatives presented their reports at the three-day conflag and discussed new developments, like the reactivation of None-Such’s Ex- plorer series of world music recordings.

According to E/A/N chairman Bob Krasnow, who chaired the meeting, the funding of a Chi- ca-go-based adr office is the latest in a series of restructuring efforts that began in 1983, when Krasnow took over as Warners chairman and Joe Smith’s resignation. At that time Elektro relocated from Los Angeles to New York, its original home.

“Once we rebuilt [our presence] in New York, we established a new Identity on the West Coast,” says Krasnow, acknowledging Elektro’s previous dominance of the California marketplace in the ’70s. The Los- angeles office was restructured in January 1985 under West Coast adr vice president Peter Phiblin.

Elektro’s next step was to open a Los Angeles office; it’s now 63, in the sign of Simply Red, the Cure, Billy Bragg, the Housemar- tins, and other acts, says Krasnow. So far, Elektro/Asylum/Nonesuch, Krasnow says, “Historically, it has been a gold mine, and talent continues to flow from the neighboring states—.

Minnesota, Ohio, Michigan, Wiscon- sin.” One of Elektro’s most promis- ing new acts, Anita Baker, hails from Detroit, Krasnow says. Also, Elektro act Shirley Murdock is a Chica-goan.

Citing Chicago’s numerous re- cording studios, its reputation as a “media center,” and its “credible music record” as a music business center in the ’50s and ’60s, Krasnow says that “it made sense to come here.”

A & R rep Johnson, who says he has already received hundreds of tapes from regional bands, began his most important asset is accessibil- ity. Bands have to know they can reach you, and you have to be able to see bands in the context of the scene they represent. That’s a big reason Dave’s here—you can’t just fly in from the coasts and think you can get away with it. Elektro’s ideal, according to Krasnow, is “an a&r person in ev- ery zone in the U.S. If the music indus- try continues to be as healthy as it is now, adr offices will become more regionalized.

“If we break a band or two out of this area in the next couple of years,” Krasnow says, “more major labels will be opening adr offices here.”

_____

Media In PPT Program

BY GEOFF MAYFIELD

NEW YORK — Billboard has learned that Media Home Entertainment is one of the vendors participating in Music Video’s pay-per-transac- tion test.

“Yes, we have taken part in Na- tional’s pay per transaction test,” says Peter Pirner, president of Media Home Entertainment. “It’s been on a release-by-release basis during the test. We have no committment to continue it, and as present have no [future] titles com- mitted to it.”

Pirner acknowledges that “In Vaders From Mars” is one of the titles that Media fed to National Video’s PPT program for the decimalization of the product, which has been includ- ed in the test, but one source says Media placed “Santa Claus: The Movie” and “Digit” as the last two titles in the program. Media’s participa- tion is said to have begun in September.

Other than Continental Video, which revealed its participation last summer, the identity of labels that are contributing product to the PPT trial have not been disclosed, either

by National Video president Ron Bernhard as a college video suppli- ers. Berger claims that 20 vendors are contributing product via PPT (see separate story, page 1), and because of class clauses in National’s PPT contracts, Berger declines to confirm Media’s participa- tion.

Media’s role in the plan came to light when it was revealed that a National Video franchise in the Kansas City, Mo., area was serving a street date on “In Vaders From Mars.”

Peter Pirner, “A dealer did violate street date on one of our titles in the program, and we were greatly dis- pleased about that. We heard about it when the store made an in-store announcement. We’ve taken steps to see that it won’t happen again.”

Berger declines specific comment on the street violation but does say that National’s video policy is to exclude franchises from the PPT program, and such violations are found to have violated street date.

Assistance in preparing this story provided by Chris Morris and Jim McCullagh in Los Angeles.

Irre Lichtman is on vacation. This week’s Inside Track edited by Ken Schager and Dave DuMarino.

CAPITOL INDUSTRIES HONCHO Joe Smith took the red-eye into New York just to drop a few of his one-line bombs at the T.J. Martell Foundation dinner April 14 in Mandalay Bay. Smith says, “I couldn’t resist coming to this event.”

Dick Asher’s role in PolyGram’s recent suc- cess, Smith says, “Truth be known, six months ago I thought Bon Jovi was a red italian wine.” Turn- ing to SBK Entertainment’s Stephen Smith, jabbed, “He was going along fine until Koppelman got hold of him—$125 million later and he was able to get himself a seat on this bus.”

Of Motown’s Jay Lasker, Smith joked, “He’s learned some very modern tech-niques—like paying royalties.” Hitting Swid, Smith says he has a “Sons of Anarchy” movie project.

SPECIAL ROY GROUP Genesis will take a break from its planned world tour for a private con- cert at L.A.’s Avalon Ballroom in June. According to East Coast adr vice president Howard Thompson, “When you’re an a&r man, your most important asset is accessibil- ity. Bands have to know they can reach you, and you have to be able to see bands in the context of the scene they represent. That’s a big reason Dave’s here—you can’t just fly in from the coasts and think you can get away with it.

Elektro’s ideal, according to Krasnow, is “an a&r person in every zone in the U.S. If the music industry continues to be as healthy as it is now, adr offices will become more regionalized.

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Elektro’s ideal, according to Krasnow, is “an a&r person in every zone in the U.S. If the music industry continues to be as healthy as it is now, adr offices will become more regionalized.

“If we break a band or two out of this area in the next couple of years,” Krasnow says, “more major labels will be opening adr offices here.”
Sunkyong offers absolute quality and consistency in our duplicating tape... shipment to shipment, batch to batch, reel to reel... and we back up this claim every time we deliver our product.

Sunkyong is a vertically integrated company. We make every component of our tape... polyester film, oxide coatings, binder... even the oil used to make the polyester comes from our refineries which are supplied from Sunkyong's own oil fields... and we exert the strictest standards in every step of the manufacturing process from raw materials through finished product.

Quality control continues at the Sunkyong Technical Center in Carson, California, where through ongoing research and development, we strive to keep our products in the forefront of the latest technology.

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In 1985, Dwight Yoakam played the honky-tonks outside Los Angeles and recorded his debut EP.

In 1986, he released his first album, Guitars, Cadillacs, etc., etc., which went to No. 1 on the Billboard Country Chart. He also won a roomful of awards and got a gold record.

In 1987, Dwight Yoakam has a new album, Hillbilly Deluxe. Hear what happens when someone keeps a promise to play it his way.

The new album produced by Pete Anderson featuring the single "Little Sister."