

Billboard

NEWS
APT. A
3740 ELM
LONG BEACH
CA 90807

NEWSPAPER



VOLUME 98 NO. 22

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

May 31, 1986/\$3.50 (U.S.)

The Hits Are Here, But Some Dealers Still Worry

This story prepared by Geoff Mayfield and Fred Goodman.

NEW YORK A spate of new releases by proven artists—including Van Halen, Prince, Patti LaBelle, Billy Ocean, and Journey—is giving sluggish record sales a shot in the arm. But while the recent surge has made retailers cautiously optimistic about summer sales, high prices and the absence of a clear-cut blockbuster album are reported as prob-

lems by many. "We've seen a strong pickup in business over the last two weeks," says Howard Applebaum, vice president of the 27-store Kemp Mill Records chain serving the mid-Atlantic states. "Business is certainly better than it was six or eight weeks ago. Our top five records for both r&b and pop are very big—bigger than they've been in a long time. But it takes more than five or six records to do a good business."

Five months ago, after what most retailers termed a disappointing fourth quarter (Billboard, Jan. 11), dealers were practically universal in blaming much of their woes on a lack of blockbuster product. Those complaints lingered through the first quarter of 1986.

(Continued on page 72)

Top Stars Seek Exposure On The Road Summer Tour Circuit Sizzles

BY STEVE GETT

NEW YORK Pop stars are hitting the American road in droves this summer.

Promoters and talent agents nationwide anticipate a booming concert business in the coming months. At least 40 acts on this week's Top Pop Albums chart are supporting their latest product with live appearances through Labor Day weekend.

The heavy schedule seems to reflect a renewed emphasis on touring as a promotional tool—at a time when other means of boosting sales and radio exposure are being questioned.

"It's going to be the biggest summer—if not ever—certainly in the

last six or seven years," says New Jersey-based promoter John Scher, who is presenting the triple bill of Bob Dylan, Tom Petty, and the Grateful Dead at four summer sta-

Concert insurance crisis, see page 3

dium dates in the Northeast.

The month-long Dylan and Petty tour promises to be the season's landmark outing, along with the six-date nationwide Amnesty International tour, headlined by Sting, U2, and Bryan Adams.

Unlike recent summers, the major tours are centering on multiple arena dates, rather than larger out-

door shows. Van Halen and ZZ Top are two of but a handful of acts booked for large outdoor shows, but the groups will basically concentrate on indoor venues to support their current releases.

Promoters say that the absence of full-scale stadium tours can be linked in part to escalating insurance rates (see story, page 3).

The heavy traffic on the summer touring circuit offers a diversity of talent covering all forms of music.

Bob Seger and Journey are among the other top rock acts engaging in nationwide arena tours, often performing multiple dates in select cities.

Heavy metal is represented on

(Continued on page 73)

Retailers Blame List-Price Cap For Profit Dip

This story prepared by John Sipel in Los Angeles and Geoff Mayfield in New York.

NEW YORK Music retailers, contending with recent across-the-board wholesale price increases in the face of stabilized suggested list prices, say they are finding it harder to make their margins.

A number of dealers say they have suffered a sharp decline in gross revenues since July 1985, most notably as a result of a sharp dropoff of unit sales per store. Despite reduced margins—\$8.98 list albums wholesaling for between \$5.25 and \$5.65, and \$9.98 product fetch-

(Continued on page 72)

ADVERTISEMENTS



SOONER OR LATER IT WAS BOUND TO COME TO THIS... The debut album from **THE UNFORGIVEN** (60431) features the single and video "I Hear The Call." Listen to the sound of the new frontier. Produced by John Boylan. On Elektra Music Cassettes, Records and Compact Discs. Don't miss **THE UNFORGIVEN** on tour soon.



CON FUNK SHUN has radio and retail blazing with "Burn n' Love," (834-762-7) a perfect spring-into-summer scorcher. It's their hottest single yet! Be looking for the new **CON FUNK SHUN** album, *Burnin' Love*, produced by Billy Osborne and Atalla Zane Giles. Get it on Mercury Records and Cassettes, and feel the heat!

Russian Rockers Organize To Aid Nuke Victims

BY BILL HOLLAND

WASHINGTON Russian rock stars are seeking official backing to stage concerts at several sites in Moscow next month to benefit victims of the Chernobyl nuclear reactor accident, according to sources in the USSR and Europe.

The organizers are hoping to gain sanction for the events from Alexander Yakoviel, head of cultural affairs and propaganda at the Central Committee Secretariat.

The Young Communist League in Moscow has agreed to make theaters and halls available throughout the city. The organization released the following statement in the May

(Continued on page 67)

Ingram Video
SPECIAL INSIDE



ON THE ROAD AT 13
Marty
ON COLUMBIA RECORDS AT 26.

A well seasoned, fresh debut. Including the top 20 hit "Arlene"

Stuart
and the new single "Honky Tonker".

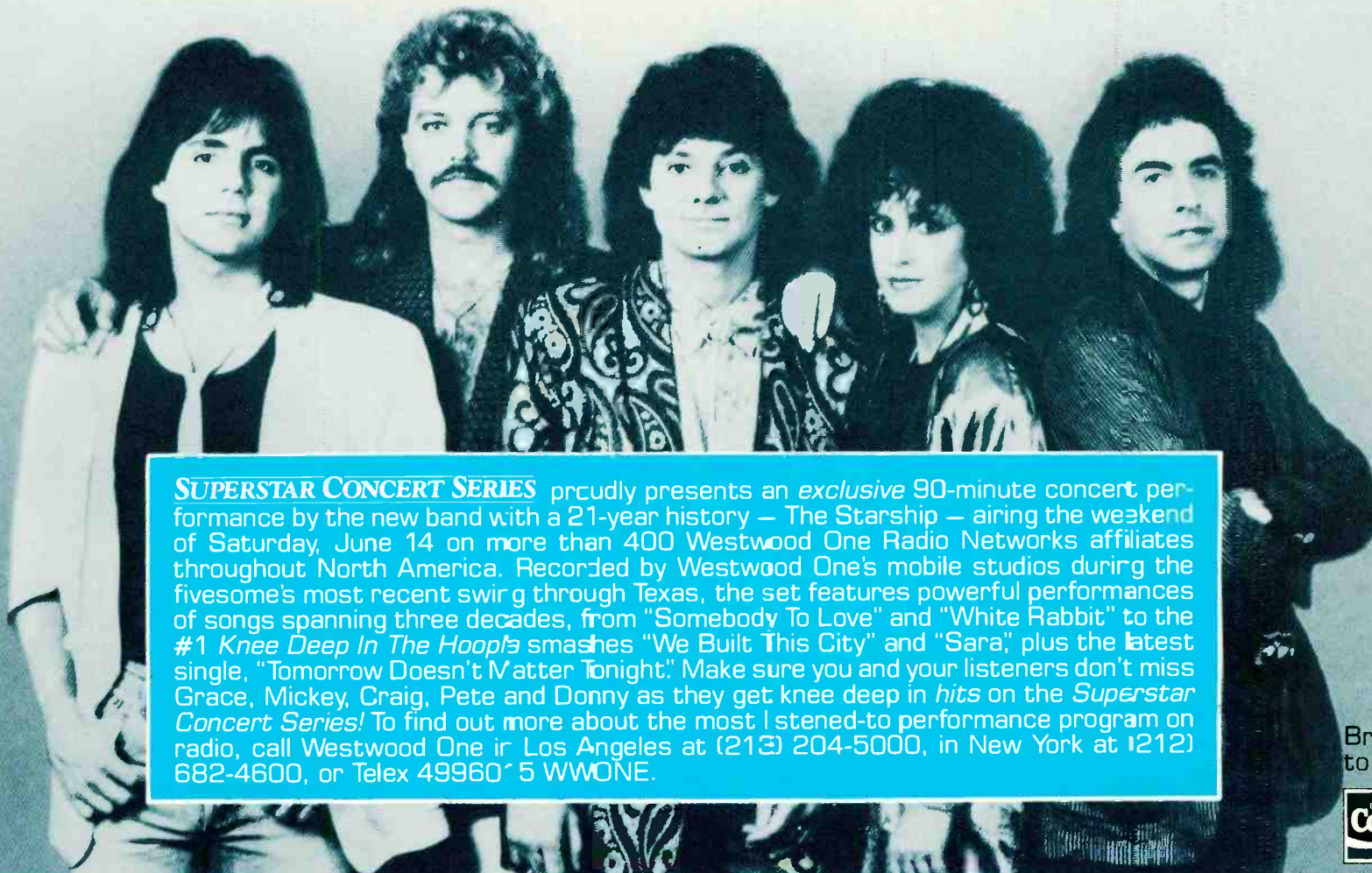
In Store June 30
on Columbia Records and Cassettes.
Columbia are trademarks of CBS, Inc. © 1986 CBS Inc.

ADVERTISEMENT



P R E S E N T

STARSHIP



SUPERSTAR CONCERT SERIES proudly presents an *exclusive* 90-minute concert performance by the new band with a 21-year history — The Starship — airing the weekend of Saturday, June 14 on more than 400 Westwood One Radio Networks affiliates throughout North America. Recorded by Westwood One's mobile studios during the fivesome's most recent swing through Texas, the set features powerful performances of songs spanning three decades, from "Somebody To Love" and "White Rabbit" to the #1 *Knee Deep In The Hoopla* smashes "We Built This City" and "Sara," plus the latest single, "Tomorrow Doesn't Matter Tonight." Make sure you and your listeners don't miss Grace, Mickey, Craig, Pete and Donny as they get knee deep in *hits* on the *Superstar Concert Series!* To find out more about the most listened-to performance program on radio, call Westwood One in Los Angeles at (213) 204-5000, in New York at (212) 682-4600, or Telex 49960*5 WWONE.

Brought to you by:



IN THIS ISSUE

VOLUME 99 NO. 22

MAY 31, 1986

- 1 NEWS** ▶Pop acts will tour America in record numbers this summer. ▶Dealers worry about high prices and the lack of blockbuster records. ▶Retailers are blaming list-price caps for revenue dips. ▶Russian rock stars want to stage benefit concerts for the victims of Chernobyl. ▶3/Concert promoters fear rising insurance costs. ▶4/The Home Audio Recording Act is voted out of subcommittee. ▶6/Home video is conspicuous at an ABA conference.

4 Executive Turntable	36A Jazz
17,51,58 Newsmakers	36A Gospel
35 Dance Trax	60 Album & Singles Reviews
36 Latin	74 Inside Track
36 Classical	

- 9 COMMENTARY** ▶Guest Column: A performer decries the treatment reggae has received. ▶Letters.
- 10 RADIO** ▶Programmers complain of a shortage of suitable top 40 material. ▶Out of the Box. ▶Newline. ▶12/Vox Jox. ▶Yesterday's. ▶16/Featured Programming.
- 20 TALENT** ▶Producers Barry Eastmond and Wayne Brathwaite keep singles in mind as they work on Billy Ocean's new album. ▶On the Beat. ▶21/Boxscore. ▶22/Talent in Action.
- 23 BLACK** ▶The success of "Pee Wee's Dance" thrusts Vintertainment founder Vincent Davis into the spotlight. ▶The Rhythm & the Blues.
- 28 COUNTRY** ▶Some 90 acts are scheduled to perform at June's Fan Fair. ▶Nashville Scene.

A-1 THE WORLD OF AUDIO BOOKS

- 37 RETAILING** ▶Dealers have differing views on boutique items. ▶39/Grass Route. ▶40/New Releases. ▶41/Hardware Monitor. ▶42/Audio Plus.

- 43 VIDEO RETAILING** ▶Erol's plans to produce a cable TV show.

- 45 VIDEO MUSIC** ▶Writer Jeff Schock gives his clips "filmic interpretations." ▶Video Track. ▶New Video Clips. ▶46/MTV Programming.

I-1 INGRAM VIDEO SUPPLEMENT

- 46A PRO AUDIO/VIDEO** ▶The ITA holds its first Cassette Quality seminar. ▶48/Audio Track.

- 49 HOME VIDEO** ▶A successful home video release should rely on more than just a good script, says the president of a research firm. ▶Newline.

52 CLASSIFIED ACTIONMART

G-1 SPOTLIGHT ON WEST GERMANY, AUSTRIA, AND SWITZERLAND

- 54A INTERNATIONAL** ▶A plea is made at the IM&MC for the preservation of public-service broadcasting.

- 57 CANADA** ▶The government's aid package for the record industry draws a mixed response.

- 59 FINANCIAL** ▶Music publishing companies are hot properties. ▶Newline. ▶Financially Speaking.

- 66 UPDATE** ▶Newline. ▶Lifelines. ▶New Companies. ▶Calendar.

CHARTS ▶6/Chartbeat: Three female solo artists have records in the Top Pop Album chart's top 10.

Top Albums

- 15 Rock Tracks
- 26 Black
- 32 Country
- 36 Latin
- 36A Inspirational
- 38 Midline
- 39 Compact Discs
- 56 Hits of the World
- 68 Top Pop

Top Video/Computer

- 40 Computer Software
- 43 Kid Video
- 44 Videocassette Rentals
- 49 Music Videocassettes
- 50 Videocassette Sales

Hot Singles

- 16 Adult Contemporary
- 18 Power Playlists
- 23 Black Singles Action
- 24 Black
- 28 Country Singles Action
- 30 Country
- 34 Dance/Disco
- 56 Hits of the World
- 62 Hot 100
- 63 Hot 100 Singles Action

Promoters Bemoan Insurance Hikes

Costs Go Up, Coverage Down

BY STEVE GETT

NEW YORK The summer touring circuit is hot, but top U.S. promoters say they are getting burned by dramatic increases in the cost of concert liability insurance.

Promoters say escalating rates will inevitably result in higher ticket prices and already have caused a marked decline in stadium bookings. "Outdoors, it's almost impossible to get the coverage," says Jack Boyle, of Florida-based Cellar Door Concerts, adding, "I'll sum up the whole issue in one four-letter word—help."

"It's the worst experience of my life at this time," says Louis Messina, of Pace Concerts in Houston, Texas. "The cost has just skyrocketed."

Messina says he was forced to re-

schedule the annual Texas World Music Festival at the Dallas Cotton Bowl because of difficulty securing a \$10 million insurance policy. "I finally got it," he says. "I can't disclose the figure, but I will say it was astronomical." The concert will be held July 19, with Van Halen as headliner.

A reliable source says Messina had to pay "about \$85,000," noting, "That's about a dollar a ticket—if he gets the 90,000 capacity crowd."

Promoters complain that the latest policies available offer less coverage for more money. As a result they must buy expensive additional coverage for certain types of events, such as outdoor shows.

In recent years, the average cost per ticket for concert liability insurance was about 4 to 5 cents. "I'm now paying 35 cents per head," says Messina. "For my stadium shows it

was just tough to get a quote. I don't think we've seen the end of it in terms of the worst of what's going to happen."

Barry Fey, head of the Denver-based Feyline company says, "My premium has tripled—it's now at 25 cents per ticket." Fey's summer business includes 44 performances at the 9,000-seat Red Rocks Amphitheatre. "So far the insurance issue hasn't stopped us from doing any shows," he says, adding, "I would hope it doesn't reach that point."

Jack Orbin, whose Stone City Attractions promotes concerts in various Texas venues, including the Dallas Reunion Arena and the San Antonio Convention Center Arena, says his company has to pay "anywhere between 20 and 30 cents per head."

(Continued on page 73)



A Conspiracy Of Hope. Bill Graham, producer of the forthcoming Amnesty International concert series, displays a bill promoting the event at a recent press conference in New York. Flanking him are John Scher, left, promoter of the June 15 finale at New Jersey's Giants Stadium, and artist Lou Reed. (Photo: Chuck Pulin)

Amarillo Meet Is Group's First Since 1983

Western Chief Wild About Chain's Future

BY EARL PAIGE

AMARILLO Western Merchandisers' retail group delegates heard bold talk of record profits and a favorable future at the chain's 15th sales seminar here (14-18).

Group president John Marmaduke told the delegates to concentrate on fine tuning an already efficient system. Such efforts already are paying off, he said.

"Our profits [through] March were in excess of profits in January through May of last year," said Marmaduke.

He went on to urge Western Merchandisers store personnel to maintain a realistic view. "The business never looked better. We're doing some fun things. The record business is not drying up along the way either, although some of our acquisitions possibly benefitted from people thinking that way.

"What happens is people see a Michael Jackson and they say, 'This is the new plateau.' It's not. Enjoy these phenomenal bits when they come along, seize them. But be realistic. There are always phenomena. Take the 'Saturday Night Fever' or death of Elvis phenomena out of it and the record business still is very favorable.

"The record business is a little tougher now, we need to be more profitable, we need to be tighter on returns, we need to increase our order skills. We need to be realistic and realize that some of those dumb real estate deals may not pay off in five years as was once the case," said Marmaduke in a prepared speech.

"We're down from 131 to 119 stores since a year ago and generating more volume," he told Billboard in an exclusive interview. As head of the privately held firm with

stores from Florida to Washington, plus a huge rackjobbing and one-stop operation, Marmaduke stresses that the swift changes occurring require "better management than ever."

The upbeat spirit of Western Merchandisers' delegates surprised and delighted the 60 vendors exhibiting. Western Merchandisers has not held a convention since 1983. "We've just been too busy," says Marmaduke, mentioning the firm's last major acquisition involving 24 stores and the Alta rack operation in Utah.

Actually, Western Merchandisers is holding more meetings than ever, says Marmaduke. "We have regionals once a quarter," the hubs of which are six warehouses. "Our retail people meet every 45 days." Home video has encouraged additional meetings. "Where we meet

(Continued on page 67)

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

Taping Bill Is Out Of Subcommittee

6-2 Vote Sends Act To Full Panel

BY BILL HOLLAND

WASHINGTON The Home Audio Recording Act, bill S. 1739, was voted 6-2 out of the Senate Copyright Subcommittee May 21 to the full Judiciary Committee.

In the amended bill, sponsored by Committee Chairman Charles McC. Mathias (R-Md.), there is no royalty imposed on blank tape (Billboard, May 17). The legislation also makes it clear that video recorders, personal Walkman playback-only machines, and equipment used by businesses and nonprofit organizations

are not subject to the royalty.

The bill, as amended by the subcommittee, exempts noncommercial home taping of copyrighted music from infringement and places royalty rates of 5% of wholesale price on conventional recording equipment used to copy music and 25% of wholesale price on so-called dual-port dubbing decks.

The marked-up bill keeps intact the royalty sharing plan offered by the recording industry last month to counter criticism that the legislation would benefit only the major record companies and their superstar art-

ists (Billboard, April 5).

S. 1739 makes little mention of the antiduping plan offered by the industry, which calls for labels to produce regular and encoded records and for tape recorders to be manufactured with an antiduping decoding chip, thus avoiding a royalty. However, the bill still exempts recorders equipped with copy-code technology.

Royalties, believed to total between \$80 and \$100 million annually, will be collected by the Copyright Office and distributed by the Copyright Royalty Tribunal (CRT), according to a detailed formula that Sen. Mathias said will avoid the distribution controversies and court cases that are the beleaguered CRT's best-known legacy.

The distribution plan adopted by the subcommittee allocates 2% off the top of the royalty fund to the National Endowment for the Arts (NEA) for the support of aspiring musicians. That 2% was to have been split with the Songwriters Guild Foundation in an early draft of the bill, but that provision was struck.

Eighty percent of what is left is to be distributed in proportion to the sales and radio airplay of all copyrighted musical recordings to all beneficiaries, large and small—la-

(Continued on page 67)



CD Expansion. EMI executives gather for the official opening of the company's first compact disk manufacturing and mastering plant, located in Swindon, England. The facility utilizes the existing Thorn EMI Video High Density disk plant there, and initial production began earlier this year. EMI plans to open a second plant in Jacksonville, Ill., later this year. Shown are, from left, the president and chief operating officer of EMI Music Europe & International, Ken East; EMI Records U.K. managing director Rupert Perry; and the chairman and chief executive of EMI Music Worldwide, Bhaskar Menon.

Highlights Of S. 1739

The vote: 6-2, by roll call. Sen. Laxalt (R-Nev.) was not present. Bill now goes to full Judiciary Committee.

What's in? Exemption from copyright infringement for non-commercial audio home taping, a 5%-of-wholesale-price royalty on music-copying tape recorders, 25% for dual-port dubbing machines. VCRs, Walkmans, and machines used by businesses and nonprofit organizations are not subject to royalty. Copyright Royalty Tribu-

nal (CRT) will distribute fees.

What's out? No penny-a-minute royalty on blank tape. This decision cuts the projected royalty pool by more than half, to \$80 million-\$100 million annually.

What was not addressed? The recording industry's alternative antiduping plan and copy-encoding technology.

How about the House version? No hearings have yet been scheduled on H.R. 2911. Senate success may increase its slim chances.

Critics Of Move Contend Decision Is Premature

Schwann Commits To CD-Oriented Catalog

BY IS HOROWITZ

NEW YORK Schwann's decision to replace its monthly record and tape catalog with a compact disk catalog is seen by some dealers and record labels as driving yet another nail in the standby coffin of the traditional configurations.

ABC Schwann Publications informed subscribers last week that they will be receiving the new publication beginning in July. It will list all CDs currently available at the time, but limit LP coverage to new releases and deletions, and cassettes solely to new releases.

Occasional "super" Schwanns containing active catalog LPs and cassettes, along with CDs, will be published, but these will be made available only at separate cost. One is due out in June, just before the new CD catalog is launched, and another is scheduled for release in November.

Bill Tynan, publisher of the Schwann catalog and sister ABC publication High Fidelity, says it is hoped the super catalog will become a quarterly.

Those objecting to the new Schwann approach feel the move is decidedly premature, and will serve only to hurry along the demise of the LP. They also complain that the cassette, a thriving configuration, will suffer inadvertently.

While many larger retailers find Phonolog their prime catalog resource, the ready reference capability of the Schwann and its widespread use by consumers have made it a potent marketing aid for the past several decades.

It had been rumored that PolyGram, because of its leadership role

in CD, had been a supporter of the Schwann decision. But Joe Parker, PolyGram Classics marketing vice president, tagged the development as "premature." He said that in discussion with dealers, he found the majority felt the same way and that sales of catalog LPs and cassettes would be hurt. He said he hoped Schwann would reconsider.

At RCA Red Seal, marketing executive Irwin Katz found the step "irresponsible." CBS Masterworks executives called it "a mistake."

A typical dealer reaction came from Debbie Morgan, general manager of records for J&R in New York. She called the decision "unfortunate, because the retailer wants to sell everything possible."

No More Shrinking, Says Label Prez

Maglia Helming Island

NEW YORK The soundtrack to the film "Good To Go" and new albums due from Frankie Goes To Hollywood and U2 are Lou Maglia's top priorities as the new U.S. president of Island Records.

Maglia, who joined the label earlier this month (Billboard, May 24), supervises a staff that has been trimmed by attrition and layoffs in the last 12 months. But he says Island is now at its proper size.

"We've done all the shrinking we're going to do," he says. "Our in-house staff will stay as it is. It's the nucleus that just brought in a No. 1 record [Robert Palmer's 'Addicted To Love']." He further notes that Island has "access to the people at Atlantic and WEA." The label is distributed by WEA via an arrangement with Atlantic.

"Good To Go," the first in-house production by Island Films, is slated to reach theaters in July. Maglia says the first single from the soundtrack will be released July 7

with two others to follow shortly thereafter. "We're going to try and work three singles almost simultaneously," he says.

Future synergy between Island's film and record divisions is expected. "The film division is obviously very important to [Island founder and chairman] Chris Blackwell. Put together, I think the company looks great."

Aside from the albums to come from Frankie Goes To Hollywood and U2—neither of which have release dates yet—Maglia says Island remains committed to its traditional strength in reggae, and is preparing a new Bob Marley release. As for other signings, Maglia says he is "dabbling in a couple of things" and adds that "Chris is working on things as well."

Prior to joining Island, Maglia had most recently served as executive vice president of Elektra Records.

FRED GOODMAN



as national director of adult contemporary promotion; Rusty Garner, national director of club promotion for Capitol/EMI America/Manhattan; and Jack Silverstein and Harry Schwartz, promotion managers. Rich Tamburro and Shelley Green were appointed as national director of promotion and national director of video, respectively.

Steve Mandel joins Columbia Records as associate director of publicity, East Coast in New York. He was with Diamond Dave Enterprises and Van Halen Productions, where he handled publicity for Van Halen and David Lee Roth.



Clifford Russell is promoted to regional promotion marketing manager of black music and jazz promotion at Epic/Portrait/CBS Associated Labels, based in Chicago. He was an account service representative.

PolyGram Records makes the following appointments in New York: Bill Smith as national singles specialist/Southeast and Southwest regional promotion manager; Dave Lonca, Midwest regional promotion manager; Pat Rascona, local promotion manager, New York; and Neda Tobin, local promotion manager, Dallas.

Adrian Vogel is named manager of international a&r and international promotion for CBS Records Spain. He was product manager for CBS Records International.

Jem Records in South Plainfield, N.J., appoints Bob Knickman production manager. He previously worked as assistant to producers Steve Lillywhite and Stefan Galfas.

HOME VIDEO. Vestron Video makes the following changes in Stamford, Conn.: Strauss Zelnick as senior vice president of corporate development; Stephen Monas, director of business affairs; Adam Platnick, associate director of business affairs; Susan Brooks, associate director of business affairs; and Judith Steckler, director of legal affairs. Zelnick was vice president of international sales, television for Columbia Pictures. Monas was associated with the New York law firm of Pavia and Harcourt.

Eve Kemp is promoted to director of advertising and sales promotion for

(Continued on page 66)

CHERRELLE. HER DAY HAS COME.

FRIDAY

SATURDAY



"Saturday Love" has taken Cherrelle and her second Tabu album to a new level of pop success. "High Priority" is now Gold and headed higher—propelled by the mesmerizing beat of Cherrelle's new single, "Artificial Heart," and her current national tour with the New Edition. Cherrelle. Today, she's top priority.

Cherrelle. "High Priority." ^{FZ 40094}
Featuring the hit duet with Alexander O'Neal, "Saturday Love," and the new single, "Artificial Heart." ^{ZS4 05901}
Produced by Jimmy Jam and Terry Lewis.
On Tabu Records, Cassettes and Compact Discs.



Produced by Jimmy Jam and Terry Lewis for Flyte Tyme Productions, Inc.
Distributed by CBS Records. © 1986 CBS Inc.

VIDEO'S NOW AT HOME IN BOOKSTORES

Software Is A Top Attraction At ABA Convention

BY JIM McCULLAUGH

NEW ORLEANS Home video grabs a high profile at the American Booksellers Assn. Convention here Saturday through Tuesday (24-27), with more than 50 software vendors exhibiting and many more in attendance. Last year's ABA drew only a handful of programmers. In all, more than 1,000 exhibitors are on hand.

Video also figures to help boost this year's attendance to more than 15,000. In addition, a panorama of alternative retailers, such as record outlets, are on hand to examine the booming books-on-cassette phenomenon (see special section).

The dramatic video turnaround stems from the fact that bookstores, led by the Waldenbooks and B. Dalton chains, have become major sell-through factors in home video. Home video suppliers say that bookstores can represent as much

as 25% of the sell-through units on a promotionally priced theatrical title.

A recent Cambridge Associates study (Billboard, May 24) points out that close to 10,000 book outlets in the U.S. are generating about \$400 million in business from home video. Overall, suppliers say bookstores may now represent 10% of the total video market.

Don Edwards, manager of audio/video development for the Stamford, Conn.-based Waldenbooks chain, says video is beyond the test phase and is solidly in 940 of the chain's 980 stores. Moreover, television monitors will be put into newer stores and older stores as they are refurbished. Waldenbooks is also examining the concept of separate video-only stores.

B. Dalton has also made a major commitment to video, according to a spokesman, and plans to significantly increase video's presence, already substantial, in its 753 stores.

Waldenbooks has heightened its presence by advertising in USA Today and taking advantage of vendor advertising dollars.

"I think we've become recognized as a place to find video now," says Edwards, who has also engineered such in-store events as having Pete Rose sign autographs at a Long Island, N.Y., outlet when the Cincinnati Reds were in town to play the Mets. The focus was to generate more interest in Embassy's Pete Rose baseball instruction cassette.

Says Rand Bleimeister, Embassy senior vice president, "We sold 8,500 Pete Rose tapes to traditional video stores. Another 25,000 went to some six or seven retailers. Two of those were Waldenbooks and B. Dalton."

(Continued on page 70)



Scoring Big. Columbia Records' top brass present the Outfield with a gold disk for its debut album "Play Deep." Standing in the label's New York offices are, from left, CBS Records Division president Al Teller, group member John Spinks, Columbia's senior vice president of a&r Mickey Eichner, and senior vice president of marketing Bob Sherwood. Kneeling are group members Alan Jackman and Tony Lewis.

Asher/Krost/Reid Triumvirate

Three Top Managers Merge

LOS ANGELES Veteran personal managers Peter Asher, Barry Krost, and John Reid have pooled resources to form a new worldwide management combine, Asher/Krost/Reid Management, which will span music, movies, and television.

The merger couples the music-oriented clientele of the Asher and Reid firms with Krost's holdings in film and TV, including his interests in program packaging and production. The combined management roster for the new venture brings together recording acts Kiki Dee, Elton John, Joni Mitchell, Linda Ronstadt, James Taylor, and Jane Wiedlin, and additionally includes film and television performers Billy Connolly, Bill Davis, Robert Foxworth, Elizabeth Montgomery, Anthony Peck, and Barry Sandler.

Operations for the new company will be directed from Asher's office building here and Reid's London headquarters, with an affiliate staff available in Australia via Kevin Ritchie's Duet Productions.

All three entrepreneurs have long

maintained their own companies, making the partnership a significant shift in strategy. The closer interplay between the music, film, and television communities is cited as reinforcing the move.

"The media are more interwoven now, and harder to separate," notes Asher. "For example, Jane Wiedlin, who is a singer and songwriter first, is now out doing a string of acting jobs. She's still slated to start a second solo album soon, but she's been well-received for this new career."

Krost, whose early career in music management led to his recent concentration in movie and TV packaging and management, agrees, noting, "There's barely a film made today that doesn't strive for a strong soundtrack album."

Still, Asher stresses that "we're doing it because it's fun, and we want to bounce ideas off each other." Reid agrees, noting that he sought the linkup after learning that Asher and Krost planned to combine forces.

(Continued on page 72)

AMC Sales Survey Issued

NEW YORK Fueled by a sharp rise in consumer demand for electronic instruments and accessories, sales of those items, music print, and sound-reinforcement equipment rose 8% in 1985, to \$2.7 billion.

In its annual review, the American Music Conference says that electronic instruments and accessories alone accounted for \$1.2 billion. The biggest gainer in this category was electronic keyboards, which showed a 41% increase over 1984, to \$533.6 million.

Fifteen percent dollar and 6% unit gains are cited for domestic and imported acoustic and electric guitars and other fretted instruments. This is attributed to the continued demand created by rock recordings, shows, and music videos and to a large number of first-time players entering the market. The report

also notes an acoustic-guitar trend.

Stringed instruments were big losers in 1985, largely as a result of a 54% drop in the number of inexpensive units imported from China, carry-over inventory from the previous year, and growing numbers of rental/lease programs. Stringed instruments dropped 19% in sales, 28% in units sold.

Both woodwind and brass instruments showed slight increases in units and dollars.

The 1986 edition of AMC's "Music USA," which reviews 14 instrument and related equipment categories, provides import and export figures and includes data from a 1985 AMC-sponsored Gallup survey of U.S. amateur music participation.

IRV LICHTMAN

CHART BEAT



by Paul Grein

GENESIS' "Invisible Touch" enters this week's Hot 100 at No. 45, becoming the highest-debating single so far this year.

Even more remarkably, four past or present members of the group are listed in this week's top 40. **Mike (Rutherford) & the Mechanics'** "All I Need Is A Miracle" leaps to No. 6; **Phil Collins'** "Take Me Home" drops from its No. 7 peak to No. 18; **Peter Gabriel's** "Sledgehammer" surges to No. 39; and **GTR's** "When The Heart Rules The Mind" jumps to No. 40. The latter group features former Genesis guitarist **Steve Hackett**.

Mikel Sittason of Decatur, Ala., notes that—counting the current Genesis hit, which features **Tony Banks**—all five members of the old Genesis quintet are represented on the current chart. Sittason suggests that this is the first time all members of a quintet have been listed on the Hot 100 with different records. "Even the **Beatles** couldn't do this," he reasons, "because there were only four of them." You can't argue with that.

"Invisible Touch" may well become Genesis' highest-charting single to date. That distinction is currently held by the 1984 hit "That's All," which peaked at No. 6.

PATTI LABELLE'S "Winner In You" leaps to No. 8 on this week's Top Pop Albums chart, while **Whitney Houston's** smash debut album holds at No. 1 and **Janet Jackson's** "Control" jumps to No. 6. This is the first time in the history of the pop album chart that three black female soloists have been in the top 10 simultaneously.

The "solo" distinction is important. In July 1979, **Donna Summer**, **Anita Ward**, and **Sister Sledge** were listed in the top 10

with "Bad Girls," "Songs Of Love," and "We Are Family," respectively.

The robust outlook for black female soloists stands in stark contrast to the situation just a few years ago. From November 1980, when **Diana Ross'** smash album "Diana" dropped out of the top 10, to July 1984, when **Tina Turner's**

Genesis' debut highest this year

blockbuster "Private Dancer" broke in, only one album by a black female soloist managed to crack the top 10. That was **Donna Summer's** "She Works Hard For The Money," which sneaked into the top 10 for one week in August 1983.

"Winner In You" is the second top 10 pop album of LaBelle's long career. "Nightbirds" climbed to No. 7 in March 1975, boosted by the No. 1 smash "Lady Marmalade."

WHITNEY HOUSTON'S "Greatest Love Of All" holds at No. 1 for the third straight week, which means that each of her four solo singles has charted better than the one before it. Houston also becomes the first artist in chart history to log one week on top with her first No. 1 hit ("Saving All My Love For You"), two weeks on top with her second ("How Will I Know"), and three weeks on top with her third.

The success of "Greatest Love" is especially significant in that it previously appeared as the B-side of Houston's first solo hit, "You Give Good Love."

John Farkas of Cleveland notes that this is only the second time a former B-side has gone on to hit

No. 1 as the A-side of a different single release. The first time was in March 1975 when the **Doobie Brothers'** "Black Water" hit No. 1, a year after peaking at No. 32 as the B-side of "Another Park, Another Sunday."

Farkas has more. "I'd also like to point out that two singles on the current chart have flip sides that were No. 1 hits last year. The B-side of **Simple Minds'** "All The Things She Said" is a live version of "Don't You (Forget About Me)." And the B-side of "Hands Across America" is "We Are The World."

And still more. "I believe the live version of 'Don't You (Forget About Me)' may be the longest B-side ever. It clocks in at 9:05."

FAST FACTS: **Journey's** "Raised On Radio" jumps to No. 4 on this week's Top Pop Albums chart, becoming the group's third consecutive top five album. "Escape" logged 34 consecutive weeks in the top five in 1981-82; "Frontiers" was top five for 11 weeks in 1983. The new album is being boosted by the hit "Be Good To Yourself," which this week becomes Journey's sixth top 10 single.

More surprisingly, the **Moody Blues** appear to have a hit with "The Other Side Of Life," which jumps to No. 19 in its third week on the Top Pop Albums chart. This already beats the No. 26 peak of the band's last studio album, 1983's "The Present."

Even more surprisingly, **Duane Eddy** has achieved his first Hot 100 single in more than 22 years. He's featured on **The Art of Noise's** remake of "Peter Gunn," which Eddy took to No. 27 in 1960. The remake, which recently cracked the top 10 in the U.K., this week jumps to No. 75 in the U.S.

And we have two errors to correct, both related to the **Patti LaBelle/Michael McDonald** hit, "On My Own." Dave Fritz of Hollywood notes that **Madonna's** "Like A Virgin" also jumped from No. 11 to No. 3, as "On My Own" did last week. And Steve Orchard of WMIQ-AM/WIMK-FM in Michigan notes that we somehow left out **Wild Cherry** ("Play That Funky Music") in our list of white acts that have topped the black chart.

POLY

GRAM

→ The Moody Blues certainly aren't feeling moody or blue right now. After 20 years at the top they're STILL producing chart albums. "The Other Side of Life", launched 4 weeks ago on Polydor, has already hurtled into the charts worldwide. And the first single from it, "Your Wildest Dreams", is SELLING like a dream in the U.S. Once their Summer Tour starts on June 19th you can bet "The Other Side of Life" will be right up at the TOP SIDE of the charts. ◻



PolyGram We give our artists the world

ALBUM PRODUCED BY: TONY VISCONTI MOODY BLUES MANAGEMENT: TOM HULETT, UNITED ARTISTS ATTRACTIONS

WESTWOOD ONE RADIO NETWORKS PRESENT

PSYCHEDELIC PSNACK

The Westwood One Radio Networks invite you to tune in and trip out with *Psychedelic Psnack!* Premiering Monday, June 2, it's a daily flashback to the kicky psychedelic Sixties guided by host Dave Herman of WNEW-FM/New York. Ranging between 6-10 minutes, each exciting show spotlights two classic songs from 1965-69, along with exclusive interviews, vintage news clips and memorable commercials from the era. The Summer of Love lasts forever on *Psychedelic Psnack*, a kaleidoscope of hip nostalgia for some, and a fascinating slice of rock & roll history for all. To get experienced, contact your Westwood One Representative: New York (212) 682-4600; Chicago (312) 938-0222; Detroit (313) 354-4270; Los Angeles (213) 204-5000; or Telex 4996015 WWONE.



WESTWOOD ONE RADIO NETWORKS



Billboard Offices:

New York
1515 Broadway
N.Y. 10036
212 764-7300
telex 710 581-6279
cable Billboy NY

Los Angeles
9107 Wilshire Blvd.
Beverly Hills, Calif. 90210
213 273-7040
telex 66-4969
cable Billboy LA

Nashville
14 Music Circle E.
Tenn. 37203
615 748-8100

Washington, D.C.
733 15th St. N.W.
D.C. 20005
202 783-3282

London
71 Beak St.
W1R 3LF
01 439-9411

Tokyo
6-19-16, Jingumae
Shibuya-ku, Tokyo
03 498-4641
telex J25735

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

Editorial

Managing Editor: **KEN SCHLAGER**
Deputy Editor: **Irv Lichtman**
Executive Editor: **Is Horowitz**
News/Financial Editor: **Fred Goodman**
Art Director: **Jeff Nisbet**
Copy Editor: **Jean Rosenbluth**

Special Issues:
Editor: **Ed Ochs** (Los Angeles)
Assistant Editor: **Robyn Wells** (N.Y.)

Bureau Chiefs:
Sam Sutherland (Los Angeles)
Bill Holland (Washington)

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

Charts & Research

Director of Charts/Associate Publisher:
Thomas Noonan
Hot 100 Chart Mgr.: **Michael Ellis**
Country Chart Mgr.: **Don Kamerer**
Black Chart Mgr.: **Mike Mongiovi**
Research Mgr.: **JoDean Adams**

New York: **Harry Michel** (retail supervisor), **Kevin Murray** (radio supervisor), **Jimmy Canosa, Ed Coakley, Rita Ferrance, Kathy Gillis, Eleanore Greenberg, Cathy Kaslow, Robert Martucci, Lillian McGuire, Sharon Russell, Debra Todd, Marc Zubatkin**

Marketing & Sales

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

Production

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

Administration

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

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

The Final Round

REGGAE: CO-OPTED, DILUTED, IGNORED

BY LEA HARPER

Reggae. The word invariably calls forth from the depths of the race experience an apocalyptic vision of its messianic messenger, Bob Marley—Kingston's avenging angel. Is it any wonder he never fit comfortably in the back pocket of the commercial programmers?

Even if you never saw the sparks fly from the tips of his fingers, it's dead certain you got hooked on the rhythm, the relentless, blood boiling beat. Unendorsed by the guys in the ties, reggae was systematically stricken from the airwaves. Who needs a righteous thorn in the side of an airtight, hindsight industry driven by megabucks and a snooze cruise on easy street?

Reggae seemed destined to remain exclusively an underground phenomenon. But what must boggle the mind of the passive researcher is how such an insidious force managed to skank its way into the heart of Middle America at all.

After Bob was given an honorable discharge, and other high-ranking reggae officials such as Jimmy Cliff, Third World, and Peter Tosh were relegated to smaller arenas, numerous well-established white artists such as the Police and Men at Work were successfully incorporating reggae into their repertoires.

Tina Turner's major comeback single was a bona fide, certified, "reggaulated" hit (with a modified bass response). Tina straddled it, Eddy Grant urbanized it, the Police embellished it, and UB 40 silenced the soul of it (by surgically removing the tremor of protest, winding up with a boppy kind of carnival beat varnished with vacuous limericks).

Reggae emerged in the '80s with the gnarled roots of the ancient tree somewhat bleached and squeaky clean. No sufferers in the penthouse please. This is party time.

To be made palatable to the "Coke Is It" generation, reggae had to be diluted, re-treaded like a smoldering tennis shoe, and re-defined in

terms of "intent."

Reggae has its ripoffs, but it gets sticky trying to simulate sweat. Take the mantra-mystic music of Burning Spear. It groans from the bowels of the earth and if it doesn't shiver you with cellular flashbacks and save you from at least a week of recurring lethargy, no amount of regression therapy is ever going to help.

Apart from the unspoken lyrical-

popular song, our reggae envoys, were talking about with their insistence on preservation, their reverence for traditional values and deification of Man as the ultimate resource of Energy.

The reggae exponent is reminiscent of roaming-minstrel and truth-sayer cults who traveled Europe during the Middle Ages as the people's heralds, uncovering corruption in high places. Although their songs

"You've Got The Power" in '82 with the masterpiece, "Try Jah Love" produced by Stevie Wonder, most of us believed it would be the long-awaited breakthrough for all Rasta warriors. No muffled message. No swindle. The real thing.

My sister and I were recording our second LP, and Third World laid some tracks for us. I asked Willy, their drummer, what happened. In Europe, certain stations outright wouldn't play it because it contained the word, "Jah." Sex and violence is permissible, but God makes them uneasy.

Reggae has had a few victories, like the instigation of a category in the Grammys, if only a minor mention, (no video spotlight, and hastily wedged between something like Best Children's Album and Most Outstanding Dead Composer). Four years after the passing of Bob Marley, Babylon blinks.

By tearing down the psychic walls that separate us, the persistence of our Jamaican bards has helped make possible much of the movement we've seen recently to alleviate hunger and suffering on the globe. It is a holistic faith that views the planet as a vast body, each part significant to the wellbeing of the whole.

Just as a bottle of water put on ice will expand, bursting its container, you can't stop the flow of evolution, the riptide of events. As Bob said in his final opus, "Redemption Song," "Emancipate yourselves from mental slavery, none but ourselves can free our minds. Have no fear for atomic energy 'cause none of them can stop the times."

If a prophet defined is a social psychologist, then true reggae is just that prognostic current. No riddle to it. It's a plain and simple design for living.

Let Origen answer them that come to scoff and ridicule: "The Mazarites do not cut their hair because all that is done by just men prospers and their leaves do not fall."

When Third World released

'Who needs a thorn in the side of an industry driven by megabucks?'



Lea Harper and her twin sister Lyn perform as Syren. They're based in Toronto.

content laws that muzzle the hit parade, greater damage is often done on the part of the reggae propagators themselves. For example, when a determined devotee manages to cop an hour a week on a local station, as if in revenge the selection extorted from the dust bins is so obscure, redundant, and bizarre it touches the lunatic fringe.

There is no room for the improbable in roots music. The symbiosis between the reflection and the reality is too clearly defined. The adage, "Let me entertain you," may have reached its maximum meaning with the corporate crowning of Jackson, Prince, and Richie. But should we end up walking around in asbestos suits wondering where the next water hole is to be found, we're going to look pretty foolish carrying a white glove, a purple jockstrap, and college cashmere.

Some of us might even remember what the Buckminster Fullers of

were codified to protect them from ecclesiastical henchmen, the enormous influence of these mystical brethren stirred up enough controversy to stoke the fires of the Holy Inquisition.

Musicians, in fact, were the first to be raked over the coals. Albeit ruthlessly eliminated, the Spirit continued, fragments being found in the Grail epics and the exploits of the Knights Templar.

Of course, this is the 20th century. We are civilized. We employ less barbaric, if not more efficient means of silencing our spokesmen. We just make it economically impractical for them to continue. If they are musicians, we simply refuse to program their songs.

I'm tired of hearing from the battery of a&r and other snooze mis-siles that "It's not what they're listening to." Since when has it been "people's choice"?

When Third World released

Letters to the Editor

A VOTE FOR THE STATUS QUO

I have been following rock music for the past 15 years and have never enjoyed top 40 and AOR stations as much as I have during the past 12 months. So after reading the attacks on contemporary rock by Arista chief Clive Davis (Billboard, May 17) and some crybaby ex-jock named Larry Brauer (Commentary, May 17), I gladly take up the cause of the status quo.

Davis is quoted as declaring, "It's time for revolt again." So I guess we might as well brace ourselves. We'll either get 10 more years of Sex Pistols imitators or 20 more of Velvet Underground disciples. And their meager output will be accompanied by the gushing hype and pathetic slanders of a rock intelligentsia whose coverage of this music for the past 10 years has displayed as much honesty and fairness as the Soviets displayed at Chernobyl.

The reason why radio program-

mers are reluctant to take up the whims of the rock press has nothing to do with stodgy conservatism. It has everything to do with the healthy skepticism that has kept playlists relatively free of poseurs and college-boy demagogues.

I wish Mr. Brauer no ill will in his new profession, but I think his swan song to so-called "corporate rock" is just a long whine. He labels the public's reluctance to accept the music that will presumably make us better human beings as "a frightening prospect for . . . the survival of a democratic society."

He sees some hope, however. "The battle for the future of music and our culture" can still be won, he says.

Well, Mr. Brauer, you and your culture will have to prevail over my dead body. All your culture stands for is mockery and deceit.

I don't mind Mr. Brauer's buddy Bruce Springsteen telling me how

to run my life. I'm just grateful that I can distinguish between his genuine talent and energy and the pomposity of his leftist supporters.

As for liberation, "Crush On You" by the Jets has more of that quality for me than the entire Talking Heads or Clash catalogs.

Christopher Davis
New York

NO LAUGHING MATTER

I had to laugh at Clive Davis' statement, "It's time for creativity to rear its subversive head once again" (Billboard, May 17). This from a man whose label's current big push, GTR, is the most predictable piece of AOR/pablum released in some time. I'm sure they'll be a huge success.

Cort Snyder
KSCO Santa Cruz, Calif.

CROSSOVER GREMLINS

It was a great relief to finally see, in

your May 17th issue, the Rolling Stones, ZZ Top, Creedence Clearwater Revival, and Pete Townshend, among others, cross over from the Top Pop CD chart to the Top Classical CD chart, after years of floundering and eager anticipation.

I also found the domination of Beethoven and Tchaikovsky on the Pop CD chart to be long overdue.

Mike Jacobs
Jacobs & Assoc. Mgmt.
Garden Grove, Calif.

Editor's note: A printer's error accounts for the switch, but the prospect is intriguing.

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

TOP 40'S POP PIPELINE LACKS POWER

PDs Adjust To Lack Of 'Perfect' Hits

BY KIM FREEMAN

NEW YORK "It's the worst it's been in 10 years," says KRXY Denver operations manager John Driscoll of the programmability of records vying for spaces on his top 40 playlist in recent months.

Driscoll's sentiments are stronger than most, but there is a consensus among pop programmers that the format has been suffering—and will continue to suffer—from a shortage of what they conceive to be perfect top 40 material to fill their current lists.

Vertically programmed top 40s in highly competitive markets have been particularly hard hit, while programmers more able to borrow hits from other formats are not complaining.

WPLJ New York PD Larry Berger goes so far as to say, "The record companies are going to kill off top 40 radio, just like they did in the late '70s." He says the record companies did not create the prob-

lem deliberately, but adds, "The success or failure of this format depends on what's being put out. I don't know if this will be a good [spring Arbitron] sweep for top 40, but the winter sweep was bad because of the music."

'The labels will kill off top 40'

cause of the music."

Berger's pet peeve is the "tremendous preponderance of ballads and AOR-sounding tunes." Driscoll complains about the "lack of good, dynamic rock product." Others are anxiously awaiting more superstar releases.

A dissatisfaction with available music crops up periodically, and most PDs have an arsenal of tactics to compensate for times when their elusive "perfect songs" are in short supply.

"The scenario has caused us to be more aggressive in playing new mu-

sic, simply to fill the gaps," says Berger. While WPLJ continues to rely heavily on sales progress in choosing adds, Berger says he would happily greet "the next promoter that comes in here with a good, uptempo, poppy-sounding record."

The kind of music Berger says he's talking about includes Level 42's "Something About You"; Miami Sound Machine's "Bad Boy"; Mike & the Mechanics' "All I Need Is A Miracle"; and Boys Don't Cry's "I Wanna Be A Cowboy."

At WTIC Hartford, PD Gary Wall cut back his current list from 37 to 34 tracks five weeks ago. "The product just didn't look as deep as it has been in the past," he says. "This is the lesser of two evils."

In trimming his current list, Wall says the frequency of some of his programming categories will increase by 15 or 20 minutes, while power rotations will stay the same. Wall says the situation is improving, and called last week's music meeting the "best we've had in five weeks." Resulting adds included new singles by Peter Gabriel, Gavin Christopher, Prince, and Kenny Loggins.

Because he has few strong currents to work with, "we sign off at 3 p.m.," jokes KRXY's Driscoll. He says he began to see a lack of hit product last fall and is working on ways to "omit the need to rely on current material."

(Continued on page 15)

NAB Officials See Big Turnout For Radio '86

BY BILL HOLLAND

WASHINGTON NAB officials are enthusiastic about Radio '86, the annual radio-only convention to be held in New Orleans Sept. 10-13.

David Parnigoni, senior vice president of radio at the National Assn. of Broadcasters, predicts a record turnout of 6,000 attendees—1,000 more than last year's convention in Dallas, which scored high marks in a followup questionnaire.

"I think it will be our best yet," said NAB president Eddie Fritts at the Radio '86 press conference May 19. Exhibit space for the event will be 25,000 square feet—up 5,000 feet from last year's convention—and more than half has already been sold, according to officials.

John Dille III, convention co-chairman and NAB radio board chairman, says there are already 71 contracted exhibitors. Dille adds that Radio '86 will feature 81 workshops in fields including management, programming, sales, promotion, research, and engineering.

Fritts says the expanded categories, especially in engineering (with 13 sessions, more than double last year's number), are a way of providing a "full service" radio convention.

(Continued on page 15)



Loop Scoop. WLUP Chicago morning maniac Jonathon Brandmeier snags a chat with Illinois governor James Thompson while doing a live broadcast from a state building. Thompson was just one of many notables caught during Brandmeier's "Who's On My Line" mystery guest series.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

TOP 40

WEZB New Orleans music director Greg Rolling has his hook baited with plenty of mass-appeal tracks to lure the teens in his multiethnic market. The first is Andy Taylor's "Take It Easy" (Atlantic). After four days on the air, Rolling says, the Duran Duran member's solo single jumped to No. 1. Meanwhile, the Bangles continue their roll at B-97 with "If She Knew What She Wants" (Columbia), and Belinda Carlisle's "Mad About You" (IRS) is boding well for the ex-Go-Go's solo career. Rolling says both singles give B-97 a strong summery sound. According to Rolling, the Pet Shop Boys will "be the same story as Wham! was." Their second single, "Opportunity" (EMI-America), is a fast mover at B-97, and Rolling says there are at least two more singles on their "Please" album. Finally, Janet Jackson's "Nasty" is an immediate draw with 18- to 30-year-old females, Rolling notes.

BLACK/URBAN

WAMO Pittsburgh PD Chuck Woodson says he's living a "programmer's dream" right now because of the "mixture of grooves" available. One of these is the rap/reggae single "Rumors" (Baja/TSR) by the increasingly popular Timex Social Club. In a more mellow groove is 52nd Street's "Tell Me How It Feels" (MCA), and Juicy's "Nobody But You" (CBS Associated) is "a real smoker," Woodson says. Janet Jackson's "Nasty" (A&M) is filling up the harder end of the WAMO sound spectrum, he notes.

ALBUM ROCK

At KLOS Los Angeles, assistant program director Kurt Kelly says the new track "Isn't That Enough" (Island) by Danny Wilde "looks like it's going to pop real well for us." He compares the song to John Waite's material when he was leading the Babies. Of the sort of song that album rock outlets can truly call their own, Kelly points to Great White's "Face The Day" (Telegraph/Greenworld). The act has gained a following through appearances on several KLOS local features. Stepping a little to the left of KLOS' traditional rock'n'roll territory, Kelly says the Call continues to develop as a strong image band for the station. "I Still Believe" "went through the roof," Kelly says, adding that "Everywhere I Go" and "Oklahoma" (Elektra) should keep the Call in the KLOS spotlight. Joe Cocker's second single—"Keep Your Hat On"—from his new Capitol album is on a slow-but-sure upward course, Kelly notes. Finally, the assistant PD says Emerson, Lake & Powell's "The Score" (PolyGram) could be a great KLOS track if the nine-minute tune was issued in edited form.

COUNTRY

Randy Travis' "On The Other Hand" (Warner Bros.) and Dan Seals' "All That Glitters" (EMI-America) were the hot requests during KILT Houston's "Top Nine At Nine" program last week, says PD Rick Candea. Meanwhile, KILT's assistant PD/MD Debbie Murray says "Indian Summer" (Columbia) is a standout cut on Larry Gatlin & the Gatlin Brothers' "Smile" album. "This is one of those songs you crank up when you are driving to the beach in your convertible," says Murray. In the same uptempo league are Hank Williams Jr.'s take on "New Orleans" (Warner/Curb) and Merle Haggard's "Texas" (Epic), a great dance song, in Candea's estimation.

KIM FREEMAN

...newsline...

UNITED BROADCASTING won its last in a string of renewal victories against challengers in a Commission-approved deal to buy out two competing applicants for WDJY-FM Washington. The Bethesda, Md., broadcaster's future has grown progressively brighter since the dark days of the '60s, when it came under FCC fire for previous management's violations. In the WDJY decision, District Broadcasting will receive \$1.28 million and Hispanic Broadcasting will receive \$475,000. United has spent more than \$3 million defending its license from challengers, and now plans to acquire new AMs and FMs.

ED MC LAUGHLIN will retire from Capital Cities/ABC and his 16-year post as president of the ABC Radio Networks on July 1. During his tenure at ABC, Mc Laughlin initiated the expansion of the network from four to seven webs. A 22-year ABC veteran, Mc Laughlin will open his own communications consulting firm in New York, with ABC as his first



MC LAUGHLIN



WIDMANN



CALARCO



WATKINS

client.

NANCY WIDMANN is named vice president of the CBS-owned AM Stations. She was VP/GM of CBS's WCBS New York since 1980, and has worked with the company since 1972. Replacing her at the New York FM is Rod Calarco, who is promoted from the general sales manager post at the oldies outlet.

MILLARD JAMES WATKINS is appointed general manager of WHUR Washington, the highly rated adult urban station owned by Howard Univ. Watkins designed the station's first engineering facility in 1971, and returned to Howard in 1979 with posts at the university's WHMM-TV and Satellite Communications divisions.

PAT MARTIN, broadcast author and advisor, is offering a seminar titled "How To Become A Major Market Personality" throughout the summer. The series of 20 seminars begins July 14 in Madison, Wis., and ends Sept. 7 in Worcester, Mass. "As it becomes harder to find good jobs in broadcasting," says Martin, "there is also a need by many major market stations for 'new blood.'" Topics to be covered include personal motivation, technique, communication, show prep, and self promotion. For specific dates and locations, call Martin at (414) 482-2638.

A SURE THING IN A SEA OF MAYBES.

LITTLE
RIVER
BAND



NO REINS

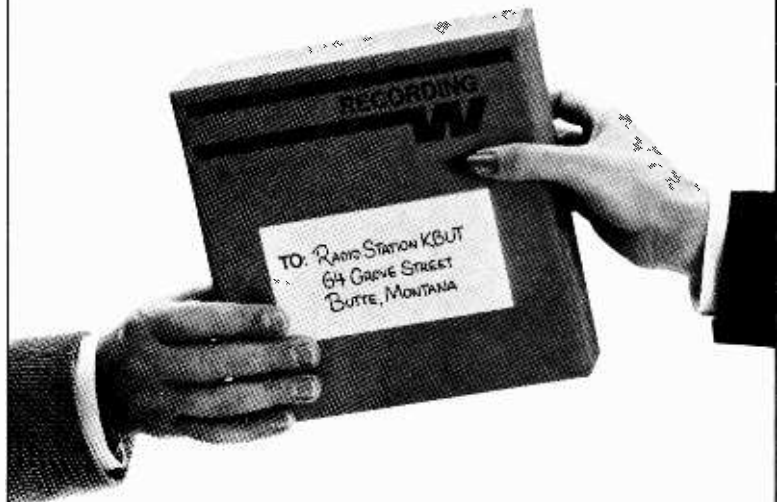
Featuring the new single, TIME FOR US.

Produced by Richard Dodd

ON HIGH QUALITY XDR® CASSETTES AND ALBUMS FROM 

Before you watch Dick Clark's ABC-TV Special on May 28th "America Picks the Number One Hits" get your copy of the book that inspired it **THE BILLBOARD BOOK OF NUMBER ONE HITS** by Fred Bronson At bookstores everywhere, only \$4.95

How to transfer tape.



Your boss is starting to sound like a broken record. The tapes have to be at the station. Fast.

Lucky for you, Western's small package service fits the needs of your business.

So do our prices for that matter. We'll even give you door-to-door service for a little extra.

Call us at 1-800-638-7387 in the continental U.S., (301) 269-6659 in Maryland. Or 1-800-368-2390 in Alaska and Hawaii.

Because you'll like what you hear.



WOX by Kim Freeman JIOX

WBLS New York and Frankie Crocker will not be reunited. That's the word from WBL's general manager Charles Warfield, who calmly denies any rumors of the two entities hooking up again.

We predicted long ago that the abandoned WMET calls would be brought to New York. Well, Emmis Broadcasting has applied for the calls, but don't jump to con-

Crocker, WBL's nevermore

clusions on what that means for either WAPP or WHN New York, two of the outlets Emmis is waiting to buy from Doubleday.

Emmis has requested the WMET calls for WAPP, but company programming vice president Rick Cummings says, "Honestly, we have no plans for them at this point. But, they could be valuable." As for matching the New York Mets with WMET on the country-formatted AM, Cummings says Emmis research indicates that the connection between WHN and its product is too strong to fiddle with. "I think anyone that listens to the Mets knows exactly where to find them," he says.

Meanwhile, the future formats of both stations are still a mystery, even to Emmis, Cummings admits. The company is waiting for the results of three listener studies, which should all be done in mid-July. Industry observers are guessing that Emmis will implement something similar to KPWR Los Angeles, a top 40/urban mix that shook up the winter book in its first sweep. That guess is not out of the question, but it's not very likely either. "There are no apparent holes," says Cummings of the New York market.

At Emmis' other future station, WAVA Washington, Shadow Smith joins as afternoon driver. He's fresh from WAVA rival WRQX and replaces Mike Beach, who is now available. Smith's arrival makes for a familiar D.C. lineup at the top 40 outlet. He is preceded by Don Geronimo and midday man Lou Katz, and all three once worked together at WPJC (now WCLY).

While Emmis awaits its FCC approval on the purchase, Doubleday continues its commitment to the station in many ways. In the thick of the spring book, WAVA has given away two Porsches and is touting its wares in television and outdoor advertising.

Meanwhile, D.C. sleuths see

WRQX morning man the Grease-man popping up again in promo campaigns. That follows a somewhat low-profile period after an on-air joke during Martin Luther King Day which angered many in the Capitol.

STAN MAIN is the new PD at top 40 WDAY Fargo, N.D., where he replaces Brad Anderson. Main moves in from KCPX Salt Lake City, where he was assistant PD... Gannett Broadcasting is buying KHIT Seattle, the last of five Bingham Broadcasting outlets. At the top 40 station, PD Andy Barber is looking forward to better resources in order to launch an attack against KUBE once the deal goes through.

Congratulations to country outlet WWWW Detroit, which garnered a record draw for its annual free concert festival. The new record is 721,000 people... More Motor City news includes the arrival of Kevin O'Neill on WOMC. After leaving his post as PD and morning talent on cross-town rival WKSG-FM, O'Neill will be doing a 7 p.m. to midnight oldies show for WOMC.

HARD ROCKIN' WBAB Long Island brings Dave Richards on board as promotions director. A former WMMR Philadelphia personality, Richards comes directly from promotion and on-air work at WZZO Allentown, Pa... Also on the island, album rocker WLIR Garden City hires "Famous Bob" Hellman and Paul "the Count" Cavalcante as part-timers. The latter dares to double as WLIR's production assistant. Hellman and Cavalcante replace Tony "the Guy" and Delphine Blue.

Out of Clifton, N.J., new WPAT-AM-FM owners Park Communications bring Ralph Sanabria on board as the easy listener's program director. Sanabria's resume includes a VP post at Schulke Radio Productions, where he developed one of the first light/easy/soft rock formats.

Jeff Curry leaves WTUE Dayton, Ohio, for the morning man gig at WRXL Richmond, Va. Shifting shifts at the rocker is Dick Hungate, who moves out of mornings into middays.

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Love Hangover, Diana Ross, MOTOWN
2. Silly Love Songs, Wings, CAPITOL
3. Fooled Around And Fell In Love, Elvin Bishop, CAPRICORN
4. Get Up And Boogie, Silver Convention, MIDLAN INTERNATIONAL
5. Misty Blue, Dorothy Moore, MALACO
6. Happy Days (From the Paramount TV Series), Pratt & McLain, WARNER/REPRISE
7. Welcome Back, John Sebastian, WARNER/REPRISE
8. Shannon, Henry Gross, LIFESONG
9. Sara Smile, Daryl Hall & John Oates, RCA
10. Tryin' To Get The Feeling Again, Barry Manilow, ARISTA

POP SINGLES—20 Years Ago

1. When A Man Loves A Woman, Percy Sledge, ATLANTIC
2. A Groovy Kind Of Love, Mindbenders, FONTANA
3. Monday, Monday, Mamas & the Papas, DUNHILL
4. Paint It Black, Rolling Stones, LONDON
5. Rainy Day Women # 12 & 35, Bob Dylan, COLUMBIA
6. I Am A Rock, Simon & Garfunkel, COLUMBIA
7. Did You Ever Have To Make Up Your Mind?, Lovin' Spoonful, Kama Sutra
8. Good Lovin', Young Rascals, ATLANTIC
9. Love Is Like An Itching In My Heart, Supremes, MOTOWN
10. It's A Man's Man's Man's World, James Brown, KING

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. One Piece At A Time, Johnny Cash, COLUMBIA
2. I'll Get Over You, Crystal Gayle, UNITED ARTISTS
3. After All The Good Is Gone, Conway Twitty, MCA
4. You've Got Me To Hold Onto, Tanya Tucker, MCA
5. Don't Pull Your Love/Then You Can Tell Me Goodbye, Glen Campbell, CAPITOL
6. What Goes On When The Sun Goes Down, Ronnie Milsap, RCA
7. Hurt/For The Heart, Elvis Presley, RCA
8. Walk Softly, Billy "Crash" Craddock, ABC/DOT
9. I.O.U. Jimmy Dean CASINO
10. El Paso City Marty Robbins COLUMBIA

SOUL SINGLES—10 Years Ago

1. I Want You, Marvin Gaye, TAMLA
2. Young Hearts Run Free, Candi Staton, WARNER BROS.
3. I'll Be Good To You, Brothers Johnson, A&M
4. Kiss And Say Goodbye, Manhattans, COLUMBIA
5. Dance Wit Me, Rufus Featuring Chaka Khan, ABC
6. Love Hangover, Diana Ross, MOTOWN
7. Sophisticated Lady (She's A Different Lady), Natalie Cole, CAPITOL
8. Born To Get Down (Born To Mess Around), Muscle Shoals Horns, BANG
9. Get Up And Boogie, Silver Convention, MIDLAN
10. Tear The Roof Off The Sucker, Parliament, CASABLANCA

**From the leaders
on Capitol Hill
to the Stars
in Beverly Hills,
you'll get the
inside story
when you...**

Ask Rona Barrett



Rona Barrett, America's most respected and influential entertainment reporter, hosts her very first national radio special – *Ask Rona Barrett*, a live, hour-long call-in program airing Sunday, June 8 (11 p.m. E.D.T.) on the Mutual Broadcasting System.

Ask Rona Barrett will feature surprise celebrity guest stars from the entertainment, sports and political worlds along with calls from listeners across the country, who're invited to talk to Rona Barrett on Mutual's toll-free hotline, 1-800-345-7755.

You've seen Rona Barrett interview the stars on countless television programs, and heard her concise, illuminating reports on

the entertainment scene each weekday on Mutual. Now, for an opportunity to talk to the woman who knows Hollywood inside-out, from in front of the camera to behind the scenes, it's *Ask Rona Barrett*, airing Sunday, June 8, *exclusively* on the Mutual Broadcasting System.

For more info, contact your Mutual Station Relations Representative in Arlington at (703) 685-2050 or in Los Angeles at (213) 204-5000.



ASCAP CONGRATULATES ITS 1986 DOVE AWARD WINNERS



Amy Grant,
Dove Award Winner
for Artist of the Year.



Dove Song of the Year, "Via Dolorosa," award winners Niles Borop/Billy Sprague (writers), Meadowgreen Music/Word Incorporated (publishers). Standing (l. to r.) Dan Johnson, Word Incorporated; Donna Hilley, Meadowgreen Music; Niles Borop; Billy Sprague; Randy Cox, Meadowgreen Music; Connie Bradley, ASCAP; and Joe Huffman, Meadowgreen Music.



(l. to r.) Donna Hilley, Meadowgreen Music; Connie Bradley, ASCAP; and Gloria Gaither. Gloria received the Dove Award for Gospel Songwriter of the Year.



The Winans received a Dove Award for Gospel Music Album of the Year—Contemporary Black Album—"Let My People Go." Marvin Winans received the Dove Award as producer of the album.



Celebrating after the Dove Awards Randy Vader (producer) and Bill Gaither, Gaither Music Records, Dove Award Winners for Gospel Music Album of the Year—"I've Just Seen Jesus."



Ken Harding with Glen Campbell, producers of Gospel Music Album of the Year—Secular Artist—"No More Night," Word Records.

ASCAP Southern Director, Connie Bradley congratulating Russ Taff who received a Dove Award for Gospel Music Album of the Year—Contemporary—"Medals."



Producer, Don Marsh, celebrating after receiving the Dove Award for Gospel Music Album of the Year—Musical—"Come Celebrate Jesus," Word Records.

ascap
American Society of Composers, Authors & Publishers

Sell The 'Sizzle And The Steak,' European Marketing Strategies

BY JIM McCULLAUGH

MONTREUX "The way to market a radio station is to get people talking about your station," said Simon Cole, chief executive, Piccadilly Productions Ltd. U.K.

By and large, that sentiment was reflected by panelists during a "Marketing The Radio Station" session here May 8 at the International Music & Media Conference (IM&MC).

The diverse Pan-European group, moderated by Tony Hale, head of music for Capital Radio U.K., agreed that marketing a radio station in different parts of Europe requires different strategies. But, according to Hale, one common thread prevails—sell the "sizzle and the steak."

Taking a page out of the giveaway-crazed U.S. market, Cole's Manchester, England-based Piccadilly Radio staged a massive and unusual 50,000-pound contest.

Cole said the restrictions in the U.K. for prize giveaways are very tight and explained that the Independent Broadcasting Authority (IBA) allowed Piccadilly this option because the station's frequency was changed during a ratings peri-

od.

Picadilly then developed a numbered scratch card that was deposited in 1.6 million homes. Every day, listeners tuned in for numbers that could be matched for a variety of prizes.

"The response was staggering. On the very first day, the Central Manchester Exchange went down because of the phone calls," Cole said.

Dominique Farran, program director of RTL, France, said his operation often ties into special events, both sports and music. It will sponsor a football team, create a special music event or link itself to an artist. Prize giveaways are also paramount.

"The relationship with the listener is what really counts, and we monitor that closely," Farran said.

Jay Trachman, president, Creedydio Services, U.S., predicted European radio would eventually resemble American radio. The No. 1 problem in the U.S. is audience fragmentation, he said. He cautioned European broadcasters to look at this phenomenon and urged them to develop a keen sense of their own listener needs.

Fritz Enger, a DJ and producer at Bayerischer Rundfunk Germany, said news was that country's

primary programming. As such, he said radio there had an underdeveloped sense of "personality." He predicted German radio will need some time before "opening up" in both programming and marketing.



Signed, Sealed . . . WIRK-AM West Palm Beach promotion director Jana Paul and air talent Steve Cody grapple with a letter of thanks to British Prime Minister Margaret Thatcher for her support of the U.S. in the Libyan air raid. The letter grew to 15 feet in length when thousands of WIRK listeners came by to pledge their support in the form of signatures.

TOP 40 POP PIPELINE LACKING HIT POWER

(Continued from page 10)

Driscoll says that involves being "more restrictive" on new material, adjusting gold and recurrent categories, emphasizing CDs, and creating various promotions and high-profile personalities. Driscoll says his strategy also includes borrowing songs from album rock and urban outlets. That might not be necessary, he says, if the pop pipeline were stocked with more tunes that "make you say, 'Wow, what a great song.'"

"I want to make it clear to record companies we're still not going to play garbage. In fact, we're being more fickle," Driscoll says.

WHYI Miami PD Robert Walker says he has not had any particular difficulty filling his currents list lately. He does sympathize with PDs serving narrower segments of their market, and says he has more music to work with because WHYI's audience comprises several ethnic groups. "One of the problems," Walker notes, "is that when you have so many power artists like Prince, Heart, and Van Halen getting three and four deep into albums, the product tends to get a little weak."

"It's not a shortage quantitatively, says KKBQ Houston PD John Lander. "It's just a tempo problem. Top 40 thrives on balance. Unfortunately, ballads are real popular right now and it's tough seeing hot new songs by Howard Jones, Whitney Houston, Patti LaBelle, Simply Red. They're all great songs, but they're ballads."

Lander calls it "just a down period," and stresses that record labels "can't be held liable." Like WPLJ's Berger, Lander says he is reluctant

to add more ballads now. "I was two weeks later on the Howard Jones and Billy Ocean than I would have been if most of my powers were up-tempo," he says.

Lander notes, "We can't dictate what our powers will be," because of the sales and request factors. "Especially in the springtime, I'd rather be in a different corner," he says, adding that the glut of down-tempo tracks puts top 40s "in the domain of light rocks and ACs, which should do better [in the spring Arbitrons]."

Lander predicts the music mix will balance out in a few months. He

calls "One Hit To The Body" by the Rolling Stones and "Rumors" by the Timex Social Club "bright new prospects."

WHTZ New York PD Scott Shannon says the supply problem "surfaces from time to time, but it's not a serious problem." As for the tempo of many current hits, Shannon says, "You can juggle your library" to compensate. But, Shannon says WHTZ's overall pace does not depend on the tempo of its music product.

NAB OFFICIALS SEE RECORD TURNOUT FOR RADIO '86

(Continued from page 10)

Officials cite the number of companies and groups offering to sponsor receptions as further evidence this year's convention will be a blockbuster. Westwood One/Mutual, Arbitron and McGovern Guild have already offered sponsorships for several of the noontime and evening receptions.

Major activities will take place at the New Orleans Convention Center. Receptions, entertainment, and the Saturday night dinner will be at the Marriott Hotel. Eight other hotels will be used for the annual convention.

Event entertainment has yet to be announced, but veteran air talent Gary Owens is sure to appear as the recipient of the annual Radio Award. John Naisbitt, author of the international best-seller "Megatrends," will be the speaker at the

Sept. 12 luncheon.

In addition to the management, programming, sales and engineering sessions, NAB also plans a series of allied sessions ranging from acquisitions and promotions to lobbying techniques and new technologies.

Fritts forecasts even bigger radio conventions in the future. Convention sites have already been selected through 1991, with the exception of 1989: Anaheim, Calif., 1987; Washington, D.C., 1988; Boston, 1990; and San Francisco, 1991.

For the past two years the radio convention was co-sponsored by the National Radio Broadcasters Assn. The two groups recently merged.

ALBUM ROCK TRACKS™

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

Featured Programming

IN THE TRADITION of those underground radio greats of the San Francisco '60s, Bay Area-based **Doug Wendt** is looking to crack a few radio molds with "World Beat." It is a two-hour program comprised of tunes from all corners of the earth.

Wendt cut his chops with the program while producing it locally for seven years on San Francisco outlets, including the former KQAK (now KKCY). He is hoping to distribute the show nationally on a barter basis, and is offering it for a small fee to noncommercial stations in a no-spot version.

A few artists you can expect to find on "World Beat" are Zulu Spear, Bob Marley, the Freaky Executives, Dan Del Santo, Ruben Blades, and the Rhyth-O-Matics. Features include "World Beat Classics," "Motown Meets Trenchtown," and "Up & Coming World Beat Artists."

Wendt can be reached at 1463 Sacramento St., #1A, San Francisco, Calif. 94109.

RON RIVLIN is appointed manager of affiliate relations for the **ABC Entertainment Network**. He comes out of ABC-TV and will be based in New York... **Charles King** joins the **United Stations Programming Network** in Gotham as vice president/affiliate relations. King was VP/affiliate affairs and acquisitions for the **ABC Radio Network**.

NBC Radio brings **Mike Hughes** on board as manager of program administration. In filling the newly created post, Hughes leaves album rocker **WIOT Toledo**, where he was program director. Other good news at NBC includes the recruit of a New York affiliate for its "Jazz Show With David Sanborn." The two-hour program has been kept in the family by signing on with NBC's **WYNY**, where it will air Saturday middays.

CBS RADIO DIVISION promotes **Elizabeth Hayter** to vice president/media practices and assistant to division president **Bob Hosking**. Hayter is a 16-year CBS veteran, most recently holding the manager of administration and assistant to the president titles. At the **CBS Radio Network**, **Dorothy Scattone** is appointed manager of affiliate administration. She has worked in that department for two years.

GETTING A GOOD LAUGH out of radio is a long-standing trend still on a strong roll. As such, radio comedy veterans **Ron Stevens** and **Joy Grdnic** are offering their experience as comedy consultants. The pair have 12 years of comedy writing to their credit and their bits are heard on roughly 600 stations.

Through their **All Star Radio**, Stevens and Grdnic will be advising clients on the use of on-air humor, including production, execution, and sales tips. All Star can be reached at (213) 850-1169.

Also aiming at radio's funny bone is Houston-based **LaughNet, USA**. The company is offering a five-minute bit of the same name. The piece was recorded live at **Igby's Comedy Cabaret** in West Los Angeles and hosted by **Barbara Barri**. For more information, call (713) 537-8802.

KIM FREEMAN



White Wheel. WMAQ Chicago morning man Doug James poses with Lisa Janke, the winner of a recent Vana White look-alike contest. James chose Janke from a field of aspiring "Wheel Of Fortune"-sidekick imitators.

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

May 30-June 1, **Spyro Gyra**, Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

May 30-June 1, **Beach Boys**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

May 30-June 1, **Steve Allen**, The Great Sounds, United Stations, four hours.

May 30-June 1, **Julian Lennon**, Countdown America with Dick Clark, United Stations, four hours.

May 30-June 1, **Bryan Adams**, **Graham Nash**, Rock Chronicles, Westwood One, one hour.

May 30-June 1, **Howard Jones**, Rick Dees' Weekly Top 40, United Stations, four hours.

May 30-June 1, **Night Ranger**, Superstar Concert Series, Westwood One, 90 minutes.

May 30-June 1, **Eddie Rabbitt**, Weekly Country Music Countdown, United Stations, three hours.

May 30-June 1, **Thompson Twins**, Hot Rocks, United Stations, 90 minutes.

May 30-June 5, **Tanya Tucker**, Country Today, MJI Broadcasting, one hour.

May 30-June 5, **Hear'n'Aid Special**, Metalshop, MJI Broadcasting, one hour.

May 31, **Monkees**, Solid Gold Saturday Night, United Stations, five hours.

May 31-June 1, **Simple Minds**, On The Radio, NSBA, one hour.

June 1, **Various Artists**, Paul Shaffer Show... Live From The Hard Rock Cafe, NBC Radio Entertainment, 90 minutes.

June 1-7, **Erik Berglund**, Musical Starstreams, Musical Starstreams, two hours.

June 2-9, **Nitty Gritty Dirt Band/20th Anniversary Salute**, Country Closeup, Narwood Productions, one hour.

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

June 6-12, **John Schneider**,

Country Today, MJI Broadcasting, one hour.

June 6-12, **Dio**, Metalshop, MJI Broadcasting, one hour.

June 7-8, **Rolling Stones**, On The Radio, NSBA, one hour.

June 13-15, **Rod Stewart**, Legends Of Rock, NBC Radio Entertainment, two hours.

June 13-15, **Yellowjackets**, Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

June 13-19, **Lee Greenwood**, Country Today, MJI Broadcasting, one hour.

June 13-19, **UFO**, Metalshop, MJI Broadcasting, one hour.

June 14-15, **Mike & the Mechanics**, On The Radio, NSBA, one hour.

June 15, **Sting**, **U2**, **Bryan Adams**, **others**, Amnesty International Concert (simulcast with MTV), Westwood One, eight hours.

June 20-22, **Pat Metheny**, Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

June 20-26, **Marie Osmond**,

(Continued on page 19)

FOR WEEK ENDING MAY 31, 1986

Billboard ADULT CONTEMPORARY MOST ADDED

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

	NEW	TOTAL
88 REPORTERS	ADDS	ON
D.FOSTER/O.NEWTON-JOHN THE BEST OF ME ATLANTIC	16	31
JEFFREY OSBORN YOU SHOULD BE MINE A&M	15	21
GENESIS INVISIBLE TOUCH ATLANTIC	13	13
JAMES TAYLOR THAT'S WHY I'M HERE COLUMBIA	12	58
DAVID PACK THAT GIRL IS GONE WARNER BROS.	11	50

FOR WEEK ENDING MAY 31, 1986

Billboard

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

HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from national sample of radio playlists.	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	2	7	★★ NO. 1 ★★ LIVE TO TELL SIRE 7-28717/WARNER BROS.	1 week at No. One ◆ MADONNA
2	2	3	8	ON MY OWN MCA 52770 ◆ PATTI LABELLE & MICHAEL MCDONALD	
3	1	1	10	GREATEST LOVE OF ALL ARISTA 1-9466 ◆ WHITNEY HOUSTON	
4	5	7	7	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) JIVE/ARISTA 1-9465/ARISTA	◆ BILLY OCEAN
5	4	5	10	HOLDING BACK THE YEARS ELEKTRA 7-69564 ◆ SIMPLY RED	
6	14	20	6	NO ONE IS TO BLAME ELEKTRA 7-69549 ◆ HOWARD JONES	
7	10	13	5	A DIFFERENT CORNER COLUMBIA 38-05888 ◆ GEORGE MICHAEL	
8	9	11	6	YOUR WILDEST DREAMS POLYDOR 883096-7/POLYGRAM ◆ THE MOODY BLUES	
9	6	4	10	TAKE ME HOME ATLANTIC 7-89472 ◆ PHIL COLLINS	
10	11	14	8	SOMETHING ABOUT YOU POLYDOR 883362-1/POLYGRAM ◆ LEVEL 42	
11	12	17	7	ALL I NEED IS A MIRACLE ATLANTIC 7-89450 ◆ MIKE & THE MECHANICS	
12	15	18	7	MOVE AWAY VIRGIN/EPIC 34-05847 ◆ CULTURE CLUB	
13	7	6	10	NEVER AS GOOD AS THE FIRST TIME PORTRAIT 37-05846/EPIC SADE	
14	20	24	5	THE LOVE PARADE REPRISE 7-28750/WARNER BROS. ◆ THE DREAM ACADEMY	
15	16	23	4	HEADED FOR THE FUTURE COLUMBIA 38-05889 NEIL DIAMOND	
16	8	9	11	BAD BOY EPIC 34-05805 ◆ MIAMI SOUND MACHINE	
17	23	28	3	THAT'S WHY I'M HERE COLUMBIA 38-05884 JAMES TAYLOR	
18	22	25	5	IF YOUR HEART ISN'T IN IT A&M 2822 ◆ ATLANTIC STARR	
19	13	8	11	CALL ME A&M 2816 ◆ DENNIS DE YOUNG	
20	26	33	4	THAT GIRL IS GONE WARNER BROS. 7-28892 DAVID PACK	
21	17	10	12	SO FAR AWAY WARNER BROS. 7-28789 ◆ DIRE STRAITS	
22	18	15	11	MANIC MONDAY COLUMBIA 38-05757 ◆ BANGLES	
23	21	16	15	TENDER LOVE WARNER BROS./TOMMY BOY 7-28818/WARNER BROS. ◆ FORCE M.D.'S	
24	24	12	13	I THINK IT'S LOVE ARISTA 1-9444 ◆ JERMAINE JACKSON	
25	19	19	14	OVERJOYED TAMLA 1832/MOTOWN ◆ STEVIE WONDER	
26	28	29	6	WEST END GIRLS EMI-AMERICA 8307 ◆ PET SHOP BOYS	
27	NEW	1	1	THE BEST OF ME ATLANTIC 7-89420 ◆ DAVID FOSTER AND OLIVIA NEWTON-JOHN	
28	35	—	2	WHO'S LEAVING WHO CAPITOL 5576 ANNE MURRAY	
29	29	27	8	IF YOU LEAVE A&M 2811 ◆ ORCHESTRAL MANOEUVRES IN THE DARK	
30	27	22	18	THESE DREAMS CAPITOL 5541 ◆ HEART	
31	NEW	1	1	ONE WISH EPIC 34-05875 ◆ HIROSHIMA	
32	32	38	3	A FINE MESS MOTOWN 1837 THE TEMPTATIONS	
33	25	21	13	WHISPER IN THE DARK ARISTA 1-9460 DIONNE WARWICK	
34	34	35	4	MOVE CLOSER ATLANTIC 7-89424 ◆ MARILYN MARTIN	
35	NEW	1	1	BABY PLEASE DON'T TAKE IT (I NEED YOUR LOVE) JIVE 1-9500/ARISTA JONATHAN BUTLER	
36	37	—	2	HAPPY, HAPPY BIRTHDAY BABY RCA 14286 RONNIE MILSAP	
37	30	26	18	SECRET LOVERS A&M 2788 ◆ ATLANTIC STARR	
38	NEW	1	1	WHO'S JOHNNY ("SHORT CIRCUIT" THEME) GORDY 1842/MOTOWN ◆ EL DEBARGE	
39	NEW	1	1	LIKE A ROCK CAPITOL 5592 BOB SEGER & THE SILVER BULLET BAND	
40	NEW	1	1	HAS ANYONE EVER WRITTEN ANYTHING FOR YOU MODERN 7-99532/ATLANTIC STEVIE NICKS	

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



Frankle Says Relax. XTRA-AM San Diego air talent Don Springfield, left, gets some tanning tips from a star of the golden oldies station, Frankie Avalon. On the right are the winners of a station contest that sent listeners backstage for the Golden Boys of Bandstand Concert.



Rolling For Liberty. WXRK New York air talent Marc Coppola, right, provides a pit stop for cyclist Rob Templin. The cyclist was peddling from Rochester, N.Y. to New Orleans to raise attention for last weekend's Kodak Liberty Ride Festival.



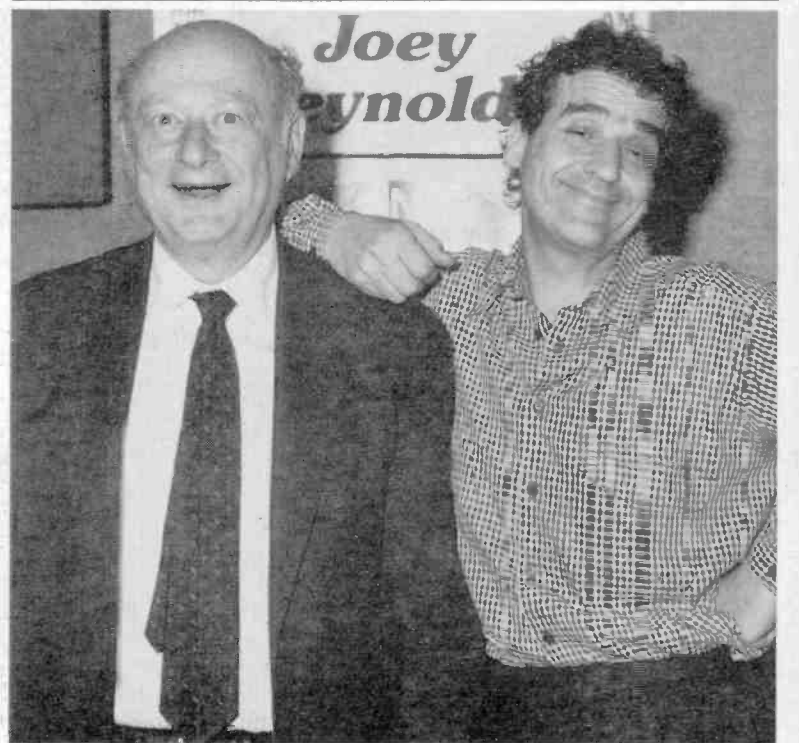
Kools Hits. KHTX Reno operations manager and morning man John Chommie gets a visit from members of Kool & the Gang. The pair delivered a platinum version of their "Emergency" album as a thank you for KHTX's support.



Jailhouse Blues. Reunion Records artist Michael W. Smith, right, awaits his rescue as WLAC Nashville personality Pat Reilly collects bail pledges from listeners. The wheeling and dealing was part of a "Jail & Bail for Heart" campaign for the American Heart Assn.'s Middle Tennessee Chapter.



WPIX Flexes For Muscles. WPIX New York staffers support the fight against Muscular Dystrophy while co-sponsoring a champagne reception at the opening of the Jacob Javits Convention Center. Shown from left are WPIX promotion director Jane Shayne, the Center's president/C.E.O. Thomas Galvin and the station's morning talent Debbie Nigro, and news director Paul James.



Koch In Combat. WNBC New York afternoon driver Joey Reynolds pats it up with Gotham Mayor Ed Koch, who dropped by for an on-air appearance. During the interview, Koch sang "My Way" while Reynolds gave the Mayor tips on how to win friends and influence people.



Philly's Favorite. Radio veteran and United Stations Programming Network partner Dick Clark accepts a broadcaster of the year award from the Pennsylvania Assn. of Broadcasters. Shown from left at the ceremonies are WAEB Allentown's Neal Newman, WPEN Philadelphia's Dean Tyler, Clark, USP's Ruth Presslaff, and Bob Young of WXTU Philadelphia.

POWERPLAYS

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

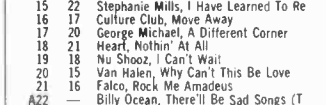
CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

PLATINUM

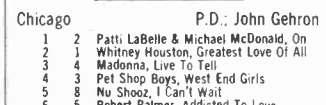
New York P.D.: Larry Berger
1 Patti LaBelle & Michael McDonald, On
2 Whitney Houston, Greatest Love Of All
3 Pet Shop Boys, West End Girls
4 Madonna, Live To Tell
5 Miami Sound Machine, Bad Boy
6 Janet Jackson, What Have You Done For Me



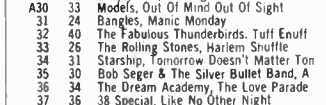
New York P.D.: Scott Shannon
1 Patti LaBelle & Michael McDonald, On
2 Whitney Houston, Greatest Love Of All
3 Madonna, Live To Tell
4 Pet Shop Boys, West End Girls
5 Janet Jackson, What Have You Done For Me



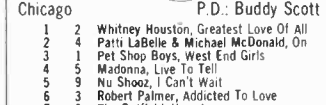
New York P.D.: Scott Shannon
1 Patti LaBelle & Michael McDonald, On
2 Whitney Houston, Greatest Love Of All
3 Madonna, Live To Tell
4 Pet Shop Boys, West End Girls
5 Janet Jackson, What Have You Done For Me



Chicago P.D.: John Gehron
1 Patti LaBelle & Michael McDonald, On
2 Whitney Houston, Greatest Love Of All
3 Madonna, Live To Tell
4 Pet Shop Boys, West End Girls
5 Janet Jackson, What Have You Done For Me



Chicago P.D.: Buddy Scott
1 Whitney Houston, Greatest Love Of All
2 Patti LaBelle & Michael McDonald, On
3 Pet Shop Boys, West End Girls
4 Madonna, Live To Tell
5 Nu Shooz, I Can't Wait



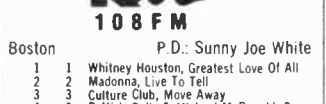
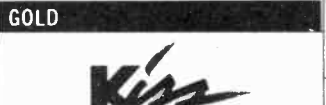
Chicago P.D.: Buddy Scott
1 Whitney Houston, Greatest Love Of All
2 Patti LaBelle & Michael McDonald, On
3 Pet Shop Boys, West End Girls
4 Madonna, Live To Tell
5 Nu Shooz, I Can't Wait

Los Angeles P.D.: Gerry DeFrancesco
1 Patti LaBelle & Michael McDonald, On
2 Whitney Houston, Greatest Love Of All
3 Madonna, Live To Tell
4 Pet Shop Boys, West End Girls
5 Janet Jackson, What Have You Done For Me



Los Angeles P.D.: Gerry DeFrancesco
1 Patti LaBelle & Michael McDonald, On
2 Whitney Houston, Greatest Love Of All
3 Madonna, Live To Tell
4 Pet Shop Boys, West End Girls
5 Janet Jackson, What Have You Done For Me

Los Angeles P.D.: Gerry DeFrancesco
1 Patti LaBelle & Michael McDonald, On
2 Whitney Houston, Greatest Love Of All
3 Madonna, Live To Tell
4 Pet Shop Boys, West End Girls
5 Janet Jackson, What Have You Done For Me



Boston P.D.: Sunny Joe White
1 Whitney Houston, Greatest Love Of All
2 Madonna, Live To Tell
3 Culture Club, Move Away
4 Patti LaBelle & Michael McDonald, On
5 Mike & The Mechanics, All I Need Is A

Boston P.D.: Sunny Joe White
1 Whitney Houston, Greatest Love Of All
2 Madonna, Live To Tell
3 Culture Club, Move Away
4 Patti LaBelle & Michael McDonald, On
5 Mike & The Mechanics, All I Need Is A



Philadelphia P.D.: Scott Walker
1 Orchestral Manoeuvres In The Dark, If
2 Patti LaBelle & Michael McDonald, On
3 Kim Carnes, Divided Hearts
4 Madonna, Live To Tell
5 Whitney Houston, Greatest Love Of All



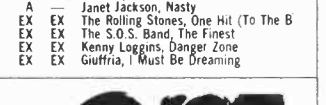
Hartford P.D.: Gary Wall
1 Whitney Houston, Greatest Love Of All
2 The Jets, Crush On You
3 Patti LaBelle & Michael McDonald, On
4 Madonna, Live To Tell
5 Nu Shooz, I Can't Wait

Boston P.D.: Bob Travis
1 Madonna, Live To Tell
2 Whitney Houston, Greatest Love Of All
3 Patti LaBelle & Michael McDonald, On
4 Orchestral Manoeuvres In The Dark, If
5 Level 42, Something About You

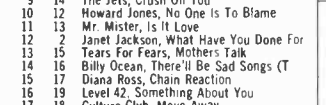


Boston P.D.: Bob Travis
1 Madonna, Live To Tell
2 Whitney Houston, Greatest Love Of All
3 Patti LaBelle & Michael McDonald, On
4 Orchestral Manoeuvres In The Dark, If
5 Level 42, Something About You

Boston P.D.: Bob Travis
1 Madonna, Live To Tell
2 Whitney Houston, Greatest Love Of All
3 Patti LaBelle & Michael McDonald, On
4 Orchestral Manoeuvres In The Dark, If
5 Level 42, Something About You



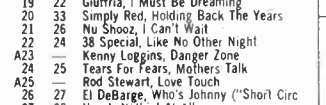
Washington P.D.: Randy Lane
1 Madonna, Live To Tell
2 Nu Shooz, I Can't Wait
3 Phil Collins, Take Me Home
4 The Outfield, Your Love
5 Mike & The Mechanics, All I Need Is A



Philadelphia P.D.: Scott Walker
1 Orchestral Manoeuvres In The Dark, If
2 Patti LaBelle & Michael McDonald, On
3 Kim Carnes, Divided Hearts
4 Madonna, Live To Tell
5 Whitney Houston, Greatest Love Of All



Philadelphia P.D.: Scott Walker
1 Orchestral Manoeuvres In The Dark, If
2 Patti LaBelle & Michael McDonald, On
3 Kim Carnes, Divided Hearts
4 Madonna, Live To Tell
5 Whitney Houston, Greatest Love Of All



Philadelphia P.D.: Scott Walker
1 Orchestral Manoeuvres In The Dark, If
2 Patti LaBelle & Michael McDonald, On
3 Kim Carnes, Divided Hearts
4 Madonna, Live To Tell
5 Whitney Houston, Greatest Love Of All

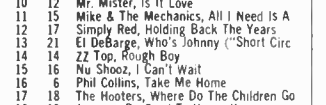


Pittsburgh P.D.: Nick Bazoo
1 Patti LaBelle & Michael McDonald, On
2 Madonna, Live To Tell
3 George Michael, A Different Corner
4 Nu Shooz, I Can't Wait
5 Mike & The Mechanics, All I Need Is A

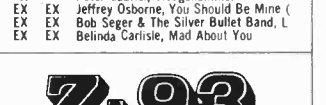
Pittsburgh P.D.: Nick Bazoo
1 Patti LaBelle & Michael McDonald, On
2 Madonna, Live To Tell
3 George Michael, A Different Corner
4 Nu Shooz, I Can't Wait
5 Mike & The Mechanics, All I Need Is A



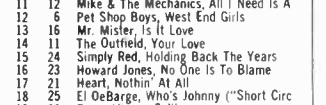
Washington P.D.: Mark St. John
1 Whitney Houston, Greatest Love Of All
2 Madonna, Live To Tell
3 Orchestral Manoeuvres In The Dark, If
4 Janet Jackson, What Have You Done For Me



Washington P.D.: Mark St. John
1 Whitney Houston, Greatest Love Of All
2 Madonna, Live To Tell
3 Orchestral Manoeuvres In The Dark, If
4 Janet Jackson, What Have You Done For Me



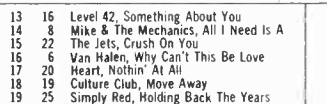
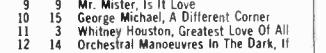
Atlanta P.D.: John Young
1 Patti LaBelle & Michael McDonald, On
2 Madonna, Live To Tell
3 Nu Shooz, I Can't Wait
4 Whitney Houston, Greatest Love Of All
5 Level 42, Something About You



Atlanta P.D.: John Young
1 Patti LaBelle & Michael McDonald, On
2 Madonna, Live To Tell
3 Nu Shooz, I Can't Wait
4 Whitney Houston, Greatest Love Of All
5 Level 42, Something About You

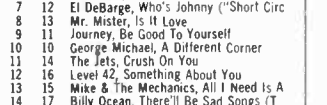


Tampa O.M.: Mason Dixon
1 Pet Shop Boys, West End Girls
2 The Outfield, Your Love
3 Madonna, Live To Tell
4 Patti LaBelle & Michael McDonald, On
5 Nu Shooz, I Can't Wait

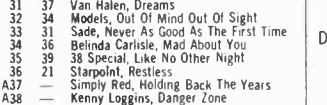


Miami P.D.: Robert Walker
1 Madonna, Live To Tell
2 The Outfield, Your Love
3 Patti LaBelle & Michael McDonald, On
4 Whitney Houston, Greatest Love Of All
5 Orchestral Manoeuvres In The Dark, If

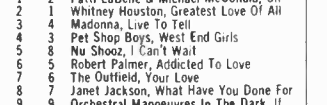
Miami P.D.: Robert Walker
1 Madonna, Live To Tell
2 The Outfield, Your Love
3 Patti LaBelle & Michael McDonald, On
4 Whitney Houston, Greatest Love Of All
5 Orchestral Manoeuvres In The Dark, If



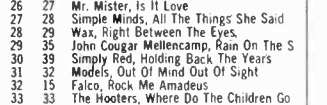
Miami P.D.: Robert Walker
1 Madonna, Live To Tell
2 The Outfield, Your Love
3 Patti LaBelle & Michael McDonald, On
4 Whitney Houston, Greatest Love Of All
5 Orchestral Manoeuvres In The Dark, If



Miami P.D.: Robert Walker
1 Madonna, Live To Tell
2 The Outfield, Your Love
3 Patti LaBelle & Michael McDonald, On
4 Whitney Houston, Greatest Love Of All
5 Orchestral Manoeuvres In The Dark, If



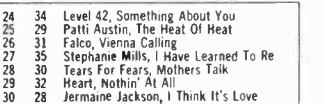
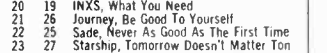
Chicago P.D.: Jan Jeffries
1 Patti LaBelle & Michael McDonald, On
2 Whitney Houston, Greatest Love Of All
3 Madonna, Live To Tell
4 Pet Shop Boys, West End Girls
5 Nu Shooz, I Can't Wait



Chicago P.D.: Jan Jeffries
1 Patti LaBelle & Michael McDonald, On
2 Whitney Houston, Greatest Love Of All
3 Madonna, Live To Tell
4 Pet Shop Boys, West End Girls
5 Nu Shooz, I Can't Wait

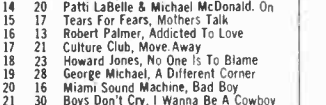


Detroit P.D.: Gary Berkowitz
1 Madonna, Live To Tell
2 Whitney Houston, Greatest Love Of All
3 Patti LaBelle & Michael McDonald, On
4 Nu Shooz, I Can't Wait
5 Robert Palmer, Addicted To Love

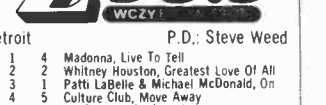


Cleveland P.D.: Phil LoCascio
1 Whitney Houston, Greatest Love Of All
2 Pet Shop Boys, West End Girls
3 Orchestral Manoeuvres In The Dark, If
4 Madonna, Live To Tell
5 Janet Jackson, What Have You Done For Me

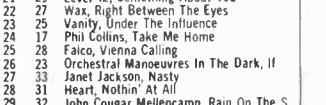
Cleveland P.D.: Phil LoCascio
1 Whitney Houston, Greatest Love Of All
2 Pet Shop Boys, West End Girls
3 Orchestral Manoeuvres In The Dark, If
4 Madonna, Live To Tell
5 Janet Jackson, What Have You Done For Me



Cleveland P.D.: Phil LoCascio
1 Whitney Houston, Greatest Love Of All
2 Pet Shop Boys, West End Girls
3 Orchestral Manoeuvres In The Dark, If
4 Madonna, Live To Tell
5 Janet Jackson, What Have You Done For Me



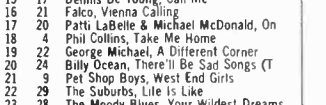
Cleveland P.D.: Phil LoCascio
1 Whitney Houston, Greatest Love Of All
2 Pet Shop Boys, West End Girls
3 Orchestral Manoeuvres In The Dark, If
4 Madonna, Live To Tell
5 Janet Jackson, What Have You Done For Me



Detroit P.D.: Steve Weed
1 Madonna, Live To Tell
2 Whitney Houston, Greatest Love Of All
3 Patti LaBelle & Michael McDonald, On
4 Culture Club, Move Away
5 Nu Shooz, I Can't Wait



Detroit P.D.: Steve Weed
1 Madonna, Live To Tell
2 Whitney Houston, Greatest Love Of All
3 Patti LaBelle & Michael McDonald, On
4 Culture Club, Move Away
5 Nu Shooz, I Can't Wait



Minneapolis P.D.: Tac Hammer
1 Madonna, Live To Tell
2 Orchestral Manoeuvres In The Dark, If
3 Whitney Houston, Greatest Love Of All
4 Mike & The Mechanics, All I Need Is A
5 Howard Jones, No One Is To Blame



POWER 93Q

Houston P.D.: Paul Christy

- 1 Madonna, Live To Tell
- 2 Patti LaBelle & Michael McDonald, On The Outfield, Your Love
- 3 Whitney Houston, Greatest Love Of All
- 4 Orchestral Manoeuvres In The Dark, If I Could Turn Back Time
- 5 Nu Shooz, I Can't Wait
- 6 Mike & The Mechanics, All I Need Is A Girl
- 7 Phil Collins, Take Me Home
- 8 Boys Don't Cry, I Wanna Be A Cowboy
- 9 Journey, Be Good To Yourself
- 10 Van Halen, Why Can't This Be Love
- 11 The Jets, Crush On You
- 12 Simply Red, Holding Back The Years
- 14 El DeBarge, Who's Johnny ("Short Circuits")
- 15 Culture Club, Move Away
- 16 Magazine 60, Don Quichotte
- 17 ZZ Top, Rough Boy
- 18 Billy Ocean, There'll Be Sad Songs (Tears For Fears, Mothers Talk)
- 19 Honymoon Suite, Feel It Again
- 20 Simple Minds, All The Things She Said
- 21 Heart, Nothin' At All
- 22 The Fabulous Thunderbirds, Tuff Enuff
- 23 The S.O.S. Band, The Finest
- 24 Howard Jones, No One Is To Blame
- 25 INXS, Listen Like Thieves
- 26 Tears For Fears, Mothers Talk
- 27 EX The Blow Monkeys, Digging Your Scene
- 28 John Cougar Mellencamp, Rain On The Scenery
- 29 Robert Palmer, Addicted To Love
- 30 EX The Moody Blues, Your Wildest Dreams
- A — Gavin Christopher, One Step Closer To You
- A — Timex Social Club, Vicious Rumors
- A — Rod Stewart, Love Touch
- A — Genesis, Invisible Touch
- A — Krokus, Schools Out
- EX GTR, When The Heart Rules The Mind
- EX EX 38 Special, Like No Other Night
- EX EX The Fixx, Secret Separation
- EX EX Neil Diamond, Headed For The Future
- EX EX Mai Tai, Female Intuition
- EX EX Charlie Sexton, Impressed

93Q

Houston P.D.: John Lander

- 1 Boys Don't Cry, I Wanna Be A Cowboy
- 2 Whitney Houston, Greatest Love Of All
- 3 George Michael, A Different Corner
- 4 Madonna, Live To Tell
- 5 Patti LaBelle & Michael McDonald, On The Outfield, Your Love
- 6 Orchestral Manoeuvres In The Dark, If I Could Turn Back Time
- 7 Nu Shooz, I Can't Wait
- 8 Magazine 60, Don Quichotte
- 9 Timex Social Club, Vicious Rumors
- 10 Simply Red, Holding Back The Years
- 11 The Jets, Crush On You
- 12 Mike & The Mechanics, All I Need Is A Girl
- 13 Journey, Be Good To Yourself
- 14 Prince & The New Power Generation, Kiss
- 15 Nu Shooz, I Can't Wait
- 16 Pet Shop Boys, West End Girls
- 17 Level 42, Something About You

93 FM KKHR

Los Angeles P.D.: Ed Scarborough

- 1 Patti LaBelle & Michael McDonald, On The Outfield, Your Love
- 2 Whitney Houston, Greatest Love Of All
- 3 Nu Shooz, I Can't Wait
- 4 Janet Jackson, Nasty
- 5 George Michael, A Different Corner
- 6 Bronski Beat, Hit That Perfect Beat
- 7 Simply Red, Holding Back The Years
- 8 Pet Shop Boys, West End Girls
- 9 Madonna, Live To Tell
- 10 Falco, Vienna Calling
- 11 Sade, Never As Good As The First Time
- 12 TK4, One Way Love
- 13 The Jets, Crush On You
- 14 Jermaine Stewart, We Don't Have To Take Our Clothes Off
- 15 Orchestral Manoeuvres In The Dark, If I Could Turn Back Time
- 16 Mr. Mister, Is It Love
- 17 Culture Club, Move Away
- 18 The Blow Monkeys, Digging Your Scene
- 19 Journey, Be Good To Yourself
- 20 Patti Austin, The Heat Of Heat
- 21 Psychedelic Furs, Pretty In Pink
- 22 Billy Ocean, There'll Be Sad Songs (Tears For Fears, Mothers Talk)
- 23 Miami Sound Machine, Bad Boy
- 24 Pet Shop Boys, Opportunities
- 25 Robert Palmer, Addicted To Love
- 26 Level 42, Something About You
- 27 E.G. Daily, Say It, Say It
- 28 Heart, Nothin' At All
- 29 Prince & The New Power Generation, Kiss
- 30 EX Howard Jones, No One Is To Blame
- A — INXS, Listen Like Thieves
- A — Rod Stewart, Love Touch
- A — Peter Gabriel, Sledgehammer
- EX EX El DeBarge, Who's Johnny ("Short Circuits")
- EX EX Van Halen, Dreams
- EX EX Bangles, If She Knew What She Wants

KMEL 100

San Francisco P.D.: Steve Rivers

- 1 Madonna, Live To Tell
- 2 Patti LaBelle & Michael McDonald, On The Outfield, Your Love
- 3 Simply Red, Holding Back The Years

- 4 The Art Of Noise Featuring Duane Eddy
- 5 Whitney Houston, Greatest Love Of All
- 6 Howard Jones, No One Is To Blame
- 7 The Jets, Crush On You
- 8 Janet Jackson, Nasty
- 9 El DeBarge, Who's Johnny ("Short Circuits")
- 10 Nu Shooz, I Can't Wait
- 11 The Dream Academy, The Love Parade
- 12 Tears For Fears, Mothers Talk
- 13 Falco, Vienna Calling
- 14 E.G. Daily, Say It, Say It
- 15 Magazine 60, Don Quichotte
- 16 Journey, Be Good To Yourself
- 17 The Blow Monkeys, Digging Your Scene
- 18 Patti Austin, The Heat Of Heat
- 19 Billy Ocean, There'll Be Sad Songs (Tears For Fears, Mothers Talk)
- 20 George Michael, A Different Corner
- 21 The S.O.S. Band, The Finest
- 22 Peter Gabriel, Sledgehammer
- 23 Timex Social Club, Vicious Rumors
- 24 Level 42, Something About You
- 25 George Clinton, Do Fries Go With That
- 26 Jermaine Stewart, We Don't Have To Take Our Clothes Off
- 27 A27 — Pet Shop Boys, Opportunities
- 28 Prince & The New Power Generation, Kiss
- 29 Mr. Mister, Is It Love
- 30 Boys Don't Cry, I Wanna Be A Cowboy
- 31 EX EX 38 Special, Like No Other Night
- 32 EX EX Bangles, If She Knew What She Wants

ORDER YOUR COPY NOW!

Have the Information You Really Need Right at Your Fingertips

1986 International Buyer's Guide

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

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

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

A complete International Guide to the Music and Home Entertainment Industries

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

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

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

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

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

_____ Please charge my _____

American Express _____ Card Number _____

VISA _____ Card Expires _____

MasterCard _____ MasterCard Bank # _____

Name _____

Address _____

City _____

State _____ Zip _____

Signature _____



Say Hey, WDHA. Industry visitors spend a day in the country while visiting WDHA, Dover, N.J., during the album rocker's annual open house afternoon. In the studio are, from left, Jeremy Fabinyi, manager of Mental As Anything and the Machinations; Jay Ziskrout, Arista's associate director of national album promotion; WDHA program director Mike Boyle; A&M artist Glen Burtnick; and Bob Linder, WDHA vice president/general manager.

FEATURED PROGRAMMING

(Continued from page 16)

Country Today, MJI Broadcasting, one hour.

June 20-26, **Dee Snider**, Metalshop, MJI Broadcasting, one hour.

June 21, **ZZ Top Tour Party (Live)**, NBC Radio Entertainment, 90 minutes.

June 21-22, **Starship**, On The Radio, NSBA, one hour.

June 27-29, **.38 Special**, Profile '86, NBC Radio Entertainment, 90 minutes.

June 28-29, **Mr. Mister**, On The Radio, NSBA, one hour.

July 4, **Dolly Parton**, Salute To

Dolly Special, Mutual, three hours.

July 4, **Dire Straits**, **Genesis**, **Beatles**, others, BBC's Concert For the Colonies, Westwood One, six hours.

July 5-6, **Madonna**, On The Radio, NSBA, one hour.

July 12-13, **Journey**, On The Radio, NSBA, one hour.

July 19-20, **Sade**, On The Radio, NSBA, one hour.

July 26-27, **Tears For Fears**, On The Radio, NSBA, one hour.

Aug. 2-3, **Heart**, On The Radio, NSBA, one hour.

Dropout PD Drops Back Into Radio

BY DENIS McNAMARA

NEW YORK In May 1982, Dave Lee Austin dropped out of radio. Four years later, he has dropped back in—as program director of WHJY, the leading album rocker in Providence, R.I.

Before leaving radio four years ago, Austin had racked up eight years as an air personality at album rockers WLIR Long Island, WCCC Hartford, KZEW Dallas, WCOZ Boston, WAAF Worcester (where he was PD), and WMET Chicago.

As Austin busied himself packing for the move last week from Fairfield, Iowa, where he has lived for the past few years, to Rhode Island, he explained the unusual twist he had given his career.

"In May of 1982, I had a year to go on my contract with WMET. It was a wonderful job, but I just didn't want to do it one more day. I just resigned.

"I wanted to take the personal odyssey everyone has dreamed of," he said. "While it sounds romantic, it really was a lot of work."

Austin's first nonradio job was in Fairfield. "I've always had an interest in cooking, especially baking, so I worked with two large bakeries."

After the bakery, Austin moved on to another new field. "I was always interested in medicine, but I was too old for medical school." He

spent a year at the local medical center, performing duties like cleaning showers and working with patients. He said that in dealing with doctors, he encountered egos that reminded him of those in radio.

All the while, Austin practiced another longtime interest, meditation. During his sabbatical from radio, Austin enrolled in "advanced and difficult programs for self-development."

Summing up the experience, he called it "a more difficult four years than any I spent in broadcasting, because every day you come face to face with a bigger challenge than any competitor: yourself."

Austin is glad to be back. "I never stopped listening to the radio. I could do without my records and TV, but I couldn't do without listening to the radio."



Austin.

'Discombobulatorbubalator' Song Has Phil. Bent Out Of Shape

PHILADELPHIA Listeners here can request "The Discombobulatorbubalator" until their ears turn blue, but chances are the rap will never again see the light of airwaves.

Citing a lyric reference to "Chinks," the Philadelphia Commission on Human Relations has asked outlets not to play the platter for fear of offending Asian listeners.

Written and performed by local act M.C. Breeze, the rap became a top request on urban leader WUSL last month. But station manager Bruce Holberg pulled the track recently because it was determined to be hostile and demeaning to Chinese people.

WUSL program director Tony Quartarone says the song hit No. 1 on the station's "Top Nine At Nine" before it was yanked off the air. On that day, Quartarone said

"The Discombobulatorbubalator" pulled 300 requests.

Cody Anderson, general manager of urban outlet WDAS, says his station never played the song. He says that any song that's questionable in terms of content is never put on the WDAS playlist.

The tune's lyric centers on a Chinese restaurant, where the rapper has a quarrel with a worker and ultimately pulls a gun on him. The rapper's bias allegedly comes through in the use of the word "Chink" and a description of Chinese food as "chopped dog food."

The writer of the song, Joseph Ellis, has said that he "meant no harm" and regretted using the word "Chink." Ellis says a New York distributor has agreed to recut the song in a "cleaner" version.

MAURIE H. ORODENKER

Producers' Aim: Singles, Longevity Ocean's Latest In The Ballad 'Zone'

BY BRIAN CHIN

NEW YORK While working on Billy Ocean's second Jive/Arista album, "Love Zone," producers Barry Eastmond and Wayne Brathwaite say they had to forget about the double-platinum success of "Suddenly"—the singer's Grammy-winning debut release that spawned no less than four chart hit singles.

Creating enough singles-quality material to give the new "Love Zone" longevity similar to that of its Keith Diamond-produced predecessor was of utmost importance. Yet, the challenge was not to copy its direction—"not to write 'Caribbean Queen' or 'Loverboy, Part Two,'" says Eastmond.

"We just wanted to get the best out of every song," adds Brathwaite. "People are more mature now; singers have to have more going for them." Hence, the emphasis on more ballads, and as Eastmond puts it, "real songs that could last five or 10 years."

Equally important to the produc-

ers was, "establishing Billy as a great vocalist." That orientation shouldn't be surprising, considering Eastmond and Brathwaite's separate production successes with Freddie Jackson and Glenn Jones, respectively.

"Love Zone" is the first collaborative studio project shared by Eastmond and Brathwaite. They are also the first American producers to have signed management deals with Zomba, the diversified parent company of the Jive label.

Eastmond was especially pleased that Jive Records chief Clive Calder invited the pair to produce the entire album, rather than farming it out as a multiproducer project. The latter approach comes of "trying to get a hit from each producer," says Eastmond. "But it never jells as an album."

The creative process for "Love Zone" was quick—most songs came together in two to three days in collaboration with Ocean. Songwriting and major recording took place in London, while overdubs were done

in New York.

Eastmond found the atmosphere of London liberating. "In New York, I write a certain way that's not always representative of the rest of the country or the world," he says. "London was a nice change, a lot more creative."

As for Ocean's input, Eastmond says, "Sometimes he really blew us away. Wayne and I would start a groove, and Billy came in with these great melodies—we'd just say, 'Keep singing, keep singing.'"

With "Love Zone" entering the Top Pop Albums chart at No. 48, matching the producers with Ocean was clearly a prudent move. And while Ocean is in England rehearsing for a North American summer tour, current work in progress for Eastmond is a new Freddie Jackson album and for Brathwaite, the RCA debut of Genobia Jetta.



Surprise Performance. Prince joins the Bangles on stage for a hot rendition of "Manic Monday" during the group's recent performance at Warfield Theater in San Francisco. The Purple Wonder then watched from the sidelines, joining in again on the encore. Prince has been popping up unannounced at clubs across the country to warm up for his forthcoming tour. (Photo: Ron Delany)

Synth Wizard Looks To New Directions Dolby Moves Into Movies

BY SAM SUTHERLAND

LOS ANGELES Electronic pop pioneer Thomas Dolby has his sights set on film music. He's scoring and writing songs for the upcoming Universal Pictures fantasy, "Howard The Duck," developed from the cult comic book. Dolby says he has tabled work on his own recording and stage projects because he has found greater creative challenges in writing for the big screen. "Even in my solo music, I think you can hear that I've always been very visual, very cinematic, in my approach," he says.

"It was through Quincy Jones that I got my first score," says Dolby, alluding to an ill-fated Richard Brooks picture, "Fever Pitch," which was canceled shortly after shooting was supposed to start. "'Fever Pitch' was an eye-opening experience, and not entirely pleasant. But I learned what went into creating music for film, and that was very valuable."

Universal subsequently approached Dolby for "Howard The Duck," asking him to compose songs that would be performed on camera

by a female rock band that figures centrally in the plot. Even though George Lucas is executive producer of the picture, Dolby says he was initially wary.

"I'd stayed away from situations where I would just be putting songs into a film," he says. An offer to broaden that role into scoring helped close the deal.

"I ended up getting involved in every aspect of the movie, from set design and choreography to dialog," he says proudly.

The musical elements of the project may surprise those who still typecast Dolby in electronic terms. Although he's employing synthesizers to compose the instrumental cues and score, the songs that will be played by the movie's girl group were conceived for a conventional lineup of guitar, bass, keyboards, and drums.

"They're a struggling band from Ohio—very low-tech," Dolby says with a grin. "But during the course of the movie, Howard becomes their manager and begins teaching them riffs from the biggest hits on his

(Continued on page 22)

LeBon Docks, Duran Duran Rocks; Tina, Phil Head Royal Superjam

by Steve Gett

NEW YORK Duran Duran is ready to record its next album—tentatively titled "Notorious"—now that Simon "Sea Dog" LeBon is back from an around-the-world race aboard his yacht, "Drum."

Keysman and landlubber Nick Rhodes, who busied himself with assorted photographic, video, and writing projects while LeBon was on the high seas, had told the British press that he was concerned about the singer's safe return. (Remember last summer's capsizing escapade?) Happily, "Drum" recently finished the marathon, sailing into Britain's Portsmouth harbor in third place.

Rhodes has already collaborated separately with bandmates John and Andy Taylor on new material, but actual recording sessions had to wait for LeBon's return.

Guitarist Andy Taylor, working on his debut MCA solo album in Los Angeles, continues to deny reports of his pending departure from the band, saying, "It's impossible to stay in Duran Duran without pursuing other musical interests."

A release date for the Nile Rodgers-produced Duran album has yet to be confirmed, but the group is planning to embark on a major world tour next year. Meanwhile, congrats to Rhodes and his wife, Julie-Ann, who are expecting their first child in August.

ROCKIN' ROYALS: First they watched *Loverboy* and *Sheena Easton* perform at a gala concert in Vancouver during their trip to Canada earlier this month. Now Britain's Prince Charles and Princess Diana are scheduled to attend a June 20 rock extravaganza at London's Wembley Arena, celebrating the 10th anniversary of the Prince's Trust charity organization.

Big Country, Level 42, Suzanne Vega, and royal faves Status Quo

will perform before clearing the stage for a superjam, featuring the likes of Tina Turner, Phil Collins, Eric Clapton, Paul Young, Elton John, and Mark Knopfler. Alas, there are no plans to film, televise, or record the event.

SHORT TAKES I: Following a brief stint at New York's Power Sta-

ON THE BEAT

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

tion studio, David Lee Roth has taken his new band back to California to complete his first post-Van Halen album. Roth embarks on an extensive global tour with U.S. dates in mid-August . . . Don't cry for Madonna. She's rumored to be up for the lead role in a movie version of "Evita." Her new album, due next month, will be called "True Blue" . . . Bonnie Raitt is releasing her first album in four years on Warner Bros. Produced by George Massenberg and Bill Payne, the album is due in July . . . the Cars' Ric Ocasek has a new Geffen solo album set for mid-July.

REMEMBER QUIET RIOT? The L.A. hard rockers were all the rage when their 1983 "Metal Health" album notched quintuple platinum sales, but they subsequently fell from grace with the followup release, "Condition Critical." The latter album actually sold a respectable 1.5 million copies, but the band was unable to generate strong box-office business on its fall '84 tour.

Quiet Riot is hoping to rebound with its third Epic-distributed release, "Quiet Riot III," which reaches stores in early July. Ex-

Giuffria bassist Chuck Wright has replaced Rudy Sarzo in the lineup; former Rick Springfield keyman John Purdell is another new addition.

LIONEL RICHIE collaborated this past month with the Cities In Schools (CIS) organization on a program encouraging students to gain strong grades, keep perfect attendance records, and generally stay out of trouble.

Boys and girls at participating CIS schools stand to win prizes that include concert tickets, tour jackets, and backstage passes to meet Richie on his upcoming tour. Sounds like an incentive for juvenile delinquency! Only joking, of course—Tipper Gore would be proud.

WITH OFFICES in California and the Far East, the new Inter Pacific Entertainment Group (a subsidiary of the Inter-Pacific Financial Corp.) will handle concert promotion in Korea and Taiwan. Says company head Thomas B. Watson, "Korea may be where Japan was 15 to 20 years ago, musically. But its catch-up will be meteoric."

SHORT TAKES II: The highly underrated U.K. hard rock combo UFO is set to make its long overdue North American concert comeback this summer to promote the Chrysalis release "Misdemeanor." Word has it that the band will play a special club date at Brooklyn's metal haven L'Amour this Saturday (31) . . . The first output from the new IRS Home Entertainment Label (distributed by MCA Home Video) is a 30-minute Belinda Carlisle video, tying in with the release of her first solo album. MTV plans a July premiere . . . Atlantic has rush-released the debut Nu Shooz album to capitalize on the Hot 100 success of "I Can't Wait" (see story, page 35).

PUBLICITY PRINTS

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

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

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

Send For Catalog & Samples

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

19,200 SEATS



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



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
FRANK SINATRA	Civic Center Providence, R.I.	May 16	\$334,850 \$25/\$20	13,702 sellout	Frank J. Russo
THE OAK RIDGE BOYS WILLIAMS & REE	Fox Theatre Atlanta, Ga.	April 22-27	\$328,948 \$20.25/\$5.25	27,114 36,000	in-house
JUDAS PRIEST DOKKEN	Los Angeles Memorial Sports Arena, Los Angeles, Calif.	May 11-12	\$323,224 \$16.50/\$15	19,917 sellout	Avalon Attractions
JUDAS PRIEST DOKKEN	Tacoma Dome Tacoma, Wash.	May 18	\$312,464 \$16	19,529 30,000	Media One
THE GRATEFUL DEAD	Frost Amphitheater Palo Alto, Calif.	May 10-11	\$297,780 \$16	19,000 19,000 sellout	Bill Graham Presents
THE GRATEFUL DEAD	Cal Expo Amphitheatre, Sacramento, Calif.	May 3-4	\$256,495 \$16	16,031 24,400	Bill Graham Presents
AMY GRANT GARY CHAPMAN & THESE THREE STEVE TAYLOR & SOME BAND	The Forum Los Angeles, Calif.	May 2	\$240,574 \$16.50/\$14.50	17,872 17,872 sellout	Nederlander Organization
VAN HALEN BACHMAN TURNER OVERDRIVE	Civic Arena Pittsburgh, Pa.	May 13	\$235,265 \$15	15,899 sellout	DiCesare-Engler Prods.
KENNY ROGERS LEE GREENWOOD SAWYER BROWN	Long Beach Arena Long Beach, Calif.	May 9	\$229,634 \$17.50/\$15.50	14,058 14,393	North American Tours
GALLAGHER	Front Row Theater Cleveland, Ohio	May 8-12	\$217,046 \$14.75	14,715 15,980	in-house
JUDAS PRIEST DOKKEN	Oakland-Alameda County Coliseum, Oakland, Calif.	May 15	\$214,710 \$16/\$14.50	14,453 14,453 sellout	Bill Graham Presents
TONY BENNETT	Radio City Music Hall New York, N.Y.	May 10-11	\$208,544 \$25/\$16	9,697 11,748	Radio City Music Hall Prods.
KENNY ROGERS LEE GREENWOOD SAWYER BROWN	Arco Arena Sacramento, Calif.	May 12	\$194,250 \$18.50	10,500 10,500 sellout	Music Futures Presents
KENNY ROGERS LEE GREENWOOD SAWYER BROWN	San Diego Sports Arena San Diego, Calif.	May 13	\$187,048 \$16.50/\$13.50	11,931 14,825	North American Tours
KENNY ROGERS SAWYER BROWN MARIE OSMOND	Salt Palace Salt Lake City, Utah	May 15	\$186,964 \$16.50/\$13.50	11,958 13,743	North American Tours
JUDAS PRIEST RAVEN	Irvine Meadows Amphitheatre Laguna Hills, Calif.	May 9	\$180,219 \$17.50/\$12	19,954 15,000	Avalon Attractions
SIMPLE MINDS THE CALL	The Greek Theatre Los Angeles, Calif.	April 15-16	\$178,053 \$17.50/\$16/\$10	11,183 12,236	Nederlander Organization
GLADYS KNIGHT & THE PIPS	Front Row Theater Cleveland, Ohio	May 15-17	\$170,761 \$15.75	10,844 12,784	in-house
KENNY ROGERS LARRY GATLIN & THE GATLIN BROS. SAWYER BROWN	Gammage Center Tempe, Ariz. Arizona State University	May 7	\$159,096 \$16.50/\$13.50	10,746 15,071	North American Tours
JUDAS PRIEST RAVEN	San Diego Sports Arena San Diego, Calif.	May 10	\$157,234 \$14.50/\$12.50	11,377 11,377 sellout	Avalon Attractions
THE FIRM MASON RUFFNER	Kemper Arena Kansas City, Mo.	May 14	\$146,070 \$15	9,994 11,220	Contemporary Prods. New West Presentations
HEART HONEYMOON SUITE	Irvine Meadows Amphitheatre Laguna Hills, Calif.	May 18	\$144,737 \$17.50/\$12	14,987 14,987 sellout	Avalon Attractions
STEVIE NICKS OPUS	Sun Dome Tampa, Fla. Univ. of South Florida	May 11	\$143,152 \$16	8,947 10,608	Americana Concert
KENNY ROGERS LEE GREENWOOD SAWYER BROWN	Fresno Convention Center Fresno, Calif.	May 10	\$137,931 \$16.50/\$13.50	8,494 10,748	North American Tours
JOSE JOSE	Radio City Music Hall New York, N.Y.	May 9	\$136,550 \$25/\$20	5,874 5,874 sellout	Radio City Music Hall Prods.
HEART HONEYMOON SUITE	Concord Pavilion Concord, Calif.	May 14	\$133,547 \$17.50/\$14.50	8,523 8,725	in-house
HEART HONEYMOON SUITE	Concord Pavilion Concord, Calif.	May 15	\$132,140 \$17.50/\$14.50	8,427 8,725	in-house
JUDAS PRIEST DOKKEN	Cal Expo Amphitheater Sacramento, Calif.	May 16	\$122,100 \$16.50	7,400 12,200	Bill Graham Presents
NEW EDITION CHERELLE FORCE M.D.'S	Cajundome Lafayette, La.	May 16	\$118,460 \$12.50/\$10	10,160 10,500	Pace Concerts
OZZY OSBOURNE METALLICA	El Paso County Coliseum El Paso, Texas	May 12	\$116,333 \$14.50	8,023 8,023 sellout	Stardate Concerts Pace Concerts
HEART HONEYMOON SUITE	The Forum Los Angeles, Calif.	May 16	\$115,347 \$16.50/\$15	15,943 sellout	Avalon Attractions
AEROSMITH TED NUGENT	Toledo Sports Center Toledo, Ohio	May 6	\$109,646 \$17/\$15	7,500 7,500 sellout	Cellar Door Prods.
AEROSMITH TED NUGENT	Wings Stadium Kalamazoo, Mich.	May 19	\$102,615 \$15	6,841 8,113	Brass Ring Prods.
THE FIRM MASON RUFFNER	The Summit Houston, Texas	May 19	\$94,988 \$15.65	6,691 9,500	Pace Concerts
KENNY ROGERS LARRY GATLIN & THE GATLIN BROS. SAWYER BROWN	Tucson Community Center Tucson, Ariz.	May 6	\$92,054 \$16.50/\$13.50	6,172 9,426	North American Tours
CONWAY TWITTY LORETTA LYNN	Bicentennial Center Salina, Kan.	May 10	\$80,217 \$13.50	5,942 7,883	Jayson Promotions
SIUXSIE & THE BANSHEES THE RAUNCH HANDS	Radio City Music Hall New York, N.Y.	May 15	\$76,072 \$18.50	4,329 5,874	Radio City Music Hall Prods.
THE OAK RIDGE BOYS EXILE	James Madison University Hall Harrisonburg, Va. James Madison Univ.	May 2	\$69,275 \$12.50/\$10	6,066 7,000	in-house
THE OAK RIDGE BOYS	Little Nashville Opry Nashville, Ind.	April 20	\$69,000 \$15	4,600 4,600 sellout	in-house

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

alent

Dokken Exits Europe, Leaves Trouble Behind

BY ETHLIE ANN VARE

LOS ANGELES After returning from arguably the most horrific European tour in history, what has Dokken done? They've gone back on the road in the good old U.S.A., of course. Constant touring is part of the reason the hard rock quintet's third Elektra album, "Under Lock and Key," has sold consistently for more than six months, and Dokken's co-manager Cliff Burnstein hopes to keep record sales alive right through the summer.

"We have a new single, which we're working AOR and CHR, and a new video," says Burnstein. "The band's doing 35 dates with Judas Priest, and then we'd like to find another big summer tour. This isn't rocket-scientist strategy," he adds. "We're just doing everything."

Dokken—an L.A.-based combo comprised of Don Dokken (vocals), George Lynch (guitar), Mick Brown (drums), and Jeff Pilson (bass)—toured Japan immediately following the November release of "Under Lock and Key," before hooking up with Twisted Sister for a U.S. tour that was abbreviated by Dee Snider's illness. Then came the three-month jaunt through Europe with Accept, a tour Dokken gave up on after the Chernobyl nuclear disaster.

"The radioactivity was the straw that broke the camel's back," says bassist Pilson, noting that the group also saw its crew bus fire-bombed in Belfast, had an audience throw dynamite around the hall in Barcelona, and played to a German-speaking crowd in Heidelberg because the expected GI's were confined to base for security reasons.

"In San Sebastian we stayed at a hotel that was next door to the headquarters of a Khadafy-backed terrorist group," adds Pilson. "We'd look out the window and see signs saying 'Die Yankee Imperialist Pigs!'"

Pilson says that Dokken looks back on the trip as an "occupational hazard." The occupational hazards anticipated by the group during its U.S. summer dates are a flooding of the market by acts who have canceled European jaunts, and the economic doldrums of the South—a noted hard rock bastion.

"It's definitely tight out there," says Burnstein who, with partner Peter Mensch, also manages Def Leppard, Armored Saint, and Metallica. "You have to give people a package that they feel is worth spending their last dollar for. Judas Priest and Dokken is a strong bill in a market that demands strong bills. A platinum act paired with a gold act, that's giving people value."

Burnstein says he believes his strategy of "pushing, and pushing, and pushing" will make that bill a double-platinum pair before too long. "We'll go platinum eventually," he says. "If we get CHR on the next single, we'll zoom to platinum overnight. If we don't, we'll get there in two years. But we'll get there, one way or the other."

Billboard

COUNTRY

CHART RESEARCH PACKAGES

The definitive lists of the top singles and albums, year by year, covering the entire history of the Country charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

TITLES AVAILABLE:

Number One Country Singles, 1948 through 1985. (\$50.00)

Number One Country Albums, 1964 through 1985. (\$25.00)

Listings include Billboard issue date, title, artist and label of the number one record of each week.

Top Ten Country Singles, 1948 through 1985. (\$50.00)

Top Ten Country Albums, 1964 through 1985. (\$25.00)

Listings include title, artist and label of every record that reached number 10 or higher on the Billboard Country Singles or Country LPs charts. Titles are listed alphabetically within each year. #1 records are indicated.

Top Country Singles Of The Year, 1946 through 1985. (\$50.00)

Top Country Albums Of The Year, 1965 through 1985. (\$25.00)

The annual charts of the top records of the year in rank order, as published in Billboard's year-end special issues. Listings include title, artist and label for each entry.

Billboard Chart Research
Attn: Debra Todd
1515 Broadway
New York, NY 10036

Please send me the following Billboard Chart Research Packages:

- C-1 Number One Country Singles @ \$50.00
C-2 Top Ten Country Singles @ \$50.00
C-3 Top Country Singles Of The Year @ \$50.00
D-1 Number One Country Albums @ \$25.00
D-2 Top Ten Country Albums @ \$25.00
D-3 Top Country Albums Of The Year @ \$25.00

Check or money order is enclosed in the amount of:

\$ _____
(Sorry, no COD or billing)

Name _____

Company _____

Address _____

City, State, Zip _____

Overseas air mail rates available upon request

All sales are final.

Talent in Action

**OZZY OSBOURNE
METALLICA**

Nassau Coliseum,
Hempstead, N.Y.
Tickets: \$16

THE ABUNDANCE OF onstage pyrotechnics and special effects—not to mention additional fireworks and various flying objects courtesy of the audience—provided strong visual accompaniment to Ozzy Osbourne's aggressive 75-minute set here last month.

After making his stage entrance seated in a huge mechanical beast, Osbourne and his band—guitarist Jake E. Lee, bassist Phil Soussan, and drummer Randy Castillo—delivered songs from Osbourne's current CBS Associated release, "The Ultimate Sin," as well as a solid selection of older material.

Running across the stage in a frenzy, the former Black Sabbath front man clapped his hands, telling the crowd to "go crazy." Such encouragement was hardly necessary—the wildly enthusiastic supporters caused a reported \$25,000 worth of damage to the venue.

Setting the pace for the event was thrash metal band Metallica. The Los Angeles-based quartet performed a number of throbbing, indecipherable tunes from its latest Elektra album, "Master Of Puppets," which, surprisingly, drew almost as much ecstatic crowd response as Osbourne later received.

LINDA MOLESKI

**DEL FUEGOS
E'I'E'I'O**

Park West, Chicago
Tickets: \$12, \$10

WHEN SCRAPPY underground guitar bands become popular, it's

not uncommon for them to lose the streetwise quality that gained them fans in the first place. Happily, that doesn't seem to be the case with Boston's Del Fuegos.

Increased airplay and notoriety—perhaps due in part to their agreeably low-key Miller Beer commercial—have given them more assurance in concert. A packed headlining date here last month proved that their garage-bred brashness hasn't abated one whit.

The quartet (augmented by a keyboardist for the tour) presented a solid set consisting mostly of material from its Slash Records debut album, "The Longest Day," and the Slash/Warner Bros. followup, "Boston, Mass."

Lead singer/rhythm guitarist Dan Zanes' caustic humor made his between-song patter particularly entertaining. Younger brother Warren Zanes was both a visual and aural focal point, constantly tossing his mop of blond hair and knocking off accomplished lead guitar lines. Meanwhile, drummer Woody Giessman and bassist Tom Lloyd ran a tight rhythm ship, periodically contributing harmonies.

Opening the show was E'I'E'I'O, a Wisconsin- and Illinois-based band rapidly gaining status in the most-likely-to-succeed category. The group's debut album, "Land Of Opportunity" (Frontier Records), produced by Los Lobos saxophonist Steve Berlin, is receiving a good deal of regional airplay—strong performances such as this can only help spread the word.

MOIRA McCORMICK

OAK RIDGE BOYS

Fox Theater, Atlanta
Tickets: \$20.25

AS EVIDENCED by their stellar 90-minute appearance here last month, the Oak Ridge Boys have incorporated several changes into their long-established tour format. But if the wild standing ovation from the capacity crowd of 4,600 is any barometer, these revisions have found immediate acceptance.

From a technical standpoint, the Oaks have introduced a well-coordinated, effective computer lighting setup. On a musical note, many older hits are now featured in medleys, making room in the show for seven tunes from the forthcoming "Seasons" album.

The quartet of Joe Bonsall, Duane Allen, William Lee Golden, and Richard Sterban has been together a long time, but it has managed to stay fresh and enthusiastic.

The only criticism of the show, which took place during a six-day stand in Atlanta, is that most of the best catalog material was either shunted to the medleys or totally passed over. But let's not quibble; the Oak Ridge Boys give more than 100% all the time.

RUSSELL SHAW

Band's Longevity Due To 'Family' Style New Golden Earring LP

BY LINDA MOLESKI

NEW YORK Golden Earring has been touring and recording for more than 20 years. More remarkable, though, is the fact that its original lineup—guitarist George Kooymans, vocalist Barry Hay, bassist Rinus Gerritsen, and drummer Cesar Zuiderwijk—has remained unchanged since the group's formation.

With their latest album, "The Hole," just out on the Atlantic/Atco-distributed 21 label, the veteran Dutch rockers show no signs of slowing down.

Attributing the band's longevity to its "family" attitude, singer Hay notes, "Few bands meet and start the way we did. Many are brought together from other cities. We grew up with each other and naturally joined together."

Golden Earring has also maintained a lasting relationship with Freddie Haayen, who produced their 1965 debut album. He now serves as the group's manager, in addition to running the 21 Records label, whose roster includes Roger Glover, Alvin Lee, and Paul Brady.

Although the Dutch band has released a succession of albums over the years, only two—1974's "Moon-tan" and 1982's "The Cut"—have been certified gold in the U.S. The latter generated the group's first top 10 single "Twilight Zone."

"It's tough to promote records in the U.S. if you don't live here," says Haayen. "There's a big difference between radio here and overseas. Here, you have to have sounds that fit formats." In Europe "it's all top 40."

While Golden Earring was recording "The Hole" in Europe last year, Haayen says he taped cassettes of key U.S. album radio stations, which he then sent to the group. "It influ-

ences their arranging aspect so the music doesn't sound off the wall."

Studio sessions for "The Hole" spanned a four-month period. Shell Schellekens, who produced the band's two previous releases, was at the knobs.

A video for the album's first single, "Quiet Eyes," was directed by noted photographer Anton Corbijn, whose credits include promo clips for Propaganda and Echo & the Bunnymen. The video reportedly cost \$40,000. It recently premiered on MTV.

Golden Earring plans to embark on a three-month U.S. tour in July, following a series of concerts in Germany, Holland, and Belgium. According to Kooymans, the group prefers to headline theater-sized venues, but he hints at the possibility of some arena dates with Roger Daltrey.

DOLBY MOVES TO MOVIES

(Continued from page 20)

home planet."

The group's songs were recorded in various Bay Area studios, where Dolby also cut several tunes for the project with his own band. For the scoring elements, however, he expects to work primarily with a Fairlight CMI, transferring programs directly to the film's master magnetic track.

The Fairlight is also vital to planned orchestrations. "I don't write a note of music that anyone else would be able to understand," he says. "So I had to do fairly elaborate demos with the Fairlight."

MCA has the rights to the soundtrack album, which will include the fictional band's material, Dolby's own songs, and excerpts from the score. "There's a reasonable chance I'll be directing the music videos from the project," he adds.

Dolby says his own label, Capitol-EMI, has been tolerant of his recent hiatus from recording, allowing him to concentrate on outside projects. In addition to the "Howard The Duck" score, these include production work for the group Prefab Sprout, which Dolby refers to as "my link to the charts in England these days."

But Dolby is frank that his long-term career plans call for more film work, eventually as a director.

PUBLICATION JULY 1986

ADVERTISING DEADLINE JUNE 6

IT'S COMING!

~ Billboard ~
ALL NEW 1986-87
INTERNATIONAL
TALENT AND
• TOURING •
DIRECTORY

YOUR BEST SOURCE FOR NEW BUSINESS!

FOR AD DETAILS
CONTACT

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

IN LOS ANGELES
Jim Heath (213) 471-8255

Unsurpassed in Quality

**GLOSSY
PHOTOS**

100 POSTCARDS	\$ 25
100 8x10	\$34.95
CUSTOM COLOR PRINTS	\$108 per 100

**COPYART
Photographers**
165 WEST 46th STREET, N.Y. 10036

(212) 382-0233

Billboard Hot Black Singles SALES & AIRPLAY™

A ranking of the top 40 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	1
2	4	THE FINEST	THE S.O.S. BAND	2
3	8	NASTY	JANET JACKSON	3
4	3	GREATEST LOVE OF ALL	WHITNEY HOUSTON	4
5	5	IF YOUR HEART ISN'T IN IT	ATLANTIC STARR	5
6	14	DO YOU STILL LOVE ME?	MELI'SA MORGAN	6
7	2	I HAVE LEARNED TO RESPECT . . .	STEPHANIE MILLS	7
8	6	I CAN'T WAIT	NU SHOOZ	20
9	11	DO FRIES GO WITH THAT SHAKE	GEORGE CLINTON	13
10	22	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	8
11	17	STAY	THE CONTROLLERS	12
12	7	KISS	PRINCE & THE REVOLUTION	22
13	20	WHAT'S MISSING	ALEXANDER O'NEAL	9
14	13	OH, LOUISE	JUNIOR	14
15	25	YOU DON'T HAVE TO CRY	RENE & ANGELA	11
16	14	LOVE TAKE OVER	FIVE STAR	10
17	11	UNDER THE INFLUENCE	VANITY	23
18	1	NEVER AS GOOD AS THE FIRST TIME	SADE	21
19	24	FIRESTARTER	TEASE	15
20	29	WHO'S JOHNNY ('SHORT CIRCUIT' THEME)	EL DEBARGE	16
21	—	I WOULDN'T LIE	YARBROUGH & PEOPLES	18
22	12	DO IT TO ME GOOD (TONIGHT)	MICHAEL HENDERSON	32
23	30	JUST ANOTHER LOVER	JOHNNY KEMP	19
24	—	HEADLINES	MIDNIGHT STAR	17
25	23	WATCH YOUR STEP	ANITA BAKER	37
26	16	THE HEAT OF HEAT	PATTI AUSTIN	30
27	—	SEX MACHINE	THE FAT BOYS	26
28	18	CRUSH ON YOU	THE JETS	38
29	—	PEE WEE'S DANCE	JOESKI LOVE	27
30	—	WEST END GIRLS	PET SHOP BOYS	36
31	—	I GET OFF ON YOU	THE ROSE BROTHERS	29
32	—	STATE OF THE HEART	PHILIP BAILEY	24
33	15	LOVE IS JUST A TOUCH AWAY	FREDDIE JACKSON	39
34	—	MY ADIDAS	RUN-D.M.C.	33
35	21	PARTY FREAK	CASHFLOW	51
36	—	TELL ME (HOW IT FEELS)	52ND STREET	25
37	—	HERE I GO AGAIN	FORCE M.D.'S	28
38	—	VICIOUS RUMORS	TIMEX SOCIAL CLUB	31
39	—	FUNKY BEAT	WHODINI	41
40	—	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	58

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	1
2	2	THE FINEST	THE S.O.S. BAND	2
3	3	NASTY	JANET JACKSON	3
4	4	IF YOUR HEART ISN'T IN IT	ATLANTIC STARR	5
5	5	GREATEST LOVE OF ALL	WHITNEY HOUSTON	4
6	11	LOVE TAKE OVER	FIVE STAR	10
7	13	HEADLINES	MIDNIGHT STAR	17
8	8	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	8
9	6	WHAT'S MISSING	ALEXANDER O'NEAL	9
10	10	YOU DON'T HAVE TO CRY	RENE & ANGELA	11
11	9	DO YOU STILL LOVE ME?	MELI'SA MORGAN	6
12	14	FIRESTARTER	TEASE	15
13	18	WHO'S JOHNNY ('SHORT CIRCUIT' THEME)	EL DEBARGE	16
14	12	STAY	THE CONTROLLERS	12
15	16	JUST ANOTHER LOVER	JOHNNY KEMP	19
16	21	I WOULDN'T LIE	YARBROUGH & PEOPLES	18
17	23	TELL ME (HOW IT FEELS)	52ND STREET	25
18	15	OH, LOUISE	JUNIOR	14
19	19	STATE OF THE HEART	PHILIP BAILEY	24
20	26	HERE I GO AGAIN	FORCE M.D.'S	28
21	7	I HAVE LEARNED TO RESPECT . . .	STEPHANIE MILLS	7
22	17	DO FRIES GO WITH THAT SHAKE	GEORGE CLINTON	13
23	20	I GET OFF ON YOU	THE ROSE BROTHERS	29
24	27	SEX MACHINE	THE FAT BOYS	26
25	—	VICIOUS RUMORS	TIMEX SOCIAL CLUB	31
26	—	WITH YOU ALL THE WAY	NEW EDITION	35
27	—	PEE WEE'S DANCE	JOESKI LOVE	27
28	24	THE CHARACTER	MORRIS DAY	34
29	—	AIN'T NOBODY EVER LOVED YOU	ARETHA FRANKLIN	40
30	—	SWEET AND SEXY THING	RICK JAMES	45
31	—	BREATHLESS	MTUME	44
32	—	DIAL MY NUMBER	PAULI CARMAN	46
33	—	MY ADIDAS	RUN-D.M.C.	33
34	—	I'LL BE YOUR FRIEND	PRECIOUS WILSON	43
35	—	FUNKY BEAT	WHODINI	41
36	22	THE HEAT OF HEAT	PATTI AUSTIN	30
37	—	WEST END GIRLS	PET SHOP BOYS	36
38	—	YOU SHOULD BE MINE	JEFFREY OSBORNE	47
39	—	FEMALE INTUITION	MAI TAI	49
40	—	SWEETHEART	RAINY DAVIS	42

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

BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Black chart.

LABEL	NO. OF TITLES ON CHART
EPIC (4)	10
Tabu (4)	
CBS Associated (1)	
Portrait (1)	
MCA (7)	8
Philly World (1)	
CAPITOL (6)	7
Manhattan (1)	
COLUMBIA (4)	7
Def Jam/Columbia (3)	
ELEKTRA (4)	7
Asylum (1)	
Solar (1)	
Vintertainment (1)	
MOTOWN (2)	7
Gordy (2)	
Tamla (2)	
Motown/Kallista (1)	
A&M	6
ARISTA (3)	6
Jive (3)	
ATLANTIC (4)	6
Omni (2)	
POLYGRAM	6
Mercury (3)	
Atlanta Artists (2)	
London (1)	
WARNER BROS. (1)	6
Paisley Park (3)	
Qwest (1)	
Warner Bros./Tommy Boy (1)	
RCA (3)	5
Total Experience (2)	
EMI-AMERICA	2
CHRYSALIS	1
CRITIQUE	1
FANTASY	1
HEAT	1
ISLAND	1
4th & B'Way/Checkpoint (1)	
JAMPACKED	1
JAY	1
KMA	1
MALACO	1
Muscle Shoals Sound (1)	
PROFILE	1
SRA/ICHIBAN	1
Wilbe (1)	
SELECT	1
SLEEPING BAG	1
SUNNYVIEW	1
SUPERTRONICS	1
SUTRA	1
TOMMY BOY	1

BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
50 100 MPH	(Controversy, ASCAP)	
86 30 MINS. TO TALK	(Philly World, BMI)	
40 AIN'T NOBODY EVER LOVED YOU	(Gratitude Sky, ASCAP/Polo Grounds, BMI)	
63 ARTIFICIAL HEART	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
70 BABY LOVE	(Black Lion, ASCAP/Regina Richards, ASCAP/Deutscher-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP)	
92 BAD BOY	(Foreign Imported, BMI) CPP	
44 BREATHLESS	(Mtume, ASCAP)	
85 BURNIN' LOVE	(Black Lion, ASCAP/Captain Z, ASCAP/Billy Osborne, ASCAP/Val-je Joe, BMI)	
77 BYE BYE	(Irvin Lee, BMI)	
34 THE CHARACTER	(Ya D Sir, ASCAP/WB, ASCAP)	
72 CLOSER THAN CLOSE	(Sloopus, BMI)	
38 CRUSH ON YOU	(Almo, ASCAP/Crimisco, ASCAP/Irving, BMI) CPP/ALM	
46 DIAL MY NUMBER	(April, ASCAP/Science Lab, ASCAP) CPP/ABP	
13 DO FRIES GO WITH THAT SHAKE	(Warner-Tamerlane, BMI/X-O-Skeletal, BMI)	
32 DO IT TO ME GOOD (TONIGHT)	(Shannonlatisse, BMI/American League, BMI)	
6 DO YOU STILL LOVE ME?	(Fuss, ASCAP)	
74 DON'T WASTE MY TIME	(Oval, ASCAP)	
56 EXPERIENCE	(Happy Stephid, BMI)	
49 FEMALE INTUITION	(Intersong, ASCAP/Solid Smash, ASCAP)	
73 A FINE MESS	(Golden Torch, ASCAP/Gold Horizon, BMI/Tuneworks, BMI) CPP	
2 THE FINEST	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
15 FIRESTARTER	(Future Shock, ASCAP/WB, ASCAP)	
41 FUNKY BEAT	(Zomba, ASCAP)	
57 GIVIN' IT (TO YOU)	(One To One, ASCAP)	
97 GOING IN CIRCLES	(Por Pete, BMI)	
4 GREATEST LOVE OF ALL	(Golden Torch, ASCAP/Gold Horizon, BMI) CPP	
17 HEADLINES	(Hip Trip, BMI/Midstar, BMI) CPP	
30 THE HEAT OF HEAT	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
28 HERE I GO AGAIN	(T-Boy, ASCAP/Fly Girl, ASCAP/Force M.D., ASCAP)	
84 HIGH HORSE	(Warner-Tamerlane, BMI/Song-A-Tron, BMI)	
65 HOLD IT, NOW HIT IT	(Def Jam, ASCAP)	
89 HOLDING BACK THE YEARS	(April, ASCAP)	
20 I CAN'T WAIT	(Poolside, BMI)	
68 I DON'T WANT TO WAKE UP (FEELIN' GUILTY)	(Azrock, BMI/Swelka, BMI)	
29 I GET OFF ON YOU	(Muscle Shoals, BMI/Jalew, BMI)	
7 I HAVE LEARNED TO RESPECT THE POWER OF LOVE	(Careers, BMI/Moore & Moore, BMI) CPP	
100 I THINK IT'S LOVE	(Black Stallion, ASCAP/Jobete, ASCAP/See This House, ASCAP/Blackbull, ASCAP) CPP	
18 I WOULDN'T LIE	(Temp Co., BMI)	
5 IF YOUR HEART ISN'T IN IT	(Almo, ASCAP/Redhead, ASCAP/Joe's, ASCAP/Stuart, ASCAP) CPP/ALM	
94 I'LL BE ALL YOU EVER NEED	(Music Specialists, BMI)	
43 I'LL BE YOUR FRIEND	(Zomba, ASCAP)	
66 I'M NOT GONNA LET (YOU GET THE BEST OF ME)	(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)	
91 IT'S YOU	(Stone Diamond, BMI/Reel Vain, BMI/Jobete, ASCAP/Conceited, ASCAP/R.K.S., ASCAP) CPP	
83 THE JAMMIN' NATIONAL ANTHEM	(Konglather, BMI/Cheyenne, ASCAP/Motor, ASCAP)	
19 JUST ANOTHER LOVER	(Music Corp. Of America, BMI/New Music Group, BMI/Kashif, BMI)	
22 KISS	(Controversy, ASCAP)	
55 LET'S GET STARTED	(Bill-Lee, ASCAP/Bush Burnin', BMI)	(Philesto, BMI/Keith Diamond, BMI/Willesden, BMI/Harrindur, BMI) CPP
81 LIPS TO FIND YOU	(April, ASCAP/Midnight Magnet, ASCAP/Te'Mas Etiope, ASCAP)	67 ROCK ME AMADEUS (Colgers-EMI, ASCAP) CPP
98 LOVE 4/2	(Ted-On, BMI/J.Carr, BMI)	53 ROCK THE BELLS (Def Jam, ASCAP)
39 LOVE IS JUST A TOUCH AWAY	(Bush Burnin', BMI/Zomba, ASCAP)	93 SATURDAY LOVE (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
10 LOVE TAKE OVER	(Company, MCPS/Eaton, MCPS)	71 SAY IT, SAY IT (Baby Tanzi, BMI/House Of Fun, BMI/Black Lion, ASCAP)
76 LOVES ON FIRE	(West Kenya, ASCAP)	26 SEX MACHINE (Dynatone, BMI/Unichappell, BMI)
87 MINE ALL MINE	(Personal, ASCAP/All Seeing Eye, ASCAP)	54 SLEEPLESS NIGHTS (Almo, ASCAP/Redhead, ASCAP/Largo, ASCAP) CPP/ALM
59 MOUNTAINS	(Controversy, ASCAP)	24 STATE OF THE HEART (April, ASCAP/Science Lab, ASCAP) CPP/ABP
33 MY ADIDAS	(Proloons, ASCAP/Rush Groove, ASCAP)	12 STAY (Zomba, ASCAP/Tyvela, BMI)
3 NASTY	(Flyte Tyme, ASCAP)	48 STRUNG OUT (Bush Burnin', BMI)
21 NEVER AS GOOD AS THE FIRST TIME	(Silver Angel, ASCAP) CPP	61 STYLE (Northridge, ASCAP/Arista, ASCAP) CPP
79 NOBODY BUT YOU	(Tricky-Trac, BMI)	45 SWEET AND SEXY THING (Stone City, ASCAP/National League, ASCAP)
95 (NOTHING SERIOUS) JUST BUGGIN'	(ADRA, BMI/Guinea Farm, BMI)	42 SWEETHEART (Warner's Thunder, ASCAP/WD, ASCAP/Real Deal, SESAC/Frederick, SESAC)
14 OH, LOUISE	(Junior, prs/Emi, prs/MCA, ASCAP)	64 TAKE A PIECE OF ME (Sloopus, BMI)
1 ON MY OWN	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	80 TELL ME (Jimi Mac, BMI)
75 ONE LOVE AGO	(Idnyc-Derf, BMI/Pure Delite, BMI/Membership, ASCAP)	25 TELL ME (HOW IT FEELS) (Ackee, ASCAP)
60 ONE STEP CLOSER TO YOU	(Music Corp. Of America, BMI/Bayjun Beat, BMI/Rashida, BMI/MCA, ASCAP)	8 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) (Zomba, ASCAP)
96 ONE WAY LOVE	(T-Boy, ASCAP)	23 UNDER THE INFLUENCE (MCA, ASCAP/WB, ASCAP/Ertelajay Musique, ASCAP/Music Corp. Of America, BMI/It's A Gonna Rain, BMI)
99 OVERJOYED	(Jobete, ASCAP/Blackbull, ASCAP) CPP	88 VELOCITY (Father Thunder, BMI)
51 PARTY FREAK	(All Seeing Eye, ASCAP)	31 VICIOUS RUMORS (J.King IV, BMI)
27 PEE WEE'S DANCE	(Vintertainment, ASCAP)	37 WATCH YOUR STEP (Baker's Tune, BMI)
62 PROGRAMMED FOR LOVE	(Mtume, ASCAP)	36 WEST END GIRLS (Cage, ASCAP) CPP
78 RECONSIDER	(Wyleria, BMI/Music Minded, BMI)	58 WHAT HAVE YOU DONE FOR ME LATELY
52 RESTLESS		

SHEET MUSIC AGENTS
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP April Blackwood	CPP Columbia Pictures
ALM Almo	HAN Hansen
B-M Belwin Mills	HL Hal Leonard
B-3 Big Three	IMM Ivan Mogull
BP Bradley	MCA MCA
CHA Chappell	PSP Peer Southern
CLM Cherry Lane	PLY Plymouth
CPI Cimino	WBM Warner Bros.

'PEE WEE' RECORDS

(Continued from page 23)

the know say that it's safe to assume it was less than \$10,000. Love will be on the road this summer as part of the Fresh Fest hip-hop tour.

Before "Pee Wee's Dance" hit the charts, Vintertainment was best known in rap circles for being the first company to record Doug E. Fresh—the record was titled, appropriately, "The Original Human Beat Box"—and for a dirty underground favorite called "Girls" by B-Boys.

In addition to the success of "Pee Wee's Dance," Vintertainment has recently benefitted from

the arrival of ex-RCA black promotion head Mike Kidd. "Mike became my partner two months ago and is in charge of promotion," says Davis. "I've known Mike a long time, and even when he was at RCA he was extremely helpful. His contacts at radio will certainly help us grow, as will his knowledge of how the major labels operate."

RHYTHM & BLUES

(Continued from page 23)

and produced.

"You Needed Me," a Millie Jackson/Issac Hayes duet from a few years back, has been re-released because of a flood of radio-station requests. Mark Berry has done a remix to update the rhythm track of the song, first heard on their memorable "Royal Rappin'" album. Jackson seems poised for a comeback. A recent performance at the Apollo Theatre found her in rare form. Her voice was as gritty and soulful as ever, and her sense of humor as bitterly funny. There are a number of female performers whose ears must have been burning. There is no use

in repeating any of it, since Jackson shrewdly commented that she'd deny it all anyway. What can't be denied is that Jackson, after some poor records and her unfortunate stand on South Africa, is a major talent whose signing to Jive is an important acquisition for the label, already growing as a black pop power. A new album is due in August... Capitol's Paul Laurence has, as part of the anti-free-basing message of his single "Strung Out," recorded an anti-crack public service announcement being distributed to radio.



Star Time At The Apollo. Young vocalist William Robinson performs "A House Is Not A Home" at the Apollo Theatre as part of the venue's Wednesday night amateur program. Robinson was a finalist in the "Show Off" competition sponsored by WBLS.

FOR WEEK ENDING MAY 31, 1986

Billboard

TOP BLACK ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★★ NO. 1 ★★	
1	1	1	14	JANET JACKSON ● A&M SP-5106 (8.98) (CD)	CONTROL
2	2	2	6	PRINCE & THE REVOLUTION PAISLEY PARK 25395/WARNER BROS. (9.98)	PARADE
3	3	3	61	WHITNEY HOUSTON ▲ ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
4	4	5	20	STEPHANIE MILLS MCA 5669 (8.98)	STEPHANIE MILLS
5	31	—	2	PATTI LABELLE MCA 5737 (8.98)	WINNER IN YOU
6	6	8	8	ANITA BAKER ELEKTRA 60444 (8.98)	RAPTURE
7	5	4	25	SADE ▲ PORTRAIT FR 40263/EPIC (CD)	PROMISE
8	7	6	16	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
9	11	52	3	THE S.O.S. BAND TABU FZ 40279/EPIC (8.98)	SANDS OF TIME
10	8	12	55	ATLANTIC STARR ● A&M SP-5019 (8.98) (CD)	AS THE BAND TURNS
11	10	11	49	RENE & ANGELA MERCURY 824607-1M1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
12	20	—	2	THE FAT BOYS SUTRA SUS 1017 (8.98)	BIG AND BEAUTIFUL
13	9	9	23	L.L. COOL J ● COLUMBIA BFC 42039 (CD)	RADIO
14	13	13	54	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98) (CD)	ROCK ME TONIGHT
15	15	18	6	CA\$HFLOW ATLANTA ARTISTS 826028-1M1/POLYGRAM (8.98)	CA\$HFLOW
16	16	16	28	THE JETS MCA 5667 (8.98)	THE JETS
17	12	7	29	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98) (CD)	WORKIN' IT BACK
18	18	20	12	VANITY MOTOWN 6167ML (8.98)	SKIN ON SKIN
19	30	—	2	WHODINI JIVE JL8-8407/ARISTA (8.98)	BACK IN BLACK
20	27	—	2	BILLY OCEAN JIVE JL8-8409/ARISTA (8.98)	LOVE ZONE
21	14	10	27	NEW EDITION ● MCA 5679 (8.98) (CD)	ALL FOR LOVE
22	17	14	19	COLONEL ABRAMS MCA 5683 (8.98)	COLONEL ABRAMS
23	23	26	19	YARBROUGH & PEOPLES TOTAL EXPERIENCE TEL8-5715/RCA (8.98)	GUILTY
24	19	15	20	THE GAP BAND TOTAL EXPERIENCE TEL8-5714/RCA (8.98)	GAP BAND VII
25	22	17	28	CHERRELLE TABU BFZ 40094/EPIC	HIGH PRIORITY
26	39	—	2	GEORGE CLINTON CAPITOL ST-12481 (8.98)	R&B SKELETONS IN THE CLOSET
27	28	28	6	GRANDMASTER FLASH ELEKTRA 60476 (8.98)	THE SOURCE
28	21	21	18	FORCE M.D.'S WARNER BROS./TOMMY BOY TB 1010/WARNER BROS. (8.98)	CHILLIN'
29	24	23	33	STEVIE WONDER ▲ TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
30	25	25	28	PATTI AUSTIN QWEST 25276/WARNER BROS. (8.98)	GETTIN' AWAY WITH MURDER
31	29	29	40	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
32	33	22	10	GEORGE HOWARD TBA TB 210/PALO ALTO (8.98)	LOVE WILL FOLLOW
33	26	19	11	FALCO ● A&M SP-5105 (8.98) (CD)	FALCO 3
34	34	35	5	JUNIOR MERCURY 828001-1M1/POLYGRAM (8.98)	ACQUIRED TASTE
35	36	24	41	STARPOINT ELEKTRA 60424 (8.98)	RESTLESS
36	32	32	9	THE ROSE BROTHERS MUSCLE SHOALS SOUND MSS 2201/MALACO (8.98)	THE ROSE BROTHERS
37	35	30	7	MICHAEL HENDERSON EMI-AMERICA ST-17181 (8.98)	BEDTIME STORIES
38	37	27	11	JERMAINE JACKSON ARISTA AL-8277 (8.98) (CD)	PRECIOUS MOMENTS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	60	—	2	PET SHOT BOYS EMI-AMERICA PW 17193 (8.98)	PLEASE
40	38	34	7	SLY FOX CAPITOL ST-12367 (8.98)	LET'S GO ALL THE WAY
41	50	57	4	TEASE EPIC BFE 40091 (8.98)	TEASE
42	43	53	60	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL
43	44	37	32	MORRIS DAY ● WARNER BROS. 25320 (8.98) (CD)	THE COLOR OF SUCCESS
44	40	33	10	TRAMAINÉ A&M SP-5110 (8.98)	THE SEARCH IS OVER
45	42	42	53	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
46	47	39	67	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
47	41	31	29	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
48	49	54	6	MARVIN GAYE TAMLA 6172 TL/MOTOWN (8.98)	MOTOWN REMEMBERS MARVIN GAYE
49	NEW ▶	—	1	PHILIP BAILEY COLUMBIA FC 40209 (CD)	INSIDE OUT
50	59	—	2	SIMPLY RED ELEKTRA 60452 (8.98)	PICTURE BOOK
51	48	38	45	ARETHA FRANKLIN ▲ ARISTA AL 8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
52	61	60	7	MAZARATI PAISLEY PARK 25368/WARNER BROS. (8.98)	MAZARATI
53	55	64	3	WILLIAM BELL WILBE WIL 3001 (8.98)	PASSION
54	51	48	61	LUTHER VANDROSS ▲ EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE
55	63	50	16	SMOKEY ROBINSON TAMLA 6156TL/MOTOWN (8.98) (CD)	SMOKE SIGNALS
56	62	65	3	JONATHAN BUTLER JIVE JL8-8408/ARISTA (8.98) (CD)	INTRODUCING JONATHAN BUTLER
57	46	36	31	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
58	53	43	9	SHIRLEY MURDOCK ELEKTRA 60443 (8.98)	SHIRLEY MURDOCK
59	52	40	14	JUICY PRIVATE 1 BFZ 40098/EPIC	IT TAKES TWO
60	57	58	18	JOHNNIE TAYLOR MALACO 7431 (8.98)	WALL TO WALL
61	58	59	9	TOTAL CONTRAST LONDON 828002-1/POLYGRAM (8.98)	TOTAL CONTRAST
62	NEW ▶	—	1	THE TEMPTATIONS MOTOWN 5389ML 2 (9.98)	25TH ANNIVERSARY
63	NEW ▶	—	1	THE ART OF NOISE CHRYSALIS BFV 41528	IN VISIBLE SILENCE
64	NEW ▶	—	1	DIANA ROSS & THE SUPREMES MOTOWN 5381 ML3 (10.98)	25TH ANNIVERSARY
65	NEW ▶	—	1	THE GAP BAND MERCURY 826808-1M-1/POLYGRAM (8.98)	THE 12" COLLECTION
66	45	45	6	ALEEM FEATURING LEROY BURGESS ATLANTIC 81622 (8.98)	CASUALLY FORMAL
67	66	62	13	MANTRONIX SLEEPING BAG TLX 6 (6.98)	THE ALBUM
68	65	61	30	FULL FORCE COLUMBIA BFC 40117	FULL FORCE
69	69	49	27	BERNARD WRIGHT MANHATTAN 53014/CAPITOL (8.98)	MR. WRIGHT
70	64	41	26	THE ISLEY BROTHERS WARNER BROS. 25347 (8.98)	MASTERPIECE
71	71	47	24	DIONNE WARWICK ARISTA AL-8398 (8.98) (CD)	FRIENDS
72	54	46	25	EUGENE WILDE PHILLY WORLD 90490/MCA (8.98)	SERENADE
73	72	51	24	THE TEMPTATIONS GORDY 614GL/MOTOWN (8.98)	TOUCH ME
74	68	68	28	ROY AYERS COLUMBIA FC 40022	YOU MIGHT BE SURPRISED
75	56	56	4	SLAVE ICHIBAN ICH 1002 (8.98)	UNCHAINED AT LAST

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

GIVE YOURSELF AN ALTITUDE ADJUSTMENT.



Take it up with

FROM THE LEFT SIDE

The new album from

SKYY

They'll never let
you down.

Featuring the single, **GIVIN' IT (TO YOU)**

Produced by Randy Muller and Solomon Roberts, Jr.
for Alligator Bit Him Productions.

On High Quality XDR® Cassettes and Albums. From *Capitol*

Some 90 Acts Set To Perform At Fan Fair Showcases Will Feature Judds, Haggard, Others

NASHVILLE More than 90 acts will perform in the record-label and special-category showcases during the 15th annual Fan Fair here, scheduled for June 9-13. Access to all the shows is covered by the \$60 ticket price. So far, more than 20,000 people have registered for the event, and the Country Music Assn. and the Grand Ole Opry, its co-sponsors, are predicting a record attendance of 22,000.

The showcases will be held in the grandstand area of the Tennessee State Fairgrounds.

Schedules and lineups are as follows:

Monday, June 9

- Bluegrass Show, 7-10 p.m., featuring Bill Monroe & the Blue Grass Boys, Bluegrass Cardinals, Hylo Brown, Wilma Lee Cooper, Eagle Creek Band, Jim & Jesse, Ralph Lewis & the Lewis Brothers, and George Winn.

Tuesday, June 10

- Songwriters Show, 10:30 a.m.-12:30 p.m., with Bobby Bare, the Bellamy Brothers, T. Graham

Brown, Hank Cochran, Paul Davis, Dean Dillon, the Forester Sisters, Michael Garvin, Don Goodman, Harlan Howard, Bucky Jones, Mary Ann Kennedy, Mel McDaniel, Bob McDill, Paul Overstreet, Chick Rains, Mike Reid, Thom Schuyler, Troy Seals, and Russell Smith.

- Mercury/PolyGram Show, 3-5 p.m., with Tom T. Hall, Kathy Mattea, and the Maines Brothers.

- MCA Show, 8-10 p.m., featuring John Schneider, Steve Earle, Reba McEntire, Steve Wariner, and the Whites.

Wednesday, June 11

- Warner Bros. Show, 2-4 p.m., with Randy Travis, Crystal Gayle, Gary Morris, Southern Pacific, and Dwight Yoakam.

- RCA Show, 7:30-9:30 p.m., with the Judds, Pake McEntire, Eddie Rabbitt, and Keith Whitley.

Thursday, June 12

- Capitol/EMI America Show, 10 a.m.-noon, featuring Bobby Bare, T. Graham Brown, Mel McDaniel, Marie Osmond, New

Grass Revival, Dan Seals, Sawyer Brown, and Tanya Tucker.

- MTM Show, 1:30-2:30 p.m., including Mike Sanders, Almost Brothers, Holly Dunn, Girls Next Door, Marty Haggard, Judy Rodman, Schuyler/Knobloch/Overstreet, and Bill Thornbury.

- Independent Label Show, 3-5 p.m., with Bill Anderson, Swanee; Adam Baker, Avista; Bobby Blue, Nite; Danny Davis, Wartrace; Lew DeWitt, Compleat; Mason Dixon, NLT; Two Hearts, MDJ; Robin Lee, Evergreen; Malchak & Rucker, Alpine; Bonnie Nelson, Door Knob; and Riders In The Sky, Rounder.

Friday, June 13

- International Show, 10 a.m.-noon, with Charley Pride (host); the Jordanaires, U.S.; John Brack, Switzerland; the Bunch, France; Family Brown, Canada; Karel Gott, Czechoslovakia; Indigo Lady, England; Sandy Kelly, Ireland; Lee & Ray Kernaghan, Australia; and Nancy Wood, Germany.

- Dot Show, 2:30-4:30 p.m., featuring Asleep At The Wheel, (Continued on page 32)



Grand Ole Gang. Veteran Grand Ole Opry cast members gather for the opening of the \$125,000 Opry exhibit at the Country Music Hall of Fame and Museum. From left are Jim Ed Brown, Hank Snow, Stonewall Jackson, and Connie Smith.

John Conlee Fights For Farmers Class-Action Suit Filed Against FHA

NASHVILLE The Family Farm Defense Fund, recipient of a \$500,000 grant from FarmAid, filed a class-action suit in Lubbock, Texas, May 15 against the Farmers Home Administration for the release of loan money already designated for relief.

It is the first of several such suits to be brought across the country on behalf of farmers, according to Columbia recording artist John Conlee, a founder and honorary chairman of the fund.

Filed in U.S. District Court, the case is a manifestation of the influence the music industry is exerting on behalf of economically embattled farmers. Mary Katherine Hembree, chief counsel for the Washington, D.C.-based fund, says that Conlee has been "instrumental" in choosing cases for legal action.

Conlee, who acknowledges that

he is in touch with the fund's board "two or three times a week," says, "If we're able to win this case, there are nearly 7,000 farmers in Texas who will be affected."

Last June, Conlee did a concert to raise charter money for the fund and subsequently worked with Willie Nelson on the FarmAid benefit. He says he will also perform at FarmAid II in July. EDWARD MORRIS

NEW DEADLINES

Country section news: Monday, noon
Albums for review: Monday, noon
Singles for review: Monday, 5 p.m.
General news: Wednesday, noon
All deadlines Central Time.

NASHVILLE SCENE

by Gerry Wood



THE RECENT BMI POP AWARDS proved that Nashville songs continue to make a solid impact on the popular music scene. Songs, songwriters, and publishers shared in the pleasures and plaudits at the black-tie affair held at New York's Plaza Hotel.

While top honors for 1985's most-performed song went to the goodbye-song-to-end-all-goodbye-songs—"Everytime You Go Away," written by Daryl Hall—

Gotham-held BMIs share spotlight with Music Row

the 34th annual awards dinner spread its spotlight from coast to coast, with a stop in Nashville.

Hosted by Frances Preston, BMI's new CEO from Nashville, the event honored such songs as "I Don't Know Why You Don't Want Me," the Rosanne Cash hit; "I Don't Think I'm Ready For You," written by Milton Brown, Steve Dorff, Snuff Garrett and Burt Reynolds (yes, that Burt Reynolds); Fredericke L. Parris' "Lost In The Fifties Tonight (In The Still Of The Night)," a hit for Ronnie Milsap; and "Real Love," bringing BMI honors to David Malloy and Randy McCormick.

Among the familiar Nashville faces spotted in the Plaza's Grand Ballroom for the function were Jimmy Gilmer, Jerry Crutchfield, Tim Whipperman, Paul Tannen, Rick Sanjek, Bob Montgomery, Randy McCormick, Bob Mather, David Malloy, and David Conrad.

As usual, Preston did her smooth and professional job as MC. This was a far cry from the annual BMI country awards held in the festive tent on Nashville's Music Row. This was the Gotham version—extra pressure, extra expectations, extra payoffs. Preston held the predominantly New York crowd comfortably in her Southern palms.

One of the most poignant moments was when the

late Linda Creed's husband accepted an award for "Hold Me." Creed, who died last month, was one of the nation's best writers—as proven by her current Whitney Houston smash, "Greatest Love Of All." Linda's loss will be felt for years to come.

The spotlight now shifts from BMI to ASCAP as the latter organization stages its pop awards in Los Angeles later this month. We'll keep an eye on this function and report how Nashville, its writers and publishers, fare in the pop music competition.

So far, so good—and once again the Nashville Sound proves it transcends far beyond the boundaries of country music.

NEWSNOTES: The Nashville Network will air "Public Women/Private Men" June 7, a special that looks at the relationships between four famous American women and their male partners. Featured are country songsters Barbara Mandrell, Marie Osmond, and Juice Newton and model Kim Alexis.

Another TV special—this one still in the production stage—is "Marty Robbins: Super Legend." Set to be a two-hour show, the tribute will be hosted by John Schneider and will feature segments with Roy Acuff, Little Jimmy Dickens, Ralph Emery, Brenda Lee, Minnie Pearl, and Faron Young. Multimedia Entertainment is producing the project as part of its series of prime-time specials, "America Comes Alive."

Photographer Tsumeo Enari spent a day recently chronicling the activities of RCA's Vince Gill for the upcoming National Geographic publication, "A Day In The Life Of America."

The RIAA has certified "Ronnie Milsap's Greatest Hits Vol. 1" double-platinum and Hank Williams Jr.'s "The Pressure Is On" platinum. Williams' "High Notes" LP has hit the gold level.

SIGNINGS: Warner Bros. artist Michael Martin Murphey to the Jim Halsey Co. for booking . . . Flying Fish's Dave Mallett to the Case Co. for booking.

FOR WEEK ENDING MAY 31, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

129 REPORTERS			NEW	TOTAL
			ADDS	ON
THE JUDDS	ROCKIN' WITH THE RHYTHM OF THE RAIN	RCA/CURB	42	110
RICKY SKAGGS	I'VE GOT A NEW HEARTACHE	EPIC	36	54
MICHAEL MARTIN MURPHEY	ROLLIN' NOWHERE	WARNER BROS	33	65
DON WILLIAMS	HEARTBEAT IN THE DARKNESS	CAPITOL	32	32
EDDY RAVEN	SOMETIMES A LADY	RCA	32	32

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

RETAIL BREAKOUTS

45 REPORTERS			NUMBER
			REPORTING
RANDY TRAVIS	ON THE OTHER HAND	WARNER BROS.	16
RONNIE MCDOWELL	ALL TIED UP	MCA/CURB	12
SWEETHEARTS OF THE RODEO	HEY DOLL BABY	COLUMBIA	12
KATHY MATTEA	LOVE AT THE FIVE AND DIME	MERCURY	11
MARK GRAY	BACK WHEN LOVE WAS ENOUGH	COLUMBIA	11

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

LOOK WHO'S KEEPING COUNTRY COOL



Southern Pacific
Kilbilly Hill
 (1/4-25409)

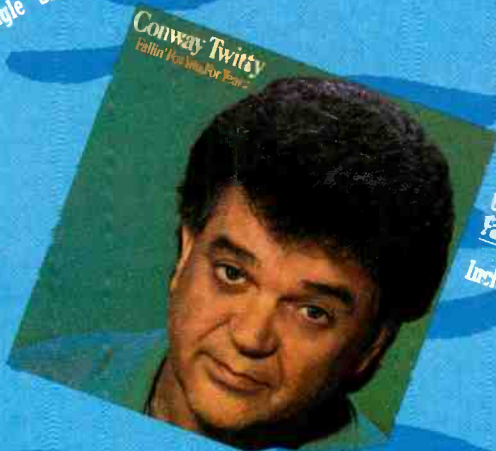
The Forester Sisters
Perfume, Ribbons & Pearls
 (1/4-25411)
 Includes The Single "Lonely Alone"
 (7-28601)



Randy Travis
Storms Of Life
 (1/4-25435)
 Includes The Singles
 "On The Other Hand" & "1982"
 (7-28628)



The Nitty Gritty Dirt Band
Twenty Years Of Dirt
The Best Of The Nitty Gritty Dirt Band
 (1/4-25400)
 Includes The Single "Sleaz A Little Rain"
 (7-28630)



Conway Twitty
Fallin' For You For Years
 (1/4-25400)
 Includes The Single "Desperado Love"
 (7-28652)



© 1986 WARNER BROS. RECORDS INC.



HOME OF THE NEW TRADITION

HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	15	★ ★ No. 1 ★ ★ WHOEVER'S IN NEW ENGLAND J.BOWEN,R.MCINTIRE (K.FRANCESCHI, Q.POWERS)	◆ REBA MCINTIRE MCA 52767
2	4	5	13	HAPPY, HAPPY BIRTHDAY BABY R.MILSAP,T.COLLINS,R.GALBRAITH (M.SYLVIA, G. LOPEZ)	RONNIE MILSAP RCA 14286
3	7	8	12	LIFE'S HIGHWAY T.BROWN,J.BOWEN (R.LEIGH, R.MURRAH)	STEVE WARINER MCA 52786
4	8	11	12	MAMA'S NEVER SEEN THOSE EYES J.L.WALLACE,T.SKINNER (J.L.WALLACE, T.SKINNER)	THE FORESTER SISTERS WARNER BROS. 7-28795
5	9	12	14	HONKY TONK MAN P.ANDERSON (H.HAUSEY, T.FRANKS, J.HORTON)	◆ DWIGHT YOAKAM REPRISE 7-28793/WARNER BROS.
6	1	2	15	TOMB OF THE UNKNOWN LOVE G.MARTIN (M.SMOTHERMAN)	KENNY ROGERS RCA 14298
7	11	13	11	REPETITIVE REGRET R.LANDIS (M.WRIGHT, R.NIELSEN)	EDDIE RABBITT RCA 14317
8	12	14	10	LIVING IN THE PROMISELAND W.NELSON (D.L.JONES)	◆ WILLIE NELSON COLUMBIA 38-05834
9	3	3	16	ONE LOVE AT A TIME J.CRUTCHFIELD (P.DAVIS, P.OVERSTREET)	TANYA TUCKER CAPITOL 5533
10	14	18	9	EVERYTHING THAT GLITTERS (IS NOT GOLD) K.LEHNING (D.SEALS, B.MCDILL)	DAN SEALS EMI-AMERICA 8311
11	15	16	12	TIL I LOVED YOU T.DUBOIS,S.HENDRICKS (V.S.TEPHENSON, J.SILBAR, D.ROBBINS)	RESTLESS HEART RCA 14292
12	16	21	10	READ MY LIPS P.WORLEY (M.BLATTE, L.GOTTLIEB)	MARIE OSMOND CAPITOL/CURB 5563/CAPITOL
13	17	22	11	DRINKING MY BABY GOOD-BYE J.BOYLAN (C.DANIELS)	THE CHARLIE DANIELS BAND EPIC 34-05835
14	18	23	9	OLD FLAME R.LANDIS (R.NIELSEN)	JUICE NEWTON RCA 14295
15	20	25	7	HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE) J.CRUTCHFIELD (R.MURRAH, S.DEAN)	LEE GREENWOOD MCA 52807
16	19	24	9	SUPER LOVE B.KILLEN (S.LEMAIER, J.PPENNINGTON)	EXILE EPIC 34-05860
17	5	6	16	HOLD ON R.CROWELL,D.THOENER (R.CASH)	ROSANNE CASH COLUMBIA 38-05794
18	22	27	9	UNTIL I MET YOU T.WEST (H.RIDDLE)	◆ JUDY RODMAN MTM 72065/CAPITOL
19	23	26	10	WHEN IT'S DOWN TO ME AND YOU SNEED BROTHERS (D.MORGAN, S.DAVIS)	CHARLY MCCLAIN/WAYNE MASSEY EPIC 34-05842
20	24	29	8	NIGHTS E.BRUCE,B.MEVIS (B.HILL, T.HILLER)	ED BRUCE RCA 14305
★ ★ ★ POWER PICK/SALES ★ ★ ★					
21	25	30	7	RENO BOUND J.E.NORMAN,SOUTHERN PACIFIC,B.HARTMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-28722
22	6	7	14	PARTNERS, BROTHERS & FRIENDS M.MORGAN,P.WORLEY (J.JIBBOTSON, J.HANNA)	◆ NITTY GRITTY DIRT BAND WARNER BROS. 7-28780
23	27	31	8	LOVE AT THE FIVE AND DIME A.REYNOLDS (N.GRIFFITH)	KATHY MATTEA MERCURY 884 573-7/POLYGRAM
24	30	35	6	ON THE OTHER HAND K.LEHNING,K.STEGALL (P.OVERSTREET, D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS. 7-28962
25	31	34	6	I WISH THAT I COULD HURT THAT WAY AGAIN B.LOGAN (VANHOY, PUTNAM, COOK)	T GRAHAM BROWN CAPITOL 5571
26	13	1	15	AIN'T MISBEHAVIN' J.BOWEN,H.WILLIAMS, JR. (F.WALLER, A.RAZAF, H.BROOKS)	HANK WILLIAMS, JR. WARNER/CURB 7-28794/WARNER BROS.
27	32	33	8	BACK WHEN LOVE WAS ENOUGH S.BUCKINGHAM,M.GRAY (T.SEALS, M.REID)	MARK GRAY COLUMBIA 38-05857
28	33	36	9	HEY DOLL BABY S.BUCKINGHAM,H.DEVITO (T.TURNER)	SWEETHEARTS OF THE RODEO COLUMBIA 38-05824
29	34	39	7	SOMEBODY WANTS ME OUT OF THE WAY B.SHERRILL (A.L.OWENS, D.KNUTSON)	GEORGE JONES EPIC 34-05862
30	35	41	5	TIE OUR LOVE (IN A DOUBLE KNOT) D.MALLOY (J.SILBAR, J.REID)	DOLLY PARTON RCA 14297
31	36	43	5	ALL TIED UP B.KILLEN (R.MCDOWELL, B.KILLEN, J.MEADOR)	RONNIE MCDOWELL MCA/CURB 52816/MCA
32	37	42	6	GOTTA LEARN TO LOVE WITHOUT YOU B.MAHER (K.ROBBINS, M.JOHNSON)	MICHAEL JOHNSON RCA 14294
33	38	49	4	YOU'RE THE LAST THING I NEEDED TONIGHT J.BOWEN,J.SCHNEIDER (D.WILLS, D.PFRIMMER)	JOHN SCHNEIDER MCA 52827
34	26	9	16	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS) B.MAHER (J.O'HARA)	◆ THE JUDDS RCA/CURB 14290/RCA
35	43	54	3	NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER J.BOWEN,G.STRAIT (D.DILLON)	GEORGE STRAIT MCA 52817
36	41	52	4	SHAKIN' R.SCRUGGS (M.MILLER, R.SCRUGGS)	◆ SAWYER BROWN CAPITOL/CURB 5585/CAPITOL
37	21	17	14	BORN YESTERDAY D.EDMUNDS (D.EVERLY)	◆ EVERLY BROTHERS MERCURY 884-428-7/POLYGRAM
38	40	46	6	COWPOKE H.SHEDD (S.JONES)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99559
39	10	10	15	HARMONY B.LOGAN (R.BERESFORD, J.HINSON)	JOHN CONLEE COLUMBIA 38-05778
40	47	57	4	SAVIN' MY LOVE FOR YOU M.WRIGHT (M.CLARK)	PAKE MCINTIRE RCA 14336
★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★					
41	53	—	2	ROCKIN' WITH THE RHYTHM OF THE RAIN B.MAHER (D.SCHLITZ, B.MAHER)	THE JUDDS RCA/CURB 14362/RCA
42	46	51	7	TRUE LOVE (NEVER DID RUN SMOOTH) J.CRUTCHFIELD,H.PEDERSON (D.SCHLITZ, J.RUSHING)	TOM WOPAT EMI-AMERICA 8316
43	45	50	5	TODAY I STARTED LOVING YOU AGAIN E.HARRIS,P.KENNERLEY (M.HAGGARD, B.OWENS)	EMMYLOU HARRIS WARNER BROS. 7-23714
44	52	64	3	STRONG HEART R.HALL (T.ROCCO, C.BLACK, A.ROBERTS)	T.G. SHEPPARD COLUMBIA 38-05905
45	49	55	6	YOU MUST BE LOOKIN' FOR ME C.YOUNG (B.SWAN)	BILLY SWAN MERCURY 884 668-7/POLYGRAM
46	50	58	6	THE LIGHTS OF ALBUQUERQUE D.TOLLE (B.JONES, B.MCDILL, D.LEE)	JIM GLASER MCA/NOBLE VISION 52808/MCA
47	55	66	3	WILL THE WOLF SURVIVE J.BOWEN,W.JENNINGS (D.HIDALGO, L.PEREZ)	WAYLON JENNINGS MCA 52830
48	60	80	3	COUNT ON ME J.KENNEDY (D.REID)	THE STATLER BROTHERS MERCURY 884 721-7/POLYGRAM
49	56	62	3	ANYTHING GOES JIM ED NORMAN (G.MORRIS, E.SETSER)	GARY MORRIS WARNER BROS. 7-28713

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	54	61	5	BOARDWALK ANGEL N.LARKIN (J.CAFFERTY)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99555
51	28	15	11	JULIET R.CHANCEY (L.HOPPEN, J.HALL)	◆ THE OAK RIDGE BOYS MCA 52801
52	29	20	10	WHEN YOU GET TO THE HEART T.COLLINS (N.WILSON, T.BROWN, W.HOLYFIELD)	BARBARA MANDRELL (WITH THE OAK RIDGE BOYS) MCA 52802
53	59	63	4	A COUNTRY BOY (WHO ROLLED THE ROCK AWAY) B.SHERRILL (B.CANNON, J.DARRELL, D.DILLON)	DAVID ALLAN COE COLUMBIA 38-05876
54	39	19	18	EASY TO PLEASE B.MONTGOMERY (K.M.ROBBINS, R.FLEMING)	JANIE FRICKE COLUMBIA 38-05781
55	68	—	2	ROLLIN' NOWHERE J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28694
56	62	65	3	OLD VIOLIN S.CORNELIUS,J.PAYCHECK (J.PAYCHECK)	JOHNNY PAYCHECK MERCURY 884 720-7/POLYGRAM
57	61	70	3	EVEN COWGIRLS GET THE BLUES C.MOMAN (R.CROWELL)	JOHNNY CASH AND WAYLON JENNINGS COLUMBIA 38-05896
58	66	69	3	TOUCH ME B.BECKETT (L.WILSON, G.HARRISON, D.ROBBINS)	BANDANA WARNER BROS. 7-28721
59	82	—	2	I'VE GOT A NEW HEARTACHE R.SKAGGS (W.WALKER, R.PRICE)	RICKY SKAGGS EPIC 34-05898
60	44	32	18	ONCE IN A BLUE MOON N.LARKIN,E.T.CONLEY (T.BRASFIELD, R.BYRNE)	◆ EARL THOMAS CONLEY RCA 14282
61	48	28	17	FEELIN' THE FEELIN' E.GORDY, JR., J.BOWEN (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52747/MCA
62	73	78	3	KATIE TAKE ME DANCIN' N.PUTNAM (L.STOREY)	LEWIS STOREY EPIC 34-05890
63	83	—	2	LOVE WON'T WAIT L.BUTLER,J.BOWEN (L.PALAS, W.ROBINSON, M.SANDERS)	THE WHITES MCA/CURB 52825/MCA
64	67	72	4	CROSS MY HEART B.WITTE (J.WOOD, B.CLIFFORD)	JAN GRAY CYPRESS 8510
65	76	—	2	WHO'S LEAVING WHO J.WHITE (J.WHITE, M.SPIRO)	◆ ANNE MURRAY CAPITOL 5576
66	77	86	3	TWO TOO MANY T.WEST (H.DUNN)	◆ HOLLY DUNN MTM 72064
67	42	37	10	I'LL TAKE YOUR LOVE ANYTIME J.MORRIS (C.BLACK, T.ROCCO)	ROBIN LEE EVERGREEN 1039
68	79	—	2	DANGER LIST (GIVE ME SOMEONE I CAN LOVE) M.DANIELL,E.VERETTE (J.MELLENCAMP, L.CRANE)	LEON EVERETTE ORLANDO 112
69	NEW	1	1	HEARTBEAT IN THE DARKNESS D.WILLIAMS,G.FUNDIS (D.LOGGINS, R.SMITH)	◆ DON WILLIAMS CAPITOL 5588
70	NEW	1	1	SOMETIMES A LADY P.WORLEY,E.RAVEN (E.RAVEN, F.MYERS)	EDDY RAVEN RCA 14319
71	57	38	16	WORKING WITHOUT A NET J.BOWEN,W.JENNINGS (D.COOK, G.NICHOLSON, J.JARVIS)	WAYLON JENNINGS MCA 52776
72	51	56	6	THIS TIME IT'S YOU B.FISHER (B.REED)	LISA CHILDRESS AMI 1941
73	64	44	17	MIAMI, MY AMY B.MEVIS (D.DILLON, H.COCHRAN, R.PORTER)	KEITH WHITLEY RCA 14285
74	NEW	1	1	BLUE SUEDE BLUES K.LEHNING (JAMES, RYAN, FAGAN)	CON HUNLEY CAPITOL 5586
75	NEW	1	1	DOCTOR'S ORDERS J.KENNEY (B.CHANNEL, K.KANE, R.BOURKE)	MEL MCDANIEL CAPITOL 5587
76	58	45	11	HILLBILLY HIGHWAY E.GORDY, JR., T.BROWN (S.EARLE, J.HINSON)	STEVE EARLE MCA 52785
77	NEW	1	1	A FRIEND IN CALIFORNIA M.HAGGARD (F.POWERS)	MERLE HAGGARD EPIC 34-06097
78	75	60	19	SHE AND I H.SHEDD,ALABAMA (D.LOGGINS)	◆ ALABAMA RCA 14281
79	NEW	1	1	HONKY TONKER C.ALLEN,W.ALDRIE, M.MCANALLY (S.FORBERT)	MARTY STUART COLUMBIA 38-05897
80	63	47	18	LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY T.WEST (S.LORBER, T.DUBOIS, J.SILBAR)	GIRLS NEXT DOOR MTM 72059/CAPITOL
81	NEW	1	1	I'M GOING CRAZY B.GREEN (B.PRUETT)	KENNY DALE BGM 30186
82	65	40	19	I HAD A BEAUTIFUL TIME M.HAGGARD,R.REYNOLDS (M.HAGGARD)	MERLE HAGGARD EPIC 34-05782
83	74	76	5	THOSE EYES M.DANIEL (B.MCCARTHY)	ANTHONY ARMSTRONG JONES AIR 103
84	72	77	4	RUNNING OUT OF REASONS TO RUN J.CRUTCHFIELD,P.HIGDON (J.D.MARTIN, J.RUSHING)	J.D.MARTIN CAPITOL 5573
85	69	59	11	THAT'S ONE TO GROW ON H.SHEDD (J.FULLER)	DOBBIE GRAY CAPITOL 5562
86	81	73	20	WE'VE GOT A GOOD FIRE GOIN' D.WILLIAMS,G.FUNDIS (D.LOGGINS)	DON WILLIAMS CAPITOL 5526
87	80	53	19	NOW AND FOREVER (YOU & ME) D.FOSTER (FOSTER, VALLANCE, GOODRUM)	◆ ANNE MURRAY CAPITOL 5547
88	85	75	23	1982 K.LEHNING (J.BLACKMON, C.VIPPERMAN)	RANDY TRAVIS WARNER BROS. 7-28828
89	84	87	3	JUST OUT RIDING AROUND J.ALLEN REYNOLDS,D.WILLIAMS (T.GOODMAN, D.LEHMAN)	BARBARA FAIRCHILD CAPITOL 5582
90	70	48	11	YOU CAN'T KEEP A GOOD MEMORY DOWN J.ANDERSON,J.E.NORMAN (R.MURRAH, M.MURRAH, B.BURCH)	JOHN ANDERSON WARNER BROS. 7-28748
91	71	71	4	I DON'T WANT TO KNOW YOUR NAME S.CORNELIUS (M.SMOTHERMAN)	THE WRAYS MERCURY 884-621-7/POLYGRAM
92	78	67	5	LET ME DOWN EASY J.RUTENSCHROER,T.MALCHAK,D.RUCKER (T.MALCHAK)	MALCHAK & RUCKER ALPINE 002
93	86	82	20	YOU'RE SOMETHING SPECIAL TO ME J.BOWEN,G.STRAIT (D.ANTHONY)	GEORGE STRAIT MCA 52764
94	91	89	14	CARMEN G.WATSON,L.Booth (S.SPURGIN)	GENE WATSON EPIC 34-05817
95	92	90	12	BABY WANTS T.CHOATE,D.WILSON (J.GILLESPIE, S.WEBB)	THE OSMONDS EMI-AMERICA/CURB 8313/EMI-AMERICA
96	93	81	18	HEART DON'T FALL NOW R.SCRUGGS (B.LABOUNTY, FOSTER, SWILLEY)	◆ SAWYER BROWN CAPITOL/CURB 5548/CAPITOL
97	94	92	20	NOTHING BUT YOUR LOVE MATTERS C.MOMAN (L.GATLIN)	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 38-05764
98	89	79	4	COME IN PLANET EARTH (ARE YOU LISTENIN') T.SPARKS (L.SMITH, KENT MACDONALD)	KAREN TAYLOR-GOOD MESA 2011/NSD
99	95	88	14	YOU'LL NEVER KNOW HOW MUCH I NEEDED YOU TODAY C.WITTY,D.HENRY,R.TREAT (J.C.VINSON, P.LINTHICUM, J.BENTON)	CONWAY TWITTY WARNER BROS. 7-28772
100	96	93	21	SWEETER AND SWEETER J.KENNEDY (D.REID, H.REID)	THE STATLER BROTHERS MERCURY 884317-7/POLYGRAM

Billboard Hot Country Singles SALES & AIRPLAY™

A ranking of the top 40 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	WHOEVER'S IN NEW ENGLAND	REBA MCENTIRE	1
2	4	HAPPY, HAPPY BIRTHDAY BABY	RONNIE MILSAP	2
3	6	LIFE'S HIGHWAY	STEVE WARINER	3
4	8	HONKY TONK MAN	DWIGHT YOAKAM	5
5	9	MAMA'S NEVER SEEN THOSE EYES	THE FORESTER SISTERS	4
6	1	TOMB OF THE UNKNOWN LOVE	KENNY ROGERS	6
7	11	REPETITIVE REGRET	EDDIE RABBITT	7
8	12	LIVING IN THE PROMISELAND	WILLIE NELSON	8
9	15	EVERYTHING THAT GLITTERS (IS NOT GOLD)	DAN SEALS	10
10	16	DRINKING MY BABY GOOD-BYE	THE CHARLIE DANIELS BAND	13
11	13	TIL I LOVED YOU	RESTLESS HEART	11
12	19	READ MY LIPS	MARIE OSMOND	12
13	3	ONE LOVE AT A TIME	TANYA TUCKER	9
14	21	SUPER LOVE	EXILE	16
15	18	OLD FLAME	JUICE NEWTON	14
16	28	HEARTS AREN'T MADE TO BREAK	LEE GREENWOOD	15
17	17	AIN'T MISBEHAVIN'	HANK WILLIAMS, JR.	26
18	22	UNTIL I MET YOU	JUDY RODMAN	18
19	29	WHEN IT'S DOWN TO ME AND YOU	C.MCCLAIN/W.MASSEY	19
20	30	NIGHTS	ED BRUCE	20
21	—	RENO BOUND	SOUTHERN PACIFIC	21
22	20	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	THE JUDDS	34
23	—	HEY DOLL BABY	SWEETHEARTS OF THE RODEO	28
24	—	ON THE OTHER HAND	RANDY TRAVIS	24
25	5	HOLD ON	ROSANNE CASH	17
26	7	PARTNERS, BROTHERS & FRIENDS	NITTY GRITTY DIRT BAND	22
27	23	JULIET	THE OAK RIDGE BOYS	51
28	14	BORN YESTERDAY	EVERLY BROTHERS	37
29	26	WHEN YOU GET TO THE HEART	BARBARA MANDRELL	52
30	—	LOVE AT THE FIVE AND DIME	KATHY MATTEA	23
31	—	SHE AND I	ALABAMA	78
32	—	BACK WHEN LOVE WAS ENOUGH	MARK GRAY	27
33	25	EASY TO PLEASE	JANIE FRICKE	54
34	10	HARMONY	JOHN CONLEE	39
35	—	SOMEBODY WANTS ME OUT OF THE WAY	GEORGE JONES	29
36	—	PLEASE BE LOVE	MARK GRAY	—
37	—	GOTTA LEARN TO LOVE WITHOUT YOU	MICHAEL JOHNSON	32
38	—	WORKING WITHOUT A NET	WAYLON JENNINGS	71
39	—	YOU'LL NEVER KNOW . . .	CONWAY TWITTY	99
40	—	NOW AND FOREVER (YOU & ME)	ANNE MURRAY	87

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	WHOEVER'S IN NEW ENGLAND	REBA MCENTIRE	1
2	3	HAPPY, HAPPY BIRTHDAY BABY	RONNIE MILSAP	2
3	7	LIFE'S HIGHWAY	STEVE WARINER	3
4	8	MAMA'S NEVER SEEN THOSE EYES	THE FORESTER SISTERS	4
5	9	HONKY TONK MAN	DWIGHT YOAKAM	5
6	10	REPETITIVE REGRET	EDDIE RABBITT	7
7	11	LIVING IN THE PROMISELAND	WILLIE NELSON	8
8	4	ONE LOVE AT A TIME	TANYA TUCKER	9
9	12	EVERYTHING THAT GLITTERS (IS NOT GOLD)	DAN SEALS	10
10	13	TIL I LOVED YOU	RESTLESS HEART	11
11	15	READ MY LIPS	MARIE OSMOND	12
12	16	OLD FLAME	JUICE NEWTON	14
13	18	HEARTS AREN'T MADE TO BREAK	LEE GREENWOOD	15
14	17	DRINKING MY BABY GOOD-BYE	THE CHARLIE DANIELS BAND	13
15	19	SUPER LOVE	EXILE	16
16	22	UNTIL I MET YOU	JUDY RODMAN	18
17	21	WHEN IT'S DOWN TO ME AND YOU	C.MCCLAIN/W.MASSEY	19
18	23	NIGHTS	ED BRUCE	20
19	24	RENO BOUND	SOUTHERN PACIFIC	21
20	5	HOLD ON	ROSANNE CASH	17
21	25	LOVE AT THE FIVE AND DIME	KATHY MATTEA	23
22	1	TOMB OF THE UNKNOWN LOVE	KENNY ROGERS	6
23	6	PARTNERS, BROTHERS & FRIENDS	NITTY GRITTY DIRT BAND	22
24	30	ON THE OTHER HAND	RANDY TRAVIS	24
25	—	I WISH THAT I COULD HURT THAT WAY AGAIN	T GRAHAM BROWN	25
26	—	BACK WHEN LOVE WAS ENOUGH	MARK GRAY	27
27	—	SOMEBODY WANTS ME OUT OF THE WAY	GEORGE JONES	29
28	—	HEY DOLL BABY	SWEETHEARTS OF THE RODEO	28
29	—	TIE OUR LOVE (IN A DOUBLE KNOT)	DOLLY PARTON	30
30	—	ALL TIED UP	RONNIE MCDOWELL	31
31	—	GOTTA LEARN TO LOVE WITHOUT YOU	MICHAEL JOHNSON	32
32	14	AIN'T MISBEHAVIN'	HANK WILLIAMS, JR.	26
33	—	YOU'RE THE LAST THING I NEEDED TONIGHT	JOHN SCHNEIDER	33
34	—	NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	GEORGE STRAIT	35
35	—	SHAKIN'	SAWYER BROWN	36
36	29	WHEN YOU GET TO THE HEART	BARBARA MANDRELL	52
37	—	COWPOKE	GLEN CAMPBELL	38
38	20	HARMONY	JOHN CONLEE	39
39	—	SAVIN' MY LOVE FOR YOU	PAKE MCENTIRE	40
40	—	ROCKIN' WITH THE RHYTHM OF THE RAIN	THE JUDDS	41

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

COUNTRY SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Country chart.

LABEL	NO. OF TITLES ON CHART
CAPITOL (11)	16
Capitol/Curb (3)	
MTM (2)	
MCA (11)	15
MCA/Curb (3)	
MCA/Noble Vision (1)	
RCA (13)	15
RCA/Curb (2)	
WARNER BROS. (11)	13
Reprise (1)	
Warner/Curb (1)	
COLUMBIA	11
EPIC	9
POLYGRAM	7
Mercury (7)	
EMI-AMERICA (2)	3
EMI-America/Curb (1)	
ATLANTIC/AMERICA	2
AMI	1
AIR	1
ALPINE	1
BGM	1
CYPRESS	1
EVERGREEN	1
MTM	1
NSD	1
Mesa (1)	
ORLANDO	1

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
88 1982	(Southern Grand Alliance, ASCAP/Grand Coalition, BMI)	
26 AIN'T MISBEHAVIN'	(Intersong, ASCAP/Mills & Mills, BMI) CPP	
31 ALL TIED UP	(Tree, BMI/Strawberry Lane, BMI)	
49 ANYTHING GOES	(WB, ASCAP/Gary Morris, ASCAP/Warner-Tamerlane, BMI)	
95 BABY WANTS	(Somebody's, SESAC)	
27 BACK WHEN LOVE WAS ENOUGH	(WB, ASCAP/Two Sons, ASCAP/Lodge Hall, ASCAP) CPP	
74 BLUE SUEDE BLUES	(Music City, ASCAP/Combine, BMI)	
50 BOARDWALK ANGEL	(John Cafferty, BMI/Warner-Tamerlane, BMI/Aurora Film Partners, BMI)	
37 BORN YESTERDAY	(Tropicbird, BMI)	
94 CARMEN	(Hall-Clement, BMI/Booth & Watson, BMI)	
98 COME IN PLANET EARTH (ARE YOU LISTENIN')	(Bil-Kar, ASCAP/Giraffe Tracks, SESAC/Out Of The Heart, ASCAP/Uncle Artie, ASCAP)	
48 COUNT ON ME	(Statler Brothers, BMI)	
53 A COUNTRY BOY (WHO ROLLED THE ROCK AWAY)	(Sabal, ASCAP/Sawgrass, BMI/Blackwood, BMI/Larry Butler, BMI) CPP/ABP	
38 COWPOKE	(Stanley, ASCAP)	
64 CROSS MY HEART	(Music City, ASCAP)	
68 DANGER LIST (GIVE ME SOMEONE I CAN LOVE)	(Riva, ASCAP)	
75 DOCTOR'S ORDERS	(Old Friends, BMI/Cross Keys, ASCAP/Chappell, ASCAP)	
13 DRINKING MY BABY GOOD-BYE	(Hat Band, BMI)	
54 EASY TO PLEASE	(Irving, BMI/Englewood, BMI) CPP/ALM	
57 EVEN COWGIRLS GET THE BLUES	(Visa, ASCAP)	
10 EVERYTHING THAT GLITTERS (IS NOT GOLD)	(Pink Pig, BMI/Hall-Clement, BMI)	
61 FEELIN' THE FEELIN'	(Bellamy Bros., ASCAP)	
77 A FRIEND IN CALIFORNIA	(Inorbit, BMI)	
32 GOTTA LEARN TO LOVE WITHOUT YOU	(Irving, BMI/Tonka, ASCAP) CPP/ALM	
34 GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	(Cross Keys, ASCAP)	
2 HAPPY, HAPPY BIRTHDAY BABY	(Arc, BMI)	
39 HARMONY	(Silverline, BMI/Goldline, ASCAP)	
96 HEART DON'T FALL NOW	(Screen Gems-EMI, BMI/Ben Hall, ASCAP)	
69 HEARTBEAT IN THE DARKNESS	(MCA, ASCAP/Patchwork, ASCAP)	
15 HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE)	(Tom Collins, BMI) CPP	
28 HEY DOLL BABY	(Rightsong, BMI)	
76 HILLBILLY HIGHWAY	(Goldline, ASCAP)	
17 HOLD ON	(Chelcalt, BMI/Atlantic, BMI)	
5 HONKY TONK MAN	(Cedarwood, BMI)	
79 HONKY TONKER	(Rolling Tide, ASCAP)	
91 I DON'T WANT TO KNOW YOUR NAME	(Seventh Son, ASCAP/Koppelman Family, ASCAP/Bandier Family, ASCAP/If Eyes, ASCAP/Garbo, ASCAP/R.L. August, ASCAP)	
82 I HAD A BEAUTIFUL TIME	(Inorbit, BMI)	
25 I WISH THAT I COULD HURT THAT WAY AGAIN	(Tree, BMI/Cross Keys, ASCAP)	
67 I'LL TAKE YOUR LOVE ANYTIME	(Chappell, ASCAP/Bibo, ASCAP)	
81 I'M GOING CRAZY	(Bill Green, BMI)	
59 I'VE GOT A NEW HEARTACHE	(Cedarwood, BMI/Wayne Walker, BMI)	
51 JULIET	(Lyndelane, BMI/Siren Songs, BMI)	
89 JUST OUT RIDING AROUND	(Prime Time, ASCAP/Snowfox, SESAC)	
62 KATIE TAKE ME DANCIN'	(Love 7, ASCAP/Campesino, ASCAP)	
92 LET ME OWN EASY	(Life Of The Record, ASCAP/Malchak, ASCAP)	
3 LIFE'S HIGHWAY	(April, ASCAP/Lion Hearted, ASCAP/Blackwood, BMI) CPP/ABP	
46 THE LIGHTS OF ALBUQUERQUE	(Cross Keys, ASCAP/Hall-Clement, BMI/Maplehill Music, BMI)	
8 LIVING IN THE PROMISELAND	(Mighty Nice, ASCAP/Victrola, ASCAP/Skunk DeVille, BMI)	
23 LOVE AT THE FIVE AND DIME	(Wing And Wheel, BMI/Bug, BMI)	
80 LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY	(WB, ASCAP/Bob Montgomery, ASCAP)	
63 LOVE WON'T WAIT	(Alabama Band, ASCAP/Mid-Summer, ASCAP/AMR, ASCAP)	
4 MAMA'S NEVER SEEN THOSE EYES	(Hall-Clement, BMI)	
73 MIAMI, MY AMY	(Tree, BMI/Larry Butler, BMI/South Wing, ASCAP)	
20 NIGHTS	(Requested, ASCAP/Queen's Crown, ASCAP)	
35 NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	(Hall-Clement, BMI)	
97 NOTHING BUT YOUR LOVE MATTERS	(Larry Gallin, BMI)	
87 NOW AND FOREVER (YOU & ME)	(Air Bear, BMI/Irving, BMI/Calypto Toonz, BMI/California Phase, ASCAP) CPP/ALM	
14 OLD FLAME	(Englishtown, BMI)	
56 OLD VIOLIN	(Dwight Manners, BMI)	
24 ON THE OTHER HAND	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP	
60 ONCE IN A BLUE MOON	(Rick Hall, ASCAP)	
9 ONE LOVE AT A TIME	(WB IV, BMI/Writers Group, BMI/Scarlet Moon, BMI) CPP	
22 PARTNERS, BROTHERS & FRIENDS	(Unami, ASCAP/Le-Bone-Aire, ASCAP)	
12 READ MY LIPS	(MCA, ASCAP)	
21 RENO BOUND	(Long Tooth, BMI/Endless Frogs, ASCAP/Bughouse, ASCAP)	
7 REPETITIVE REGRET	(Blackwood, BMI/Land Of Music, BMI/Englishtown, BMI) CPP/ABP	
41 ROCKIN' WITH THE RHYTHM OF THE RAIN	(MCA, ASCAP/Don Schlitz, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)	
55 ROLLIN' NOWHERE	(Timberwolf, BMI)	
84 RUNNING OUT OF REASONS TO RUN	(MCA, ASCAP/Maypop, BMI)	
40 SAVIN' MY LOVE FOR YOU	(Warner-Tamerlane, BMI/Flying Dutchman, BMI)	
36 SHAKIN'	(Zoo Crew, ASCAP/Labor Of Love, BMI)	
78 SHE AND I	(MCA, ASCAP/Patchwork, ASCAP)	
29 SOMEBDDY WANTS ME OUT OF THE WAY	(Cavesson, ASCAP/Hall-Clement, BMI/Frizzell, BMI) CPP	
70 SOMETIMES A LADY	(RavenSong, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP)	
44 STRONG HEART	(Chappell, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Bibo, ASCAP)	
16 SUPER LOVE	(Tree, BMI/Pacific Island, BMI) CPP/ABP	
100 SWEETER AND SWEETER	(Statler Brothers, BMI)	
85 THAT'S ONE TO GROW ON	(Blackwood, BMI/Wingtip, BMI) CPP/ABP	
72 THIS TIME IT'S YOU	(Bent-Cent, BMI/Kelbrew, BMI)	
83 THOSE EYES	(Bankable, ASCAP)	
30 TIE OUR LOVE (IN A DOUBLE KNOT)	(Cross Keys, ASCAP/Reidem, ASCAP)	
11 TIL I LOVED YOU	(Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP)	
43 TODAY I STARTED LOVING YOU AGAIN	(Tree, BMI)	
6 TOMB OF THE UNKNOWN LOVE	(Seventh Son, ASCAP/If Eyes, ASCAP/Garbo, ASCAP/Koppelman Family, ASCAP/Bandier Family, ASCAP/R.L. August, ASCAP)	
58 TOUCH ME	(Nashion, BMI/Dejamus, ASCAP/Stan Cornelius, ASCAP/WB, ASCAP)	
42 TRUE LOVE (NEVER DID RUN SMOOTH)	(MCA, ASCAP/Don Schlitz, ASCAP/Maypop, BMI)	
86 WE'VE GOT A GOOD FIRE GOIN'	(MCA, ASCAP/Patchwork, ASCAP)	
19 WHEN IT'S DOWN TO ME AND YOU	(Little Shop Of Morgansongs, BMI/Tapadero, BMI) CPP	
52 WHEN YOU GET TO THE HEART	(April, ASCAP/Idea Of March, ASCAP/Silverline, BMI) CPP/ABP	
1 WHOEVER'S IN NEW ENGLAND	(Silverline, BMI/W.B.M., SESAC)	
65 WHO'S LEAVING WHO	(Youngster, GEMA/Edison Sunrise/BMI)	
47 WILL THE WOLF SURVIVE	(Daince, BMI/No K.O., BMI/Bug, BMI)	
71 WORKING WITHOUT A NET	(Tree, BMI/Cross Keys, ASCAP)	
90 YOU CAN'T KEEP A GOOD MEMORY DOWN	(Tom Collins, BMI/Ensign, BMI) CPP	
45 YOU MUST BE LOOKIN' FOR ME	(Sherman Oaks, BMI)	
99 YOU'LL NEVER KNOW HOW MUCH I NEEDED YOU TODAY	(Brother Bill's, ASCAP/Music Grinder, ASCAP/Lowery, BMI) CPP	
93 YOU'RE SOMETHING SPECIAL TO ME	(Jack & Bill, ASCAP/Cowdaddies, ASCAP/Reba McEntire, ASCAP)	
33 YOU'RE THE LAST THING I NEEDED TONIGHT	(Jack & Bill, ASCAP)	

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

CMA Video Deadline Set

NASHVILLE The Country Music Assn. has set June 30 as the deadline for submissions for its video of the year award. Any country music video released between July 1, 1985, and June 30, 1986, that is not more than 10 minutes long and contains only one song or medley is qualified.

A panel of judges will select 10 nominees from the submissions. These will be voted on by the

CMA membership on ballots to be mailed in late July. Third-round ballots will have the five final nominees. The winning video will be announced during the annual CMA awards show, Oct. 13.

Submissions should be on 3/4-inch tape and be sent to Peggy Whitaker, Country Music Assn., 7 Music Circle N., Nashville, Tenn. 37203.

FAN FAIR LINEUP

(Continued from page 28)

Crash Craddock, Dave & Sugar, Tompall Glaser, George Hamilton IV, Jimmy C. Newman, Jeanne Pruett, Jeannie C. Riley, Margo Smith, and Justin Tubb.

The All-American Country Games will be held at Vanderbilt Stadium on June 11, 10 a.m.-noon. Stars competing include Randy Owen, Gary Morris, Karen Brooks, Teddy Gentry, Vince Gill, Richard Sterban, Joe Bonsall, Rex Allen Jr., Mark Herndon, Nicolette Larson, Lee Greenwood, Louise Mandrell, Helen Cornelius, Tom Grant, Melanie Greenwood, Kathy

Mattea, Mark Miller, John Schneider, Lorrie Morgan, Charley Pride, Randy Travis, T.G. Sheppard, and Keith Stegall.

The International Fan Club Organization will hold its show at the grandstands on June 13, at 8 p.m. Tickets to this event are \$10 each and are not covered by the regular Fan Fair ticket. Scheduled to perform are Gary Morris, Johnny Rodriguez, Con Hunley, the Osmond Brothers, Loretta Lynn, Patty Loveless, Randy Travis, Ronny Robbins, Freddy Weller, and Lane Brody.

Bluegrass Cruise Series Scheduled

NASHVILLE Bill Monroe & the Blue Grass Boys will headline the Bluegrass Festivals At Sea series, scheduled for Oct. 27-31 and Feb. 23-27, 1987, on the S.S. Emerald Seas.

Also in the lineup are Jim & Jesse, the Osborne Brothers, the Lewis Family, Mac Wiseman, and Southern Teen Express. The cruises are being booked by Emmaus Tours of Pensacola.

FOR WEEK ENDING MAY 31, 1986

Billboard TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
1	3	5	6	WILLIE NELSON COLUMBIA FC-40327	★★ NO. 1 ★★ 1 week at No. One THE PROMISELAND
2	1	3	13	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
3	2	2	14	ALABAMA ▲ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
4	5	4	28	THE JUDDS ● RCA/CURB AHL 1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
5	6	7	8	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
6	7	10	8	RONNIE MILSAP RCA AHL 1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
7	8	12	7	DWIGHT YOAKAM REPRIS 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
8	10	11	10	MERLE HAGGARD EPIC 40286	A FRIEND IN CALIFORNIA
9	11	14	4	THE OAK RIDGE BOYS MCA 5714 (8.98) (CD)	SEASONS
10	4	1	53	HANK WILLIAMS, JR. ● WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
11	9	9	12	JOHN CONLEE COLUMBIA FC-40257	HARMONY
12	12	13	12	EMMYLOU HARRIS WARNER BROS. 25352 (8.98)	THIRTEEN
13	13	6	14	ANNE MURRAY CAPITOL SJ 12466 (8.98)	SOMETHING TO TALK ABOUT
14	17	17	35	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
15	15	15	35	GEORGE STRAIT ● MCA 3605 (8.98) (CD)	SOMETHING SPECIAL
16	19	31	4	EDDIE RABBITT RCA AHL 1-7041 (8.98)	RABBITT TRAX
17	14	8	31	EARL THOMAS CONLEY RCA AHL 1-7032 (8.98) (CD)	GREATEST HITS
18	21	28	33	LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
19	20	18	33	SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
20	16	16	17	JOHN SCHNEIDER MCA 5668 (8.98)	A MEMORY LIKE YOU
21	24	20	28	RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
22	22	23	12	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98)	BORN YESTERDAY
23	27	33	80	THE JUDDS ▲ RCA/CURB AHL 1-5319/RCA (8.98) (CD)	WHY NOT ME
24	18	19	48	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
25	25	27	28	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
26	23	25	54	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
27	26	26	37	EXILE EPIC FE40000	HANG ON TO YOUR HEART
28	28	30	67	ALABAMA ▲ RCA AHL 1-5339 (8.98) (CD)	40 HOUR WEEK
29	29	22	53	W.JENNINGS, W.NELSON, J.CASH, K.KRISTOFFERSON ● COLUMBIA FC 40056	HIGHWAYMAN
30	40	35	62	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
31	34	39	9	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
32	31	29	10	CHARLY MCCLAIN/WAYNE MASSEY EPIC 40249	WHEN LOVE IS RIGHT
33	35	34	37	THE FORESTER SISTERS WARNER BROS. 25314 (8.98)	THE FORESTER SISTERS
34	32	32	55	RONNIE MILSAP ● RCA AHL 1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
35	30	24	38	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
36	37	42	27	THE CHARLIE DANIELS BAND EPIC 39878	ME & THE BOYS
37	38	43	12	MARK GRAY COLUMBIA FC-40126	THAT FEELING INSIDE
38	39	57	9	JUDY RODMAN MTM 71050 (8.98)	JUDY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
39	33	21	27	JUICE NEWTON RCA 5493 (8.98) (CD)	OLD FLAME
40	46	40	39	MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98)	THERE'S NO STOPPING YOUR HEART
41	44	36	33	WILLIE NELSON COLUMBIA FC 39990	HALF NELSON
42	43	54	45	THE BELLAMY BROTHERS MCA/CURB 5586/MCA (8.98)	HOWARD & DAVID
43	36	38	42	GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
44	48	47	33	RAY STEVENS MCA 5635 (8.98)	I HAVE RETURNED
45	61	41	31	JANIE FRICKE COLUMBIA FC 40165	THE VERY BEST OF JANIE
46	50	56	4	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
47	45	37	13	DON WILLIAMS CAPITOL ST-12440 (8.98)	NEW MOVES
48	41	46	45	NITTY GRITTY DIRT BAND WARNER BROS. 25304 (8.98)	PARTNERS, BROTHERS AND FRIENDS
49	53	60	245	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
50	57	68	32	REBA MCENTIRE MCA 5585 (8.98)	HAVE I GOT A DEAL FOR YOU
51	54	48	24	STEVE WARINER MCA 5672 (8.98)	LIFE'S HIGHWAY
52	42	50	111	ALABAMA ▲ ² RCA AHL 1-4939 (8.98) (CD)	ROLL ON
53	49	49	219	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
54	51	52	45	REBA MCENTIRE MCA 5516 (8.98)	MY KIND OF COUNTRY
55	55	53	421	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
56	58	45	23	THE BELLAMY BROTHERS MCA/CURB 1462 (8.98)	GREATEST HITS
57	63	55	30	KENNY ROGERS ● RCA AJL 1-7023 (8.98) (CD)	THE HEART OF THE MATTER
58	64	59	107	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
59	47	58	55	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
60	59	65	167	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
61	65	62	34	BARBARA MANDRELL MCA 5619 (8.98)	GET TO THE HEART
62	NEW ▶		1	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
63	69	69	11	MICHAEL MARTIN MURPHEY WARNER BROS. 25369 (8.98)	TONITE WE RIDE
64	60	63	220	ALABAMA ▲ ³ RCA AHL 1-4229 (8.98) (CD)	MOUNTAIN MUSIC
65	67	67	3	KEITH WHITLEY RCA CPL 1-7043 (8.98)	L.A. TO MIAMI
66	NEW ▶		1	DOLLY PARTON RCA AHL 1-9508	THINK ABOUT LOVE
67	NEW ▶		1	MICHAEL JOHNSON RCA AEL 1-9501	WINGS
68	75	74	24	ORIGINAL BROADWAY CAST MCA 6147 (8.98) (CD)	BIG RIVER-THE ADVENTURES OF HUCKLEBERRY FINN
69	NEW ▶		1	THE MAINES BROTHERS BAND POLYGRAM 422 825 143-1	THE BOYS ARE BACK IN TOWN
70	NEW ▶		1	ROBIN LEE EVERGREEN EV 1001	ROBIN LEE
71	66	73	100	THE STATLER BROTHERS MERCURY 812 184-1/POLYGRAM (8.98)	TODAY
72	62	64	30	SOUNDTRACK MCA 6149 (8.98) (CD)	SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE
73	68	72	26	JIMMY BUFFETT MCA 5633 (8.98) (CD)	SONGS YOU KNOW BY HEART-JIMMY BUFFETT'S GREATEST HIT (S)
74	70	61	6	RAY PRICE STEP ONE SOR-9 (8.98)	PORTRAIT OF A SINGER
75	56	51	95	EARL THOMAS CONLEY RCA AHL 1-4713 (8.98)	DON'T MAKE IT EASY ON ME

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

Starwood Taps Nashvillians For Board

NASHVILLE Several Nashville music industry figures have been appointed to the advisory board of the new Starwood Amphitheatre.

Included on the board are Joe Sullivan, president of Sound Seventy Productions; Matt Maddin, executive director, Nashville Symphony Orchestra; Helen Farmer, director of special projects, Country Music Assn.; Phil Graham, director of writer relations, BMT; performer Charlie Daniels; and Barry Oxford, president of Blanton Harrell Tour Management.

Other appointees are Rich Riebeling, attorney; Bill Hudson, publicist; Walt Heeney, publisher; Joel Katz, attorney; Scott Turner, beer distributor; and Thom Connors, entertainment consultant.

First Show For Bluegrass Association

NASHVILLE The International Bluegrass Music Assn. will hold its first trade show Aug. 22-24 in Owensboro, Ky., the city recently picked as the trade group's headquarters.

Featured in the show will be 36 booth spaces for instrument manufacturers, record labels, bluegrass organizations, radio stations, and other music-related businesses.

Available on a first-request basis, the booth spaces will rent for \$225 each and will be located in a large tent near the site of Owensboro's concurrent "Bluegrass With Class" festival. Last year's festival drew 12,000 fans.

The "IBMA World Of Bluegrass Trade Show" will be free to the public. There will be a reception for IBMA members only on the evening before the start of the show.

Charlie Lamb History Book Out

NASHVILLE Veteran journalist and publicist Charlie Lamb has written a pictorial history book, "The Country Music World Of Charlie Lamb." The 56-page album-size publication, with an introduction by Brenda Lee, is tagged at \$12.95.

A native of Knoxville, Lamb founded The Music Reporter magazine in 1956 and later Sound Format, a trade journal. Prior to his publishing ventures, he worked as a sales representative for Mercury Records and as a reporter and ad salesman for Cash Box.

Lamb has recently been featured in television commercials for General Motors, Mrs. Winner's restaurants, and Godfather Pizza.

The book is published by Infac Publications, P.O. Box 24396, Nashville, Tenn. 37202.



WHOEVER'S IN NEW ENGLAND

Reba
MCENTIRE

Thanks so much
to MCA, radio,
television and fans
for making "Whoever's
in New England"
a #1 album and
single.

Love always,
Reba

Available on MCA Records
and Cassettes

HOT DANCE/DISCO™

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

CLUB PLAY				Compiled from a national sample of dance club playlists.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	8	★★ NO. 1 ★★ WHAT I LIKE WARNER BROS. 0-20449 2 weeks at No. One	ANTHONY AND THE CAMP
2	2	1	9	SAY IT, SAY IT A&M SP-12175	E.G. DAILY
3	3	7	8	ALL PLAYED OUT DANCE-SING DS 802	L.I.F.E.
4	5	10	6	MOVE AWAY (REMIX)/SEXUALITY VIRGIN/EPIC 49-05360/EPIC	CULTURE CLUB
5	18	21	4	JUMP BACK (SET ME FREE) SLEEPING BAG SLX-19	DHAR BRAXTON
6	7	9	7	I LOVE MY RADIO (MIDNIGHT RADIO) EMERGENCY EMDS 6561	TAFFY
7	11	14	5	SHADOWS OF YOUR LOVE D.J. INTERNATIONAL DJ 777	J.M. SILK
8	16	23	3	BABY LOVE ATLANTIC 0-86813	REGINA
9	13	20	4	PETER GUNN CHRYSLIS 4V9-42992	THE ART OF NOISE FEATURING DUANE EDDY
10	10	12	8	BAD BOY (REMIX) EPIC 49-05338	MIAMI SOUND MACHINE
11	4	6	16	SOMETHING ABOUT YOU (REMIX) POLYDOR 883 957-1/POLYGRAM	LEVEL 42
12	8	8	8	ONE WAY LOVE TOMMY BOY TB 866	TKA
13	14	16	6	THE FINEST TABU 429-05364/EPIC	THE S.O.S. BAND
14	15	15	8	SHELL SHOCK A&M SP-12174	NEW ORDER
15	20	25	5	DIGGING YOUR SCENE (REMIX) RCA PW-14327	THE BLOW MONKEYS
16	23	30	3	RUNNING TOMMY BOY TB 877	INFORMATION SOCIETY
17	22	29	4	TELL ME (HOW IT FEELS) MCA 23623	52ND STREET
18	19	19	6	CONTROL (LP CUTS) A&M SP-5106	JANET JACKSON
19	25	31	3	NASTY (REMIX) A&M SP-12178	JANET JACKSON
20	27	47	3	THE HEAT OF HEAT QWEST 0-20462/WARNER BROS.	PATTI AUSTIN
21	6	4	10	HARLEM SHUFFLE (REMIX) ROLLING STONES 44-05365/COLUMBIA	THE ROLLING STONES
22	24	32	4	ON THE MOVE SIRE 0-20444/WARNER BROS.	THE JAMAICA GIRLS
23	29	38	3	ALONE WITHOUT YOU (REMIX) EPIC 49-05366	KING
24	34	35	5	ALL I NEED IS A MIRACLE ATLANTIC PROMO	MIKE & THE MECHANICS
25	17	13	9	PRISONER OF LOVE 4TH & B'WAY BWAY 421/ISLAND	MILDRED SCOTT
26	46	—	2	VANITY KILLS (REMIX) MERCURY 884 714-1/POLYGRAM	ABC
27	36	46	3	I'M YOUR MAN (REMIX) RCA JD-14330	BARRY MANILOW
28	30	45	3	STARLIGHT DICE TGR 1005	LAUREN GREY
29	26	27	6	SECRETS (I WON'T TELL)/WE ARE THE BOYS 415/COLUMBIA 44-05341	UNTIL DECEMBER
30	9	5	12	WEST END GIRLS (REMIX) EMI-AMERICA V-19206	PET SHOP BOYS
31	41	—	2	ONE STEP CLOSER TO YOU (REMIX) MANHATTAN V-56019/CAPITOL	GAVIN CHRISTOPHER
32	33	40	4	LOVE TAKE OVER (REMIX) RCA PW-14324	FIVE STAR
33	32	41	4	MYSTERY OF LOVE D.J. INTERNATIONAL DJ 892	FINGERS, INC.
34	44	—	2	AIN'T NOBODY EVER LOVED YOU (REMIX) ARISTA AD1-9473	ARETHA FRANKLIN
35	28	48	5	SLAP YOU BACK JUMP STREET JS 1002	EXCEPTION
36	37	37	4	ADDICTED TO LOVE ISLAND PROMO/ATLANTIC	ROBERT PALMER
37	35	39	4	MY LATIN LOVER SUNNYVIEW SUN 434	Q-PID FEATURING NIKKI Q
38	38	49	6	ONE YEAR LATE ORPHAN OR 003	THE VOICE
39	43	—	2	100 MPH PAISLEY PARK PROMO/WARNER BROS.	MAZARATI
40	40	—	5	WHAT'S MISSING (REMIX) TABU 429-05361/EPIC	ALEXANDER O'NEAL
41	31	28	7	SECLUSION TSR TSR843	SHAWN BENSON
42	21	18	11	HEY BOY SUPERTRONICS RY 011	TAMMY LUCAS
43	NEW	1	1	STARGAZING VANGUARD SPV 90	ALISHA
44	NEW	1	1	JUST ANOTHER LOVER COLUMBIA 44-05368	JOHNNY KEMP
45	47	—	2	LOVE'S GONNA GET YOU NEXT PLATEAU NP50040	MODERN-NIQUE FEATURING LARRY WOO
46	48	—	2	ARE YOU WID IT 4TH & B'WAY BWAY-423/ISLAND	PRIVATE POSSESSION FEATURING HUNTER HAYES
47	45	17	10	RESTLESS ELEKTRA 0-66860	STARPOINT
48	39	34	6	DON'T WASTE MY TIME (REMIX) CHRYSLIS 4V9-42983	PAUL HARDCASTLE
49	NEW	1	1	SLEDGEHAMMER (REMIX) GEFEN 0-20456/WARNER BROS.	PETER GABRIEL
50	NEW	1	1	FUTURE BRAIN (REMIX) TLO 9100/AIRWAVE	DEN HARROW

BREAKOUTS

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

- OH L'AMOUR (REMIX)/WALK ON DOWN THE LINE ERASURE SIRE
- INSIDE TRACK NADEEN POW WOW
- SUSPICIOUS MINDS (REMIX) FINE YOUNG CANNIBALS I.R.S.
- I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE HANSON & DAVIS FRESH
- DONNIE THE IT D.J. INTERNATIONAL
- ONE MORE SHOT OH ROMEO MEMO
- I WOULDN'T LIE (REMIX) YARBROUGH & PEOPLES TOTAL EXPERIENCE
- POWER'S IN YOUR MIND YANG JUMP STREET
- LISTEN LIKE THIEVES (REMIX) INXS ATLANTIC

12 INCH SINGLES SALES				Compiled from a national sample of retail store sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	8	★★ NO. 1 ★★ ON MY OWN MCA 23607 3 weeks at No. One	PATTI LABELLE & MICHAEL MCDONALD
2	5	6	8	THE FINEST TABU 429-05364/EPIC	THE S.O.S. BAND
3	4	4	12	WEST END GIRLS (REMIX) EMI-AMERICA V-19206	PET SHOP BOYS
4	3	5	10	BAD BOY (REMIX) EPIC 49-05338	MIAMI SOUND MACHINE
5	7	13	7	WHAT I LIKE WARNER BROS. 0-20449	ANTHONY AND THE CAMP
6	2	2	11	KISS (REMIX)/LOVE OR MONEY PAISLEY PARK 0-20442/WARNER BROS.	PRINCE & THE REVOLUTION
7	12	16	8	SAY IT, SAY IT A&M SP-12175	E.G. DAILY
8	10	10	7	MOVE AWAY (REMIX)/SEXUALITY VIRGIN/EPIC 49-05360/EPIC	CULTURE CLUB
9	11	15	5	JUMP BACK (SET ME FREE) SLEEPING BAG SLX-19	DHAR BRAXTON
10	8	11	5	LIVE TO TELL SIRE 0-20461/WARNER BROS.	MADONNA
11	6	3	17	I CAN'T WAIT ATLANTIC 0-86828	NU SHOOZ
12	9	8	16	(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX-17	JOYCE SIMS
13	13	9	10	WHENEVER YOU NEED SOMEBODY MERCURY 884 572-1/POLYGRAM	O'CHI BROWN
14	17	17	5	NASTY (REMIX) A&M SP-12178	JANET JACKSON
15	16	21	5	THE HEAT OF HEAT QWEST 0-20462/WARNER BROS.	PATTI AUSTIN
16	20	24	4	PETER GUNN CHRYSLIS 4V9-42992	THE ART OF NOISE FEATURING DUANE EDDY
17	14	14	14	SWEETHEART SUPERTRONICS RY 013	RAINY DAVIS
18	23	—	2	ALONE WITHOUT YOU (REMIX) EPIC 49-05366	KING
19	21	23	4	JANE, GET ME OFF THIS CRAZY THING!/THE JETSONS TEE VEE TOONS TVT 5005	VARIOUS ARTISTS
20	22	30	5	SOMETHING ABOUT YOU (REMIX) POLYDOR 883 957-1/POLYGRAM	LEVEL 42
21	25	26	5	I LOVE MY RADIO (MIDNIGHT RADIO) EMERGENCY EMDS 6561	TAFFY
22	28	—	2	BABY LOVE ATLANTIC 0-86813	REGINA
23	15	12	16	I'LL BE ALL YOU EVER NEED JAMPACKED JPI-20001/MUSIC SPECIALISTS	TRINERE
24	49	—	2	MY ADIDAS PROFILE PRO 7102	RUN-D.M.C.
25	29	19	10	CRUSH ON YOU MCA 23613	THE JETS
26	41	43	3	STARLIGHT DICE TGR 1005	LAUREN GREY
27	NEW	1	1	I WANNA BE A COWBOY PROFILE PRO-7084	BOYS DON'T CRY
28	36	38	6	ALL PLAYED OUT DANCE-SING DS-802	L.I.F.E.
29	NEW	1	1	RUMORS/VICIOUS RUMORS JAY 001/MACOLA	TIMEX SOCIAL CLUB
30	18	25	6	NEVER AS GOOD AS THE FIRST TIME PORTRAIT 4R9-05375/EPIC	SADE
31	NEW	1	1	SLEDGEHAMMER (REMIX) GEFEN 0-20456/WARNER BROS.	PETER GABRIEL
32	32	—	3	FUNKY BEAT (REMIX)/WHODINI MEGAMIX JIVE JD1-9462/ARISTA	WHODINI
33	33	31	7	ONE WAY LOVE TOMMY BOY TB 866	TKA
34	30	20	11	UNDER THE INFLUENCE (REMIX) MOTOWN 4558MG	VANITY
35	NEW	1	1	TELL ME (HOW IT FEELS) MCA 23623	52ND STREET
36	NEW	1	1	VIENNA CALLING (REMIX) A&M SP-12182	FALCO
37	42	42	3	JACK YOUR BODY UNDERGROUND UN-101	STEVE 'SILK' HURLEY
38	NEW	1	1	OH L'AMOUR (REMIX)/WALK ON DOWN THE LINE SIRE 0-20471/WARNER BROS.	ERASURE
39	46	50	4	THE DREAM TEAM IS IN THE HOUSE! MCA 23627	L.A. DREAM TEAM
40	39	40	21	DON QUICHOTTE BAJA B-54/TSR	MAGAZINE 60
41	31	33	6	IF YOU LEAVE A&M SP-12176	ORCHESTRAL MANOEUVRES IN THE DARK
42	44	44	3	LOVE'S GONNA GET YOU NEXT PLATEAU NP50040	MODERN-NIQUE FEATURING LARRY WOO
43	26	18	15	I'M NOT GONNA LET (REMIX) MCA 23612	COLONEL ABRAMS
44	38	32	9	ROCK THE BELLS DEF JAM 44-05349/COLUMBIA	LL. COOL J
45	NEW	1	1	DANCIN IN MY SLEEP NIGHTWAVE NWDS-2001	SECRET TIES
46	27	28	15	HIT THAT PERFECT BEAT MCA 23605	BRONSKI BEAT
47	NEW	1	1	I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE FRESH FRE-5Y	HANSON & DAVIS
48	NEW	1	1	CENTRAL LINE FLEETWOOD FW005	LEVEL 3
49	NEW	1	1	SEX MACHINE SUTRA SUD-045	THE FAT BOYS
50	40	—	2	DANCE WITH ME IMPORT (WEA.UK)/IMPORT (WEA. U.K.)	ALPHAVILLE

BREAKOUTS

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

- PEE WEE'S DANCE JOESKI LOVE ELEKTRA
- SET FIRE TO ME (REMIX) WILLIE COLON A&M

Titles with the greatest sales or club play increase this week. ♦ Video clip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of one million units. ▲ RIAA certification for sales of two million units. Records under Club Play are 12 inch unless otherwise indicated.

Dance TRAX



by Brian Chin

PRINCESS' SELF-TITLED album (Next Plateau) comes off as a very special debut for all involved: for **Desiree Heslop**, who's certainly got the pipes, with style and personality to match, and for the eclectic **Stock/Aitken/Waterman** production team, who put her in an impeccable setting of good songs and strong backing. Following up three strong singles: "In The Heat Of A Passionate Moment" high energy-flavored cut with Phyllis Nelson-like across-the-board pop appeal, subtly arranged with unobtrusive, well-integrated instrumental hooks; our personal pick, "If It Makes You Feel Good" very American sounding but, again, several noticeable notches above the American standard of songwriting; and a jazzed-up "Tell Me Tomorrow." Both of the latter are clear urban radio possibilities, too. Also included is the "Go-Go" mix of "After The Love Has Gone" which was only spottily available here on import: if the Stock/Aitken/Waterman team maintains its three-remix tradition, Princess should be ready for a box-set retrospective soon.

SINGLES: Sonia Sommer's "Love Impersonator" (Metropolis/Emergency) continues the run of high-quality indie dance releases, grafting a solid pop-rock hook onto a Shannon-style beat. Two very different mixes are provided, from **Bruce Forest:** "Better Days" funk mix and a more midrangy "Danceateria Mix" with emulator solo... **Gerry Trew's** "Heartacher" (Vinyl Mania), not to be confused with the label's initial release, "Love Heartache" is a more mainstream dance record than either of the label's Man Friday records, with the smooth, staccato flow of producer **T.C. Curtis'** several dance hits. **VM's Manny Lehman** mixed, giving the song two kicks, at the central break and a concluding surprise electronic breakdown.

REMIXES: Prince's 10-minute "Mountains" remix (Paisley Park/Warner Bros.), like many of his more recent productions, is a longer studio take, rather than an edit. The

denser production just misses the force that greater clarity lent to the long tags of "Love Bizarre" or "100 M.P.H.," though... **Mark Berry's** remix of **Con Funk Shun's** "Burning Love" (Mercury) makes for another interesting cross of East Coast/West Coast influences, as does **Midnight Star's** current single.

BRIEFLY: Some left-fielders. **Cory Daye's** first solo record since her 1979 album, "City Nights (Manhattan Cafe)" (Blue Chip, through Profile) is much in the Savannah Band retro style, combining bebop and '80s drive, and coming across much like the **Hilbow Bones** record of 1982... **Tuff Inc.'s** "Golly Gee" (TommyBoy) is in the tradition of **Frankie Lymon, New Edition,** and **Chee Chee and Peppy;** it sounds like an urban radio winner and maybe more, with the right video, given its pop-rock beat. Cute as a button... **Infinity's** "Come On And Be My Girl" (Trumpet, 134 West 32nd St., New York) is also in the New Edition teen-dream category, with a cute sway and some style.

Eric B.'s "My Melody" (Zakia) is a good moody hard-core rap, despite some dodgy profanities... **Schoolly D.'s** "Gucci Time" (Schoolly D Records) has been out since January and remains one of the most persistent underground and street hits on the strength of its hollow bass sound and slack-jawed rap; the official "A" side "S.K. (What Does It Mean?)" is troubling reality-rap: one of the truly ugly records to have come out this year... Meanwhile, rap's class act, **L.L. Cool J.,** has "You'll Rock" (DefJam) out on a single, replete with extra mix details; "I Need A Beat," which had launched DefJam as an indie, is on the flip.

NOTES: Double's "The Captain Of Her Heart," one of the more admired late-winter imports, is out domestically on A&M... Its attitude coming back or what? The No. 5 club record says, "Get your act together, cause there's nothing wrong with me." An upcoming **Gwen Guthrie** tune observes, "You've got to have a j-o-b, if you

wanna stay with me" ... A remix of **Joyce Sims'** "(You Are My) All And All" is scheduled by Sleeping Bag; it was done for the U.K. market, where the record is top 20 pop, through the major-label push of London...

THIS WEEK IN DANCE: 1975... **The Jackson Five's** remake of "Forever Came Today" on the album "Moving Violation" transforms that Supremes oldie into a six-minute production tour-de-force, whose builds and vocal/bass breaks will be revisited to huge pop success in the following year's "Love Hangover."



Gold Rapture. Def Jam/Columbia recording artist LL Cool J displays the gold plaque he received for his debut album, "Radio." Flanking him are CBS Records president Al Teller, left, and Def Jam chief and album producer Rick Rubin.

Dance Singles From Trans-X, Regina, Nu Shooz Atlantic Has 3 Surprise Crossover Hits

BY JIM BESSMAN

NEW YORK Atlantic Records and its custom label Atco are enjoying surprise crossover chart success in the U.S. with three international dance hits acquired during the last six months.

"Living On Video" by Trans-X, an Atco release now at No. 72 on the Billboard Hot 100 singles chart, was a hit for the Canadian group in Germany a year and a half ago, but nearly slipped through the cracks here.

"I Can't Wait" by Nu Shooz, No. 9 on the Hot 100, was accidentally discovered as a Dutch import in New York disco circles last November.

Regina's "Baby Love," now charting at No. 78 on the Hot Black singles chart and at No. 22

on the Hot Dance/Disco singles chart, was initially promoted overseas by a small New York independent label, then brought back as hit import product to lure domestic major label licensing.

"It's cuckoo what's going on with some of these things," says Larry Yasgar, Atlantic's vice president of national singles sales/director of dance music promotion, referring particularly to the Regina and Nu Shooz singles.

Yasgar became aware of "I Can't Wait" while scouting around Greenwich Village just after Halloween and being informed that the import had sold 75 copies at Vinyl Mania's Village outlet the day after its debut at the Garage, a Manhattan nightspot.

"We needed something to kick off the new year," says Yasgar, who licensed the Nu Shooz record last December from Holland's Injection Records, which had remixed the original Poolside Records domestic indie single by the Portland group. He then had to scramble to get Atlantic's version pressed and distributed in time to exploit New York urban stations' "pick hit" airplay of the import.

"Living On Video" was likewise hurriedly licensed from Canada's Matra Records after Marc Nathan, Atco director of national singles promotion, learned of the song's heavy import airplay in Phoenix during a West Coast promotional trip.

The Trans X single was originally released here on another Atlantic-distributed label, Mirage Records, as the b-side to "Message On The Radio" a year and a half ago. It was a hit in Germany, then was remixed by Matra and released worldwide, reaching No. 1 in Mexico and Spain, No. 3 in England and top 10 in Canada. But it had not been released domestically when Mirage's option ran out.

"Thank God we still had a tape of the unreleased remix," says Atco general manager Margo Knesz, who frantically rushed out both seven- and 12-inch versions a

week after getting the Mirage option extended. Knesz says it has become one of Atlantic's biggest-selling 12-inch records but adds it was a "fluke."

Regina's "Baby Love," however, was no fluke. "Her manager [Doug Breitbart] is a shrewd guy," says Aziz Goksel, the Atlantic a&r staffer who monitored New York sales of the British Funkin' Marvelous import 12-inch before picking it up for Atlantic in April.

Breitbart originally pressed "Baby Love" on the Gotham-based West 78th Street label, which he formed last October. He also hired George Hargraves, managing director of Steinar Records U.K., the parent label of Funkin' Marvelous, to act as West 78th's vice president in London.

"George noticed that certain records were being released in the U.S. and then promoted for as much as six weeks as an import before being licensed to U.K. companies," says Breitbart. "That way they generated a healthy street buzz as hot U.S. import product, so that when they came out of the box on the U.K. licensee label as a cheaper domestic record, they would chart immediately, because charts there are timed to record sales instead of radio."

"We purposely set up our company to capitalize on the situation, though the fact that 'Baby Love' wasn't really released in the U.S. was a key unknown," Breitbart says.

Hargraves promoted the Regina single in Britain as a New York street import record hot off the press, and it subsequently went top 10 dance and top 50 pop on the U.K. charts.

According to Breitbart, "Most people don't understand the international marketplace. Europe is more singles-oriented, which means it is more open to American product—major and independent. A small label which produces records here may have an overseas market that they don't know exists."

JOHNSON TOPS \$\$ LIST

(Continued from page 23)

Inner City Broadcasting, operator of New York's WBLS and WLIB-AM and other stations around the country, earned \$28.4 million. Willis Davis Distributing, owner of Los Angeles' KACE and other broadcast properties, earned \$25.2 million. Essence Communications, publisher of the popular black woman's magazine Essence and producer of a nationally syndicated television program, earned \$23.3 million. Queen City Broadcasting of New York earned \$21 million. Earl Garves Ltd., publisher of Black Enterprise and owner of Dallas/Fort Worth's KDLZ and KHVN-AM, and Unity Broadcasting, operators of Philadelphia's WDAS and the National Black Network, each earned \$15 million.

ACTIONMART

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

DISCO & DANCE 12"
U.S.A. & IMPORTS
(WHOLESALE FOR STORES)
USA+CANADA+ENGLAND+GERMANY
ITALY+FRANCE+HOLLAND

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

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

<p>US & CANADIAN 12"</p> <p>Two Of Hearts+Stacey Q Pistol (Rmx) L. Pella Heartache—Jerri True Bambaata's Theme—A. Bambaata 007 (US Rmx)—Bondetts Light (US Rmx)—Peppermint First Hand Exp.—V-Project Lover Tonight—K. Cole Love Memories—Ty Benskin Your Love—Inner Life Can't Live (Rmx)—Susy Q Say You Love Me (Rmx)—Lime Homosexuality (Rmx)—Mod. Rock. One For The Money—Sleeque It's Your Night—HomeBoys What's The Deal—C. Williams Time To Jack—Chip E. Love Cant Turn—Farley Funk Trax I Lost—Home Master Boyz</p>	<p>Funky Heartbeat—P Meyers Right On Target (86)—P. Cowley Forever This—The Terminator People Of Nations—S. Christopher Never Give Up—White Knights Hanson & Davis—EP Main Thing—Shot Match Made Up In Heaven—Jill All Men Are Beasts—Man 2 Man All Played Out—L.I.F.E.</p> <p>EUROPEAN 12'S</p> <p>Something Wicked—Peter King Love Spy—Mike Mareen Love Really Hurts—Bad Boys Blue Silent Circle (Lp) S.O.S. Bandito—Carrara From You To Me—Sil. Pozzoli DJ Track # 1—Fresh Colour Disenchanted—Communards</p>	<p>Its True—Mick Silver Scratch My Name (Rmx)—C. Conn. 3rd Time Lucky—Pearly Gates Communicate—M.C.L. Fly To Me (Rmx)—Aleph Reflex Action—L. Thomas Destiny—D.S.M. Get Up—High Society Girls Run To Me—Tracy Spencer Master Mix # 2 (MEXICO) Be Alive Now—Celia Swan</p> <p>DISCO CLASSICS</p> <p>Can't Fake The Feeling—G Hunt La Bamba—A. Rodriguez Feels Like Im In Love—K. Marie All DIVINE 12" All LIME 12" + Lps Mix Your Own (Lps)</p> <p>+ Over 500 Other Classics</p>
---	---	---

UNIQUE RECORD DIST.
855 (E) CONKLIN ST. FARMINGDALE, NY 11735
(516) 694-4545 TELEX 475 8284 IMPD DISC
885 2522 EXP DISC

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

TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	2	19	JOSE JOSE	PROMESAS	ARIOLA 18
	2	1	11	ROCIO JURADO	PALOMA BRAVA	EMI/ODEON 7500/RCA
	3	3	19	RUDY LA SCALA	VOLVAMOS A VIVIR	SONOTONE 65114
	4	8	25	DYANGO	POR AMOR AL ARTE	EMI/ODEON 7462/ODEON
	5	4	19	JOAN SEBASTIAN	JOAN SEBASTIAN	MUSART 6005
	6	6	15	ALVARO TORRES	TRES	PROFONO 90455
	7	13	35	MARISELA	COMPLETAMENTE TUYA	CBS 90439
	8	5	17	PANDORA	COMO TE VA MI AMOR	EMI/ODEON 7466/RCA
	9	10	41	JULIO IGLESIAS	LIBRA	CBS 50336
	10	7	15	ANTONIO DE JESUS	VIVENCIAS	A&M 37015
	11	11	37	JOSE FELICIANO	YA SOY TUYO	RCA 87415
	12	9	25	PIMPINELA	LUCIA Y JOAQUIN	CBS 11330
	13	21	39	MIAMI SOUND MACHINE	PRIMITIVE LOVE	CBS 10375
	14	17	11	DANNY RIVERA	A MI ME PASA LO MISMO QUE A USTED	DNA 01
	15	16	7	ROBERTO CARLOS	ROBERTO CARLOS 86	CBS 12327
	16	—	1	DIEGO VERDAGUER	ESTOY CELOSO	PROFONO 90469
	17	20	9	LUNA	MOTIVOS	TELE 010
	18	18	25	JOSE LUIS RODRIGUEZ	EL ULTIMO BESO	CBS 30308
	19	14	29	CAMILO SESTO	TUYO	ARIOLA 6077
	20	15	47	EMMANUEL	EMMANUEL	RCA 7337
	21	—	1	GUADALUPE PINEDA	TE AMO	TEAM 7003
	22	12	9	ISABEL PANTOJA	MARINERO DE LUCES	RCA 7432
	23	19	29	YOLANDITA MONGE	LUZ DE LUNA	CBS 10379
	24	24	3	LUIS ANGEL	AMAR A MUERTE	A&M 37016
	25	—	1	LUCESITA BENITEZ	NOSTALGIA VOL. 1	GRABACIONES LOBO 000
TROPICAL/SALSA	1	1	31	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368
	2	3	23	WILFRIDO VARGAS	LA MEDICINA	KAREN 96
	3	4	7	JOHNNY VENTURA	SORULLO Y CAPULLO	COMBO 2046
	4	7	9	FERNANDITO VILLALONA	PARA MI PUEBLO TODO	KUBANEY 10017
	5	5	27	EL GRAN COMBO	NUESTRA MUSICA	COMBO 2045
	6	2	27	HANSEL Y RAUL	LA MAGIA DE	RCA 7469
	7	9	23	CELIA CRUZ/TITO PUENTE	HOMENAJE A BENNY MORE VOL. 3	VAYA 105
	8	10	21	TOMMY OLIVENCIA	AYER, HOY, MANANA Y SIEMPRE	TH 2386
	9	14	3	CANO ESTREMER	EL NINO DE ORO	PDC 8601
	10	19	3	OSCAR D'LEON	OSCAR 86	TH 2399
	11	23	49	BOBY VALENTIN	ALGO EXCEPCIONAL	BRONCO 135
	12	11	49	EL GRAN COMBO	INNOVATION	COMBO 2042
	13	8	29	ALEX BUENO Y SU ORQUESTA	LIBERACION	ALEX KAREN 89
	14	6	49	ANDY MONTANEZ	ANDY MONTANEZ	TH 2345
	15	12	17	DIONI FERNANDEZ Y EL EQUIPO	FIESTA Y FIESTA	RCA 7427
	16	24	19	CONJUNTO CLASICO	LLEGO LA LEY	LO MEJOR 814
	17	13	7	RALPHY LEVITT	SOMOS EL SON	BRONCO 139
	18	22	13	CHEO FELICIANO	REGRESO AL AMOR	COCHE RECORDS 352
	19	—	1	LUIS RAMIREZ Y REY DE LA PAZ	SABOR CON CLASE	CAYMAN 9016
	20	—	1	CARLOS DAVID	CARLOS DAVID Y ORQUESTA LIBERACION	KAREN 97
	21	—	1	WILLIE ROSARIO	NUEVA COSECHA	BRONCO 142
	22	25	21	WILLIE CHIRINO	SARABANDA	CBS 10394
	23	16	29	RUBEN BLADES	ESCENAS	ELEKTRA 60432
	24	18	23	LA PATRULLA 15	NOCHE DE COPAS	RINGO 003
	25	—	1	LUIS "PERICO" ORTIZ	IN TRADITION	PERICO RECORDS 360
REGIONAL MEXICAN	1	1	49	LOS BUKIS	ADONDE VAS	PROFONO 90425
	2	2	9	LA MAFIA	LA MAFIA 1986	CBS 84320
	3	21	3	LOS BONDADOSOS	17 SUPEREXITOS	PROFONO 90465
	4	5	7	GRUPO MAZZ	NUMERO 16	CARA 077
	5	—	1	RAMON AYALA	LA QUE SE FUE TIERRA MALA	FREDDIE 1347
	6	—	1	LOS BUKIS	16 SUPEREXITOS	PROFONO 90464
	7	3	47	JOAN SEBASTIAN	RUMORES	MUSART 6005
	8	7	9	GRUPO PEGASO	EL ANDARIEGO	REMO 1015
	9	4	25	LAURA LEON	RITMO ARDIENTE	PROFONO 90415
	10	15	19	LOS TIGRES DEL NORTE	EL OTRO MEXICO	PROFONO 90456
	11	9	37	LOS BONDADOSOS	POR QUE ME HACES SUFRIR	PROFONO 90437
	12	18	29	LOS YONICS	LOS YONICS	PROFONO 90448
	13	8	29	LOS PLEBEYOS	HOLA QUE TAL	DMY 026
	14	11	11	GRUPO EL TIEMPO	CADA DIA MAS	ROCIO 1088
	15	—	1	DAVID MARES	THE VOICE IS BACK	CBS 84321
	16	—	1	LOS HUMILDES	CORRIDOS AL ESTILO DE LOS HUMILDES	PROFONO 90467
	17	—	1	DULCE LOBO	PROFONO 90453	
	18	24	3	JUAN VALENTIN	JUAN VALENTIN	MUSART 2018
	19	13	3	FITO OLIVARES	EL COMETA	DISCOS GIL 1029
	20	12	15	LITTLE JOE	25 ANIVERSARIO	CBS 10396
	21	10	13	CARLOS Y JOSE	AMIGOS TUVE UNA NOVIA	FREDDIE 1328
	22	19	7	ALFONSO Y RUBEN RAMOS	BACK TO BACK AGAIN	RCA 7460
	23	—	31	LOS YONICS	15 SUPER EXITOS	PROFONO 90412
	24	—	19	GRUPO PEGASO	COMO UNA ESTRELLA	REMO 1013
	25	6	5	VICENTE FERNANDEZ	DE UN RANCHO A OTRO	CBS 20743

LATIN NOTAS
by Enrique Fernandez



THE VENEZUELAN LABEL Sonotone, which burst into the U.S. Latin market last year, has signed New York salsa star Willie Colón. The bandleader, whose collaborations with singers Celia Cruz, Hector Lavoe, and particularly Rubén Blades were among salsa's hottest recordings, had been free of a Latin contract since he parted company with RCA Interna-

Willie Colón signs with Venezuelan label Sonotone

tional a year ago.

His RCA signing two years ago marked a new stage in his career. After his split with Blades, with whom he had recorded the record-breaking LP "Siembra" for Fania Records, Colón concentrated on an international Latin sound with himself as vocalist. "Criollo," his debut album with the major, had disappointing sales, perhaps in part because of the short time that had elapsed—a few months—since his last Fania LP, "Tiempo P'a Matar."

After leaving RCA, Colón reworked his band and his sound. He switched from a classic salsa *cum* Latin pop orchestra to a tight ensemble that emphasized electronic keyboards. With this new Latin/urban-contemporary sound, he was signed by A&M to record for the dance market. The Sonotone signing returns him to the Latin scene, doubtlessly in some new phase, something we expect from one of the most protean talents in Latin music.

BRAZILIAN ARTIST Roberto Carlos, whose slightly accented Spanish-language balladeering is ever

popular in the Latin market, will be performing on June 13 at Radio City Music Hall. A master of the Latin pop song, Carlos has sold more than 30 million albums in Brazil alone, and his releases have gone gold in Spain, Mexico, Argentina, and Colombia.

ANOTHER BRAZILIAN SUPERSTAR, Chico Buarque, is making record-industry news by signing with RCA/Ariola Brazil. Buarque is one of the most respected artists in Latin America, and his influence is felt by composers, songwriters, and singers from South America to New York. So far, though, he has not been a presence in the U.S. Latin market, other than by the many songs of his that others interpret. Too bad, for Buarque's stuff is some of the most sophisticated pop anywhere.

THIS YEAR'S Puerto Rican Day parade in New York will have singer Danny Rivera as godfather. He was last here in September for a Felt Forum concert that won the ACE award from New York's Latin showbiz journalists. Rivera was signed to TH, but his most recent efforts have been independent productions. There's been talk of interest in the singer by the majors, particularly now that his work in the highly popular Puerto Rican *telenovelas* has helped popularize his songs even more.

CLASSICAL KEEPING SCORE
by Is Horowitz



NEW UNDER THE SUN: More than sun and surf occupied the attention of trustees at the National Academy of Recording Arts & Sciences (NARAS) meeting in Jamaica last week. As far as the repertory area served by this column goes, the troublesome question of bloc voting for Grammy nominations and awards was once again high on the agenda of problems awaiting the group's attention.

Ironically, the meeting was being held even as WCLV Cleveland was celebrating the Grammy achievements of Telarc Records with special programming. Of course, it was Telarc's capture of half the classical Grammys this year that precipitated charges of self-interest voting by "down-payment" members of the Atlanta Symphony Orchestra and Chorus, most of whose recorded product is produced by Telarc.

The label is headquartered in Cleveland, and WCLV focused attention on Telarc as a homegrown achievement comparable to the selection of Cleveland as the home of the Rock and Roll Hall of Fame and the revival of the Indians as an American League contender. The round-the-clock classical station has scheduled the broadcast of 55 Telarc titles during the month of May, and it is tying in related promotional events with city record dealers.

Meanwhile, it's reported that NARAS trustees at the Jamaica conclave did come up with some procedures for tightening voting standards. These are to be made public shortly, and may close off—or at least narrow—self-interest voting loopholes.

The attempt by a group of NARAS members to add separate Grammy categories for classical crossovers, an exploding recording genre, again failed to generate

enough support among trustees. Such product will apparently continue to compete (unfairly, it's said) with traditional classics for Grammy recognition.

AID FOR YOUNG COMPOSERS: Both ASCAP and BMI have long run competitions for composers under the age of 30, and last week both performing rights

Grammy bloc voting tops the agenda at NARAS meet

organizations announced this year's winners. The dozen who topped ASCAP's list shared prize money totaling \$12,200. The youngest winner was 12 years old, noted ASCAP president Morton Gould.

BMI's \$15,000 in prize money was split among 15 contestants, bringing the cumulative number of winners since the annual competition was first held to 314. BMI chief Ed Cramer and composer Milton Babbitt officiated at the awards ceremonies.

GRACE NOTES: A drawing this week will determine the winner of Record Bar's Classical News contest. The prize is the entire Philip Glass CD catalog on CBS Masterworks . . . C. K. Patrick, WCLV Cleveland vice president and general manager, was awarded an honorary doctor of music degree by the Cleveland Institute of Music . . . Violinist Iona Brown has been named music adviser of the Los Angeles Chamber Orchestra. The deal runs for two years.

The Audio Publishing Revolution

A NOVEL IDEA WHOSE TIME HAS COME

By JIM McCULLAUGH

The number and variety of books-on-cassette offerings from many sources has risen dramatically. Awareness levels of the product have grown accordingly.

Some industry observers link its growth to radical or pre-recorded music "burnout." Others say the home video revolution has made us more accustomed to "alternative media receptiveness."

Grady Hesters, vice president of Newman Communications, the largest books-on-cassette distributor, based in San Mateo, Calif., says its rise is yet another "expression of being able to control our own programming"—more of Alvin Toffler's "Third Wave" scenario.

During the last several years, tape cassette usage has risen dramatically, given impetus by the personal stereo phenomenon and more widespread use

of improved car stereo/cassette players.

It's not just a "car culture" phenomenon, but spread across the country and highly focused in large urban centers. It's all adding up to an "audio publishing revolution" that's taking the retail community by storm. And while bookstores and mass merchandisers have been taking the lion's share of the business to date, the record/tape store is poised to become a substantial player as well. Many tested the product category last Christmas with varying results and while some had dismal sales and others had high sell-through experience, most major record chains say it's an area that could represent plus dollars if the right inventory and point-of-purchase approach is taken.

Even traditional audio publishers are beginning to talk the kind of language a record retailer can readily relate to.

"It wasn't so long ago," says Mitchell Deutsch, president of Warner Audio Publishing, "that a best-seller would do 15,000 units. Today, a hot title such as a best-seller translation can do in the 200,000 unit range. In the next two to three years we are anticipating the first million-selling title." Gold and platinum comes to non-music audio!

According to Simon & Schuster, 85% of all U.S. households have at least one cassette player; 60% have car decks; 50% have personal stereo players; and there are currently more than 140-million cassette players in the U.S.

Newman Communications, which distributes books-on-cassette to more than 3,000 bookstores including B. Dalton and Waldenbooks, says there are a total of 300-million cassette players in the U.S.

To date, no hard sales data has been available in the non-music audio field but that should change as the American Booksellers Assn. Convention, May 24-27, New Orleans, will also be the site of the second meeting of the fledgling Audio Publishing Assn. (AFA) where

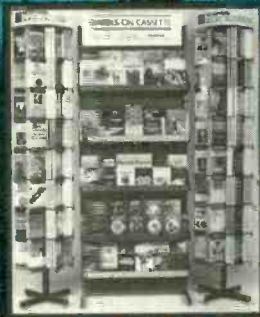
(Continued on page A-4)

Billboard

The World Of

AUDIO BOOKS

Newman's Audio Center for books-cassette retailers.



Mystery and suspense from Rex Stout, A.C. Doyle, Dick Francis, and Elmore Leonard on Warner Audio Publishing.



Newest Cog In Evolving Product Mix

RECORD/TAPE STORES POISED TO MEET BOOKS-ON-CASSETTE

The consensus from the audio publishing community is that the record/tape chain can be a factor in the "audio publishing evolution."

Simon & Schuster claims more than 50% of potential customers might expect to find that product in such an environment. Warner Audio Publishing is more cautious, saying that record stores may only constitute 5%-10% of the books-on-cassette business, with the rest of the activity at the bookstore and mass merchandiser level. The potential for greater growth is there.

"The record stores are just entering the market," says

Valerie Cade, president of Simon & Schuster's Audio & Video Division. "They are getting position and they can certainly be viable and important players."

Agrees Grady Hesters, vice president of Newman Communications, "The record store has the opportunity to be a very important player. More in the full-line store offering classical, new age, video and other product. I'm not convinced yet there's a role for the chart-oriented shop. The record chains should be aware of the fact that there is no sensitivity on price points yet. It's a product that is not being discounted. There's no evidence that discounting

sells more books-on-cassette. The full line record stores should be looking at it.

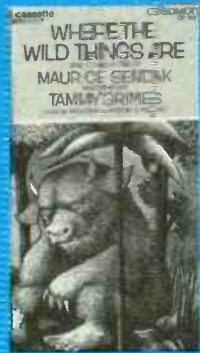
"With an investment of \$2,500, stocking three of one title, having breadth, and generating eight to nine turns a year at full mark-up, that represents plus business."

Last Christmas, many major record chains such as Musicland, Record Bar, Sound Warehouse, Record Factory, Warehouse Entertainment, Great American Music, Rainbow Records, National Record Mart, Music Plus, Tower Records, Danjay/Budget Records & Tapes, Rocky Mountain Records & Tapes, Lectermere Department Stores,

(Continued on page A-5)



Twenty-four cassette displays for Simon & Schuster's Sound Ideas series.

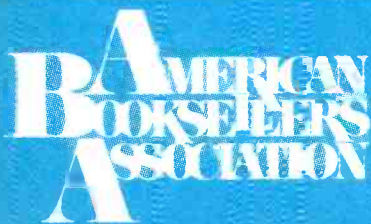


Caedmon's 'Where The Wild Things Are.'

of improved car stereo/cassette players.

Psycho-sociologists say the nation has less reading time. Information, entertainment and info-tainment comes to consumers increasingly in a non-print fashion.

New Orleans



May 24-27 • 1986

Major Company Overview

PUBLISHERS VIE FOR GOLD AND PLATINUM HORIZONS

Audio publishers are revving up for yet another banner fall and Christmas selling season. The American Booksellers Assn. Convention May 24-27 in New Orleans will feature upwards of 50 suppliers of book-on-cassette with many new titles expected to be unveiled.

Just about every major book publisher has entered this market with product, and they are expected to support titles with aggressive, in-store p-o-p materials.

"I'm about as optimistic as I can be," says Grady Hesters, vice president, Newman Communications, the largest distributor of books-on-cassettes to the retail community.

"It's going to be a great second half. There's growing awareness at both the consumer and retail level, as well as with direct mail.

"There are more kinds of titles hitting the market drawing people's attention. The product will be more widely distributed by the time Christmas rolls

around.

"Our main strategy for the second half will be to get more space in retail environments. I think display is the critical issue for 1986.

"We don't like to stock people deep. Rather, we think lots of breadth is a better way to go. We offer a 1.6 square foot display which generates a pretty spectacular return on investment. We've also learned over the last year what works and what doesn't work with regard to product and display in various types of stores. We've invested a lot of energy at the display level."

Newman, Hesters adds, is releasing about 9 to 18 titles into the market per month, what they think is a correct amount for the market to absorb.

"We want to broaden our range with a broader selection of quality material. That way, the more likely will be the success at the retail store level."

Among some of the fresher Newman offerings are "Out Of Africa," which was designed to tie into simultaneous release with the movie, in an innovative marketing wrinkle; "The Hunt For Red October," read by Richard Crenna; and "The Sea Wolf," read by Stuart Whitman.

Newman now represents a total of 15 publishers and offers well in excess of 300 titles.

Newman has also inked a major new contract with Dove Books-On-Tape Inc., which will see such titles as Sydney Sheldon's "If Tomorrow Comes," Helen Gurley Brown's "Having It All," Steven Bach's "Final Cut," and many others.

Simon & Schuster entered the market last year with a non-fiction line and is now introducing a new fiction-based line, as well as a religious series.

One exciting S&S wrinkle, according to Valerie Cade, president of the Audio & Video Publishing Division, is Stephen King's "The Mist," presented in 3-D sound, utilizing a special multi-dimensional recording technique which will be maximized by personal stereo users.

Best-sellers from Warner Audio.



Travel and language cassettes from Warner Audio.

"The initial orders on that were spectacular," says Cade.

Other new entrants from Simon & Schuster include Ken Follet's "Lie Down With The Lions," Graham Greene's "Monsignor Quixote," Bret Easton Ellis' "Less Than Zero," Robert A. Heinlein's "Job: A Comedy Of Justice," and V.C. Andrews' "Flowers In The Attic." Some best-selling non-fiction will also be part of the mix of this new "Audioworks" line such as M. Scott Peck's "The Road Less Traveled" and Rosalynn Carter's "First Lady From Plains." Simon & Schuster's initial non-fiction line was dubbed "Sound Ideas." Also new will be the "Passages" line, religious-oriented tapes such as "God's Comfort," "God's Wisdom" "Unto Us A Son Is Given" and "The Greatest Of These Is Love."

Warner Audio Publishing will be introducing a "Looney Tunes" children's series for ages 3-6 which will utilize the classic Mel Blanc characters such as Bugs Bunny in an entertaining but educational way, according to Mitch Deutsch, president.

Also new from Warner will be a "Sweet Valley High" series for the 10-15 year old demographic. That series is a major selling young adult serial in printed form, having sold on the order of 11 million copies in the last few years.

(Continued on page A-4)



Simon & Schuster's Sound Ideas series of "how-to" best-sellers.

Fiction/How-To/Business/Language

BOOK BEAT

Best-sellers on the audio publishing book-beat come in any variety of topics. Thus, most suppliers have developed a broad-based selection to fit any and all tastes.

The major genres include fiction (contemporary and classic); non-fiction; biography, autobiography; drama; language instruction; poetry; children's; business; personal and professional self-help; subliminal/self-hypnosis; religion and others.

The scramble for well-known works and the talent to read them has reached a more feverish pitch and many audio publishers, similar to the home video industry, are looking to original, made-for-audio productions more and more.

What have been some of the top sellers to date and what constitutes a hot book-on-cassette title?

The responses vary depending on the type of dealer but self-help and language do extremely well.

According to Valerie Cade, president of Simon & Schuster's Audio & Video Publishing Division, best-seller translations do well. Name value—such as a celebrity or the actual celebrity author reading—is a plus.

Books-on-cassette tend to be impulse and point-of-purchase driven. Cover art usually resembles the hardback or paperback book edition. Cross promotions are helpful, particularly if the book contains an ad about the audio version.

Because the industry is still so young, celebrities don't usually make in-store appearances. Authors, however, are encouraged by publishers to plug the cassette when they are on tour talking about their book or works.

Says Cade, "I think topic is the single most important ele-

ment when it comes to a best-selling book on cassette. What's also beginning to happen is an increase in publicity, which is also helping to boost sales. Newspapers, such as the L.A. Times and magazines such as Parade, are running reviews of product. Right now, it's a matter of building public awareness. National Public Radio is running reviews. Later on, more expansive advertising from manufacturers and retailers should come into play."

While there's no trade association keeping score of best sellers in terms of units or dollars, a cross-section of manufacturers, distributors, and retailers reveals a snapshot of what's been popular.

Surprisingly, one title mentioned very often across the retail spectrum is Garrison Keillor's "News From Lake Wobegone," a four-cassette set priced at \$34.95. Reportedly, that Newman package has sold more than 100,000 sets and racked up some \$4-million at retail. Price points for most one cassette packages are \$6-\$9.95, with two cassettes retailing for about \$12-\$16. At this point in time, price sensitivity is not an issue and most dealers get full mark-up, a substantial return on a small square footage investment.

Other good titles to date mentioned with frequency include:

- "The American Cancer Society's 'Freshstart': 21 Days To Stop Smoking" hosted by Robert Klein.

- Jane Fonda's "Women Coming Of Age."

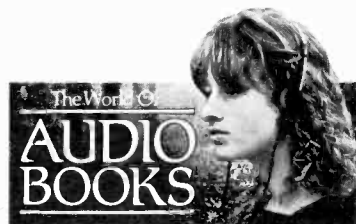
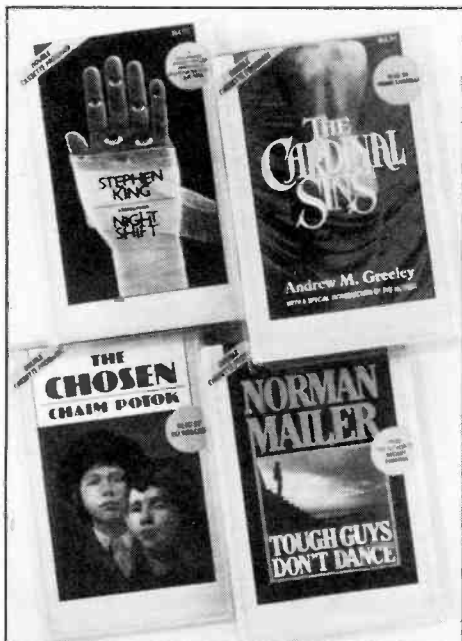
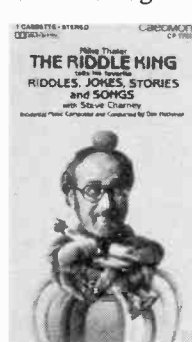
- Andrew Tobias' "Still! The Only Investment Guide You'll Ever Need."

- Milo O. Frank's "How To Get Your Point Across In 30 Seconds Or Less."

(Continued on opposite page)



Two Caedmon cassettes for kids of all ages.



THE DUPLICATION STORY— PLUS BUSINESS

The books-on-cassette explosion is resulting in significant plus business for many tape duplicators around the country who are catering to it.

Some duplicators are even acting now as turnkey operations, providing packaging, cassette shells and other services the client may desire.

At the same time, smaller recording studios are benefitting, particularly since voice recording involves special equipment and technique not typically used by music recording houses.

"It's meant a significant increase in business," says Tom Van Gessell at Tapecom, Stamford, Conn.

"The activity began to pick up about two years ago in the wake of the Sony Walkman phenomenon and hasn't let up."

Like other tape duplicators, as well as publishers, Van Gessell says that high quality tape is used for books-on-cassette duplication. His firm also acts in a turnkey fashion providing packaging, and even drop-shiping.

"It's also become more en-

trenched, and there doesn't seem to be any let-up in business," he says.

Arthur Custer, president of the Sun Group, Manhattan, also says that the audio publishing revolution has really picked up steam for his firm in the last two years.

The company is deeply involved in the production of spoken word recordings and has recently produced such titles as "Wall St. Journal On Management" (Warner Audio); "A Swinger Of Birches" (Stemmer House); "The Butter Battle Book" (Random House); and "The Nightgown Of The Sullen Moon" (Random House).

In addition, The Sun Group has a number of projects in the works for Scholastic, Longman U.K., Random House and McGraw-Hill.

Custer, himself, is a resident composer and his original music is featured on many titles they are involved with.

Sun's productions have earned 20 awards, including Best Of The Year Awards and five International Film and TV Festival of New York Awards, and a Gold Award from the

Houston International Film Festival. Custer the composer also has an Academy Award nomination under his belt.

He says, "Business has really shifted into high gear. Typically, publishing companies tend to be conservative and they have waited for a legitimate home market. Now, it's arrived."

He adds, "Spoken word programs are not just 'another recording.' You have to know what tape to use, what levels to set, noise gating, etc. It requires a special expertise. You don't use the same Ampex or 3M professional recording tape for these projects as you do for pop recordings. You use a good low print-through tape. Then, there are special editing and assembling skills involved."

With Sun serving as a full-service production house, now with both four and 8-track recording studios, Custer says that he sees projects from many different parts of the production cycle, including casting calls, scripts, set-up, music overdubbing, etc.

Like others in that end of the business, Custer sums up: "It's become very exciting and it's translating into a lot of plus business for us."



New-to-cassette best-sellers from Simon & Schuster

BOOK BEAT

(Con't from opposite page)

- Mark H. McCormack's "What They Don't Teach You In The Harvard Business School."

- Blanche Knott's "Truly Tasteless Jokes."

- Stephen King's "Night Shift" short story series.

- "Iacocca," based on the biography of ex-Ford motor company president turned Chrysler chief Lee Iacocca.

- Marilyn and Harvey Diamond's "Fit For Life."

- "Superlearning" by Lynn Ostrander and Sheila Schroeder.

- Thomas J. Peters and Robert H. Waterman Jr.'s "In Search Of Excellence."

- "Will Rogers' USA" performed by James Whitmore.

- Zig Ziglar's "See You At The Top."

- Leo Buscaglia's "Adven-

tures Of Living Fully," "The Politics Of Love," and "Your Gift To The World."

- Douglas Adams' "Hitchhiker's Guide To The Galaxy."

- Agatha Christie's "Murder In The Mews."

- "Thinner" (Stephen King writing as Richard Bachman).

- James Herriot's "Stories From The Herriot Collection."

- Isak Dinesen's "Out Of Africa."

- Irving Wallace's "The Seventh Secret."

- George Plimpton's "The Paper Lion."

- William F. Buckley's "Right Reason."

- Tom Clancy's "The Hunt For Red October."

- Norman Cousins' "The Anatomy Of An Illness."

- Paul Strassel's "Quick And Easy Guide To Tax Management."

Caedmon Audio Cassettes



The best in
Spoken Word Audio
for over 34 years...
over 1200 titles
in print.

ABA Booth #s 3020, 3022, 3024, 3026

Caedmon
A Raytheon Company

1995 Broadway
New York, N.Y. 10023
1-800-223-0420
212-580-3400

Variable Speech Control

NEW 'READERS' BREAK LISTENING BARRIER

While Variable Speech Control (VSC), a chip that can be incorporated inside tape recorders for intelligible, faster-than-real time playback, has been on the market for a number of years, it's not exactly a household word.

That may change now as the audio publishing revolution continues to mushroom at a staggering rate and the need for VSC at the consumer level is recognized by more tape and auto tape deck manufacturers.

Variable Speech Control Co., based in San Francisco, is the

designer of the patented VSC chip. Incorporated into a cassette player, it allows the listener to play a normal cassette tape at up to twice its normal speed without the high-pitched "chipmunk"-like distortion that comes from speeded-up playback without a modified unit.

The VSC chip has been licensed to several companies and to date, usage has come from the student and educational community, as well as professionals—those communities that need to listen to great amounts of material.

But VSC president Stanley Takase says that the audio

publishing revolution at the consumer level should spark an increased interest on the part of tape deck suppliers.

Sears is offering a tape recorder with VSC under the Sears name at \$70.

Panasonic introduced their first tape recorder with VSC at under \$80, the RQ-2850.

Radio Shack introduced a new VSC model 2000 for under \$80 through their nationwide web of stores and in their catalog.

Sony introduced a full-feature dictator/transcriber with "author playback speed control with VSC for fast easy-to-understand review at up to twice the normal speed" for under \$600.

VSC Corp's own Soundpacer has appeared in most major catalogs such as Sharper Image, DAK, Edmund Scientific,

Heathkit, Shelburne, Russell's and Amway (at about \$100 retail.)

Takase says that some one million people in the U.S. already "speed listen" with the majority falling into the professional and educational fields.

But as the books-on-cassette business continues to grow, he predicts that VSC would be a natural in personal stereos as well as car auto tape decks.

Takase also projects such other widespread usages as more and more instructional manuals, such as those that come with personal computers and sophisticated software, are converted to "cassette manuals."

He acknowledges that VSC has not been as aggressive as it might have been securing VSC licensees because much of the last two years has been devoted to "tweaking" the technology as much as possible.

He also envisions a time when some hardware/books-on-cassettes cross-promotions may be possible.

PUBLISHERS

(Continued from page A-2)

Caedmon features classic literary recordings of great authors reading their own work.

Among the offerings are Ernest Hemingway reading from his Nobel Prize acceptance speech, the "Second Poem To Mary," "In Harry's Bar In Venice," "The Fifth Column," "Work In Progress," and "Saturday Night At The Whorehouse In Billings, Montana."

Also: Eudora Welty reading "Why I Live At The P.O.," "A Worn Path," and "A Memory."

Also: William Faulkner reading his Nobel Prize acceptance speech as well as selections from "As I Lay Dying," "A Fable," and "The Old Man."

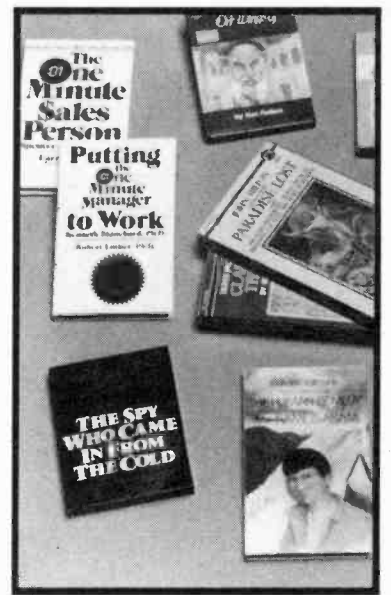
Also: Tennessee Williams reading "The Glass Menagerie," "The Yellow Bird" and selected poems.

Also: Alan Paton reading "Cry The Beloved Country."

Also: John Cheever reading "The Swimmer" and "The Death Of Justina."

Also: James Michener reading "Tales Of The South Pacific: Our Heroine."

The famous authors-reading-their-own-work series from Caedmon retails for \$9.95 per tape.



Newman Communications Corp. best-sellers.

NOVEL IDEA

(Continued from page A-1)

more than 20 publishers are expected to continue formulating official plans for an organized trade group.

How big is the market and what are the demographics?

Warner Audio's Deutsch contends that the U.S. retail market in 1985 was in the \$200 million range, should hit \$400-\$500 million in 1986, and is expected to climb to the \$1 billion plateau in 1988.

"And we don't think we've touched 5% of the potential market. We're starting a new industry and it's in its infancy," adds Deutsch.

Simon & Schuster is more optimistic. They place non-music retail sales dollar volume projections at \$295 million for 1985 and \$443 million in 1986.

Newman Communications Corp., another major player, indicates that a well-stocked bookstore can sell \$3-\$4 worth of books-on-cassette for every \$100 in book sales. The more aggressive retailers can sell \$20-\$30 for every \$100 worth of books as titles proliferate.

Warner Audio Publishing profiles its customers as male, 25 years of age and older, and earning \$35,000 or more annually.

Simon & Schuster says the demographics are ages 35-49, male and female, college graduates, earn \$50,000 and more annually, and fall into professional/managerial occupations. Moreover, 82% commute by car at least one-half hour per day, 90% of these have an auto tape deck; and 53% use audio cassettes regularly.

Psycho-graphically, Simon & Schuster adds that 75% of (Continued on opposite page)

NEWMAN COMMUNICATIONS CORPORATION

BOOKS-ON-CASSETTE

Start With The Best

Newman Communications has sold more Books-on-Cassette through retail stores than any other publisher or distributor. We offer a safe, easy, tested program.

NEWMAN OFFERS:

- ★ More than 340 exclusive titles selected from 16 top audio producers.
- ★ 10 to 15 new releases every month.
- ★ Tested bestseller prepacks.
- ★ Standardized, booklike packages.
- ★ Attractive, permanent, modular displays (free on loan).
- ★ Trained reps who service your store.
- ★ Returns and exchanges.
- ★ Bestsellers read by outstanding actors.
- ★ Experience in nearly 4,000 stores, including
 - Warehouse
 - Rose Records
 - Elroy
 - Waldenbooks
 - B. Dalton Booksellers
 - Kroch's & Brentano's

Call Toll Free Today

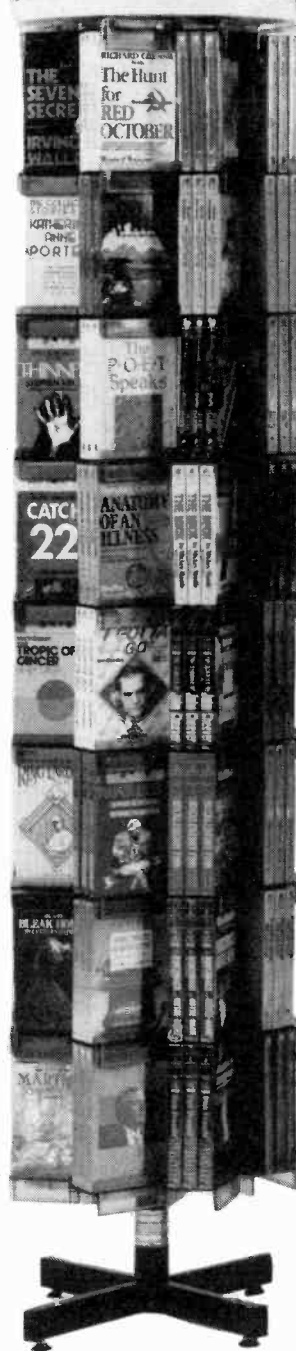
800-545-6260

For complete details

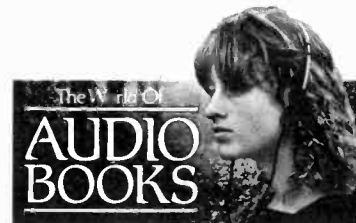
NEWMAN COMMUNICATIONS CORPORATION

2700 Broadbent Parkway NE
Albuquerque, New Mexico 87107

BOOKS-ON-CASSETTE



16" wide by 6' high. 1.6 sq. ft. footprint.
Holds more than \$2500 retail.



STORES

(Continued from page A-1)

Listening Booth/Wall To Wall Sound, and others embraced programs by Warner Audio Publishing through WEA, while others experimented with programs from such other companies as Simon & Schuster and Newman Communications.

Some dealers did well, while others say they did okay to dismal. A spokesperson for a major chain on the West Coast says: "We tried it at Christmas and with the exception of language tapes, we didn't do very well. We're in the process of re-evaluation. But we have to take some of the blame ourselves. We didn't give it the kind of merchandising attention it may have deserved."

Says Jack Eugster, president of the now 512-store Musicland chain: "We dabble in it. So far, it has not proved a successful item for us except in certain locations and with certain product. But we believe in prerecorded software. If it becomes important, as with computer software, we will make a more substantial commitment. If video games and computer software come back, we'll get back into that. Our business is pre-recorded software, lots of little SKUs. We handle thousands of titles and we can do that well."

Says Rolf Filosa, chief financial officer of the 24 Bay Area Rainbow Record chain: "We bought it during the Christmas selling season but I wonder. Our average demographic is

18-24. If you think about it, they don't read. I'm not sure the average rock'n'roll customer is a book reader. I don't see a kid buying the new Motley Crue album and Lee Iacocca's biography on tape at the same time. It may not make sense to the record store except in locations where you pull that correct target demographic. It makes perfect sense for the bookstore, however."

Other accounts, though, such as Warehouse, Lechmere, Tower, Record World and others, are lauded for their efforts. The keys: merchandising, inventory and concentration.

"The bookstores look at the product differently. For the bookstore, it's a book on cassette. For the record store, it's an entertainment product and it can be something such as old time radio on tape. The truth is that the product is both these things," says Mitch Deutsch, president, Warner Audio Publishing.

He continues, "I think that the product has clear applicability to the record store, particularly in light of the addition of video product that's been added to these stores which has expanded the demographics." Deutsch also notes a parallel between successful alternative video product and successful books-on-tape—fitness, nutrition and self-help.

Record dealers still are not sure where to put the product exactly. A few say adjacency to classical music will meet the right demographics, while others prefer close proximity to

the video software department. Many say close adjacency to the pop music cassettes could be a negative. All say an eye-catching p-o-p display is a key ingredient.

"It's interesting, also, to note some of the in-fighting that's taking place at the mass merchant level. A K-Mart, for example, wants the product in the book section, while a Caldor wants it in the record department. If you're successful, who's to say those are the wrong places," adds Deutsch.

"We're all learning together. Space is opening up in retail stores. Our gut feeling says it is a business for the record store. We conducted tests in key chains in the October/November period, as well as December/January. Frankly, some were good experiments, some not so good. We're still convinced it's going to become a business and a steady catalog business but the consumer base has to grow," says Russ Bach, senior vice president of WEA, which distributes Warner Audio Publishing to the music stores.

"We made some mistakes. Our original rack and number of titles on those racks may have been too much. We've re-evaluated that to something we feel is more viable for the record store, less titles but more effectively chosen and displayed."

Adds Alan Perper, WEA director of new product marketing, "The chains that have done well have been aggressive, merchandised it and advertised it. Such titles as 'Fit For Life' and 'Iacocca' have done well, as have self-help, language and self-hypnosis tapes."

Ted Neas, vice president of sales for Newman Communications, echoes the same success formulas for the record chains, many of which, he also points out, are still in a testing and evaluation phase.

He says, "We've had record stores that have wanted to make major commitments in 20-30 stores. We encourage them, at first, to experiment in 12-16 stores. We would rather not load them up. Over time they will learn what works and what type of titles sell for them in different locales. Self-help seems to do well at the record stores but fiction and other categories can also do well.

"It's more of an impulse item. And therefore more of an p-o-p phenomenon. It will take some time for the record merchant to figure out his approach. True, maybe you don't want it in the music tape department and you bring it closer to the CD and classical buyer. Or you place it near video. Perhaps you have it in multiple locations within the store."

NOVEL IDEA

(Con't from opposite page) these purchasers indicate reading is their favorite leisure activity and 68% are "independent, do-it-yourselfers."

Simon & Schuster also adds that their research shows that while 63% of consumers expect to buy their non-music cassettes in bookstores and 40% look to mass merchants, some 62% indicate an expectation at the record store level, a dynamic future signal for the record/tape home entertainment software store of the future.

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; All editorial by Jim McCullough, Billboard's Home Entertainment Editor; Cover & Design, Anne Richardson-Daniel.



All Under One Roof

CASSETTE DUPLICATION & PACKAGING

Our 5-Step Action Plan for Increased Sales . . .

- Marketing & product consultation
- Graphic design, typesetting & printing
- Custom packaging - effective ideas for retail & mail order sales
- ElectroSound 8000 system cassette duplication, King 790 loaders & Apex printing
- Complete packaging, warehousing & drop shipping in a new 30,000 square foot facility

Let us be your "in-house" production manager, You'll find our quality, service and value cannot be duplicated!

For information contact Keith Myers



**Cassette Productions
Unlimited, Inc.**
(818)969-6881

5796 Martin Road • Irwindale, CA 91706-6299

Sound Off Two Ways



For Demos Or Retail Sales

● **AUDIO CASSETTES:** You'll love the sound from our latest generation of duplicating equipment. We'll duplicate, label, package and mail your order to your specs. Complete printing and mailing services, too, for one-stop convenience. Your free copy of "Cassette Talk" explains it all.

● **SOUNDSHEETS:** They're a high-quality low-cost way to promote studios, new album releases and production libraries. They're a great way to introduce and promote syndicated radio programming. Use them as "audio pages" in magazines, in direct mail, as handouts or as retail products.

EVA-TONE

Eva-Tone Incorporated
4801 Ulmerton Rd. / P.O. Box 7020 / Clearwater, FL 33518
Call Toll Free 1-800-EVA-TONE (In Florida 813-577-7000)

Diskmakers

ATTENTION
**books-to-tape
publishers,
THIS IS JUST
FOR YOU!**

An Open Letter
From DISKMAKERS'
Cassette Duplication
Manager

RE: BOOKS ON TAPE

I invite you to take a good look at what DISKMAKERS CASSETTE DUPLICATION can do.

We duplicate cassettes 24 hours a day.

24 HOURS A DAY!

With nearly 20 years in the business we may be the most experienced duplicators around.

WE DO IT ALL IN HOUSE:

- Cassette Mastering
- Duplication
- Graphics
- Printing
- Packaging

We have a Mid-town Manhattan office, where we deliver at no charge.

NO CHARGE!

Give me a call

TOLL FREE
1-800-468-9353

or drop me a line and ask for information about your book-to-tape project, and I'll send you our

**SPECIAL
CONFIDENTIAL
PRICE LIST ONLY
FOR PUBLISHERS**



Kirk B. Oetting
Cassette
Department
Manager,
DISKMAKERS, Inc.

Diskmakers

153 W. 46th St
NY, NY 10036
212-302-4140

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

TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	9	SANDI PATTI WORD WR 8325/A&M	★ ★ NO. 1 ★ ★ 5 weeks at No. One MORNING LIKE THIS
2	2	49	AMY GRANT ● WORD SP 5060/A&M	UNGUARDED
3	3	29	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
4	16	5	PETRA STAR SONG SP 6401/A&M	CAPTURED IN TIME AND SPACE
5	4	17	CARMAN WORD WR 8321/A&M	THE CHAMPION
6	5	89	SANDI PATTI IMPACT RO 3884/BENSON	SONGS FROM THE HEART
7	6	202	AMY GRANT WORD SP 5056/A&M (CD)	AGE TO AGE
8	9	53	RUSS TAFF MYRRH SP 751/A&M	MEDALS
9	11	117	AMY GRANT WORD SP 5058/A&M (CD)	STRAIGHT AHEAD
10	15	153	SANDI PATTI IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
11	10	21	LEON PATILLO MYRRH SP 753/A&M	LOVE AROUND THE WORLD
12	8	13	MARANATHA MARANATHA 7-01-015382-4/WORD	PRAISE 8
13	23	29	LESLIE PHILLIPS MYRRH WR 8318/A&M	BLACK & WHITE IN A GREY WORLD
14	14	37	STRYPER ENIGMA 72077-1	SOLDIERS UNDER COMMAND
15	12	29	DEGARMO AND KEY POWER DISC PWR 01079/BENSON	COMMANDO SOZO
16	7	9	PHIL DRISCOLL BENSON C03915	INSTRUMENT OF PRAISE
17	17	61	LARNELLE HARRIS IMPACT RO 3732/BENSON	I'VE JUST SEEN JESUS
18	22	109	CRISTY LANE ARRIVAL 9644/DOMINION	ONE DAY AT A TIME
19	21	5	MICHAEL CARD BIRDWING SPC 1117/SPARROW	SCANDALON
20	27	5	BARREN CROSS STAR SONG 7-102-06488/WORD	ROCK FOR THE KING
21	19	13	PHIL KEAGGY NISSI EMR 4605/LEXICON	GETTING CLOSER
22	20	69	PETRA STAR SONG SP 5067/A&M	BEAT THE SYSTEM
23	13	45	STEVE GREEN SPARROW ST 41022/CAPITOL	HE HOLDS THE KEYS
24	NEW ▶		JOHN MICHAEL TALBOT & FRIENDS BIRDWING BWR 2080/SPARROW	BE EXALTED
25	NEW ▶		JIMMY SWAGGART BENSON RO 3645	IT'S BEGINNING TO RAIN
26	24	37	BENNY HESTER MYRRH WR 8318/A&M	BENNY FROM HERE
27	26	117	CARMAN PRIORITY 38713	SUNDAY'S ON THE WAY
28	18	61	DEBBY BOONE LAMB & LION ST 41005/CAPITOL	CHOOSE LIFE
29	29	21	DALLAS HOLM AND PRAISE WORD WR 8317/A&M	CHANGE THE WORLD
30	25	33	THE MARANATHA KIDS MARANATHA 7-01-014282-2/WORD	KIDS PRAISE 5
31	30	45	JIMMY SWAGGART JIM LP 144	SWEET ANOINTING
32	31	49	MYLON LEFEVRE AND BROKEN HEART MYRRH SP 752/A&M	SHEEP IN WOLVES CLOTHING
33	38	65	THE IMPERIALS MYRRH SP 750/A&M	LET THE WIND BLOW
34	33	73	CARMAN WORD WR 8110/A&M	COMIN' ON STRONG
35	34	113	MICHAEL W. SMITH WORD WR 8129/A&M	MICHAEL W. SMITH 2
36	35	13	TERI DESARIO WORD WR 8315/A&M	VOICES IN THE WIND
37	36	41	FARRELL & FARRELL STAR SONG 7-102-06086-6/WORD	JUMP TO CONCLUSIONS
38	37	13	WAYNE WATSON DAYSPRING 7-01-413501-5/WORD	GIANTS IN THE LAND
39	32	161	MICHAEL W. SMITH REUNION WR 8128/A&M	MICHAEL W. SMITH PROJECT
40	40	25	REZ SPARROW ST 41024/CAPITOL	BETWEEN HEAVEN 'N' HELL

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

LECTERN
by Bob Darden



THE GOSPEL MUSIC INDUSTRY is abuzz over the merger of **Bill Gaither and Jubilee Communications Inc.**, the parent company of **Star Song Records**. Gaither becomes a partner with Star Song founders **Wayne Donowho** and **Darrell A. Harris**. Star Song is best known as the home of **Petra**.

According to former **Word** executive vice president **Stan Moser**, who helped engineer the deal, the agree-

Chris Eaton' debut album will be out by early fall

ment also merges Star Song's publishing with Gaither's far reaching **Ariose Music**. The **Bill Gaither Trio** will also move to Star Song. Other Star Song acts include **Bob Bennett** and **Farrell and Farrell**. Accounting and financial management will be handled from the Gaither office in Alexandria, Ind.

EVENTS: The **Pearl Record Co.** has moved to 2901 Druid Park Drive, Suite A-103, Baltimore, Md. 21217. Their new phone number is (301) 669-4410 . . . **David Meece's** "best of" compilation "Chronology" will feature eight tunes entirely remixed by Meece and pop stars **Gino** and **Joe Vannelli**. Also included will be "Seventy Times Seven," a ballad co-written by Meece and Gino, and "Come That Day," which was written entirely by Vannelli . . . **Maranatha! Music** has moved its marketing division to Waco, Texas, and placed it under the aegis of former **Word** exec **Stan Moser** . . . The legendary **Larry Norman** joined **Power Disc** recording artist **Geoff Moore** during the filming of Moore's video for "Why Should the Devil Have All the

Good Music." "Why Should the Devil" was penned by **Norman** more than 15 years ago and remains a classic in contemporary Christian music . . . **Carman**—who is hotter than any artist in contemporary Christian music right now save **Amy Grant** and **Sandi Patti**—is currently on tour in support of his latest album, "The Champion." What's different about this tour is that he's accepting "love offerings" in lieu of honorariums on many of the dates and has returned to smaller towns and churches—despite an increasing demand for his concerts in the larger venues . . . Good reading: **Steve Taylor** on **Steve Taylor** in a recent edition of **Al Menconi's** "Media Update".

NEW RELEASES: The long-awaited debut album by **Chris Eaton** should be out by early fall on **Reunion Records**. Eaton was reportedly the center of a spirited bidding war for his songwriting/performing services. The album's titled "Don't Play Games" and is produced by **Jack Joseph Puig** . . . **Sparrow Records** is releasing "Sounds of Summer, Volume I and II" this summer. Volume I will feature selections from the label's more rock-oriented acts (**REZ**, **Steve Taylor**, **Rick Cua**, **Sheila Walsh**, and others). The cassettes will cost only \$2.49 when purchased in conjunction with another Sparrow cassette . . . **Steve Taylor's** video, "Limelight"—filmed in 16mm stereo in front of 20,000 fans at England's famed **Greenbelt** music festival—is now available.

SIGNINGS: Sparrow Records has signed the Grammy- and Dove-nominated Christian rock group **Whiteheart**. "Don't Wait For The Movie," the band's first release for the label, is due in mid-June.

JAZZ BLUE NOTES
by Peter Keepnews



"**J**UST THINK how good this band would be after two years of one-nighters," exulted **Gary Giddins**, founder of the **American Jazz Orchestra**, midway through the ensemble's May 12 debut concert at New York's **Cooper Union**. Indeed, the band sounded exceptional, especially considering that it was performing some pretty tricky works with only four rehearsals under its belt—but what do you expect from a collection of top players under the baton of the notorious perfectionist **John Lewis**?

What makes the AJO significant, however, is not its quality as a big band but its value as an interpreter of the jazz repertoire and a preserver of the jazz tradition. The May 12 concert featured works from the big-band books of **Fletcher Henderson**, **Duke Ellington**, **Jimmie Lunceford**, and **Count Basie**, and an orchestrated tribute to **Dizzy Gillespie** (on which Gillespie himself made a surprise guest appearance, joining his trumpet protégé, **Jon Faddis**). But it was neither an exercise in nostalgia nor an other-people's-greatest-hits recital; it was a reminder of how much enduring music has been created by the great bands, and how important it is to keep it alive.

The highlight of the concert was unquestionably the performance of Ellington's magnificent *concerto grosso*, "Harlem," conducted by **Maurice Peress**. The mere fact that the AJO performed this seldom-heard masterpiece is reason enough to hope it keeps going forever. The level of its performance suggests that, if there is any justice, it will.

The AJO has two more concerts on its agenda this year, although its scheduled **JVC Jazz Festival** performance has been scratched for logistical reasons.

It's off to a most promising start.

MUSICIANS IN THE NEWS: The late drum pioneer **Kenny Clarke** is being saluted by the **Paris Reunion Band**, an all-star ensemble of U.S. jazz musicians who were or are European expatriates and who worked

A very promising start for a very ambitious orchestra

with **Clarke** during his three decades as a resident of Paris. The band, assembled by saxophonist **Nathan Davis**, numbers among its members **Johnny Griffin**, **Woody Shaw**, **Benny Bailey**, **Slide Hampton**, **Kenny Drew**, **Jimmy Woode**, and **Idris Muhammad**. Its first album has been released on the **Sonet** label; its first U.S. gig is set for June 17-22 at New York's **Blue Note** . . . Another drum pioneer, **Art Blakey**, recently received a special tribute at New York's **Apollo Theatre**. In addition to performing with the current edition of his **Jazz Messengers**, **Blakey** fronted a band featuring such illustrious ex-Messengers as **Woody Shaw**, **Curtis Fuller**, and **Wynton Marsalis** . . . Speaking of **Marsalis**, he recently received the rare distinction of having his name mentioned in a syndicated comic strip, "Better Or Worse." In the strip, a trumpet instructor plays a tape by **Marsalis** for his young student and describes him as "one of the greatest horn players alive." What's next for the trumpet phenom—his own animated cartoon show?

Boutique Items: Most Dealers Either Love 'Em Or Hate 'Em

BY DEBBIE ROSENBLUM

LOS ANGELES Some record/tape retailers won't touch boutique items with a 10-foot pole. Others swear by them. Then there are those who prefer to dabble.

One thing is certain: The handling of boutique items—posters, T-shirts, buttons, decals, bumper stickers, key chains, etc.—requires a commitment of time and energy.

Dealers who carry a wide assortment of boutique items report that the category accounts for 5% to 10% of annual volume. Considering that profits range from between 50% and 75%, sales of these items are a significant factor.

Q Records and Tapes, with stores in Miami, Tampa, and Fort Lauderdale, stocks buttons, posters, T-shirts, and the like and has a complete gift department where customers can pick up such items as greeting cards, address books, and beer mugs.

"We found that by carrying gifts, we get more dollars per

parking space," says vice president Ned Berndt. "If we sell an album and three greeting cards for \$10, that's \$3 profit."

Shopping patterns of couples prompted the operation to become so heavily immersed in boutique. "We found five years ago that when both men and women shop

'Carrying gifts, we get more dollars per parking space'

alone, they spend about the same amount of time in the store and the same amount of dollars," Berndt says. "But as soon as they become a pair, for some reason the woman abdicates her right to buy records. She'll spend half an hour looking over the couple thousand greeting cards we stock while her partner spends an extra 15 minutes in LPs or cassettes."

Record Shop, based in Sausalito, Calif., with stores in the Midwest

and the West, also considers boutique an integral part of its business. "Our stores are full-line entertainment centers. That means we carry music as well as music-related items," says Joyce Quist, director of operations and accessory buyer.

She says the wide product assortment adds excitement to the stores. "There's a lot more for the customer to see than just albums and tapes sitting in bins. People are attracted to variety."

The only item that's been a problem for the chain is T-shirts. "They're very difficult to merchandise," Quist says. "You have to carry quite an extensive inventory because there are so many sizes. The space needed is enormous. But now that the one-size-fits-all concept has hit the market, we're looking at getting back into it."

Record Bar also views boutique as a vital business element. The 126-store, Durham, N.C.-based chain positions its stores as home-entertainment centers catering to

an eclectic consumer group. "These are things that relate to our clientele and move like crazy. We get—on the average—six to eight turns per year; 12 on some items," says Paul Fussell, manager of special products.

To maximize the rate, individual store managers possess the auton-

'We'd rather give shoppers a bigger music selection'

omy to tailor programs to their markets. "For instance, one store in a specific area might do an incredible amount in heavy-metal-related products," Fussell says. "So we contract the initial order, then the stores handle reorders themselves."

Howard Appelbaum, vice president of Kemp Mill Records in Washington, says, "We buy records for \$5.15 and sell them for \$5.99 or \$6.99. We buy a poster for \$1.20 to \$1.50 and sell it for \$3.99. That's the main reason we carry boutique. It's that simple."

The operation carries a variety of merchandise on a year-round basis. Sunglasses and calendars are stocked in the summer and the winter, respectively, when consumers are clamoring for the items.

Another retailer that has set up a department for artist and event-related merchandise is Minneapolis-based Musicland Group, the giant 512-store chain. "We don't call it boutique. We call it contemporary products and merchandise the items as such," says Jay Bertagnoli, director of hardlines merchandising.

Usually situated in the middle of the store, the section incorporates all products generally related to the hits driving the music business. "People come in for the latest albums and impulsively pick up corresponding items, whether it's a poster, T-shirt, button, decal, or bumper sticker," Bertagnoli says.

Buzzards Nest Records in Columbus, Ohio, employs a similar approach. "Look at the top 20 albums. We carry all the related posters and T-shirts," says president George Buzz. "Those are our biggest sellers by far." The retailer also stocks a selection of wall hangings, buttons, bumper stickers, and other items.

With all the advantages boutique offers, it carries some drawbacks as well. As Buzz says, "If you carry just records and tapes, there's much less hassle with inventory control, shrinkage, and bootleg merchandise."

On the other hand, West Sacramento-based Tower Records was "never big in that stuff" for other
(Continued on page 41)

Chain Remains Dedicated To Sell-Through

Eugster Details Plans For Pizza/Bar Buy

This is the conclusion of a two-part report by Earl Paige and Jim McCullough, based on an exclusive interview with Musicland Group president Jack Eugster.

LOS ANGELES Musicland's acquisition of the 60-store Licorice Pizza/Record Bar package came as little surprise.

From the time that Record Bar president Barrie Bergman put the 34-store Licorice Pizza chain on the selling block, most retailers speculated that Musicland Group was the most likely candidate to land the package of Southern California stores.

Now that an agreement has been signed (Billboard, May 3), Jack Eugster's plans for Pizza have begun to jell. Above all, the Musicland president is impressed with the Pizza people.

"I met with all [Licorice] store managers . . . I'm beside myself with how terrific the people are," he says. "They are friendly, accepting to us. These people impress me. They're energetic. They care about their business and they are professional."

Since Pizza operated as a subsidiary of Record Bar, Musicland inherits an intact management structure. Eugster cites Musicland's 1985 acquisition of Dunham's, the Detroit-based eight-store sporting goods and leisure chain, as an example of what the future might hold for Pizza's employees.

"We're very early on in this. We like the people, and we think they're good. They could do exactly what they're doing—each and every one of them—or they could find themselves in slightly different or even bigger jobs. There are going to be a lot of opportunities.

"I think of our purchase of Dunham's. All the people who were

there are still there, many in larger capacities. And yet we've brought in five of our own Musicland executives, too."

Through his involvement in the National Assn. of Recording Merchandisers, Eugster became acquainted with Licorice Pizza founder Jim Greenwood. Greenwood has devoted his attention to

'There are going to be a lot of opportunities'

the boutique chain aah's since selling the music web to Record Bar in 1984, but the Musicland chief says that Greenwood definitely left his mark on Pizza.

"Jim is a terrific guy, very bright. He put together a good company. There's a little bit of Jim left around Licorice Pizza. I can feel some of what Jim was like in these people, and that's attractive," says Eugster.

It is tempting to compare the \$13 million acquisition of Licorice Pizza/Record Bar to Musicland's \$8 million purchase of the 24-store Harmony Hut chain in January 1984. But Eugster warns against such comparisons because of the complicated nature of the earlier acquisition.

Eugster says, "There wasn't a dime of liability taken [in the Harmony Hut buyout]. It was mostly inventory. I'll buy \$100,000 worth of inventory from somebody if they'll sell it to me for \$95,000. I've got some other place to use it, and we've got a lot of stores."

As for the Pizza/Bar package, Eugster is cautious about divulging details beyond the \$13 million price tag. "I'm not going to talk much about the specifics of the

agreement. We've given more than we usually do." But he says that in evaluating the worth of the 60 stores, one has to consider "the amount of debt involved in this transaction relative to purchase price. You have to look at the amount of net assets you've got—net after debt."

Although the Pizza acquisition puts Musicland in a more aggressive position in the video rental business (Billboard, May 3), Eugster says the 512-store chain remains dedicated to sell-through.

"The Musicland Group strategy is to sell software: audio records, tapes, video, videodisks—if they ever become important again, video games—if they ever again become an ancillary product."

For now, Musicland is taking a wait-and-see attitude toward computer software, once carried in some 100 units. "I think all our stores are out of it. I'm not sure our warehouse is out of it. If it becomes important, you'll see us back in it. If video games come back, we'll go back into it. But we believe in prerecorded software."

The Licorice Pizza stores emphasized a wide array of software in their inventory, with everything from blank tape and carrying cases to one-shot items, like keyboard instruments. Eugster says that, based on Musicland's experience, those stores will also become more involved with the sale of personal stereos, with large profits anticipated from "take-along" items.

"We do an awful lot in take-along items. You come in, read a fact tag, maybe you ask a question or two, and you take it along with you. You don't have a salesperson spending a half-hour when in fact they need to be servicing 10 record customers in the same period of time."

CANDI STATON

It's more than a song, it's a ministry of love, commitment and revival to the Body . . . to humanity. This prism of contemporary pop to inspirational music reflects the electric, anointed voice of Candi Staton. The gift . . . the song committed to Jesus Christ. A new song and a new release that will make your heart "Sing A Song!"




Sing A Song
Candi Staton
Produced by John M. Sussewell
Available wherever fine Christian records and tapes are sold.



A Division of Berach Ministries, Inc.
PO Box 1243
Decatur, GA 30031-1243
(404) 373-8470

LP #7-90054-022-9 BBI-200E Cassette #7-90054-029-6

Look for New Directions — a 30 minute program of ministry in song hosted by CANDI STATON on Trinity Broadcasting Satellite Network. Check local schedule.




OPEN WIDE AND SAY PROFITS.

Recoton lets you clean up in a new area of profitability. Our new Compact Disc Radial Cleaner, with ultrasoft chamois pad, provides your customers with the only manufacturer recommended way to safely clean and protect compact discs: in a straight line—across the radius, from the center of the disc to the edge—or from the outer edge in.

Winner of the 1985 Audio/Video International Grand Prix Award, the Recoton Compact Disc Radial Cleaner is backed by a complete line of accessories; like our superb non-corrosive cleaning solution and surface-restoring scratch filler solution. Plus protective shields for permanent safeguarding of compact discs.

Don't leave yourself wide open to potential problems with other compact disc cleaners. Instead, open wide for profits with Recoton—the award winning compact disc cleaner.



RECOTON
THE BEST SELLERS
46-23 CRANE STREET, LONG ISLAND CITY, NY 11101
1-800-223-6009

WHAT CD SHORTAGE??



OUR ACCOUNTS are getting a 90%+ CD fill. are you??

CALL NOW!! We will send you a weekly computer printout of 1000's of CDs *actually in stock.*



(212) 517-3737
(212) 517-3738
(203) 544-8391
(800) 826-0079

Billboard

BLACK

CHART RESEARCH PACKAGES

The definitive lists of the top singles and albums, year by year, covering the entire history of the Black (R&B) charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

TITLES AVAILABLE:

#1 Black Singles, 1948 through 1985. (\$50.00)

#1 Black Albums, 1965 through 1985. (\$25.00)

Listings include Billboard issue date, title, artist and label of the number one record of each week.

Top Ten Black Singles, 1948 through 1985. (\$50.00)

Top Ten Black Albums, 1965 through 1985. (\$25.00)

Listings include title, artist and label of every record that reached number 10 or higher on the Billboard Black Singles or Black LPs chart. Titles are listed alphabetically within each year. #1 records are indicated.

Top Black Singles Of The Year, 1946 through 1985. (\$50.00)

Top Black Albums Of The Year, 1966 through 1985. (\$25.00)

The annual charts of the top records of the year in rank order, as published in Billboard's year-end special issues. Listings include title, artist and label for each entry.

Billboard Chart Research
Attn: Debra Todd
1515 Broadway
New York, NY 10036

Please send me the following Billboard Chart Research Packages:

- E-1 Number One Black Singles @ \$50.00
- E-2 Top Ten Black Singles @ \$50.00
- E-3 Top Black Singles Of The Year @ \$50.00
- F-1 Number One Black Albums @ \$25.00
- F-2 Top Ten Black Albums @ \$25.00
- F-3 Top Black Albums Of The Year @ \$25.00
- F-3 Individual yearly lists from _____ (please list book code number) for _____ (please list year(s) desired.)

Check or money order is enclosed in the amount of:

\$ _____
(Sorry, no C.O.D. or billing.)

Name _____

Company _____

Address _____

City, State, Zip _____
Overseas air mail rates available upon request.

All sales are final.

FOR WEEK ENDING MAY 31, 1986

Billboard

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

TOP MIDLINE ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL		
1	2	144	★ ★ NO. 1 ★ ★ ELTON JOHN MCA 37215 (1974)	76 weeks at No. One ELTON JOHN'S GREATEST HITS
2	1	136	AEROSMITH COLUMBIA PC-36865 (1980)	AEROSMITH'S GREATEST HITS
3	3	144	THE WHO MCA 37217 (1971)	WHO'S NEXT
4	4	142	ELTON JOHN MCA 37216 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
5	5	64	BRUCE SPRINGSTEEN COLUMBIA PC-31903 (1973)	GREETINGS FROM ASBURY PARK
6	6	150	STEELY DAN MCA 37214 (1977)	AJA
7	7	184	DON MCLEAN UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
8	12	196	THE MONKEES ARISTA AL5-8061 (1976)	THE MONKEES' GREATEST HITS
9	8	102	STEPHENWOLF MCA 37049 (1973)	16 GREATEST HITS
10	9	44	NEIL DIAMOND MCA 2106 (1974)	12 GREATEST HITS
11	10	200	BILLY JOEL COLUMBIA PC-32544 (1974)	PIANO MAN
12	11	200	DAVID BOWIE RCA AYL1-3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
13	13	72	TOM PETTY MCA 37248 (1979)	DAMN THE TORPEDOES
14	14	94	THE GUESS WHO RCA AYL1-3662 (1971)	THE BEST OF THE GUESS WHO
15	15	142	LYNYRD SKYNYRD MCA 37211 (1973)	PRONOUNCED LEH-NERD SKI-NERD
16	18	134	AEROSMITH COLUMBIA PC-33479 (1975)	TOYS IN THE ATTIC
17	16	130	JIMMY BUFFETT MCA 37150 (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
18	20	16	MEATLOAF EPIC PE-34974 (1977)	BAT OUT OF HELL
19	17	60	CREEDEnce CLEARWATER REVIVAL FANTASY ORC-4516 (1970)	COSMO'S FACTORY
20	23	144	STEELY DAN MCA 37220 (1980)	GAUCHO
21	21	106	MARVIN GAYE MOTOWN M5-191 (1976)	MARVIN GAYE'S GREATEST HITS
22	22	48	SIMON AND GARFUNKEL COLUMBIA PC-9914 (1970)	BRIDGE OVER TROUBLED WATER
23	29	12	STEVE MILLER BAND CAPITOL SN-16321 (1978)	GREATEST HITS 1974-1978
24	19	40	PAUL MCCARTNEY COLUMBIA PC-36482 (1973)	BAND ON THE RUN
25	24	52	CREEDEnce CLEARWATER REVIVAL FANTASY ORC-4515 (1969)	WILLY AND THE POOR BOYS
26	27	112	JANIS JOPLIN COLUMBIA PC-32168 (1973)	JANIS JOPLIN'S GREATEST HITS
27	25	194	THE WHO MCA 37003 (1978)	WHO ARE YOU
28	30	24	HEART PORTRAIT PR-35555 (1978)	DOG & BUTTERFLY
29	26	150	JEFF BECK EPIC PE-33409 (1975)	BLOW BY BLOW
30	36	8	HEART PORTRAIT PR-34799 (1977)	LITTLE QUEEN
31	28	56	CREEDEnce CLEARWATER REVIVAL FANTASY ORC-4512 (1969)	GREEN RIVER
32	NEW		THE WHO MCA 5408 (1982)	THE WHO'S GREATEST HITS
33	31	170	SPYRO GYRA INFINITY 37148 (1979)	MORNING DANCE
34	32	192	THE WHO MCA 37000 (1970)	LIVE AT LEEDS
35	34	28	CHEAP TRICK EPIC PE-35795 (1979)	LIVE AT BUDOKAN
36	35	36	JIMMY BUFFETT MCA 37024 (1978)	SON OF A SON OF A SAILOR
37	38	186	JOE JACKSON A&M SP-3187 (1979)	LOOK SHARP!
38	37	20	TOM PETTY MCA 1479 (1981)	HARD PROMISES
39	39	164	ELVIS COSTELLO COLUMBIA PC-35331 (1978)	THIS YEAR'S MODEL
40	40	80	STYX A&M SP-3223 (1977)	THE GRAND ILLUSION

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

Grass Route

PROFILE IS BREAKING initial sales records with the new Run-D.M.C. album, "Raising Hell," which hit store shelves last week. According to label chief Cory Robbins, the album's preorders exceeded 500,000 units, making it the first rap record ever to ship gold.

The first single supporting the release is "My Adidas," which Robbins says has already sold some 200,000 copies. It is currently No. 54 on the Hot Black Singles chart.

To promote the album, Robbins

says the label is doing extensive print and radio advertising. The company also had 25,000 buttons and 15,000 posters printed up as promotional giveaways.

Another tactic to give sales a boost is using two different album jackets. This will "allow for interesting retail displays," says Robbins.

The album will be available on CD as well, and, if all goes well, 20,000 to 30,000 units will be pressed initially. Robbins says there were only

5,000 CDs pressed of the group's last offering, "King Of Rock," and that they sold out the day they were issued.

"Raising Hell" is the group's third album. All three releases went gold. Run-D.M.C. is slated to do a 40-city tour this summer with **Whodini** and **L.L. Cool J.**

Profile is also making impressive moves with the **Boys Don't Cry** single "I Wanna Be A Cowboy." It is the label's most successful pop release to date.

Other indie projects that recently debuted on the charts include the **Fat Boys'** "Big & Beautiful" on **Sutra** and **Mai Tai's** "Female Intuition" on **Critique**. The former entered the Top Pop Albums chart at No. 98; the latter entered the Hot 100 at No. 90.

OF NOTE: Our May 17 column included a possibly misleading comment about **NAIRD's** forthcoming book on how to run a record label. The "disastrous" part of the planning weekend referred to Mother Nature's whims rather than anything to do with the book's program. (Continued on next page)

DIVIDER CARDS

ALL SIZES AVAILABLE

15¢ and up
Why Pay More?

Direct from Manufacturer
Call or Write
Sam Lempert
(718) 802-0300

544 Park Avenue, Brooklyn, NY 11205

AL-LEN CUTTING CO.

Special Volume Rates
Fiberboard cards available.
We buy used cards.

FOR WEEK ENDING MAY 31, 1986

Billboard® TOP COMPACT DISKS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP TM	
				Compiled from a national sample of retail sales reports.	
				ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	37	★★ NO. 1 ★★ WHITNEY HOUSTON ARISTA ARCD 8212 6 weeks at No. One WHITNEY HOUSTON	
2	2	3	52	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS
3	3	2	8	THE ROLLING STONES COLUMBIA CK 40250	DIRTY WORK
4	4	4	21	SADE PORTRAIT RK 40263/EPIC	PROMISE
5	7	6	17	HEART CAPITOL 46157	HEART
6	14	—	2	JOURNEY COLUMBIA CK 39936	RAISED ON RADIO
7	5	5	53	PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED
8	10	8	53	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
9	6	7	20	THE CARS ELEKTRA 9-60464-2	GREATEST HITS
10	11	10	21	MR. MISTER RCA PCD 1-7180	WELCOME TO THE REAL WORLD
11	9	11	32	JOHN COUGAR MELLENCAMP RIVA 824-865-2/POLYGRAM	SCARECROW
12	8	9	23	BARBRA STREISAND COLUMBIA CK40092	THE BROADWAY ALBUM
13	15	15	7	THE OUTFIELD COLUMBIA CK40027	PLAY DEEP
14	24	—	2	JOE JACKSON A&M CD 6021	BIG WORLD
15	18	22	3	MIKE & THE MECHANICS ATLANTIC 2-81287	MIKE & THE MECHANICS
16	13	16	9	ROBERT PALMER ISLAND 2-90471/ATLANTIC	RIPTIDE
17	12	12	26	ZZ TOP WARNER BROS. 2-25342	AFTERBURNER
18	NEW ▶	—	1	THE MOODY BLUES POLYGRAM 829179-2	THE OTHER SIDE OF LIFE
19	16	13	11	INXS ATLANTIC 2-81277	LISTEN LIKE THIEVES
20	17	14	7	BANGLES COLUMBIA CK40039	DIFFERENT LIGHT
21	19	17	40	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES
22	NEW ▶	—	1	THE FIRM ATLANTIC 2-81628	MEAN BUSINESS
23	RE-ENTRY	—	—	STEELY DAN MCA MCAD 5570	DECADE
24	21	18	53	BRUCE SPRINGSTEEN COLUMBIA CK 38653	BORN IN THE U.S.A.
25	28	—	2	JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-2/POLYGRAM	RENDEZ-VOUS
26	RE-ENTRY	—	—	ALABAMA RCA PCD1-7170	GREATEST HITS
27	27	27	3	PHILIP GLASS CBS MASTERWORKS CK 39564/COLUMBIA	SONGS FROM LIQUID DAYS
28	30	30	3	JANET JACKSON A&M CD 5106	CONTROL
29	RE-ENTRY	—	—	OZZY OSBOURNE CBS ASSOCIATED RK 40026/EPIC	THE ULTIMATE SIN
30	NEW ▶	—	1	JULIAN LENNON ATLANTIC 2-81640	THE SECRET VALUE OF DAYDREAMING

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL TM	
				Compiled from a national sample of retail sales reports.	
				TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	53	★★ NO. 1 ★★ AMADEUS SOUNDTRACK FANTASY WAM-1791 28 weeks at No. One NEVILLE MARRINER	
2	3	3	8	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)
3	2	2	17	BACHBUSTERS TELARC 80123	DON DORSEY
4	6	8	10	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
5	4	4	53	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
6	8	12	5	SONGS FROM LIQUID DAYS CBS MK-39564	PHILIP GLASS
7	5	5	53	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
8	7	6	53	BERNSTEIN: WEST SIDE STORY DG 415-253	TE KANAWA, CARRERAS (BERNSTEIN)
9	9	9	53	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
10	10	10	18	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
11	11	7	31	BLUE SKIES LONDON 414-666	KIRI TE KANAWA (RIDDLE)
12	12	11	53	TELARC SAMPLER #1 TELARC 80101	VARIOUS ARTISTS
13	14	14	42	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)
14	15	16	53	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244	NEVILLE MARRINER
15	13	13	53	BEETHOVEN: SYMPHONY NO. 9 DG 410-987	BERLIN PHILHARMONIC (KARAJAN)
16	16	15	53	WEBBER: REQUIEM ANGEL CDC-47146	DOMINGO, BRIGHTMAN (MAAZEL)
17	18	19	6	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116	CINCINNATI POPS (KUNZEL)
18	17	17	53	TELARC SAMPLER #2 TELARC 80102	VARIOUS ARTISTS
19	19	18	11	BEETHOVEN: SYMPHONIES 1 & 2 L'OISEAU LYRE 414-338	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
20	20	22	4	BEETHOVEN: SYMPHONY NO. 9 TELARC 80120	CLEVELAND ORCHESTRA (DOHNANYI)
21	27	—	2	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS MK-42096	WYNTON MARSALIS
22	23	24	53	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY
23	21	20	19	PASSIONE LONDON 417-117	LUCIANO PAVAROTTI
24	22	21	53	BEETHOVEN: SYMPHONIES 5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)
25	25	25	53	PACHELBEL: CANON RCA RCD1-5468	PAILLARD CHAMBER ORCHESTRA
26	24	23	24	BARTOK: MIRACULOUS MANDARIN LONDON 411-894	DETROIT SYMPHONY (DORATI)
27	26	26	16	MORE MUSIC FROM AMADEUS FANTASY WAM-1205	NEVILLE MARRINER
28	NEW ▶	—	1	PLEASURES OF THEIR COMPANY ANGEL CDC-47196	KATHLEEN BATTLE, CHRISTOPHER PARKENING
29	29	29	53	MOZART: REQUIEM L'OISEAU LYRE 411-712	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
30	30	30	43	STRAUSSFEST TELARC 80098	CINCINNATI POPS (KUNZEL)

New Releases

ALBUMS

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

JAN HAMMER

The Early Years
LP Nemperor FZ 40382/CBS/no list
CA FZT 40382/no list

JOHN HUNTER

More Than Meets The Eye
LP Private I BFZ 40278/CBS/no list
CA BZT 40278/no list

INSTANT RESPONSE

Modus Operandi
CA Kiderian/Stang KRP 3400 LA-B/no list

DWIGHT TWILLEY

Wild Dogs
LP Private I BFZ 40266/CBS/no list
CA BZT 40266/no list

VARIOUS ARTISTS

Boston Rock & Roll Anthology # 7
LP Var Var 12 D/\$5.98

BLACK

THE KINGSNAKES

Hardlife Boogie
LP Blue Wave 104/\$8.98
CA Blue Wave 104/\$8.98

GLADYS KNIGHT & THE PIPS

LP Columbia FC 40356/CBS/no list
CA FCT 40356/no list

COUNTRY

ARIZONIA

LP Tempe/Kiderian KRP 2120 LA-B/no list

RICK NELSON

Memphis Session

LP Epic FE 40388/CBS/no list
CA FET 40388/no list

T.G. SHEPPARD

It Still Rains In Memphis
LP Columbia FC 40310/CBS/no list
CA FCT 40310/no list

SOUNDTRACK

VARIOUS ARTISTS

Cobra
Original Motion Picture Soundtrack
LP Scotti Bros. SZ 40325/CBS/no list
CA SZT 40325/no list

CLASSICAL

BEETHOVEN

Sonata For Cello And Piano
Yo-Yo Ma, Emmanuel Ax
LP CBS Masterworks IM 42121/CBS/no list
CA IMT 42121/no list

BERG

Violin Concerto
Pinchas Zukerman, London Symphony Orchestra

LP CBS Masterworks IM 39741/CBS/no list
CA CBS IMT 39741/no list

BRAHMS/SCHOENBERG

Piano Quartet; Two Choral Preludes
Bavarian Radio Orchestra

LP CBS Masterworks IM 42129/CBS/no list
CA IMT 42129/no list

MONTEVERDI

18 Madrigals From The Second Madrigal Book
Collegium Vocale Koln

LP CBS Masterworks IM 42131/CBS/no list

CA IMT 42131/no list

MOZART

Music For Basses Horns
Members Of The Chicago Symphony Winds
LP CBS Masterworks I2M 42144/CBS/no list
CA I2T 42144/no list

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036.

HOME VIDEO

Symbols for formats are ♠=Beta, ♥=VHS, ♦=CED and ♣=LV. Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated.

FILMS

ARMY BRATS

Akkemay, Frank Schaafsma, Peter Faber
♠♥ Warner Home Video 11454/\$59.95

BRAIN OF BLOOD

Grant Williams, Kent Taylor
♠♥ Magnum Entertainment Inc. 3116/\$49.95

CLEOPATRA JONES

Tamara Dobson
♠♥ Warner Home Video 11275/\$59.95

THE CLONUS HORROR

Timothy Donnelly, Keenan Wynn, Peter Graves
♠♥ Group 1 9558/Lightning Video/\$69.95

DRUM

Ken Norton, Warren Oates, Pam Grier
♠♥ Vestron Video 4436/\$69.95

HOT TARGET

Simone Griffeth, Steve Marachuk
♠♥ Vestron Video 5131/\$79.95

ENGLEBERT HUMPERDINCK IN CONCERT

Englebert Humperdink
♠♥ Vestron MusicVideo 1036/\$29.95

LISA SLIWA'S COMMON SELF-DEFENSE

Lisa Sliwa
♠♥ Vestron Video 1037/\$29.95

MAD DOCTOR OF BLOOD ISLAND

John Ashley
♠♥ Magnum Entertainment Inc. 3113/\$49.95

MURDERS IN THE RUE MORGUE

Jason Robards, Lilli Palmer
♠♥ American International 9052/Lightning Video/\$59.95

NAKED VENGEANCE

Deborah Tranelli, Kaz Garaz, Bill McLaughlin
♠♥ Westbrook/M.P. Films 9573/Lightning Video/\$79.95 (rated R)
♠♥ 9931/\$79.95 (unrated)

THE OMEGA MAN

Charlton Heston, Anthony Zerbe, Rosalind Cash
♠♥ Warner Home Video 11210/\$59.95

THE PRESIDENT'S MISTRESS

Beau Bridges, Susan Blanchard, Larry Hagman
♠♥ Kings Road Productions 9570/Lightning Video/\$69.95

THE PROTECTOR

Jackie Chan
♠♥ Warner Home Video 11538/\$79.95

THE PSYCHIC

Jennifer O'Neill
♠♥ Group 1 9544/Lightning Video/\$69.95

SEVEN ALONE

Dewey Martin, Aldo Ray, Anne Collings
♠♥ Vestron Video 3117/\$59.95

SILENT NIGHT, DEADLY NIGHT

Lillian Chauvin, Gilmer McCormick
♠♥ USA Home Video 217-919/IVE/\$79.95

STREET HERO

Vince Colosimo, Sigrid Thornton
♠♥ Vestron Video 4433/\$69.95

TILL DEATH DO US PART

James Keach, Claude Jutra, Matt Craven
♠♥ Vestron Video 4422/\$69.95

TITLE SHOT

Tony Curtis
♠♥ Arista 9565/Lightning Video/\$69.95

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

FOR WEEK ENDING MAY 31, 1986

Billboard TOP COMPUTER SOFTWARE™

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
								●	●	●	●	●	●	●	
EDUCATION	1	1	122	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.		●	●	●	●				
	2	2	87	TYPING TUTOR III	Simon & Schuster	Program that develops speed, and shows progress in typing speed and accuracy.		●	●	●	●				
	3	5	15	HOMEWORK HELPER MATH WORD PROBLEMS	Spinnaker	A two-part program designed to help students understand and solve math word problems.		●	●	●	●				
	4	6	139	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	◆◆	◆◆	●	●			
	5	7	118	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		●	●	●	●				
	6	9	45	EARLY GAMES	Springboard Software	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2 1/2 to 6.		●	◆★	◆★	●	●	◆★		
	7	3	6	READER RABBIT AND THE FABULOUS WORD FACTORY	The Learning Company	Teaches children the basics of early reading. Recommended for ages 5-7.		●	●	●	●				
	8	4	21	SPANISH	American Educational Computer	Foreign language program that can be used with any Spanish I course.		●	●	●	●				
	9	RE-ENTRY		ADDITION MAGICIAN	The Learning Co.	Teaches the basics of addition with a number strategy game for older children. Recommended for ages 6 to 10.		●	●	●	●				
	10	8	15	COLOR ME	Mindscape	A drawing and coloring program that lets children select pre-drawn or design their own pictures. Recommended for ages 6-10. Additional disks are available.		●	●	●	●				
HOME MANAGEMENT	1	1	97	PRINT SHOP	Broderbund	At Home Print Shop		●	●	●	●				
	2	2	58	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.		●	●	●	●				
	3	9	3	BETTER WORKING SPREADSHEET	Spinnaker	Spreadsheet with word processing, data base and graphic capabilities.		●	●	●	●				
	4	10	9	SILVIA PORTER'S PERSONAL FINANCIAL PLANNER	Timeworks	Program enables you to develop comprehensive financial plans according to your personal needs.		●	●	●	●				
	5	6	42	3 IN 1 BUNDLE	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program.		●	●	●	●				
	6	NEW▶		WORD PERFECT	Satellite Software Solutions	Word Processor		●	●	●	●				
	7	3	42	PRINTMASTER	Unison World	At Home Print Shop		●	●	●	●			●	
	8	RE-ENTRY		PAPERBACK WRITER	Digital Solutions	Word Processing Program		●	●	●	●				
	9	NEW▶		PRINT SHOP COMPANION	Broderbund	The program has 16 new drawing tools. Includes 50 new borders.		●	●	●	●				
	10	7	3	THE NEWSROOM: CLIP ART COLLECTION VOL. I	Springboard	Additional disk with 600 new graphics.		●	●	●	●				

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

●—DISK ◆—CARTRIDGE ★—CASSETTE

GRASS ROUTE

(Continued from previous page)

Clay Pasternack, the how-to opus is rolling along at a steady clip.

A SIGNIFICANT radio avenue for labels working in the so-called "world beat" vein may open up soon. The prospect arrives via Doug Wendt, host and producer of the two-hour "World Beat" radio show. Wendt has been airing the show on a San Francisco outlet for seven years and is now attempting to gather a network of affiliates for the show. The "World Beat" playlist ranges from Ruben Blades and Bob Marley to Zulu Spear and the Freaky Executives. Wendt can be reached at No. 1, 1463 Sacramento St., San Francisco, Calif. 94109.

Also open to music from left field is publicly funded WBAI in New York. "Bernie Fleskin's Rock'n-Roll Dance Party" host, Ted Bonnitt, is looking for any rock that rarely gets a shot on mainstream radio. Bonnitt says he's open to passing product on to hosts of other WBAI programs. He can be contacted at (914) 623-0047.

HARDWARE MONITOR

JVC's Camcorder Ahead By A Nose

by Aaron Neretin

A biweekly column focusing on developments in the hardware and software industries.

The action continues to heat up in the camcorder race, with VHS-C moving out in front of 8mm.

What seemed like only a moderate acceptance a few weeks ago of JVC's one-hour, two-pound-plus VHS-C camcorder model introduced earlier this year has now turned into something of a rush.

Firms committed to buy either JVC C-transports or full models include Toshiba, Zenith, Matsushita (including Panasonic and Quasar), Mitsubishi, and Sharp. And reports in the industry indicate that RCA will either show its version of VHS-C in June at the Consumer Electronics Show (CES) or introduce it during the third quarter.

At the same time there have been no new commitments from VCR manufacturers to 8mm, much to the dismay of Sony and the 8mm consortium. At this point, 8mm suppliers other than Sony include Canon, Kodak, Kyocera, Goldstar, and Sanyo.

Despite the moves to VHS-C, it

may not be the technologically superior product.

Toshiba vice president Jay Yancy admits that 8mm is the superior system, even though his firm, for the moment, has opted for VHS-C. Others in the VHS-C camp also concede off the record

Most say 8mm will dominate

that 8mm is the superior format.

But, having made the VHS-C decision, they plan to throw all their promotional weight behind it. They contend that effort may put a damper on any sales acceleration for the 8mm camcorder.

Interestingly, almost all say that in the long term, they expect 8mm to be a dominant VCR force. "It's a question of how long Sony would be willing to spearhead and invest in the marketing and promotion of the product," says one supplier.

JVC plans to spend vast sums promoting VHS-C almost immediately, running heavily through the year with an even more extensive effort in the fourth quarter. Less extensive, but equally intense, ef-

forts are expected from the other suppliers as their inventory comes on stream.

These initial efforts will clearly pit the VHS-C against the 8mm system despite a recent warning by Sony president Neil Vander Dussen that his company would not look favorably upon any promotions that belittle 8mm, and would act accordingly.

An ancillary problem may develop with 8mm as hardware entries stay on hold. Sony has been pursuing the prerecorder software industry with gusto—and with moderate success—in attempts to broaden 8mm offerings from studios and duplicators, thus removing one of the major stigmas against hardware sales.

But the software industry has generally been reluctant to go along with that push—even despite strong subsidies from Sony—and that reluctance may become even more firm if there's no immediate prospect for a broader hardware base to support software offerings.

No one is counting 8mm out of the race. But everyone agrees that the course for that format is becoming much harder to negotiate.

BOUTIQUE ITEMS SPUR MIXED EMOTIONS

(Continued from page 37)

reasons. "We'd rather devote our space to records and tapes and compact disks and provide customers with the biggest music selection possible," says president Russ Solomon.

A couple of years ago, Harmony House in Troy, Mich., phased out the category, with the exception of "some buttons and 15 to 20 posters," says accessory buyer Fred DeCoopman. "For the most part, the items just don't fit in with what we're trying to accomplish."

As a full-line record and tape operation with a big classical assortment, Harmony House decided that "boutique items detracted from the image we wanted to portray. We appeal to a more mature consumer—25 and up," he says. "Plus, we were in the process of expanding our blank tape selection and other accessories, like head cleaners. To make the space available, something had to go."

Mike Stephenson, senior buyer of special products for the Canton, Ohio-based Camelot Music, cites similar reasons for the chain's lack of involvement in boutique. "With the explosion of CDs and our commitment to prerecorded video, space became prime. And it's such a trendy category. We really don't have anybody here who has time to keep their finger on the pulse on what's hot and what's not," he says.

Periodically, however, Camelot invests in a one-shot deal in conjunction with a hot new release or a hot artist. Related items are put in a minidispatch featuring the LP,

tape, and CD. The occasional promotion enables the chain "to bring in the merchandise, sell it through, and make a good margin without worrying about reorders and being left with dead product," Ste-

phenson says. *Debbie Rosenblum is a Los Angeles-based free-lance writer who specializes in coverage of merchandising, retailing, and video retailing.*



Watch for
BILLBOARD SPOTLIGHTS
in May and June

- JAPAN
- U.K.
- MOVIE, TV & THEATRICAL SOUNDTRACKS
- THE WORLD OF JAZZ & FUSION
- TEXAS 150th ANNIVERSARY
- NEW TALENT
- WORLD OF DANCE MUSIC
- KID-VID

BILLBOARD COVERS IT ALL!

CASE LOGIC SETS THE PACE!

Case Logic is setting the standard in contemporary cassette and CD carrying cases that offer hard-case protection in soft-sided style. And while there are bound to be imitators, only one is the innovator.

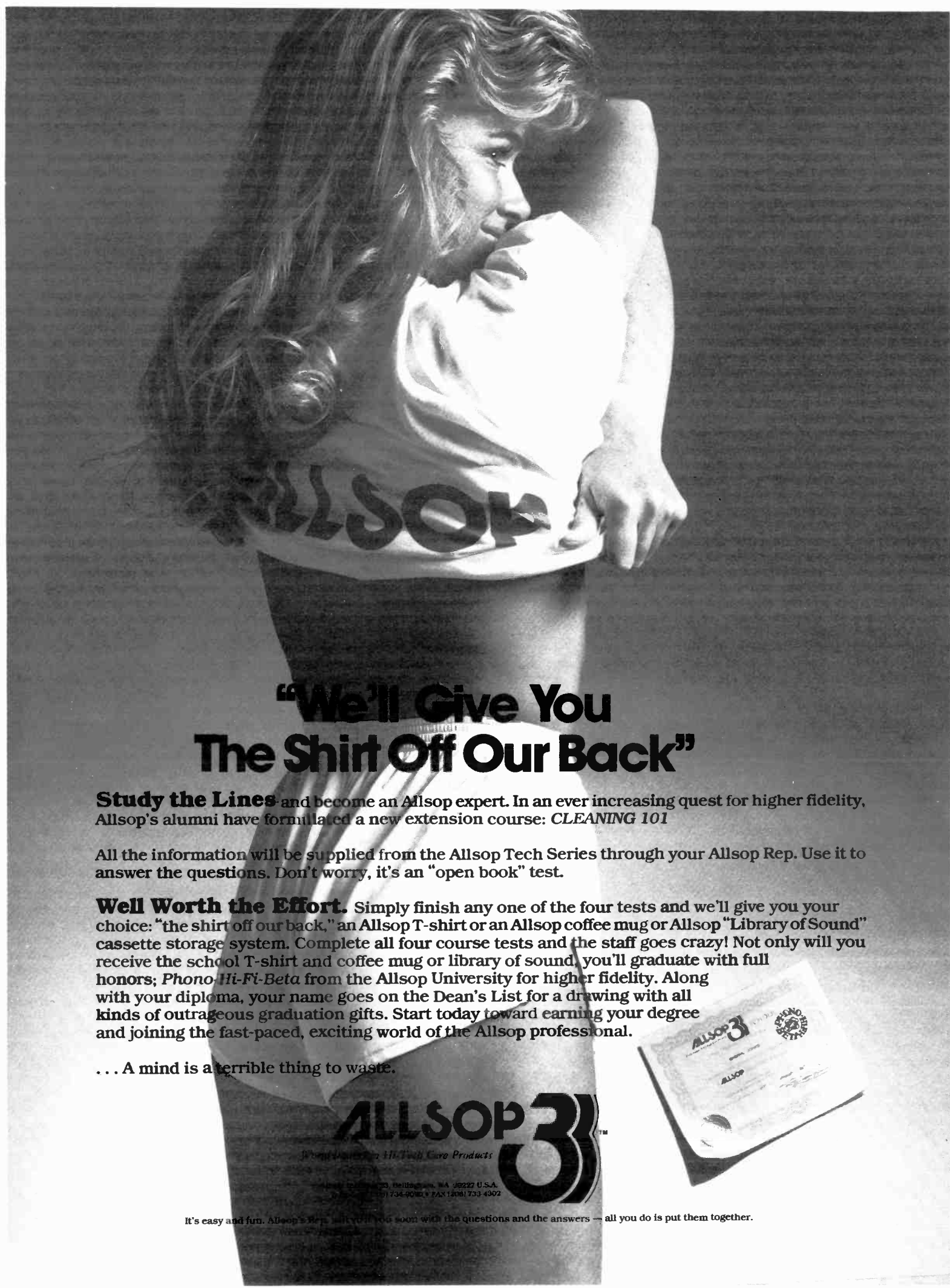


NEW: CD15 and CD30
Hot New Compact Disc Cases—Holds 15 or 30 CDs

See our complete line at the Consumer Electronics Show, Booth 1068

CASE LOGIC

P.O. Box 4187, Boulder, Colorado 80306
For more information: 800-447-4848



"We'll Give You The Shirt Off Our Back"

Study the Lines and become an Allsop expert. In an ever increasing quest for higher fidelity, Allsop's alumni have formulated a new extension course: *CLEANING 101*

All the information will be supplied from the Allsop Tech Series through your Allsop Rep. Use it to answer the questions. Don't worry, it's an "open book" test.

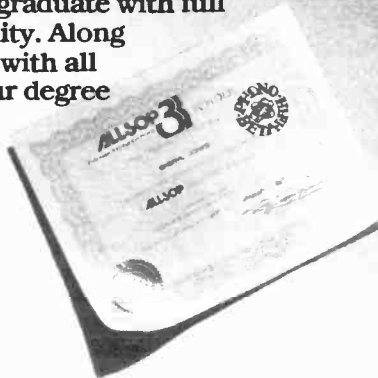
Well Worth the Effort. Simply finish any one of the four tests and we'll give you your choice: "the shirt off our back," an Allsop T-shirt or an Allsop coffee mug or Allsop "Library of Sound" cassette storage system. Complete all four course tests and the staff goes crazy! Not only will you receive the school T-shirt and coffee mug or library of sound, you'll graduate with full honors; *Phono-Hi-Fi-Beta* from the Allsop University for higher fidelity. Along with your diploma, your name goes on the Dean's List for a drawing with all kinds of outrageous graduation gifts. Start today toward earning your degree and joining the fast-paced, exciting world of the Allsop professional.

... A mind is a terrible thing to waste.



1000 Main Street, Bellaguard, MA 02227 U.S.A.
Tel: (617) 734-6061 FAX: (617) 733-4902

It's easy and fun. Allsop's Reps will tell you and soon with the questions and the answers — all you do is put them together.



A new series of professional-grade cables from Recoton allows consumers to wire everything in their home-entertainment systems—from compact disk players to video recorders—with improved results. Triple-insulated construction is designed to provide improved signal flow, and the series' corrosion-proof, 24-karat-gold connectors ensure reduced signal loss.

Audio Plus

BY EDWARD MORRIS

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

AUDIOPHILES ON FOOT should revel in the pleasingly portable double cassette radio/recorder with built-in CD player from Sharp (201/529-8673).

The WQ-CD15 features a "twin mechanism" double cassette system, high-speed dubbing, continuous playback, and a built-in four-band graphic equalizer. The AM/FM stereo radio has 4.2 watts per channel, a two-way four-speaker system and an automatic program search system. Available in September, the unit will retail for about \$450.

Also from Sharp comes the two-ounce AM/FM stereo personal radio, the FM-10. The unit is just more than two inches wide, three inches high, and 5/8" deep and comes with slide rule tuning, tuning LED indicator, and lightweight stereo headphones. Suggested price: \$29.95.

Recoton (718/392-6442) is introducing its "pro-quality" line of audio and video cables, each with five layers of protection over a multi-strand copper braid center conductor and with 24-karat electroplated connectors. The cables are packaged in standup, see-through blister packs. Prices for the cables, depending on length and type of connection, are \$18.99 to \$25.99 for video and audio and \$30.99 for CD.

From Lebo (201/429-8600) comes the Voyager audiocassette tote bag. The case is padded, water repellent and tear resistant and can hold 30 boxed cassettes or 48 unboxed. The Model 20030 is equipped with a padded handle and detachable adjustable shoulder straps that have padded guards. Available in black, red, silver grey, and Victoria blue, the bags retail for \$18.99.

Erol's Will Produce Its Own Cable TV Program For The Va. Area

BY BILL HOLLAND

WASHINGTON It's hard to keep up with Erol's Inc., the fast-growing company which claims to be the largest privately owned chain of video sales and rental stores.

Just a few weeks ago, the big news at Erol's was a plan to open full-service "superstores" this summer (Billboard, May 10). Now, along comes another surprising announcement—Erol's is tapping into cable TV.

Not the illegal black box kind; rather, the company, which brought in revenues exceeding \$120 million this fiscal year, is producing its own half-hour cable TV program beginning next month, aimed at potential customers in Fairfax County, Va., which, research now shows, has a very heavy concentration of VCR owners and movie renters.

The program, believed to be the first by a home video retailer, is called "Checkin' It Out With Erol's," and will be presented on Media General's cable system. It'll go live June 2 at 9 p.m. and will be repeated 24 times throughout the month.

The show will feature interviews with special guests, starting off with USA Today movie critic Mike Clark. There will also be features describing new titles and highlighting the careers of popular stars and a phone-in segment to give viewers a chance to ask questions.

The show will be hosted by Ron Castell, who also happens to be Erol's vice president for advertising. Castell has on-air chops, however—he has worked as a Disk Jockey, and a cable TV host as well.

"We see the program as the embryonic stage of an opportunity to reach specific segments of our cus-

tomers base throughout our market areas," Castell says. "It's a unique way to sell deeper to our existing customers."

Erol's plans a three-month test on the system, and then intends to repackage the show for other systems throughout the Washington, D.C. market, and, afterwards, to systems in Baltimore, Philadelphia, and southern Virginia.

The innovative cable program is just another example of Erol's aggressive direction and helps point out the reasons why this family-owned operation is causing havoc for some independent dealers in several major markets. Other growth strategies and signs of success:

- Stores feature a library concept, and customers pick from among 7,000 to 12,000 bar-coded, custom-made plastic-boxed videotapes on the shelves. Computers are used in all phases of operation, and have been since 1983, when owner Erol Onaran made the far-sighted decision. A huge IBM Model 38 hums along at the Springfield, Va. warehouse; Model 36's provide overnights from the stores.

- Erol's, which began video rental in 1980 in the back room of the first equipment sales store, had opened eight stores by 1982, jumped to 22 stores in 1983, almost doubled to 43 in 1984 and 83 in 1985, and is expected to have nearly 100 stores by June of this year. The company has two warehouses—a 46,000-square-foot space and an attendant 17,000-square-foot building. Another 46,000-square-foot warehouse is planned by August.

- The company employs nearly 3,000 people, with 1,000 of them working in service and administrative capacities. There are 11 divisions within the company—plan-

ning and development, real estate, advertising, loss prevention, and video club, along with warehouse and distribution, service, data processing, personnel, finance, and hardware sales. The advertising department, as an example of the company's range, deals with more than 60 newspapers within its four markets.

- All of Erol's management-oriented employees go through an in-house training program, which includes a stint as a store clerk. Also, Erol's is one of the largest employers of high school and college students in the Washington area. There is a feeling among younger

workers, according to several sources, that Erol's is a desirable place to work.

- Erol's, from its owner on down, does not view the studios as adversaries, and has worked hard to achieve the "professionalism," as one vice president put it, that separates them from the mass merchandisers. One example: Erol's has a 27% video sales rate as opposed to the 2% national rate for stores. Also, the monthly club newsletter contains a feature on what's new in the theaters. The company founder's feeling—if there's no movies, there's no Erol's.

- Erol's is a company, officials

say, that doesn't just rent and sell movies and equipment—it sells an environment, an ambiance, from the instantly recognizable look of its newspaper ads to store signs and interiors.

- "The customer is always right" is not a cliché at Erol's. Erol bases his business on it. One recent example is a just-released announcement that he has extended his company's annual family day outing—when all stores are closed—to include all of 400,000 video club members. The outing will be held at Richmond's King's Dominion entertainment complex.

FOR WEEK ENDING MAY 31, 1986

Billboard.

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

TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.						
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
★ ★ NO. 1 ★ ★						
1	1	35	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
2	2	35	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
3	3	7	THE SWORD IN THE STONE	Walt Disney Home Video 229	1963	79.98
4	5	7	SESAME STREET PRESENTS: FOLLOW THAT BIRD ●	Warner Bros. Inc. Warner Home Video 11522	1985	79.95
5	4	30	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
6	17	12	HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
7	6	35	THE CARE BEARS MOVIE ▲ ♦	Samuel Goldwyn Vestron 5082	1985	24.95
8	16	26	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
9	8	31	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
10	9	7	RAINBOW BRITE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95
11	7	11	VIDEO-A-LONG MICKEY'S DISCOVERY SERIES	Walt Disney Home Video 335	1986	14.95
12	10	11	VIDEO-A-LONG WINNIE THE POOH	Walt Disney Home Video 336	1986	14.95
13	11	10	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
14	NEW ▶		HOLD THE LION, PLEASE	United Artists Television, Inc. MGM/UA Home Video 200696	1986	14.95
15	14	5	ROBOTECH-VOLUME 1 (BOOBYTRAP)	Family Home Entertainment F1176	1985	9.95
16	12	12	VIDEO-A-LONG THE DISNEY CLASSICS	Walt Disney Home Video 337	1986	14.95
17	NEW ▶		BUGS BUNNY AND ELMER FUDD CARTOON FESTIVAL	United Artists Television, Inc. MGM/UA Home Video 200701	1986	19.95
18	24	35	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE ♦	Children's Video Library Vestron 1508	1985	29.95
19	22	35	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95
20	23	2	PORKY PIG AND DAFFY DUCK CARTOON FESTIVAL	United Artists Television, Inc. MGM/UA Home Video 200708	1986	19.95
21	21	11	RAINBOW BRITE III-THE BEGINNING OF RAINBOW LAND	Children's Video Library Vestron 1523	1985	29.95
22	19	3	CARE BEARS VOL. III	Karl Lorimar Home Video 114	1986	24.95
23	13	18	AN OFFICER AND A DUCK	Walt Disney Home Video 258	1985	29.95
24	18	4	CARE BEARS VOL. IV	Karl Lorimar Home Video 115	1986	24.95
25	15	18	SHE-RA, PRINCESS OF POWER VOL. II	Magic Window 6-20506	1985	24.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for non-theatrical titles. SF short-form. LF long-form. C concert. D documentary.

VSDA Seminar Attendees Discuss Reserving Rentals

BY MOIRA McCORMICK

CHICAGO The pros and cons of reserving rental titles was the main topic of discussion at the recent Video Software Dealers Assn. (VSDA) seminar here at the O'Hare Holiday Inn.

Titled "Growth & Success Through Financial Planning & Inventory Management," (Billboard, May 17) the seminar was conducted by accountant Harry F. Landsburg of the Philadelphia office of Laventhol and Horwath.

Video retailers contributing to the discussion each described different reservation systems, most of which compensate for problems inherent in reserving popular titles.

One difficulty is the tying up of those titles for an indefinite period of time. One retailer, in fact, said that he'd given up his reservation policy for precisely that reason.

It was then pointed out that a prudent video store operator would avoid making all copies of a popular title available for reservation.

Other retailers voiced their own methods of reserving rentals: customer phone calls to confirm reser-

vations; pre-paid reservations; reservations with a three-day-in-advance limit; off-peak reservations (for example, Sunday through Thursday); and in-person-only reservations.

The problem of rentals not being picked up by a specific deadline is being addressed by retailers in several ways. One solution involves a penalty assessed to customers who do not retrieve a reserved rental in time. Another dealer features a nightly "9:30 Special," in which reserved videos that haven't been picked up are rented on a first-come, first-served basis shortly before the store closes.

Even if retailers can lick the problems of tied-up inventory and forgotten rentals, they are concerned that people who reserve a title come in solely for that one item and do not shop the whole store. That's one reason why some video store operators insist on in-person reservations, which encourage the customer to browse.

As one retailer pointed out, however, even if reservations are taken by phone, the customer has to return the tape in person.

Video retailing

Calif. Unit Rents At Low Fees Library Rattles Dealers

BY JOHN SIPPEL

THOUSAND OAKS, Calif. A group of video specialty retailers here is probing the possibility of blocking home video rentals offered by the local main library.

Seven dealers met with Chamber of Commerce director Steve Rubenstein and attorney Rick Stein May 9 to study action that might be taken against the library's video wing, which rents at low rates.

Stein and Rubenstein concurred and urged dealers to frame a resolution aimed to halt the library's rental system. This petition would be available for customers' signatures in participating shops. Estimates of the number of stores carrying video for rent in the immediate area ranged from 39 to 59.

Most of the dealers present at the two-hour meeting said competition from the library was severe because its inventory includes several thousand titles and is kept up-to-date with the latest available features. They also said the library's low rental fee has forced rental prices down in the area.

According to deputy library director Mary Lou Wigley, video rentals were initiated in 1983, when the Bullock's department store chain opened in a local mall. The department store contributed \$19,000 to the Library Foundation, a fund-raising group of eight board members. Part of the Bullock's bequest funded the start of the home video division.

Says Wigley, the local library attempts to make its video wing self-liquidating by charging \$1 for movie rentals and 50 cents for documentaries and alternative video.

The library has a 2,400-title inventory, she says. Duplicate copies are only carried on less than a dozen classics. The library does not reserve cassettes. Five VCRs are available for rent at \$10 nightly.

At the dealer meeting, comment was made regarding the library's payment of sales and use tax under the state board of equalization. Wigley explains that the library has sounded out about 15 of the state's libraries engaged in rental of video. No common ground was found, with some paying the tax while others are advised by their city attorneys that such payment is not necessary

in that they are nonprofit organizations, she says. The Thousand Oaks library is waiting further word on the tax payment situation before taking a definite step.

The library's computerized video procedure was envied by dealers present, as well as such features as the "protective covers" for videos and the membership rental cards. Dealers, too, pointed out that many of the library's staff are volunteers, further cutting competitive costs.

At the end of the meeting, Rubenstein called library director Marvin Smith, seeking to arrange a meeting between the shop owners and the Library Foundation. Rubenstein was told that the foundation would be meeting early in June. His effort to arrange a meeting earlier was unsuccessful. Smith said the month's agenda was already overcrowded and the meeting might have to wait until the board reconvenes in early fall.

Wigley says that the May 5 agenda of the foundation called for a meeting with Thomas Moore, owner of the Video Shop there, but Moore failed to show for the appointment. When contacted, Moore said he had notified Rubenstein that he felt more time was required to study the situation and that Rubenstein had called the library to ask for a later appointment.

Moore said that about a year ago, Ernie Martell, who operates Video For You here, asked for meeting time, but decided not to show.

During the dealer meeting, Steve Currens of Classic Video pondered the possibility of enlisting support from the Video Software Dealers Assn. in the matter. Comment also was made of a similar plight facing a group of Utah retailers.

Stein said that if legal action is necessary, his early study showed 526A of the California Civil Code might apply. It basically holds that a taxpayer can challenge the activity of a tax appropriated body such as a local library. He said he felt a temporary injunction against the public library rental program might be obtained. A permanent injunction might follow but might take years of legal hassle. He urged dealers to seek out other legal advisors before taking a firm step. Stein envisioned costs above \$20,000 to gain the preliminary injunction.

Rubenstein also said that his experience has shown that a hearing before the City Council might remedy the dealers' woes. He said that the chamber enters such conflicts frequently when the government competes with private enterprise.

Both Rubenstein and Stein emphasized that "political" measures be followed to ameliorate the problem before legal action is taken. The consensus of those in attendance was the matter was urgent and that some combined action, involving a greater number of dealers than those present, must be taken soon.

FOR WEEK ENDING MAY 31, 1986

Billboard

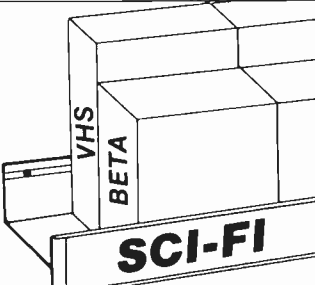
©Copyright 1986, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	5	WITNESS	★★ NO. 1 ★★ Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
2	4	3	COCOON	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
3	2	7	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R
4	3	6	KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R
5	6	4	INVASION U.S.A.	Cannon Films Inc. MGM/UA Home Video 800764	Chuck Norris	1985	R
6	5	12	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG
7	9	8	THE GOONIES ▲	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG
8	7	11	SILVERADO ▲◆	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13
9	10	7	FRIGHT NIGHT ▲	RCA/Columbia Pictures Home Video 6-20562	Chris Sarandon Roddy McDowall	1985	R
10	8	18	PRIZZI'S HONOR ▲◆	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
11	12	4	SWEET DREAMS	Thorn/EMI/HBO Video TVA3666	Jessica Lange Ed Harris	1985	PG-13
12	11	6	SILVER BULLET	Paramount Pictures Paramount Home Video 1827	Gary Busey Everett McGill	1985	R
13	13	11	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG
14	17	8	YEAR OF THE DRAGON	MGM/UA Home Video 800713	Mickey Rourke John Lone	1985	R
15	14	16	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R
16	18	4	ONCE BITTEN	Samuel Goldwyn Vestron 5115	Lauren Hutton	1985	PG-13
17	15	2	AGNES OF GOD	RCA/Columbia Pictures Home Video 6-20563	Jane Fonda Anne Bancroft	1985	PG-13
18	27	2	MY CHAUFFEUR	Crown International Pictures Vestron 5135	Deborah Foreman Sam J. Jones	1985	R
19	16	18	MASK ▲◆	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13
20	19	11	NATIONAL LAMPOON'S EUROPEAN VACATION ▲	Warner Bros. Inc. Warner Home Video 11521	Chevy Chase Beverly D'Angelo	1985	PG-13
21	20	16	ST. ELMO'S FIRE ▲◆	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R
22	23	11	SUMMER RENTAL	Paramount Pictures Paramount Home Video 6604	John Candy Richard Crenna	1985	PG
23	24	3	AMERICAN FLYERS	Warner Bros. Inc. Warner Home Video 11520	Kevin Costner Rae Dawn Chong	1985	PG-13
24	25	15	TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG
25	21	7	PLENTY	Thorn/EMI/HBO Video TVA3394	Meryl Streep Sting	1985	R
26	22	14	WEIRD SCIENCE ▲◆	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13
27	26	6	COMPROMISING POSITIONS	Paramount Pictures Paramount Home Video 1928	Susan Sarandon Raul Julia	1985	R
28	32	3	KRUSH GROOVE	Warner Bros. Inc. Warner Home Video 11529	Sheila E. Run-D.M.C.	1985	R
29	NEW ▶		A CHORUS LINE	Embassy Films Associates Embassy Home Entertainment 2183	Michael Douglas	1985	PG-13
30	31	29	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
31	33	25	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG
32	NEW ▶		HOWLING II	Thorn/EMI/HBO Video TVA3004	Christopher Lee Sybil Danning	1984	R
33	29	7	TRANSYLVANIA 6-5000 ▲	New World Pictures New World Video 8515	Jeff Goldblum Ed Begley Jr.	1985	PG
34	28	17	MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	PG-13
35	38	8	BETTER OFF DEAD	Key Video 7083	John Cusack Amanda Wyss	1985	PG
36	30	7	RE-ANIMATOR ●	Empire Pictures Vestron 5114	Jeffrey Combs Bruce Abbott	1985	NR
37	34	5	THE SWORD IN THE STONE	Walt Disney Home Video 229	Animated	1963	G
38	37	30	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG
39	35	12	VOLUNTEERS ▲	Thorn/EMI/HBO Video TVA2983	Tom Hanks John Candy	1985	R
40	NEW ▶		TO LIVE AND DIE IN L.A.	SLM Inc. Vestron 5123	William L. Petersen Willem DaFoe	1985	R

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



SCI-FI
STORE DISPLAY RACKS
for VIDEO TITLES
GOPHER PRODUCTS
800/648-0958
2201 LOCKHEED
CARSON CITY, NV 89701

Video Track

NEW YORK

JOE COCKER'S new clip for "You Can Leave Your Hat On," currently airing on MTV, was filmed on location in New York's Puck Building under the direction of **Tony Mitchell**. **Joe Bilella** produced it for **Music Graphics**. The video is the second one created by Mitchell and Bilella from the motion picture soundtrack for "9 1/2 Weeks"; the first was **John Taylor's** "I Do What I Do." "You Can Leave Your Hat On" can also be found on Cocker's latest Capitol release, "Cocker."

LOS ANGELES

UNSIGNED ARTIST Mark Anthony has just wrapped his debut video for "Don't Say No." The clip, which is said to revolve around a heated love triangle, also stars June Playboy Playmate **Rebecca Underwood** and former kick boxing champion **Silk Cozart**. The piece was written by Anthony and the song's producer, **Ian Gardiner**. Background vocals are performed by **Burton Cummings**, former lead vocalist of the **Guess Who**. **Bill Philips** produced and directed the clip.

Pendulum Productions was behind **Graham Nash's** video for "Innocent Eyes," the title track from

his new Atlantic release. The clip involves a married couple, played by **John Ritter** and **Jenny Sullivan**, and their two children. It was directed by **Bob Radler** and produced by **Kris Mathur**. **Pendulum** also recently completed a clip for RCA artist **Diana Ross' "Experience."** The project was directed and produced by Ross, with veteran directors **Marcelo Epstein** and **Kenny Ortega** serving as creative consultant and choreographer, respectively. It was lensed on the Queen Mary in Long Beach, Calif. **Mathur** co-produced.

London-based **Arno Innocenti Pictures Ltd.** recently opened an office in L.A., headed by producer **Robert Lombard**. The production company is run by the British directing team of **Eddi Arno** and **Marcus Innocenti**. **Lombard** has produced a number of clips for the pair, most notably the **Eurythmics' "There Must Be An Angel (Playing With My Heart)"** and **Bob Dylan's "When The Night Comes Falling From The Sky"** and "Emotionally Yours." The company can be reached at (213) 650-0060.

Of note: This year's **American Film Institute Television Workshop** is featuring two new awards. The **Warner Bros. Records Award in Music Video**, funded by the label, will give an up-and-coming di-

(Continued on next page)

BY JIM BESSMAN

NEW YORK With the trend in rock music video moving toward heavy emphasis on graphics, as opposed to "mini-movie" storytelling, video writer **Jeff Schock** says he's gearing his concepts to clips that can remain open to "filmic interpretation."

The **Picture Vision Inc.** writer/director, who has scripted all of **Billy Joel's** highly regarded promotional videos since the 1982 album "The Nylon Curtain," says he's now looking at country music video, because "country music is more story-oriented."

Schock says he's also interested in exploring long-form video scriptwriting, because he contends that the conceptual narrative style will soon reappear in extended video formats.

Schock acknowledges that, while "there are still a lot of situations where a [videoclip] writer can be helpful," the graphic approach to rock videos is "the reigning way to go." He adds that the approach, as exemplified by **INXS's "What You Need"** and **Peter Gabriel's new "Sledgehammer,"** is "just beginning to be exploited."

Schock nevertheless looks back proudly at some of his own work as "little operettas" that added new dimension to a song.

Scriptwriter For Billy Joel's Clips

Schock Values Telling A Good Story

Joel's "Uptown Girl" clip, he notes, "involved two very specific characters indicated in the song, and then brought their two separate worlds together. The girl [Christie Brinkley] on the billboard above the gas station conveyed a distance, which was diminished at the end when the gleaming couple rode off into the smoggy sunset. While the

'Storylines have gotten hackneyed'

whole thing was situation- and character-oriented, the characters came out of the song and not the writer, and were given identity through the situation."

Schock says that the video for "You're Only Human," which deals with teenage suicide and started off as an updated version of **Frank Capra's** classic film "It's A Wonderful Life," evolved into "one of the few examples where the message was suggested but not really defined in the song."

Schock is now trying to bring the same writing sensibility to country music video—where, he says, songs lend themselves more readily to plot development. He recently wrote and co-directed, with **Picture Vision's Jon Small**, the video for **Reba McEntyre's "Whoever's In New En-**

gland."

"It's a song about a woman whose spouse is seeing somebody else in New England," he says, "but we twisted the story, not to reinforce it but to create a question mark as to whether the spouse really is seeing somebody or if it's all just her jealous fantasy. So it becomes a mood piece—not a caper, but a period of time in which we create a story of emotion and suspense."

Noting that country songs' stories are generally "finite—taking you from 'A' to 'B,'" Schock points out that the **McEntyre** clip's story "doesn't define the song in terms of the lyric line, but creates a separate scenario that enhances the mood, feeling, and performance."

"Storylines are declining because they've become hackneyed," he says. "But the traditional three-minute time-frame can be extended to a full-length 'new musical,' where the writer is again very key."

To this end, Schock has expanded his original "Uptown Girl" storyboard into a treatment that he says is currently being shopped as the basis for a prospective film or TV series. He adds that he has also written a musical entitled "Jukebox Hero," a **Picture Vision** project that "actively integrates music into its story line."

Docu-Clips Show Avant-Garde Influence

Ross-Levine Experiments With Unique Effects

NEW YORK **Ross-Levine Inc.**, the production firm founded two years ago and represented by **N. Lee Lacy**, is successfully applying avant-garde and documentary film techniques to music video.

Beginning with their video for the **Smiths' "How Soon Is Now,"** founders **Ken Ross** and **Richard Levine** have consistently been regarded as groundbreakers. The **Smiths** clip, co-directed by **Paula Grief**, set the stage for grainy, super 8-like videos by artists such as the **Dream Academy** and **Scritti Pollitti**.

The company's most recent clips for **Book Of Love's "You Make Me Feel So Good"** and **Suzanne Vega's "Left Of Center,"** as well as previous work for **Saga**, "til Tuesday, and **Lisa Lisa** and **Cult Jam**, are all made with an eye toward revealing the artist's personality through the use—and sometimes intentional misuse—of technology.

"We consider ourselves anthropological, or ethnographic, filmmakers, which is a fancy way of saying we make documentaries," says **Ross**, who like his partner has taught film at the college level.

"We don't so much set up our videos as create situations and then film them. [Documentary filmmaker] **Frederick Wiseman** is the same way. He tries to capture essences, and that's essential in creating images for artists."

Ross cites such pioneering film theoreticians as **Dziga Vertov** and **Sergei Eisenstein**, along with underground filmmakers like **Jonas Me-**



Co-producers/directors **Ken Ross** (left) and **Richard Levine** on location for the shooting of **Suzanne Vega's** new clip, "Left Of Center."

kas and **Stan Brakhage**, as major influences.

Says **Ross**: "We're interested in texture, design, composition, depth of field, energy, rhythm, lighting, and negative space, which is everything in the frame outside the central object. And, like these other directors, we've spent years trying to figure out just what is film, what is video."

The answers, according to **Ross-Levine's** work, can be found both in-camera and out. The team constantly experiments with manipulating the quality of the image via the materials used before, during, and after shooting, in order to get effects unique to the artist and setting.

Perhaps the most radical example

of **Ross-Levine's** experimentation is seen in **Book Of Love's "You Make Me Feel So Good,"** which **Levine** says is made up of some 3,000 cuts edited in a "point-counterpoint" visual rhythm, in keeping with the song's beat.

The cuts were selected from five film "strands," including the original color positive, and four complementary ones generated in post-production: color negative, black and white, blue monochrome, and pink and green duochrome. In creating the final tape, the directors scored the song by beats and programmed all 7,320 frames into a computer for switching between strands according to meter.

(Continued on next page)

New Video Clips

This weekly listing of new video clips generally available for programming and/or promotional purposes includes: Artists, title, album (where applicable), label, producer/production house, director. Please send information to **Billboard, New Video Clips, 1515 Broadway, New York, N.Y. 10036.**

A-HA
Hunting High And Low
Hunting High And Low/Warner Bros.
Adam Whittaker/Limelight Films
Steve Barron

CACTUS WORLD NEWS
World's Apart
Urban Beaches/MCA
Paul Spencer/Midnight Films
Meiert Avis

THE CHURCH
Columbus
Heyday/Warner Bros.
Francie Moore/Lidman/Moore
Larry Williams

CRAFFT
I Wanna Look In Your Eyes
Crafft/Epic
Fiona O'Mahoney/MGMM
Nick Morris

DOKKEN
It's Not Love
Under Lock And Key/Elektra
Curt Marvis
Jean Pellerin & Doug Free

SHEILA E.
Holly Rock
Warner Reprise Video—Sheila E. Live & Romance 1600/
Warner Reprise Video
Simon Fields/Limelight Films
Daniel Kleinman

ELO
So Serious
Balance Of Power/CBS Associated
Aubrey Powell/Aubrey Powell Productions
Peter Christopherson

THE EVERLY BROTHERS
I Know Love
Born Yesterday/Mercury/PolyGram
Len Epanand & Claude Borenzweig/PolyGram Music/Video
Marius Penczner

FAT BOYS
Sex Machine
Big & Beautiful/Sutra
Lynda West/Zbig Vision Ltd.
Zbigniew Rybczynski

THE FIXX
Secret Separation
Walkabout/MCA
Frank Hilton/MGMM
Brian Grant

ROB JUNGKLAS
Boystown
Closer To The Flame/Manhattan
Lexi Godfred
Kevin Godley & Lol Creme

KIM CARNES
Divided Heart
Lighthouse/EMI
Lynn Rose
Russell Mulcahy

KIDS IN THE KITCHEN
Current Stand
Kids In The Kitchen/Sire
Neil Bradbury
Rob Howard

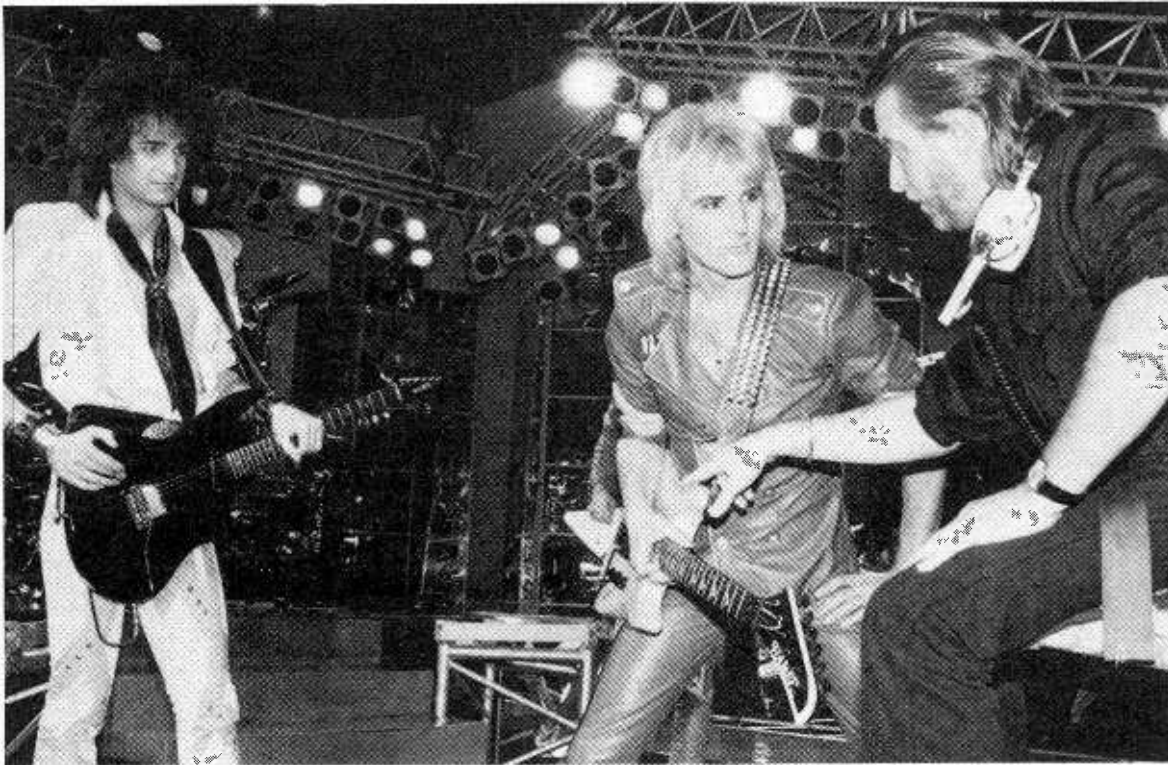
NITTY GRITTY DIRT BAND
Partners, Brothers And Friends
Partners, Brothers And Friends/Warner Bros.
Whitney Green/Colossal Pictures
Gary Gurierrez

OZZY OSBOURNE
The Ultimate Sin
The Ultimate Sin/CBS Associated
John Diaz/Calhoun Productions
Andy Morahan

RENE AND ANGELA
You Don't Have To Cry
Street Called Desire/Mercury/PolyGram
Mark Freedman, Eric Stratton, Mike Johnson
Mark Rezyka

SADE
Never As Good
Promise/CBS
Paul Spencer/Midnight Films
Meiert Avis

SYLVESTER
Living For The City
Megstone
Film & Video Service
Jim Musselwhite
Alexis Omeltchenko & Kris Mathur/Pendulum Productions
Gil Betman



Burnin' Down The House. Krokus band members Mark Kohler, left, and Fernando Von Arb get some advice from John B. House of Razor Productions on how to avoid accidents when dealing with heavy-duty pyrotechnics on the video set. The band filmed its "Burning Up The Night" clip on a high-tech set, which used 30 tanks of butane to fuel the inferno. It was designed by Jeremy Railton.

AVANT-GARDE INFLUENCE

(Continued from preceding page)

The "metric" filmmaking system, says Ross, originated in the 1950s with Austrian avant-garde filmmaker Peter Kubelka, who similarly arranged frames based on Bach fugues to create "heightened reality out of film plastics."

Ross says that the process gives the Book Of Love video a "far more interesting look" than it would have had just using the regular color positive.

Ross and Levine have also toyed with film grain and lighting contrasts in "You Make Me Feel So Good," using Kodak's new 7292 film stock.

"It changes the grain structure so that if you over or underexpose the film it can't hurt the image to the point where you get just an all-white or muddy junk image, like other stocks," says Levine. "We were able to manipulate the camera diaphragm from the widest to the lowest stop and get beautiful pastels, which we used as rhythmic gesture throughout the video."

VIDEO TRACK

(Continued from preceding page)

director the chance to make an original clip at AFI's video facilities this summer. The Michael Nesmith Award in Music Video, sponsored by Michael Nesmith of Pacific Arts, will "support the creative collaboration of a new video director with an emerging music talent in the production of an original music video," according to a spokesman. The deadline for entries is June 4. For more information call (213) 856-7743.

OTHER CITIES

SAN FRANCISCO-BASED Colossal Pictures was called on to

Diametrically opposed to the intricate editing of the Book Of Love clip is Suzanne Vega's "Left Of Center" video. For the clip, the directors used only 58 cuts.

"With Suzanne, we really achieved our ideal of how a music video should be made," says Ross.

Reality becomes innovative art

"We developed a relationship with her, and really got in synch with her identity because her sound is so appropriate to our aesthetic. She's on the fringe of the pop culture—a cross between Patti Smith and Joni Mitchell."

Using Rodin's "The Thinker" sculpture and his "slow is beauty" aesthetic as guidelines, Ross and Levine filmed Vega in Manhattan's delapidated Second Avenue Courthouse. The clip builds from Vega's stark performance of her song from

the "Pretty In Pink" soundtrack. The directors' use of hand-held cameras, and such arty devices as in-camera superimpositions blend Vega's image with separate shots of the architectural surroundings. The filmmakers also make frequent use of the "popping" technique, whereby short spurts of frames are rapidly shot to break up the continuity.

"We wanted to capture little moments which reveal the artifice of the situation," says Levine, underscoring the pair's stylistic tendency to fashion objective reality into subjective and innovative art.

Ross-Levine's next projects will be Dan Hartman's "Waiting To See You" from the "Ruthless People" movie soundtrack, and Rosanne Cash's "Second To No One."

Levine says the Hartman clip will attempt to show the singer entering the "reality of a movie," a la Woody Allen's "Purple Rose Of Cairo." The Cash video will be done with a single long shot, with no edits at all.

JIM BESSMAN

projects. Please send material to Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

FOR THE RECORD

Contrary to a listing in the May 24 Billboard, Chrysalis Records has no plans to release the video-clip made to promote the Simon F. single "Baby Doll Love."

Production companies and post-production facilities are welcome to submit information on current

MTV PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK		
A-HA HUNTING HIGH AND LOW	Warner Bros.	BREAKOUT
BANGLES IF SHE KNEW WHAT SHE WANTS	Columbia	POWER
JACKSON BROWNE IN THE SHAPE OF A HEART	Elektra	MEDIUM
JOHN CAFFERTY & THE BEAVER BROWN BAND VOICE OF AMERICA'S SONS	Epic	POWER
PETER CETERA GLORY OF LOVE	Warner Bros.	BREAKOUT
SHEILA E. HOLLY ROCK	Warner Bros.	BREAKOUT
FIONA HOPELESSLY LOVE YOU	Atlantic	LIGHT
JULIAN LENNON WANT YOUR BODY	Atlantic	POWER
OZZY OSBOURNE THE ULTIMATE SIN	Epic	BREAKOUT
ROLLING STONES ONE HIT TO THE BODY	Columbia	POWER
SMITHEREENS BLOOD AND ROSES	Capitol	NEW
ROD STEWART LOVE TOUCH	Warner Bros.	POWER
WAX BALL AND CHAIN	RCA	LIGHT
POWER ROTATION		
BELINDA CARLISLE MAD ABOUT YOU	IRS	4
JOE COCKER YOU CAN LEAVE YOUR HAT ON	Capitol	3
ELO SO SERIOUS	CBS	2
FIXX SECRET SEPARATION	MCA	2
PETER GABRIEL SLEDGEHAMMER	Geffen	3
GOLDEN EARRING QUIET EYES	Capitol	3
HEART NOTHING AT ALL	Capitol	5
THE HOOTERS WHERE DO THE CHILDREN GO	Columbia	4
PET SHOP BOYS OPPORTUNITIES	EMI	5
PRINCE MOUNTAINS	Warner Bros.	2
ANDY TAYLOR TAKE IT EASY	Atlantic	3
.38 SPECIAL LIKE NO OTHER NIGHT	A&M	2
HEAVY ROTATION		
DENNIS DeYOUNG CALL ME	A&M	11
FABULOUS THUNDERBIRDS TUFF ENUFF	CBS Associated	16
*GTR WHEN THE HEART RULES	Arista	6
HOWARD JONES NO ONE IS TO BLAME	Elektra	8
PATTI LABELLE/MICHAEL McDONALD ON MY OWN	MCA	9
*JULIAN LENNON STICK AROUND	Atlantic	8
LEVEL 42 SOMETHING ABOUT YOU	Mercury	15
*KENNY LOGGINS DANGER ZONE	Columbia	3
*MAONNA LIVE TO TELL	Warner Bros.	9
*JOHN COUGAR MELLENCAMP RAIN ON THE SCARECROW	Riva/PolyGram	6
*MR. MISTER IS IT LOVE	RCA	8
*SIMPLE MINDS ALL THE THINGS SHE SAID	A&M	8
*STARSHIP TOMORROW DOESN'T MATTER TONIGHT	RCA	10
VOICES OF AMERICA HANDS ACROSS AMERICA	EMI	5
*ZZ TOP ROUGH BOY	Warner Bros.	10
ACTIVE ROTATION		
JEAN BEAUVOIR FEEL THE HEAT	Columbia	3
BOURGEOIS TAGG MUTUAL SURRENDER	Island	9
BOYS DON'T CRY I WANNA BE A COWBOY	Profile	7
CULTURE CLUB MOVE AWAY	Epic	9
EL DEBARGE WHO'S JOHNNY	Motown	4
*FALCO VIENNA CALLING	A&M	8
INXS LISTEN LIKE THIEVES	Atlantic	5
*GEORGE MICHAEL A DIFFERENT CORNER	Columbia	5
MODELS OUT OF MIND. OUT OF SIGHT	Geffen	15
*MOODY BLUES YOUR WILDEST DREAMS	PolyGram	5
NU SHOZ I CAN'T WAIT	Atlantic	5
BILLY OCEAN THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	Arista	4
SIMPLY RED HOLDING BACK THE YEARS	Elektra	15
*TEARS FOR FEARS MOTHERS TALK	PolyGram	7
UNFORGIVEN I HEAR THE CALL	Elektra	2
MED. ROT.		
DEVICE HANGIN' ON A HEART ATTACK	Chrysalis	4
*DREAM ACADEMY LOVE PARADE	Warner Bros.	9
ICEHOUSE NO PROMISES	Chrysalis	5
BREAKOUT ROTATION		
ABC VANITY KILLS	PolyGram	3
AC/DC WHO MADE WHO	Atlantic	2
THE CALL EVERYWHERE I GO	Elektra	5
FINE YOUNG CANNIBALS SUSPICIOUS MINDS	IRS	4
THE FIRM TEAR DOWN THE WALLS	Atlantic	3
GIUFFRIA I MUST BE DREAMING	MCA	2
ROB JUNGKLAS BOYSTOWN	Manhattan	5
KROKUS SCHOOL'S OUT	Arista	2
MACHINATIONS NO SAY IN IT	Epic	4
*LOU REED NO MONEY DOWN	RCA	6
CHARLIE SEXTON IMPRESSED	MCA	10
BRIAN SETZER BOULEVARD OF BROKEN DREAMS	EMI	2
LIGHT ROTATION		
ART OF NOISE PETER GUNN THEME	Chrysalis	6
JIMMY BARNES I'D DIE TO BE WITH YOU TONIGHT	Geffen	2
BLOW MONKEYS DIGGING YOUR SCENE	RCA	7
BODEANS FADEAWAY	Warner Bros.	6
KATE BUSH BIG SKY	EMI	2
CACTUS WORLD NEWS YEARS LATER	MCA	5
THE CULT REVOLUTION	Warner Bros.	4
E.G. DAILY SAY IT SAY IT	A&M	2
HUSKER DU DON'T WANT TO KNOW IF YOU'RE LONELY	Warner Bros.	3
KING ALONE WITHOUT YOU	Epic	7
KIP ADOTTA LIFE IN THE SLAW LANE	Capitol	2
LORDS OF THE NEW CHURCH RUSSIAN ROULETTE	IRS	3
MARTINI RANCH HOW CAN THE LABORING MAN FIND TIME FOR SELF-CULTURE	Warner Bros.	3
ONE TO ONE ANGEL IN MY POCKET	Warner Bros.	4
RUBBER RODEO SOUVENIR	PolyGram	2
SAD CAFE HEART	Atlantic	4
FEARGAL SHARKEY YOU LITTLE THIEF	A&M	3
SIGUE SIGUE SPUTNIK LOVE MISSILE F1-11	Manhattan	3
STYLE COUNCIL HAVE YOU EVER	EMI	3
WILD BLUE FIRE WITH FIRE	Chrysalis	5
OANNY WILDE ISN'T IT ENOUGH	Island	3
NEW		
AMERICAN GIRLS AMERICAN GIRL	IRS	3
IAN MESSENGER RIDE OUT THE STORM	Warner Bros.	2
JANE SIBERRY ONE MORE COLOR	Open Air/Windham	3
WHITE WOLF SHE	RCA	2

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

Our 7,000 plus titles turn competitors green with envy.

Our same day shipments make the competition see red.

Our way of doing business keeps you in the black.

Our fill rate has competitors singing the blues.

Our personalized service will tickle you pink.

INGRAM

INGRAM VIDEO

A Billboard Advertising Supplement

Although it is a young company—even by video industry standards—Ingram Video has propelled itself into a position of market leadership by drawing on decades of distribution know-how from its parent firm.

Established in 1982, Ingram Video is one of the seven divisions of the Ingram Distribution Group, which is, in turn, a branch of Ingram Industries—an organization recently cited by Forbes as being one of the largest privately held corporations in the U.S.

Besides Ingram Video, the distribution group is divided into the Tennessee Book Co., which basically fills the textbook needs of Tennessee and surrounding states; Ingram Book Co., the largest single part of the group and the one that services the retail and library book trade throughout the country; Ingram Software, the Buffalo-based division that is becoming a major distributor of computer software; Ingram Merchandising Services, the rackjobbing division that distributes to mass merchandisers; Ingram Retail Services, an inventory control and point-of-sale computerized register system, designed for retail stores, primarily booksellers; and Ingram Audio, a distributor of non-music audiotapes and classical compact disks.

At the heart of Ingram Video's operations are warehouses in Lavergne, Tenn. (near the company's Nashville home office), Los Angeles, and Jessup, Md. At any one time, the warehouses will stock 7,500 titles—or more than half a million units.

Orders for videos are generated and taken in Nashville by a staff of more than 20 telemarketing reps and more than 60 telephone salespeople. In peak seasons, that latter number can rise to 100—just to handle incoming orders. And during these times, the operation stays open seven days a week. In addition to the home office sales staff, each of the three video warehouse locations has its own contingent of field sales reps.

While the details of achieving market leadership are far too complex to reduce to a slogan, it is evident that Ingram Video has gained its position in the industry through Selection, Speed, and Support: a vast catalog of titles, quickness in getting these titles onto the retailers' shelves, and good advice on how to move the titles off the shelves and into the consumers' hands.

INFORMATION SERVICES

Keeping its customers up-to-the-minute on new releases, hot sellers, coming attractions, product promotions and pertinent manufacturer information is a priority for Ingram Video.

And that's no easy task when you happen to be the fastest-growing video distributor in the nation.

Ingram's Information Services network was created specifically to address this vital area. Ingram pioneered the use of microfiche some years ago for bookstores: it is justifiably proud of this innovation and is committed to bringing video retailing into the Age of Microfiche as well.

Ingram's "Videopedia Microfiche" lists all its 7,500-plus prerecorded videocassette titles, updated weekly. The index-card sized microfiche sorts information alphabetically and by subject category for Ingram subscribers. In addition, it advises on in-stock quantities available in Ingram's three warehouses; bestseller product; advance releases and upcoming shipments; point-of-purchase display materials; and merchandising tips.

Also, says Brian Woods, Ingram Video's vice president of marketing and advertising, the microfiche is revised every seven days, with new releases receiving annotations or informational descriptions listing director and producer, when it was made, subject or content, date of release,



Now Playing, a new two-color monthly guide created for consumers, helps retailers sell hot video titles by different manufacturers under a common theme.

A "Beverly Hills Cop" display designed and created by Ingram Video.



This Walt Disney display was built around the theme "Making Your Dreams Come True."

The Ingram Video Amy Grant cassette display.



The second installment in Ingram Video's new floor merchandising display program is the Video Gift Giving Display.



The Videopedia Catalog, right, and biweekly newsletter provide Ingram customers with the most current information available on prerecorded videocassettes and accessories.



whether it's black and white or color, manufacturer or studio, price, order date and

current ship date.

Says Woods, "We try to provide everything in the way of information that someone would need to know, short of seeing the movie itself, to order it."

In addition to the current inventory, the microfiche "Videopedia" contains marketing information and any special programs being initiated by either Ingram or by vendor. This enables customers to take advantage of pricing breaks, incentive programs and distributor display materials.

Educating its clients on the use of microfiche has been an ongoing concern of Ingram's. "The biggest difficulty we've had so far is familiarizing our video customers on all the different ways they can use the microfiche program in their business," says Woods, adding optimistically, "But we've already got it in more than 12,000 retail outlets that sell books, video and computer software. So we're beginning to achieve the kind of penetration we hoped for when we became the first distributor to introduce micro-

(Continued on page I-12)

MERCHANDISING

Ingram Video prides itself on innovative, inventive merchandising. Its creativity in this area is what separates it from its competitors—and undoubtedly one of the reasons Ingram ranks as one of the nation's fastest-growing video distributors.

Ingram executives are always on the trail of new and exciting programs to help retailers, whether it's giving away a DeLorean car as part of a "Back To The Future" promotion or pre-planned bicycle promotions as prizes in a "Pee Wee's Big Adventure" tie-in.

This year, Ingram Video took its first step into creative display production when the company announced a year-long program designed to allow its accounts to sell hot product by different manufacturers under a united theme supplied by Ingram.

Ingram has designed its own exclusive line of merchandising aids, including counter display units and premium giveaway items before. But with the launch of Ingram's annual seasonal floor display program, the distributor took a giant stride forward in its service to dealers.

The program features a total of six separate in-store promotions keyed to specific seasons or times of the year.

Leading off in the spring was comedy, followed by gift-giving, children's video, classics, Christmas and—for January and February of 1987—how-to tapes.

Ingram's in-house creative services department manufactured six-foot full-color displays and standups with professional models illustrating each theme. The displays, geared directly at sell-through rather than rental, carry a dozen top titles two deep.

"This program will tie together the heaviest gift-giving times of the year," says Brian Woods, vice president of marketing and advertising for Ingram Video.

"We'll select what we think are the best, most representative hot titles from various studios and manufacturers, and merchandise them together in a single display designed by us."

In conjunction with this brand new move, Ingram has created Plexiglas counter units to hold annotated "Now Playing" sell-through sheets. Dealers will encourage their customers to pick up a copy and read about new releases and big sellers they might be interested in purchasing. All titles listed in the monthly "Now Playing" will simultaneously be featured in the current Ingram in-store floor display campaign.

"We'll use the same display logos on the six-foot standups that we use that months in 'Now Playing,'" says Woods. "It will cross-promote all the featured product."

Each seasonal display will remain active for two months. Buy-in to participate for dealers is 24 units, with stores encouraged to go at least two deep. Ingram suggests that dealers utilize the furnished displays as upfront store traffic-boosters.

Along with its standup and counter displays, Ingram has come up with a four-color brochure for approximately 6,000 video accounts introducing the program with photographs of every display for the year, details of the promotion, and a subscription form.

It's typical of Ingram's advance planning and long-range strategy that this promotion isn't for new releases only, but includes best-sellers from current inventory as well. Why? Ingram's research indicates that 60% of all sell-through is derived from *non-hit* titles, says Woods.

"And we don't want to rely on just best-sellers to bring people into stores," he says.

Ingram's merchandising extends into almost every new release. For "Beverly Hills Cop," Ingram created a multi-unit counter display with header card featuring Eddie Murphy. For Amy Grant's "Age To Age" and "Unguarded" live concert videos from RCA/Columbia and A&M,

(Continued on page I-12)

MPI

MEMO

To the entire staff at Ingram -

Thanks to all of you for shining
a fresh ray of light on the new
paths in home video entertainment.

You DO more than promise...

You deliver

From:

Your friends at MPI Home Video

While 34-year-old John Taylor has held his post as president of Ingram Video for only two months, he already has definite goals for the company, goals which he believes Ingram is perfectly positioned to meet.

Prior to joining Ingram in April, Taylor was vice president and general manager of VVI (Video Vision, Inc.) in Charlotte, N.C., where he oversaw matters of finance, purchasing, sales, marketing and distribution.

He was attracted to Ingram, Taylor says, for a very straightforward reason: "Ingram has the most potential of any distributor around." He attributes this to the company's solid financial base secured through its giant book division.

"Ingram is already set up in such huge markets as the book retail outlets and the libraries, and it's got an incredible base to market to other areas," Taylor says.

"In two short years, Ingram Video went from zero to being one of the top five distributors in the country. And while they've had to work hard to do that, they haven't tapped near the markets nor the potential that they can.

"Also they have a great corps of people here who can share a lot of cross-marketing ideas," he says. "Ingram has the book division, an audio and software division, and the video division; and all three of these companies sell to very similar markets. So you can get a lot of ideas and do a lot of cross-marketing."

Taylor's decision to come aboard Ingram was influenced by its relative efficiency in distribution. "It's amazing to me how much this company has accomplished with three distribution centers, that's why I believe it hasn't come close to realizing its full potential yet."

Taylor is clear on his long-range goals now that he is comfortably settled into Ingram's top spot. Among these are expansion into a variety of new markets.

"I don't want to give anything away, but we've got some plans ahead that will give the average mom and pop video store numerous ways to market their product. And that's what they need right now. They're being hit constantly with sell-through titles, and a lot of them just don't know how to merchandise them," he says.

"You know, that's how Ingram got big in the book business: they taught local dealers how to manage their inventory, reduce the price of books when the stock got overloaded, and basically how to stay in business. That's how they built up such a strong, loyal customer base. Well, we want to do the same thing in the video business."

Increase sell-through as well as rental transactions for

Vice President, Sales

Bob Buscher

If I'm in the office more than a day and a half or two a week, I'll be very surprised," says Bob Buscher, Ingram Video's new vice president of sales. Buscher oversees the company's telemarketing and field sales staffs and works directly with key national accounts.

"I was brought in to take a look at how we were doing internally in our reaction to changes in the marketplace," Buscher says, "and how, externally, we can take advantage of them."

The 37-year old Buscher holds an MBA degree from Vanderbilt Univ.'s Owen School Of Management. Before joining Ingram, he headed all the eastern U.S. sales activities for American Scientific Products, a division of American Hospital Supply Corp., the world's largest health care organization.

"One of my duties is to instill a sense of urgency and activity into our field and telemarketing groups. And we want to look into alternative markets," Buscher says.

Buscher argues for a close involvement with his sales staff: "I believe in a hands-on style of management. I believe in autonomy to the extent that you decentralize and give everybody the authority and responsibility to act. But you've got to stay very close to your staff—not just to get a sense of where your market is going, but also of what your people need."

Ingram's dealers.

"In January, Merrill Lynch released a study that said sell-through would be a much larger part of the business



John Taylor, President, Ingram Video

Brian Woods, Vice President, Marketing and Advertising



Vice President, Marketing & Advertising

Brian Woods

Brian Woods, vice president of marketing and advertising for Ingram Video, is typical of the youthful energy and enthusiasm behind the company's phenomenal growth. At 26, Woods is the motivating force behind a staff which coordinates Ingram's retail trade advertising, co-op programs, promotions and its in-house publications which function as a major informational service to dealers.

Woods' interest rarely wavers from the central theme of how to help Ingram further solidify its enormous hold in the video distributor business. Talk to him for any length of time, and he'll interject comments, ideas and creative concepts which one suspects will subsequently show up as fully-implemented Ingram campaigns once he irons out the details.



Bob Buscher, Vice President of Sales

Woods is in his second tenure at Ingram. He attended school at the Univ. of Kentucky, and joined the company in 1983 as part of the creative services department, following prior training in advertising and editorial matters at "Thoroughbred Record," a trade magazine for the horse racing industry.

In his original position, Woods worked with all Ingram's various divisions, including books, video and computer software. When a full-time slot opened up in the video division, Woods leaped at the chance. "There were so few people in the video department at that time. I knew it would be a growing area where I could learn about video and present many of my own ideas," he says.

His assumption was right. As promotions specialist, Woods was involved in establishing trade advertising, setting up co-op ad schedules, arranging Ingram exhibits at video trade shows, setting up dealer seminars, and even creating music video "event nights" with local hotels. He worked closely to coordinate innovative merchandising campaigns and display programs for accounts, and helped launch a variety of encyclopedia catalogs, inventory brochures, mailers, and newsletters.

He left for a year-long stint with Disney Video as a district sales manager, a position which he says gave him valuable insight into the manufacturer's side of the business and how other distributors operated. Woods re-joined Ingram in October 1985 as marketing and advertising director.

Woods is encouraged by trends in the industry and di-

rections he foresees ahead for the expanding field of video. He cites a loosening up of returns policies by manufacturers, coupled with an increasing awareness on their part about the importance of co-op budgets, as positive signals.

"Co-op dollars are so beneficial to dealers as a way of promoting consumer traffic, yet manufacturers have traditionally imposed an enormous amount of restrictions on us about how these dollars can be used and exactly what must be included in every ad. This makes it very difficult to administrate—especially when every manufacturer has its own set of restrictions," Woods says.

"If you've got 65 vendors, you've probably got 30 different ways you can use co-op advertising: some allow newsletters, some don't, some want newspapers only, some insist on prior approval, others are more flexible."

Woods says his objective is getting manufacturers to offer more concrete support to dealers. "I'd like to see the turnaround time on co-op dollar claims expedited. And I'd especially like to see manufacturers give more support in the area of the programs we're developing to help sell product. We're trying, through our seasonal floor displays and counter-top merchandising aids, to give retailers the tools they need to be successful; but we can only do so much without manufacturer support."

Until now, says Woods, it hasn't been overly difficult for retailers to succeed in video: "Video's been so hot you could get people into the store just by stocking hit product. But now we're starting to reach the saturation level in video retail. You've got to be on top of things, keeping up with new trends and developments."

"What we're trying to do at Ingram is help our customers plan ahead—as much as possible—so they can budget their dollars for promotions, tie-ins and improved ways to sell video. We want to work with every account on a one-on-one basis so that they succeed. That's our goal."

Expand Ingram's markets. Like the rest of Ingram's young, aggressive executive management team, Taylor is ready to take the company forward in a wealth of new areas. He is already looking beyond Ingram's current perimeters to the day when it will distribute video product to a network of libraries and Christian bookstores, as well as other unmined markets.

Taylor says he isn't concerned with being the largest national video distributor: he wants Ingram to be the best. "Our goal is to be the best, to service our customers the best—and these aren't just words," says Ingram's new president. "We want to give them what they need to make more profit. If that means being the biggest, that's fine; if it doesn't, that's fine, too. But being the best is the most important thing."

Robin Green, Field Sales Manager



Robin Green, Field Sales Manager

King Kong, just one of the Original Studio Edition videos available from RKO and Ingram



Growth doesn't come without obstacles.

Here's to Ingram Video for surmounting them all. We look forward to working together to promote the best quality entertainment in video today.

**At their best on
RKO Video.**

RKO PICTURES
A GENCORP COMPANY

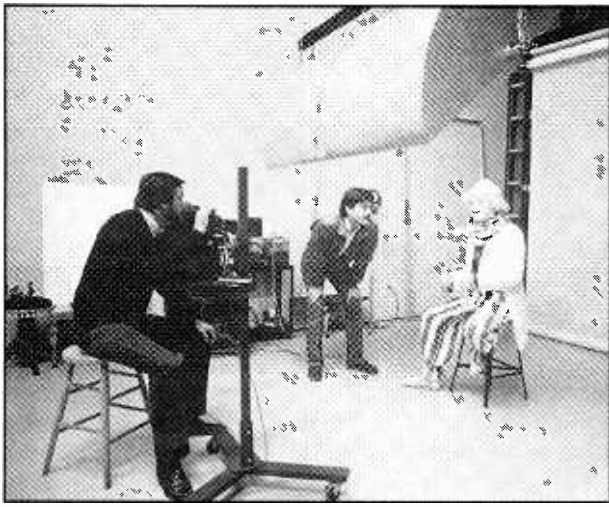
A Billboard Advertising Supplement

Media Home Entertainment, Inc.

Salutes INGRAM!

In Appreciation For Your Support

MEDIA
MEDIA HOME ENTERTAINMENT, INC.
A Heron International Company



Instructions are given to Lucky the Clown during a photo session for Ingram Video's new comedy in-store merchandising display.

On The Road

The world of video is becoming more sophisticated all the time. And no one realizes that better than Ingram Video. Since its inception in 1982, Ingram has introduced a myriad of sophisticated new techniques into video distribution and retailing—and the company has no intention of slowing down.

"While the manufacturers are going to have to become more in tune with what retailers need and help supply these materials and dollars, video distributors are going to have to become more sophisticated in delivering the product and assisting accounts in selling it," says Brian Woods, Ingram's vice president of marketing and advertising.

One way Ingram is preparing to work more closely with its retailers is by taking its show on the road. For the first time this year, Ingram has begun sponsoring a series

of seminars that, in many cases, are also tied to warehouse sales.

A typical seminar for Ingram retailers begins early in the day with session on merchandising tips, new and different ways to market video product, sales suggestions and question-and-answer periods.

Major studios and manufacturers' reps are on hand so that retailers can address specific issues and problems directly to them, Woods says. At an Ingram seminar held earlier this year in Nashville, some 35 vendor reps participated, flying in at their own expense to talk first-hand with close to 500 Ingram customers. Ingram believes these seminars will be a valuable way for an open dialog between manufacturers and accounts.

Among the topics to be covered during the retail road seminar are positioning displays in-store, better sales methods, and most important of all, how dealers can make the move from "rentaling" to "retailing."

"You'd be surprised how few video stores actually even put price stickers on their cassettes," says Woods. "Even the rental copies should have prices, so that customers know whether they can afford to buy them if they want to. You'll get a lot more sales if people know that it is available for sale and for how much.

"Many retailers are worried about mass merchandisers coming in and selling tapes, yet they themselves aren't even trying to move into the area of selling instead of renting. Our philosophy is that video retailers need to be positioning themselves for the future. This is something we hope to communicate to people in our video seminars," he says.

In cities tied to one of Ingram's warehouse facilities, the seminars will be accompanied by a warehouse sale. The warehouse is set up like a "retail superstore" for the day, with registrants able to walk through the aisles and pull orders directly from the shelves.

Woods anticipates doing 15 seminars in 1986. Ingram sponsored five initial seminars in the spring, including three in the first week of April alone. Two of these offered warehouse tie-ins as well.

In addition to the specially-planned educational seminars which will be conducted regionally throughout the U.S., Ingram conducts ongoing training and support services through its field staff.

"They develop a relationship with each store in their area. They do in person what we can only do by phone. They bring customers into closer contact with Ingram," says Woods.



CBS/FOX VIDEO
congratulates
INGRAM VIDEO

We wish you continued success
and growth for the future.



The comedy display is the first of six theme and in-store displays scheduled this year which will assist Ingram Video customers in making the transition from rental to sell-through.



Customer Service

Ingram Video treats customers right. Whether a customer is starting his first video store or his one-hundredth, Ingram can help. That's why more and more people with growing video businesses make Ingram their first call.

Ingram's new account representatives get customers off on the right foot. A customer needs advice about which videos to carry in a new store? Ingram offers something no one else does: their Recommended Opening Store Inventory (ROSI). ROSI is a computer-generated program that creates a customized video inventory for new video stores and new video departments in other retail stores. Based on the store's location, clientele and budget and national sales trends, ROSI makes opening a new store much easier.

But Ingram's new account reps can do a lot even for stores that are already in the thick of business. A customer needs help with advertising? The new account rep can get him involved in a cost-effective tag ad program that lets the customer participate in full-page and half-page newspaper ads. A customer needs credit? The new account rep can set up an appropriate line of credit to meet the customer's needs.

Ingram keeps close to its market—and that means finding out how to serve customers best. Ingram's new account reps make it their business to find out how they can help customers. The company's policies come under constant review based on what customers tell the account reps. Ingram listens. And when it makes good sense, Ingram isn't afraid to change.

Of course, customers differ in what they need. One



A telemarketing rep takes an order via an 800-number.

needs hot rental titles, another needs steady sellers. One carries a big movie inventory, another succeeds with how-to videos. So Ingram doesn't make the mistake of lumping all its customers together. The company's services and programs are as different as its customers. Customers get service tailored to their needs.

Each Ingram customer works with a personal telemarketing representative in Ingram's Nashville headquarters. One of Ingram's telemarketing reps takes over once the new account rep has the ball rolling. The telemarketing rep takes telephone orders for titles—and does a whole lot more. Like the new account rep, the telemarketer makes a point of learning about the customer's business. The telemarketer works to learn the customer's titles preferences and recommends videos that will rent and sell. With the help of Ingram's staff of new-release specialists, the telemarketer advises customers about hot new videos. By following Ingram's advance tips, customers can have hit videos in-store when the market is ready for them.

And Ingram goes even further to get hit titles to customers. Ingram takes hot videos into its warehouses only to ship them out immediately to customers. What it boils down to is this—Ingram's customers get video product into their stores fast. And that means more sales.

Ingram's 7,000 plus title inventory isn't just a paper tiger; it's in their warehouses and ready for shipment. Customers who call in orders before 10:30 a.m. in their own time zone get their orders shipped out the same day. If the order comes in after that, Ingram ships within 24 hours from the warehouse nearest the customers.

Whether customers call to order a video, to order point-of-purchase materials or to ask questions, the call is on Ingram. Toll-free ordering is one more way Ingram treats customers right.

From the author of **THE HORN BIRDS**

The bestselling story of secret love, violent death and frenzied conflict.

Colleen McCullough's **AN INDECENT OBSESSION**

WENDY HUGHES of "MY BRILLIANT CAREER"
JONATHON HYDE of "LACE"
BOB HUNTER of "DYNASTY"



SUGGESTED LIST PRICE: \$59.95 CAT # HR 7003

HAL ROACH STUDIOS FILM CLASSICS, INC.™



YOU DELIVER!



Others promise. We deliver.™

CHARTER

ENTERTAINMENT

ARTWORK AND DESIGN © 1986 CHARTER ENTERTAINMENT 1901 AVENUE OF THE STARS, LOS ANGELES, CALIFORNIA 90067

Our personalized serv

Personalized service means you get your own personal telemarketing representative when you do business with Ingram Video. Your representative does more than take orders. He or she works with you to become acquainted with your business and the title preferences of your customers. Your representative will consult with you on how to make the most of your purchasing budget, whether you're opening a new store or operating an existing store. Recommending titles that sell is just one part of the personalized service that tickles dealers pink.

Profitable and timely information is part of our service.

Ingram Video knows that with so many new titles being released each month, you don't have time to

keep track of them all. We have a specialist on staff who monitors hot new video releases. Our specialist shares this information with our telemarketing representatives, so your personal representative can share the information with you. You can then preorder fast moving releases and have them in your store when your customers ask for them!

When you place an order, you get a straight answer.

Order any of our more than 7,000 prerecorded video tape titles and you'll receive immediate stock verification. No maybes—just a clear and simple yes or no. Then your order will be shipped the same day, if you order before 10:30 AM local time. Order any time later in the day and we'll ship within 24 hours!

ice will tickle you pink.

The industry's highest fill rate adds to your bottom line.

You can't sell or rent what you don't have. Ingram Video—the fastest growing distributor of prerecorded video cassettes—has the highest fill rate in the industry, so we don't leave you empty handed when your customers request a popular new release. And that's more money for you.

POP materials boost profits, too!

Ingram Video warehouses POP materials which are available for same day shipment and immediate, sales-generating impact in your store. We also offer a complete array of in-store merchandising materials,

produced exclusively for Ingram Video dealers. Ask your personal telemarketing representative what POP we have available from major studios.

Let Ingram Video personalized service tickle you pink. Give us a call toll-free 1-800-251-5900. In Tennessee, call 1-800-468-9464.

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

INGRAM

INGRAM VIDEO

MARKETING



Mindy Henderson, Bookstores & Libraries Manager.

No detail of a store's operation is too minute to escape the attention of Ingram Video. Whether it's creation of a new logo, choosing the proper decor, installing the right computer system, developing store displays, or training employees to improve sales techniques with customers, Ingram is fully committed to problem-solving and trouble-shooting.

Ingram's philosophy revolves around its belief that video stores are in the entertainment business—and ought to market themselves accordingly.

Everything within the store should project its image, from furnishings to friendliness. Ingram encourages its customers to take advantage of more sophisticated merchandising strategies without sacrificing the kind of simplicity that makes people feel comfortable and at home.

In-store signs directing traffic to key areas of selected

product can be very useful. So, too, are window displays which can lure street passersby on the strength of an eye-catching theme. The themes can revolve around a specific movie title, a group of titles, a special sale, a holiday or a season.

Ingram is also enthusiastic about "slogan selling," either in newspaper ads or where a lighted store sign can be used to carry the message clearly. Among its generic suggestions for sales based on a slogan are "Rent A Romantic Movie," "Cure Network Nausea" and "Help Stamp Out Expensive Popcorn."

Ingram suggests that established video stores work at least six months ahead and budget 3%-5% of their gross sales for advertising. They suggest increasing this figure, though, in areas where there is fierce competition, store expansion or special sales opportunities. Ingram's research indicates that the age range of video customers is between 25 and 60, equally split between men and women.

In addition to newspaper and/or radio ads, stores may wish to look at advertising in the local Yellow Pages phone directory, neighborhood newspapers and special supplements. Direct-mail flyers, discount coupons and bag-stuffers are also proven traffic-boosters, Ingram says.

In its dealer training seminars and educational forums, Ingram concentrates on the specifics of selling. The company makes its own point-of-purchase materials in addition to furnishing those shipped out by manufacturers; and accounts are encouraged to be as creative as possible in utilizing these display incentives.

Ingram stresses that dealers should get used to asking suppliers for suitable materials. And it points out that accounts can obtain a variety of counter and floor displays just by purchasing the accompanying titles from Ingram.

Ingram is committed to motivating customers into thinking "sales" instead of only "rental." Toward this end, Ingram has compiled a list of ideas directed at increasing sales. They include:

- Collecting prepaid pre-orders on yet-unreleased titles, along with bag-stuffers to promote the titles
- Use p-o-p displays suggesting the purchase of movies at the cash register to spur impulse buys
- Get store clerks in the habit of asking, "Is that for sale or rental?" when customers ask for a particular title. Get them in the habit of using terms like "building your video library" when talking with prospective buyers. Add a \$1 "spiff" to employees who *sell* titles rather than ringing up an overnight rental
- Post a video "best-seller" chart in the store in clear view of customers
- Sticker merchandise with prices and make sure

(Continued on opposite page)

WALT DISNEY
HOME VIDEO
SALUTES
INGRAM VIDEO!



Randall Chambers,
Sales Director



© 1986 The Walt Disney Company.

through signs or banners that customers know the product is available for sale

In the area of promotion, Ingram emphasizes to its accounts that promotions must be well-planned and have a central theme for maximum effectiveness. Dealers are advised to think out cost, timing and key elements in advance, and make sure everyone in their operation understands the purpose of the promotion.

Think in terms of "repeat exposure" for individual promotional items. Unless customers will use them (or wear them), Ingram believes the p.r. value of the items will be lost.

A newsletter can be a tremendously useful tool. Ingram notes that a newsletter mailed to club members, regular customers and available for pick-up within the store has a built-in "ready audience." Unlike general media advertising where only 35% of the recipients own VCRs, 100% of video newsletter readers either have or intend to purchase a VCR. Newsletters also help distinguish one store from its competitors and establish a "recognition factor."

Other areas covered by Ingram in its educational seminars include the use of gift certificates, rental coupons, cross-promotions, phone hotlines, weekday specials and contests.



Ingram's extensive inventory includes everything from today's boxoffice hits to yesterday's classics.

From Calling In To Shipping Out

Orders come to Ingram Video in four ways:

- From telemarketing callouts that solicit orders
- From telephone salespeople who primarily take orders (although order takers may refer the customer to Ingram's "Video Hotlist" of titles and thus sell as well as accept orders)
- By mail
- By computer-to-computer direct entry (still a relatively rare method)

When an order is placed, the person taking the order immediately checks by computer to see if the titles (and a sufficient quantity of them) are in the inventory. If there is any absence or shortage of stock, the order taker can let the customer know at once. The customer then has the option of choosing other titles or backordering the ones originally asked for. Most accounts have computer codes that tell the order taker whether or not to backorder automatically.

If the stock is available—as in most cases it is—then the order is input and the inventory is "locked," assuring the customer that a later order will not be assigned the goods that have been designated for him.

Each day, the mainframe computer does four to five "quickly pick" runs, that is, prints out picking documents in Ingram's three warehouses. The time of day a customer orders will determine which of the runs the order is printed on. The picking documents contain all the information needed for filling the order: customer's name, address, purchase order numbers, titles, and bin locations.

Unlike most video warehouses, Ingram's are organized by bin location rather than by manufacturer. Once the picking document reaches the warehouse, the order is picked, checked against the order form, packed, labelled, and put on the dock for shipment according to the type of shipping the account has specified.

In areas adjacent to its warehouses, Ingram maintains its own van service for same-day delivery capability.

Congratulations

Ingram Video

We look forward to
your continued
success and
our continued
relationship.

Best Regards,

Tom Devlin
Worldvision Home Video



WORLDVISION
HOME VIDEO INC.

A TAFT COMPANY

"Not Affiliated With World Vision International
A Religious and Charitable Organization"

© 1986 Worldvision Enterprises, Inc. All Rights Reserved.

Your Delivery is First Class!



Others promise. We deliver.sm

EMBASSY
HOME ENTERTAINMENT®

ARTWORK AND DESIGN © 1986 EMBASSY HOME ENTERTAINMENT® 1901 AVENUE OF THE STARS, LOS ANGELES, CALIFORNIA 90067

CONGRATULATIONS TO
**INGRAM
VIDEO**

ON YOUR GROWTH
IN THIS FANTASTIC
NEW INDUSTRY!


McQUIDDY PRINTING COMPANY
711 SPENCE LANE • NASHVILLE, TN 37202 • 366-6565

A hearty
congratulations
to
INGRAM VIDEO
in
recognition of
their tremendous
growth.

Continued success in the future.

From Everyone at



MERCHANDISING

(Continued from page I-2)

and Walt Disney Home Video's "Making Your Dreams Come True," similar eye-catching displays with accompanying graphics were shipped at no extra cost to participating dealers with qualifying orders.

Do promotions work? Ingram thinks so. "Back To The Future" looms as a huge video release for summer 1986, and Ingram's DeLorean giveaway certainly rates as the company's single biggest prize offer. In addition to qualifying for the DeLorean, every Ingram dealer purchasing 15 units of "Back To The Future" earned a Sony AM/FM cassette player.

For the "Pee Wee Herman" promotion, 10 Ingram accounts won a retail giveaway package consisting of a bicycle, store entry blanks, and co-op money to advertise the promotion.

Coming up: Ingram's quarterly "special order catalog" offered to accounts at minimal cost to pass onto their own customers. The catalog will contain annotated descriptions of all 7,000-plus video titles stocked by Ingram. The four-color cover will be customized with individual retailers' names and logos if accompanied by a minimum order.

Says Woods, "The idea is to get into your customers hands a copy to take home. That way, they'll see the new titles and releases and also the catalog titles they missed

(Continued on opposite page)



INGRAM
VIDEO

Thank you
for your
additional
efforts
and support.



NEW WORLD VIDEO

before—or they'll come across something they didn't know about and will want to buy."

Ingram is now using a patented "laser search" system in its book and video division. The laser search system, exclusive to Ingram, uses a computerized laser disk and an IBM PC to access more than 1,250,000 inventoried book and video titles. The company spent a year testing the system, which is geared most directly at the growing library market. Using this system, product can be called up instantly in a variety of ways: by titles, by author, by a key word, by actor or actress, or by manufacturer.

It's this kind of non-stop creativity that makes Ingram unique, say observers. In fact, new president John Taylor admits that Ingram's enviable marketing reputation was a major factor in why he joined the company two months ago.

"It's probably this more than anything else that separates Ingram from everybody else in the field, and will even more so in the next six months," Taylor says.

"We already have a very creative marketing department, and one of my objectives is to double its size so we can continue to be different from the competition.

"I want to develop p-o-p materials that are solely Ingram's; I want to come out with marketing strategies that are solely Ingram's, which nobody else can copy. We're headed in that direction now, and I intend to ensure that we keep on giving our customers the tools they need to be the best in the business."

Recommended Opening Store Inventory

Ingram Video has so much business data and sales support to pass on to retailers that it sometimes seems that selling videos is just a profitable sideline. As one company official observed, "We try to set up programs for new retailers that give them everything they have to have—from a product, to advertising, to marketing—everything they need to be in the business effectively. We really take them from the inventory base on up."

ROSI helps.

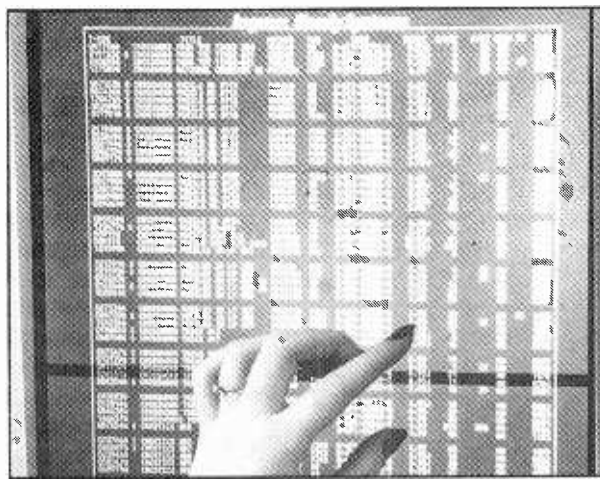
ROSI is Ingram-talk for Recommended Opening Store Inventory. What it means is that the company will pick out the right—and the right number of—titles for a beginning video operation. This suggested inventory will be based on national sales statistics, industry trends, and information provided by the retailer about store location, the kind of customers aimed for, and the budget the retailer has to work with.

For the veteran video retailer, Ingram's ROSI blossoms into Recommended Ongoing Stocking Inventory. This is systematic and detailed advice for those who want to change their title mix, increase their title base, or specialize in a particular area of sales and rentals, such as kidvid.

All Ingram's retail customers are alerted to and provided with extensive p-o-p material to make the locations aesthetically pleasing and to serve, as one official called it, "the silent salesman." Besides the p-o-p provided by the video manufacturer, Ingram creates its own p-o-p, particularly customized counter units (see separate story).

Ingram not only advocates aggressive advertising by its retail customers but supports them in their efforts. The company helps small retailers tie their name into larger aggregate ads for maximum attention.

This year, Ingram Video debuted its turn-key store opening package, complete with a detailed manual on how to run a successful video operation.



Left: The Ingram Video microfiche is an exclusive program which provides the customer with pricing, inventory and ordering information on a weekly basis. Right: Computer printouts and reports such as this ROSI (Recommended Opening Store Inventory) can be used as an inventory checklist to aid the retailer in making purchasing decisions.

THORN EMI/HBO Video Congratulates

INGRAM VIDEO

for their
**Expanding Growth
and Success
in the
Video Market**



Congratulations
TO OUR FRIENDS AT
INGRAM VIDEO



**Brilliance
 forever.**

The Secret is BASF Chrome.

No matter how many times you replay or re-record, the original brilliance of sight and sound always comes through on BASF pure chrome video tapes. And, they're guaranteed for a lifetime.

So, for the ultimate in color brilliance and picture sharpness, go for the pure chrome.

BASF Chrome Super Hi-Grade and Extra Quality tapes — nothing brightens your sights and sounds like BASF Chrome.



INFORMATION

(Continued from page I-2)

fiche to video dealers."

The exclusive Ingram microfiche "Videopedia" program is offered to Ingram customers on a subscription basis at \$100 a year for 52 weekly updates plus microfiche display machine. For new accounts, Ingram makes the machine and updates available for 90 days free.

Also under the umbrella term "Videopedia" comes Ingram's quarterly "Videopedia" catalog and its twice-a-month "Videopedia" newsletter update. The quarterly catalog is basically a hard-copy version of the Ingram "Videopedia" microfiche list, containing the same extensive information in a printed catalog form. Included are product format, retail pricing and sale terms for both regular prerecorded video and closed-captioned videocassettes. There is also a section for video accessories and storage units, and various manufacturer ads.

Ingram's commitment to supplying complete information to its clients doesn't end there. The company continually mails out flyers announcing special programs, giveaways and promotions. Woods mentions a "St. Elmo's Fire" promotion that offered a free lighter for each unit ordered and a free insulated stein for each three units of the video ordered. An Ingram "Rambo" promotion offered customers free "Rambo" sweatshirts, store displays and extensive merchandising materials.

(Continued on opposite page)



A perfect setting:

Ingram
and Video Gems.



*Thanks Ingram
 for making us shine!*

731 N. La Brea Avenue, Los Angeles, CA 90038
 (800) 421-3252 • (213) 938-2385
 © 1986 Hollywood Video Gems, Inc.

ids
**Interior
 Design
 Services**
 INCORPORATED

is proud
 to announce
 its participation as
 office environment
 planner for

INGRAM

INGRAM DISTRIBUTION GROUP INC.

230 Great Circle Road
 MetroCenter, Nashville, TN 37228. (615) 248-9209

With Ingram, in fact, it's unusual for major releases *not* to be supported by special company-originated incentive programs benefiting its accounts. Ingram considers creative merchandising its specialty and is always at work on some out-of-the-ordinary inducement or promotion to boost customer sales.

"We try to enhance the product whenever possible through promotions put together by our in-house promotions department. It's one of the ways that we can stand apart from other distributors," Woods says.

Naturally the phone plays a major role in keeping Ingram customers updated about new product. The "Videopedia" microfiche comes out each Monday; new programs released subsequently in that week are announced immediately through Ingram's telemarketing and telephone sales divisions.

"New releases are very time-sensitive. So much so, in fact, that in many cases, manufacturers send out mailgrams so that every distributor will get the information at the same time. It's up to us to notify our customers as quickly as possible so they can adjust their ordering schedules," says Woods.

Ingram Video is gratified by its rapid growth and expansion. Yet it remains dedicated to the pursuit of new accounts it hopes will become part of Ingram's "extended family." A year and a half ago, the company developed a special marketing presentation tape to further showcase the scope of its services for would-be clients.

Realizing the impossibility of bringing each potential new customer into its Nashville home offices and taking the account on a guided tour of its vast premises, Ingram created an eight-minute presentation video that could be shipped out for viewing anywhere in the country.

Ingram hired a production crew and wrote and produced the tape which introduces its full range of services and walks the customer through from placement of an order to final shipment. It stresses Ingram's personal approach, computerized services and individualized attention. The tape made its debut at the 1984 VSDA convention.

Every new customer that calls Ingram is sent an introductory Ingram "care package" including its quarterly Videopedia catalog, a newsletter, a microfiche sample, and a new account application.

Providing education is a key component in Ingram's game plan for success. And with its array of informational services, the company is right on line to achieve a 100% "customer satisfaction fill rate."



John Taylor, President, Ingram Video, left, and Brian Woods, Vice President, Marketing & Advertising.



A staff artist from Ingram's creative services area works on the layout and design of a promotional brochure.

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial Coordinator, Brian Woods; All editorial by Kip Kirby, Edward Morris and Andrew Roblin; Design, Anne Richardson-Daniel.



INGRAM VIDEO, We Think You're Tops



Ingram
video

A SUCCESS STORY UNPARALLELED IN THE HOME ENTERTAINMENT INDUSTRY...

...made possible by its setting the standards for all in the industry to follow with the introduction of its incomparable, state-of-the-art customer service...its inspiring leadership, daring vision and the genuine dedication of its employees...



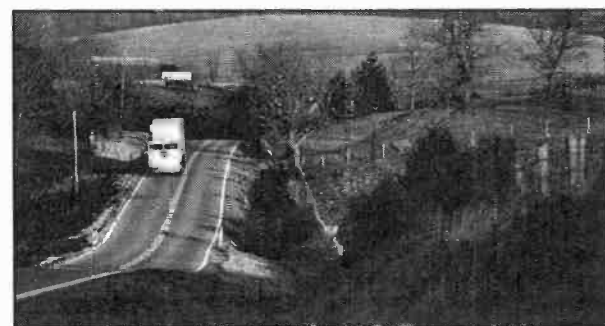
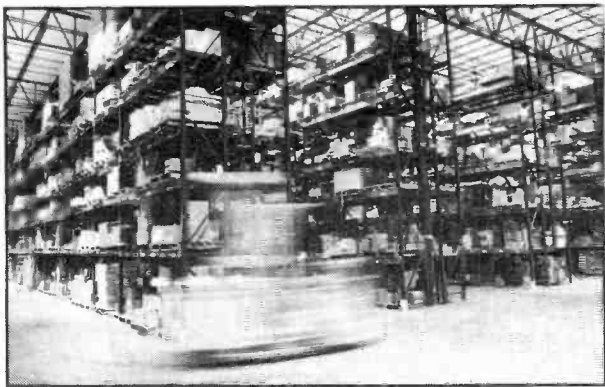
WARNER HOME VIDEO

 A Warner Communications Company

...we thank everyone at Ingram Video for their trailblazing contributions, and for making it possible for all of us at Warner Home Video to explore new and profitable frontiers in marketing...

Ingram Thank You For Your Support

KARL LORIMAR
HOME VIDEO



Behind the scenes at Ingram, from top: Towmotor traffic is fast and furious in Ingram's new 200,000 square foot warehouse facility located in Lavergne, Tenn.; A warehouse employee pulls a title from Ingram's 7,000-plus video title inventory. A computer generated picking list is used to fill orders; Thousands of feet of conveyors are used in Ingram's three warehouse facilities; An Ingram semi rolls down the highway on a cross-country trip. Ingram's truck fleet includes six semis with each driver logging more than 100,000 miles a year.



*From all of us at
Trans World
Entertainment USA
to all of you at
Ingram Video*

CONGRATULATIONS



ITA Bows Cassette Quality Seminar Panelists Voice Concern About CD's Potential

BY MOIRA McCORMICK

ST. LOUIS One hundred twenty-six cassette duplicators, manufacturers of duplicating equipment, tape- and cassette-shell makers, and other industryites gathered here May 12-14 for the first Cassette Quality seminar sponsored by the International Tape/Disc Assn. (ITA).

The seminar, which consisted of workshops and sessions covering ways to improve the quality of cassette production from master tape to finished product, was inspired by two gatherings hosted by the Electro Sound Group, a major cassette-duplicating firm.

Concerns about increasing competition from compact disks were voiced frequently during the three-day meet. Ed Outwater, director of quality assurance at Warner Bros., referred to the CD as "the bench mark of sound quality" in the music industry. He said that cassette makers must attempt to keep pace with the laser-read disk as best they can, using new technologies and tape formulations.

Some of the topics covered included the necessity of special equalization for cassettes; problems with azimuth specifications; inconsistencies in tape shells and consumer playback equipment; and the future of digital cassettes.

All sessions were moderated by Sam Burger, formerly chairman of the board of ITA and a senior vice president for manufacturing and research & development at CBS Records; he is now president of Athenia Industries.

The sessions on May 13 opened with a discussion titled "Preparation Of The Studio Master." Panelists were Sandy Richman, marketing manager for XDR and custom manufacturing, Capitol Records; and Warner Bros.' Outwater.

Both panelists agreed that, ideally, cassettes should have their own master, distinct from the vinyl disk's. "Cassettes have different time and low-end limitations," said Outwater. "You should be able to put more level and low-end EQ on cassettes than on vinyl." Cassettes, he stressed, have their own limitations, and "the black disk's limitations shouldn't be imposed on other mediums."

Speaking on the equalization of the cassette master, Richman warned against making EQ adjustments on the assumption that high and low frequencies will be lost in the duplicating process.

"Never EQ to the bin-loop master," Outwater said. "All EQ should be done at the studio master stage for as flat a transfer as possible."

"We're not producers, we're replicators," said Richman.

The importance of acquainting artists with the parameters of the cassette medium was also stressed. "The more they know, the better," said Outwater. "The quality-conscious, technically well-versed artist is often the instigator of the move to better-quality tape."

As Richman observed, "You can advertise your heart out, but if the product doesn't speak for itself, it doesn't do you any good."

Also on the agenda on May 13

was a discussion titled "Preparation Of The Loop-Bin Or Duplicating Master." Speakers were Capitol's Richman; Frank Wojciechowski, chief tape technician, MCA Manufacturing; Richard Kraus, president of Associated Audio Services; Wayne Desmond, quality control supervisor, RKO Tape Corp.; and Dave Michelsen, tape duplicating manager, Allied Records Division, WEA Manufacturing.

The panelists emphasized the importance of consistency, monitoring and rechecking tape and equipment, and quality control (specifically, technical versus human means).

Richman said maintenance of equipment, alignment, reliability checks on raw materials, and quality checks of the supplied master are essential. "Consistency is the most important criterion of the mastering tape," she said. "It's important to clone the replicating source."

Kraus noted that level is vital in quality control and alignment. He observed that problems exist with studios that have different versions of level and EQ. "We'd like studios to operate more closely together," he said.

Desmond advised using consistent tape and shells, observing that—no matter what the outcome—inconsistencies in playback equipment can be damaging to the audio quality. "If the consumer doesn't think it sounds good, he develops a bad opinion of the industry," he said. "All it takes is one bad cassette, and they're out buy-

(Continued on page 48)

R-DAT Vs. CD Debated

ST. LOUIS The viability of the digital audiocassette as competition for the compact disk was discussed in the final session of the ITA's "How And Why" Cassette Quality seminar here at the Clarion Hotel, May 12-14.

Titled "The Future: The Advent of Digital Audiotape," the session was presided over by two speakers. Kei Yamashita, senior researcher for Hitachi, presented the standards now being developed for R-DAT (rotary-head digital audiotape) hardware and software, and Robert L. Baer, marketing manager of chromium dioxide for DuPont, spoke on the challenges R-DAT presents to high-speed duplicators.

Yamashita displayed graphs, charts, and other information compiled by the DAT conference—a study of a standardized system for consumer digital tape. Research, he said, should be completed by June.

Also considered by the study was the stationary-head, digital audiotape format (S-DAT), which is "difficult to put into practice in a short period of time," according to Yamashita.

The R-DAT, on the other hand, can be readied without too much delay and has other favorable features such as long recording time, small size, and lower price.

Yamashita showed diagrams of the R-DAT cassette, pointing out that it is smaller than the standard compact cassette but higher in recording density, with a playback time of up to two hours. However, he said, 80 minutes has been deemed sufficient for prerecorded

digital tape.

Baer's presentation opened with his citing the rapid growth of CD over the past two years. It is a sign, he said, that "the consumer wants digital-audio sound quality."

Baer noted R-DAT's advantages over CD, including portability, small form, and recording capability. "Record company people," he said, "may say those are not enough advantages, but the consumer decides."

Assuming consumers want prerecorded digital cassettes, the music business will need a method for duplicating them at high speed. Currently, digital audiocassettes can only be duplicated in real time. "R-DAT's recording densities," said Baer, "are similar to half-inch videotape. Conventional high-speed audio duplicating technology won't be feasible."

While most video duplicating is presently done in real time, Baer said high-speed duplicating at 150:1 is now emerging in two forms: DuPont's thermal-magnetic duplicating system (TMD) and Sony's Sprinter system.

Baer said DuPont believes that TMD will work for E-DAT. Two TMD machines are now in commercial operation, and Baer said DuPont is building several more for placement during 1987. He showed a photo of the TMD system's components, which include a laser copying machine, mirror master R-DAT recorder, R-DAT meta mirror master tape, and chromium-dioxide copy tape. The duplicator runs 150:1 in a forward

(Continued on page 48)

BULK AUDIO TAPES FROM SUNKYONG. YOU CAN'T GET BETTER BUT YOU CAN CERTAINLY PAY MORE.

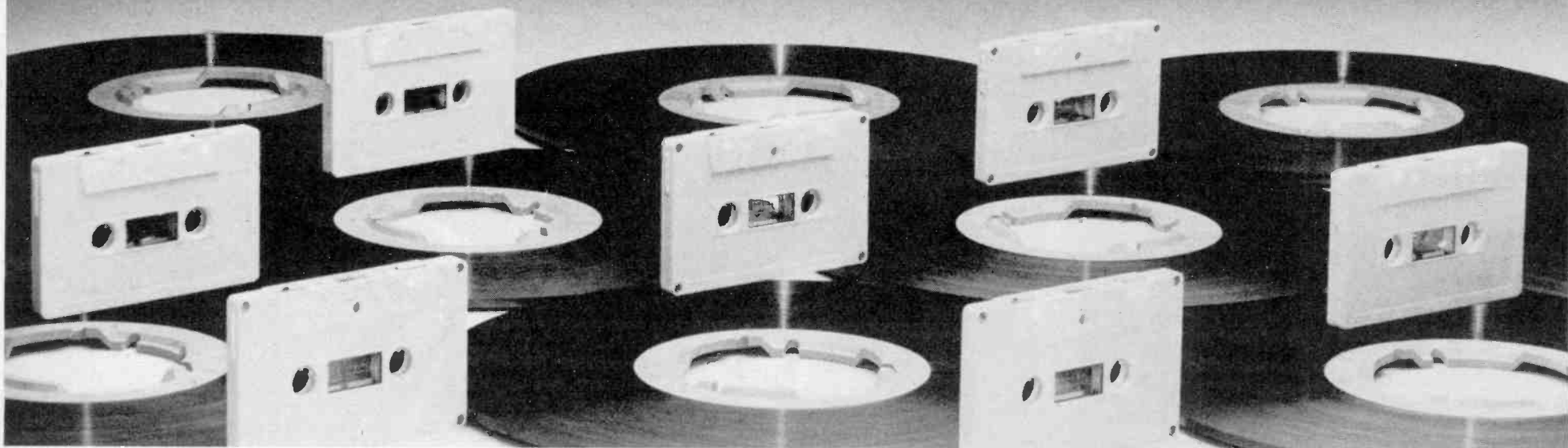
Sunkyong's bulk audio tape is designed specifically for duplicators and delivers what you *must* have from your audio tape...consistently good sound.

We can deliver on this promise because we make every single component of the tape ourselves—the base film, the coating, the cassette itself. Everything. Even the oil used to make the film comes from our own oil refineries. It per-

mits a degree of quality control that's hard to match. And, when it comes to audio tape, quality control is what makes the difference.

If you'd like to know more about our complete range of high quality audio tape, call us in California at (213) 327-5010.

SUNKYONG
17106 S. AVALON, CARSON CA 90746





THE EVOLUTION OF SUCCESS

To stay number one, you've got to make the best even better. Which is why for ten years Ampex has continued advancing the performance of mastering tape. Through a decade of increased performance and reliability, Grand Master[®] 456 remains the tape behind the sound of success. Which is why more top albums are recorded on Ampex tape than any other tape in the world. For Grand Master 456, the beat goes on.

AMPEX

Ampex Corporation, Magnetic Tape Division • 401 Broadway, Redwood City CA 94063, 415/367-3809 Ampex Corporation • One of The Signal Companies

AND THE BEAT GOES ON

Experts Debate Future Of Tape, CD, Home Video

BY STEVEN DUPLER

MONTREUX The present state and possible future of various home entertainment technologies were examined by a panel here during the recent International Music & Media Conference, May 7-10.

Offering their views on what the next 20 years will bring for compact disks, magnetic tape, home video hardware, digital cassettes, and satellite transmission were Marcus Bicknell, commercial director of SES Luxembourg, a new

communications satellite system about to be launched; Han Tendelo, senior director of Philips/Du Pont Optical Co. of Holland; Wilhelmus Andriessen, chief applications engineer for BASF AG, Germany; and Chriet Titulaer, president of Titulaer Producties, Holland.

Not surprisingly, BASF's Andriessen was bullish about the future of magnetic tape, a medium some have said recently might fall by the wayside as optical disk technology becomes widespread in the next century.

"Tape is now the dominant configuration in both audio and video. We see that continuing for several reasons," Andriessen said, citing "an increase of software availability due to increased TV and radio broadcasting, new technologies for the distribution of software, and the coming of 'recording robots,' automatic time-shifting devices which will offer extremely large recording times."

Andriessen then presented comparison charts, which detailed features and abilities of magnetic tape vs. both compact disks and Laser-Vision disks. He claimed superiority for audiotape over disk technology in time-shifting, reliability in a mobile situation, playing time flexibility, protection of media, and storage capacity per volume unit.

In the case of video, Andriessen admitted the videocassette could

not stack up to the laser disk in terms of quick access and medium wear but noted a videocassette can provide eight hours of recording for time-shifting, where optical disks—once the recording technology is developed—will likely offer only a one-hour capacity.

Beating the drum for the optical disk was Philips/DuPont's Tendelo, who said his firm predicts CD software will increase from the approximately 100 million units already produced to more than 1.2 billion by 1995.

Tendelo disdained to discuss the standard compact cassette and black vinyl phonograph record. The only technologies Tendelo pointed out as potential competitors to CDs and laser video disks were VHS Hi-Fi and 8mm video.

However, he noted, "Neither the audio nor the video quality of 8mm comes up to CD. Also, the optical disk format prevents piracy. Further, duplication for 8mm is quite slow compared to optical disk, and neither video format offers random access."

Tendelo also discussed the future of optical disks, noting that the fledgling CD-I (interactive CD) and CD omniplayer formats will take the laser-read disks beyond simply being audio/video players to a time when full-motion video and complete computer interaction will be possible.

Marcus Bicknell's presentation on the future of pan-European satellite TV broadcasting argued for strong growth of the technology, citing the advantages of cultural exchange of music, entertainment and other types of programming and noting satellite TV responds to the consumers' demand for increased viewing choice, which is not being provided by national broadcast and especially cable TV.

The 10 million European households wired for cable represent only a small percentage of the 125 million homes in Western Europe, "So we must increase the base either through satellite or broadcast TV," Bicknell said.

Bicknell said that 29 million European homes already have a satellite

hookup to a master dish antenna and predicted 50 million more homes will have such access within a few years.

Bicknell said his firm is launching its 16-transponder satellite in May 1987, claiming it will "cover all of Europe with more power than any previous satellite." It is also frequency compatible with all existing dishes.

More esoteric forms of future technologies were discussed by Chriet Titulaer, who said neither optical disks nor magnetic tape would survive the coming information and media explosion. Rather, he said digital data transmission via optical fibers and satellites will become the dominant form of sending and receiving information and home entertainment.

"BASF is talking about tape because they produce it," said the scientist. "Philips talks about CD because they sell it. But these configurations will become secondary to electronic digital data transmission in the next century."

**IM&MC:
REPORT FROM
MONTREUX**



REMOVES VOCALS FROM RECORDS!
Now You can sing with the world's best bands! The Thompson Vocal Eliminator can remove most or virtually all of a lead vocal from a standard stereo record and leave the background!
Write or call for a free brochure and demo record.
**LT Sound, Dept. B, P.O. Box 338,
Stone Mountain, GA 30086 (404) 493-1258**
For 24 hour Phone Demo call
(404) 493-6879
For a Free Brochure and Demo Record
call: (404)-493-1258

Audio Track

LOS ANGELES

BONNIE RAITT HAS been keeping **The Complex's** Studio B busy—the singer has been tracking sessions for her upcoming album with producers **George Massenburg** and **Bill Payne**. Massenburg is also handling the board, assisted by **Bill Youdelman**. In Studio C, new artist **Dave Adams** has been tracking with engineer **Greg Ladanyi**. **Murray Dvorkin** and **Duane Seykora** assisted. Finally, producer **Brock Walsh** and engineer **Csaba Petzos** worked on ABC-TV's new station identification message in Studio B.

Master Control of Burbank reports that the first project on its newly acquired SSL board was **Gabriel Black** for **Blue Vinyl Music**, produced by **Bill Darlington**. Studio owner **Steve Catania** engineered, assisted by **Ron Corbett**. Actor/singer **David Carradine** was also in, working with producer **Mike Shanklin**. Catania engineered, with Corbett and **Dan Nezenbal** assisting.

Several projects are underway at **Preferred Sound** in Woodland Hills. Pasha/CBS artist **Zuma II** has been tracking guitar, vocal, and keyboard overdubs for an album

due in August. **Paul Lani** is at the controls, aided by **Matt Spindel** and **Scott Campbell**. And Atlantic artist **Chris Thompson** was working on final overdubs for his new album with producers **Phil Galston** and **John Van Tongeren**. **Ernie Sheesley** at the desk. Finally, **Rosie Flores** of Warner Bros. has been recording basic tracks and overdubs on three songs. **Steve Fishell** and **Howie Epstein** produced, and **Matt Spindel** was at the desk.

All material for the Audio Track column should be sent to **Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036.**

Print your label copy right on your cassette with the apex printer



Forget about paper labels.
Print over 7,000 units per hour.
Save time, money, trouble, space.
Eliminate inventory problems, costly label overruns.
Save 4¢ or more per cassette.

Five models to choose from:
One manual single color unit.
Two semi-automatic one color table top models.
Two high production multi-color consoles that print up to three colors in one pass.

Manufactured and distributed in U.S.A. by

apex

apex machine company
3000 n.e. 12th terrace
fort lauderdale, fl 33334 u.s.a.
telephone: (305) 566-1572

Distributed worldwide by

audiomatic

audiomatic corporation
400 madison avenue
new york, new york 10017 u.s.a.
telephone: (212) 308-6888
telex: 12-6419

ITA BOWS CASSETTE QUALITY SEMINAR

(Continued from page 46A)

ing CDs and LPs."

The panelists advised using adjacent tracking instead of interlacing master tracks. Michelsen said, "The improvement is in the azimuth, which has become critical... Adjacent tracking is necessary for stereo music."

As for monitoring equipment, Michelsen recommended a daily system check of mastering equipment and tape; the latter "can vary .5 dB from roll to roll, which

throws off Dolby."

The problems of print-through and crosstalk were also addressed, with varying solutions—such as lowering level in the case of print-through—suggested. Spectrum analyzers were pinpointed as useful tools, but, as Michelsen said, "Hardware will never replace talent in the mastering room."

Suggestions about when to change the running master ranged from testing XDR burst tones on

the master (Richman), to counting 2,000 passes (Michelsen), to QCing against reference reels (Desmond).

Moderator Burger noted the dichotomy between technology and the human ear. "We're driven by technology, striving for that one dB," he said. "Yet, if we hire young ears [and they determine that what they hear is what the public wants], then maybe we should pass it."

R-DAT IS COMING

(Continued from page 46A)

direction, said Baer, and can duplicate a two-hour movie in a minute's time. The system costs about \$100,000, which is comparable to the Sprinter.

The R-DAT's proposed copy-guard feature, which would be implemented in the hardware, would prevent direct digital-to-digital copying of prerecorded R-DAT to blank R-DAT. CD copying would also not be feasible (without inter-

nal modification), as the proposed R-DAT standard uses a different sampling rate than the CD's 44.1 KHz.

This fact prompted a question from Richard Clark, president of South Carolina-based American Multimedia Industries: "If cassette decks had been designed 10 years ago so that you couldn't tape LP's, would cassette-deck sales have been hurt?" Baer pronounced it an "ex-

cellent commercial question," and said it is up to the hardware manufacturers to decide how much leeway to give the consumer in terms of taping capabilities.

Dennis Staats of Dolby Labs queried Baer on the life of the metal master, to which Baer replied, "We've passed the 1,000 cycle in video—who knows the limit for R-DAT?"

MOIRA McCORMICK

...newsline...

VESTROM VIDEO HAS signed a 10-picture deal with Taft Entertainment/Keith Barish Productions. Included in the deal are three films currently in production: "Light Of Day," with Joan Jett, Michael J. Fox, and Gena Rowlands; "Running Man," with Arnold Schwarzenegger; and "Handcarved Coffin," based on a story by Truman Capote.

A TOTAL OF 23 FILMS are involved in the latest deal between the Cannon Group and Heron Communications (Billboard, May 14). Among the hottest titles in the package are Norman Mailer's "Tough Guys Don't Dance"; the Charles Bronson-starring "Assassin"; "Kick And Kick Back" and "Missing In Action 3," both starring Chuck Norris; Jean Luc Godard's "King Lear"; "Street Smart," with Christopher Reeve; "Rumplestiltskin," with Amy Irving, and "North/South," billed as "a Lucas-Coppola presentation."

PRISM ENTERTAINMENT subsidiary Fox/Lorber Associates has picked up syndication rights to a large percentage of Home Box Office's library of specials and documentaries. About 100 hours of programming are involved in the deal. Fox/Lorber has rights to the titles in the U.S. and its possessions. The purchase was Fox/Lorber's first major rights buy since the company was bought by Prism in March.

"THE FRENCH COLLECTION" is coming from Key Video in July. Due out from the company are nine French-language titles, including seven films by the late Francois Truffaut. The Truffaut titles to be released include "The 400 Blows," "Jules And Jim," "Two English Girls," "The Soft Skin," "The Last Metro," "The Woman Next Door," and "Confidentially Yours." The other two titles due out are Luc Besson's "Subway," and Claude Chabrol's "This Man Must Die." All the titles are list priced at \$59.98, save "Subway," which lists for \$79.98.

EMBASSY HOME ENTERTAINMENT has made a number of rights buys. The company has teamed with Alive Films for "Destiny," which will star William Hurt and be written and directed by Gregory Nava. "Destiny" will be the first fruit of Embassy's affiliation with Alive Films. In a separate deal, the company has picked up rights to three films to be produced by Geoff Reeve Pictures. The three titles are "The Pork Butcher," "Holy Orders," and "Robot, Robot."

MINIMUM-SPACE GARDENING is getting its own video from AVG Inc./SQN Corp. of Providence, R.I. The company is taking footage from the PBS series "Square Foot Gardening," mixing it with new footage, and releasing three one-hour videocassettes for \$19.95 each. Direct mail will play a significant part in the marketing campaign; Reader's Digest and Doubleday Book Club will be among the organizations featuring the title in their catalogs.

PERCUSSIONIST LARRIE LONDIN has shot two programs on drumming. They're being released shortly under the titles "Step By Step By Larrie Londin," and "The Other Side Of The Sticks With Larrie Londin." Modern Drummer Magazine voted Londin the 1985 "Country Drummer Of The Year." List prices for the titles have not been determined. The programs were produced by Glendower Productions.

ACADEMY HOME ENTERTAINMENT has purchased rights to 12 features from Crown International Pictures. The movies will be released by Academy over the next four months in the U.S. and Canada.

REPUBLIC PICTURES has made a 45-picture deal with leading religious film producer Cathedral Films. The first four titles from the deal will be released in June via the company's recently created Inspiration Video Label. The titles are "Day Of Triumph," "I Beheld His Glory," "The Great Commandment," and "The Prize." All are list priced at \$39.95, save the \$69.95 "Day Of Triumph." In early June, the company will release four half-hour segments of Cathedral's "The Living Christ" series for \$24.95 each.

"THE CLASSICS," THE latest line being released by United Home Video, comprises many of the top films of RKO Radio Pictures. A batch of four titles is due out in June, all at \$19.95. The films are "Without Reservations," with Claudette Colbert and John Wayne, "The Naked And The Dead," "Back From Eternity," and "Great Day In The Morning." The company has also finished shooting its third made-for-video movie, "Revenge," which stars John Carradine. "Revenge" will be released in October 1986.

PREVENTION MAGAZINE is going on videocassette. Esquire Video has picked up rights to do a four-part series using Prevention's resources. Each program will run 60 minutes and list for \$19.95. The titles will be "Prevention Magazine's Lifetime Healthy Back Program," "Prevention Magazine's Natural Weight Loss Program," "Prevention Magazine's Deep Relaxation Program," and "Prevention Magazine's Natural Beauty Program."

TONY SEIDEMAN

Planning Is The Key To Success Dick Kelly Describes Crucial Marketing Elements

NEW YORK Getting a finished program on film or tape is only the first step in creating a successful home video release, says Dick Kelly, president of Cambridge Associates of Stamford, Conn.

A rigorous analysis of market demand is as essential as a good script. Investors must also analyze their own abilities and set specific objectives, Kelly says.

A number of decisions about control of the product are essential, he says, with going-it-alone often a far more risky prospect than many might believe.

According to Kelly, the seven most important elements for success are the name and niche of a program; the production and post-production arrangements; the marketing and sales campaigns; the distribution structure, including such elements as retail presence and mailing lists; the duplicator and his capabilities; the management structure of the business; and a company's financial backing.

Looking at self-distribution, he notes the advantages of total control, greater revenue if a title hits, and the establishment of a label name and presence in the marketplace. The disadvantages include a far larger initial investment, and thus, potential loss, the dedication of time and staff to manage the distribution of a program, and a lack of experience on the part of many pro-

ducers with a complex and sometimes predatory marketplace.

Looking at the potential of licensing a title, Kelly points out such advantages as substantial royalties, assumption by a manufacturer of all or a major share of the cost of a production, a move into an established market position, and economy of scale. Disadvantages include lower revenues, the loss of control over a program, and perhaps most important, the loss of an opportunity to get direct experience in the marketplace.

Kelly says royalties in licensing deals can range anywhere from 10%-25%, and advances anywhere from \$5,000-\$100,000.

Another option is the joint venture, with two companies combining their skills to better create and market a product. Among the advantages of joint ventures are a diffusing of risk, an ability to control a program, the creation of a label identity, and the potential development of economies of scale. Disadvantages include the lack of advances and potential loss.

A business plan, says Kelly, should contain the following elements:

- A "statement of business," which tells the program's topic, how much it will cost, what share of equity the producers are willing to give up to get it done, and how long it will take for the program to trade

profitably.

- An in-depth description of the role of the distributor, the market need the program fulfills, and the span of the market the program serves.

- A market analysis providing the number of people interested in a program idea and the money they have to spend, the ways in which they can be identified, potential retail outlets, and a list of potential sponsors or advertisers.

- A list of potential competitors and a survey of product in the area.

- What operations will be needed to support the project, including the production house, the duplication house, and the internal staff.

Kelly says there are several issues producers should be aware of as they develop product. Among them is the battle for survival of such formats as 8mm, video disk and Beta. Another issue is the future of the large number of non-specialty outlets getting into the video marketplace.

He sees dark shadows coming from a title glut fueled by 3,000 releases a year, and says that manufacturers are still not certain what price points are most effective for sell-through. VCR penetration is also a key question, Kelly says. A number of markets have topped out at 40%-50%; no one is certain what will happen in the U.S., he notes.

TONY SEIDEMAN

FOR WEEK ENDING MAY 31, 1986

Billboard

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

TOP VIDEODISKS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	9	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	CED Laser	29.98 34.98
2	2	7	SILVERADO ▲◆	RCA/Columbia Pictures Home Video 30567	Kevin Kline Scott Glenn	1985	13	CED Laser	29.95 29.95
3	NEW ▶		COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R	CED Laser	29.98 34.98
4	NEW ▶		WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	CED Laser	29.95 29.95
5	9	5	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG	Laser	34.98
6	3	5	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video RCA Video Disc 3002	Sylvester Stallone	1985	R	CED	29.95
7	NEW ▶		KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R	CED Laser	24.95 34.95
8	10	7	WEIRD SCIENCE ▲◆	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	13	Laser	34.98
9	6	3	THE GOONIES ▲	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG	Laser	34.98
10	8	3	FRIGHT NIGHT ▲	RCA/Columbia Pictures Home Video 30562	Chris Sarandon Roddy McDowall	1985	R	CED Laser	29.95 29.95

◆ Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria.) ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for non-theatrical titles. SF short-form. LF long-form. C concert. D documentary.

RIAA Certifications Bounce Back April Is 'Goldest Month'

NEW YORK Gold and platinum certification of video titles bounced back in April from recent months' relatively low levels. The Recording Industry Assn. of America (RIAA) handed out 20 gold and 10 platinum awards for theatrical titles.

The music video category also showed strength, with three titles certified gold and one platinum.

Only one title scored in the non-theatrical category: JCI Video's "Kathy Smith's Ultimate Video Workout," which was certified both gold and platinum.

CBS/Fox Video won the most awards of any company in April, receiving 11 gold and five platinum certifications. Titles that won gold and platinum were "Porky's Revenge," "Red Sonja," "Return Of The Jedi," "A View To A Kill," and "Commando." RCA/Columbia Pictures came in second, with three of its titles scoring gold and platinum: "Fright Night," "Silverado," and "Real Genius." The six CBS/Fox titles that hit the gold level were "Turk 182," "You Only Live Twice," "The Last Dragon," "The Man With

One Red Shoe," "Moving Violations," and "Mischief."

Also certified gold were RCA/Columbia's "The Bride," Warner Home Video's "Sesame Street Presents: Follow That Bird," Vestron's "Re-Animator," and New World's "The Stuff."

The titles certified in the music category were CBS/Fox Video's "Wham! The Video," platinum; RCA/Columbia's "Alabama: Greatest Hits" and "Visions Of Diana Ross," gold; CBS/Fox's "Huey Lewis & the News," gold.

In order to receive an RIAA theatrical gold certification, a title needs to sell 75,000 units or take in \$3 million at retail. The requirements for platinum are 150,000 units or \$3 million at retail. Nontheatrical titles require sales of 30,000 units or \$1.2 million at retail for gold, and 60,000 units or \$2.4 million at retail for platinum.

The requirements for music video titles are sales of 25,000 units or \$1 million at retail for gold, and 50,000 units or \$2 million at retail for platinum.

New Officers At NAVD

NEW YORK Marty Gold, president of New England-based Artec Distributors, has been elected president of the National Assn. Of Video Distributors.

Gold was elected at the April 30-May 4 NAVD convention in Scottsdale, Ariz., and will be serving for the 1986-87 term.

NAVD's 1987 trade conference will be held April 29-May 2 at the Grand Champions Resort in Indian Wells, Calif.

Other executives elected to the NAVD board of directors include Gary Rockhold of Comtron, as vice president; Gene Silverman of Video Trend, as treasurer; and Paul Pasquarelli of VTR Movie Distributors, as secretary.

Silverman and Pasquarelli are in for two-year terms, as is Harold Okinow of Home Entertainment Distributors. Elected to a one-year term was Richard Miles of Source Video.

Gold is succeeding Jim Schwartz of Schwartz Brothers Inc., who'll be completing his term on the NAVD board next year, as will Gold and Rockhold.

Pay-per-view windows are one of the primary issues Gold will be dealing with as NAVD president. He also plans to establish a distributor's credit-reporting program and work on generating accurate statistics on the home video business.

Artec Introduces B-Title Promotion For Retailers Winners Will 'Frequent' Florida

NEW YORK New England-based Artec Inc. has created "The Artec Frequent Buyers Club" to push catalog product and slow moving A and B titles. Retailers will accumulate a specific number of points for each selected title they buy. If they get enough points, they'll go on a free vacation in March 1987 at the Marriott Resort on Marco Island, Fla. Start date for the club is June 15.

"Each month we will sit down with manufacturers and pick out titles they want included in the program," says Bill Perrault, Artec's director of marketing. The titles and their club connection will then be advertised in Artec's mailers, and every month retailers will get a printout listing the points they have accumulated.

Companies that have agreed to participate in the program so far include New World Video, Paramount

Home Video, International Video Entertainment, Embassy Home Entertainment, and Charter Entertainment.

Artec will also give second prizes—such as weekend trips to Cape Cod—for retailers who can't get enough points for the grand prize.

The program will involve mostly rental titles. Sale-priced product will also be included, at fewer points per piece.

The home video manufacturers whose product is being spotlighted are putting up the bucks for the Artec club on a per-unit basis.

Perrault says "It's a vacation. It's not going to be a 'get them down there try and sell them.'" He has "blocked off" 150 rooms at the Florida resort for the winning retailers.

TONY SEIDEMAN

TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	30	JANE FONDA'S NEW WORKOUT ▲	★ ★ NO. 1 ★ ★ KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	2	44	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
3	5	22	CASABLANCA	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
4	3	12	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	79.98
5	4	6	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	79.95
6	6	211	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
7	7	3	COCOON	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13	79.98
8	9	7	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R	79.98
9	10	5	THE KING AND I ▲◆	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	NR	29.98
10	12	43	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
11	28	78	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
12	13	17	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	79.95
13	22	63	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
14	14	41	PATTON ▲◆	CBS-Fox Video 1005	George C. Scott Karl Malden	1970	NR	29.98
15	11	30	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
16	8	29	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
17	24	29	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
18	16	6	KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R	79.95
19	25	21	PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
20	19	4	AFRICAN QUEEN ▲◆	CBS-Fox Video 2025	Humphrey Bogart Katherine Hepburn	1951	NR	29.98
21	23	3	SOUTH PACIFIC	CBS-Fox Video 7045	Mitzi Gaynor Rossano Brazzi	1958	NR	29.98
22	21	9	WEST SIDE STORY ▲◆	CBS-Fox Video 4519	Natalie Wood Richard Beymer	1961	NR	29.98
23	15	112	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
24	27	2	SWEET DREAMS	Thorn/EMI/HBO Video TVA3666	Jessica Lange Ed Harris	1985	PG-13	79.95
25	18	18	THE BLUES BROTHERS ▲◆	Universal City Studios MCA Dist. Corp. 77000	Dan Aykroyd John Belushi	1980	R	24.95
26	17	26	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
27	29	2	MY CHAUFFEUR	Crown International Pictures Vestron 5135	Deborah Foreman Sam J. Jones	1985	R	79.95
28	31	11	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG	79.95
29	35	27	MARY POPPINS ◆◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
30	33	113	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
31	26	26	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
32	36	7	THE GOONIES ▲	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG	79.95
33	37	3	KRUSH GROOVE	Warner Bros. Inc. Warner Home Video 11529	Sheila E. Run-D.M.C.	1985	R	79.95
34	39	18	PRIZZI'S HONOR ▲◆	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	79.95
35	32	2	AGNES OF GOD	RCA/Columbia Pictures Home Video 6-20563	Jane Fonda Anne Bancroft	1985	PG-13	79.95
36	30	8	YEAR OF THE DRAGON	MGM/UA Home Video 800713	Mickey Rourke John Lone	1985	R	79.95
37	34	14	JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	NR	29.95
38	NEW ▶		DEATH WISH 3	Cannon Films Inc. MGM/UA Home Video 800821	Charles Bronson	1985	R	79.95
39	NEW ▶		A CHORUS LINE	Embassy Films Associates Embassy Home Entertainment 2183	Michael Douglas	1985	PG-13	79.95
40	20	31	THE BIG CHILL ▲◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	24.95

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

NAVD Newsmakers

Scenes from the
April 30—May 4 Conference



Election Victor. Marty Gold, president of Artec Distributors Inc. and newly elected president of the NAVD, gets a congratulatory handshake from Gene Silverman, president of Video Trend, as their fellow distributors look on.



Kesselman Converses. Marcia Kesselman, senior vice president and general manager of Coliseum Video, captivates Pierre Loubet, director of new markets for Karl/Lorimar Home Video, and Dave Cuyler of Bell & Howell/Columbia Pictures/Paramount Home Video.



Not Out Of The Woods Yet. Brian Woods, vice president at Ingram Video, addresses several questions to an NAVD panel on advertising.



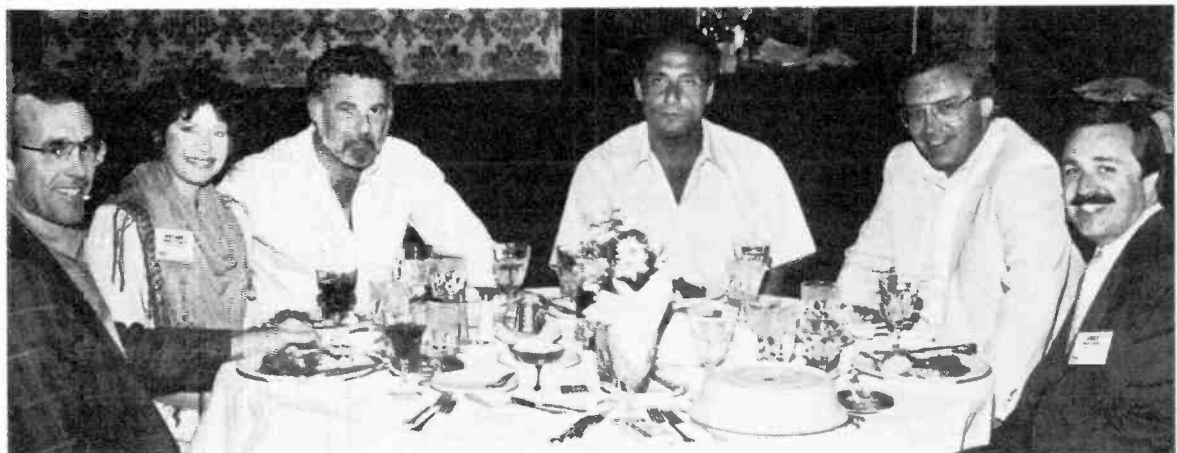
Distributors Chat. Russ Bach, executive vice president of marketing development for WEA, talks with Sylvester "Van" Varyo of the Minneapolis-based Home Entertainment Distributors.



Perfect Tenns. Ben and Cindy Tenn pick up some fixins at the NAVD's outdoor barbecue. Ben is vice president of Walt Disney Home Video. Standing at right is Harold Vogel, entertainment analyst for Merrill Lynch, Pierce, Fenner & Smith.



Young Blood. Noel Gimbel, head of Sound Video Unlimited, stands with his son Jordan behind a table of executives at a dinner during the NAVD conference. Sitting, from left, are Stan Meyers, vice president at Sound Video; Nicholas Santrizos, president; Cindy Anthony-Kimball, vice president, communications; and Jay Press, vice president, sales and marketing, Thorn EMI/HBO Video, along with J.J. "Jack" Duffy.



Foxy Gathering. Executives from CBS/Fox and Paramount Home Video share a table with Arthur Morowitz of Metro Video, Coliseum Video, and A&H Video, among other companies. Sitting are, from left, James Fifield, president and chief executive officer of CBS/Fox Video; Hollace Brown, vice president of advertising and sales for Paramount; Herb Fischer, who just left the presidency of Key Video to become co-publisher of Video Software Dealer magazine; Morowitz; Len White, president of CBS/Fox's consumer products division; and Vince Larinto, vice president and general manager of Key Video and Playhouse Video.



Hey, Mikey. Satiated Sony Video Software Co. executives relax after a meal at the NAVD conference. Seated are, from left, Sony's Mike Holzman, national accounts manager; Mike Faulkner, national sales manager; Mike Rudich, merchandising manager; and Andy Schofer, vice president of marketing. Next to Schofer are Joe Petrone, national sales manager of Prism Entertainment, and John O'Donnel, Sony Video Software Co. president.

COUPON

Billboard CLASSIFIED ACTION MART

To order an ad . . . check the type of ad you want . . .

- Regular classified (ads without borders): \$2.35 per word, per insertion. Minimum ad order, \$47.00.
- Display classified (all ads with borders): \$77.00 per column per inch, per insertion; 4 insertions \$71.00 per; 12 insertions \$66.00 per; 26 insertions \$63.00 per; 52 insertions \$51.00 per. Price discounts are based on insertions in consecutive issues.

Count 8 words for our Box Number and address. Add \$6 for handling. Only regular mail forwarded—tapes not acceptable.

Check the heading you want . . .

- For Sale Help Wanted Positions Wanted Tapes
- Business Opportunities Investors Wanted
- Real Estate/For Sale/Lease Songwriters Talent
- Accessories Golden Oldies Novelties/Merchandise
- Services/Supplies/Equipment Wanted To Buy
- Comedy Material Computer Schools & Instructions
- Video Miscellaneous

Payment must be enclosed with your ad copy. Send to **Billboard Classified, 1515 Broadway, N.Y., N.Y. 10036.**

Cancellations must be in writing and mailed to the **Classified Dept.**

15% agency commission applicable only on ads of 2" or more running 2 consecutive weeks.

Need to get your ad in fast? Call Jeff Serrette . . . In NY State phone 212/764-7388 . . . Outside N.Y. State phone toll free

Your Name _____
 Company _____
 Address _____
 City _____ State _____ Zip _____
 Telephone _____
 Please fill in the information below if you wish to charge the cost of your classified advertising.
 American Express Diners Club Visa Master Charge
 Credit Card # _____ Exp. Date: _____
 Bank # _____
 Your signature _____

800/223-7524.

FOR SALE

ROCK & SOUL ELECTRONICS
 470 7th Ave. (bet. 35th & 36th Str.)
 New York, N.Y. 10018
WE HAVE THE LOWEST PRICES IN TOWN

LP's \$4.99
 12 inch \$2.99

also
LARGEST SELECTION OF IMPORT 12 INCH RECORDS SPECIAL PRICES ON TAPES:

T.D.K. 90 \$1.09
 T.D.K. SA90 1.79
 Maxell IIS 2.49
 FAMOUS BRANDS T-120 \$2.99
 SONY T-120, PANASONIC, JVC, KODAK, MEMOREX T-120's ALL FOR ONLY \$4.49 EACH
 WE ACCEPT MAIL ORDERS. \$100 MINIMUM - ADD 12% SHIPPING AND HANDLING

FOR SALE

WE EXPORT TO ALL COUNTRIES 12" / LP'S / CD'S

BEST STOCK—BEST SERVICE—BEST INFORMATION

We specialize in 12" Dance Records all small and major labels

TRY US!!

EXPORT-O-DISC

855(E) Conklin Street
 Farmingdale, N.Y. 11735 USA
 Tele # (516) 694-4545
 Telex: 6852522
 Telex: 4758254
 Fax # (516) 694-4594

FOR SALE

While Other People are raising their prices, we are slashing ours. Major Label LP's as low as 50¢. Your choice of the most extensive listings available

For free catalog call (609) 890-6000 or write
Scorpio Music Inc
 Post Office Box A
 Trenton NJ 08691 0020

RARE JAZZ/Pop Vocal LP's sold by auction. Free Lists. Leon Leavitt, P.O. Box 38395, Los Angeles, CA 90038 (213) 651-1599.

SERVICES/SUPPLIES/EQUIPMENT

DISCO & STATE LIGHTING/AUDIO
 Mirror Balls, Pin Spots, Rain Lights, Chasers, Portable DJ Gear, Club Lighting, etc.

 WHOLESALE PRICING AVAILABLE
Farralane Enterprises, Inc.
 166 Central Ave.
 Farmingdale, N.Y. 11735
 ***** (516) 752-9824 *****

VIDEO

SAVE \$\$ BUYING used VHS tapes - Top 40 as well as catalog titles. Call for prices! 1 (800) 833-3264 or (803) 292-2072.

WANTED TO BUY

RECORD IMPORTS LTD.
 181 High Street
 London NW10 England
 Telephone - 01 965 2213/14
 Telex no - 8954029

CONTACT US IF YOU HAVE OVERSTOCKS OF DELETIONS/CUT OUTS. TURN YOUR STOCK INTO CASH. WE ARE ALSO INTERESTED IN NEW INDEPENDENT PRODUCTS SOUL/DISCO
 CONTACT: Marion Allen.

CUT OUTS & IMPORTS
 LP's, cassettes, 8 tracks and 45's Rock Country R & B and Gospel Write for free catalog Trade only

MARNEL DIST.
 P.O. Box 953
 Piscataway, NJ 08854

ALL DISC TRADING
 The one stop for all your CD needs

ATTENTION RETAILERS

- Personalized Service
- Thousands of Titles in Stock
- CD Accessories
- Competitive Pricing
- Same or Next Day Shipment
- Volume Discounts Available

1-800-255-3472
 In Connecticut Call 1-452-0203
 41 Monroe Pike, Trumbull CT 06611

WHOLESALE TO STORES WE SPECIALIZE IN 12" PRODUCT

Full line of Gospel LP's & Cassettes All current LP's, cassettes, CD's and 45's Independent and major companies. LOWEST PRICES! SAME DAY UPS! NO CATALOG REQUEST - PLEASE CALL

Glo Mdse. Corp.
 43-02 34th Ave., L.I.C., NY 11101
 N.Y.S. Residents (718) 706-0515
 Out of NYS call toll free 1 (800) 628-3010

Diskmakers

RECORD PRESSING CASSETTE DUPLICATION RECORD JACKETS
 Now Complete Package Prices
CALL TOLL FREE 1-800-468-9353
 153 W 46th St., New York, N.Y. 10036
 212-302-4140

MISCELLANEOUS

GOVERNMENT JOBS \$16.040 - \$59,230/yr. Now Hiring Call 805-687-6000 Ext R-1304 for current federal list

CASSETTE SHELL MOLDS

- 2 - 12 cavity sonic cover cassette
- 2 - 12 cavity bass cassette
- 1 - 12 cavity screw cover cassette
- 1 - 8 cavity sonic cover cassette
- 1 - 8 cavity bass cassette
- 1 - 4 cavity cassette box
- 1 - 32 cavity keyhole hub
- 1 - 64 cavity guide roller mold

Gima automatic audio cassette assembly machine plus misc. components for cassette assembly.
\$375,000 for all!
 Box 7668
 Billboard Magazine
 1515 Broadway
 New York, NY 10036

DISTRIBUTOR WHOLESALE ONLY

We are 12" records, blank audio, blank video, video games, movies, accessories, hardware, CD's, albums, tapes....

Stratford Dist., Inc.
 86 Denton Ave.
 Garden City Park NY 11040
 (718) 343-6920, (516) 877-1430
 (800) 645-6558, Telex 6852201

NOVELTIES/MERCHANDISE

The "Hottest" Impulse Item
SUPER SIZE POSTERS
Gigantic 40"x60"
 Featuring
 MOTLEY CRUE—IRON MAIDEN—WASP—DURAN DURAN—WHAM

Reserve you XTRA PROFIT
 Call NOW! 1-800-621-8551
 Sales Reps Wanted

DANCE FLOOR LIGHTING

QUALITY PRODUCTS PRICED LOW

 Controllers, pinbeams, color sticks, mirror balls, rope lights, beacons, novas, strobes, foggers, rotators, and other similar products!
 Let us help you!
THE MUSIC SERVICE
 327 S. Miller Rd. • Akron, OH 44313
 ***** (216) 867-1575 *****

MAN OF MANY VOICES NEEDED

Creative person to write and produce radio commercials \$25,000 per year and up. Send demo tapes/resume to

TSI
 5900 Dewey Street Hollywood FL 33021
 Send Attn. Mr. T.

THE COMPLETE BLACK MUSIC DISTRIBUTOR
ECHO RECORDS INC.

REGGAE AFRICAN L.A. JAZZ SOUL DANCE FUNK BLUES EUROPEAN WEST INDIAN IMPORTS OVER 2,000 TITLES IN STOCK

CALL OR WRITE JEFFREY COLLINS FOR MORE DETAILS
 ECHO HOUSE 381 DEAN STREET SOUTH ENGLEWOOD NEW JERSEY 07631
 TEL 201 568 0140 TOLL FREE 1 800 USA ECHO

CUT OUTS & OVER STOCKS

LP's Tapes, 45's and imports Looking for the unusual? We have it at lowest prices. All requests for list ust be written on your company letterhead Dealers Only

Performance
 P.O. Box 156
 New Brunswick NJ 08901
 (201) 545-3004 Telex: 5106008316

POSTERS
Rock Posters ZAP ENTERPRISES
 1251-3 Irolo St.
 Los Angeles, Calif. 90006
 (213) 732-3781
DEALERS ONLY

VIDEO

SELLING USED VHS MOVIES

Examples, Gremlins, Ghostbusters, Ladyhawk, Porky's Revenge ... \$27 each. Tomboy, Amadeus, Stich, Falcon and Snowman ... \$24 each. Many others in limited quantities. Call:

Matinee Movie Club
 (618) 277 4661 Today!

MTV'S ROCK & ROLL TO GO

Along with 1,000's of other cassette and LP titles. Dealers only. Write or call for free catalog.

Record-Write Distributors, Inc.
 P.O. # 8100
 Fenton, MO 63026
 (314) 343-7100

BUDGET & MIDLINE CASSETTES

Catering to flea market vendors and independent record stores only. No cut-outs. \$50 minimum. Write or call for free catalog.

The Tape Box, Inc.
 2801 West Reynolds St.
 Plant City, FL 33566
 (813) 754 3896

SERVICES/SUPPLIES/EQUIPMENT

RADIO TV JOBS

10,000 radio jobs a year for men and women are listed in the American Radio Job Market weekly paper. Up to 300 openings every week!! Disk Jockeys, Newspeople and Program Directors, Engineers, Salespeople. Small, medium and major markets all formats. Many jobs require little or no experience! One week computer list \$6.00. Special Bonus, six weeks \$15.95—you save \$20!

AMERICAN RADIO JOB MARKET
 1553 North Eastern
 Las Vegas, Nevada 89101

WHOLESALE NEW AND USED PRC

Deal direct with
 Video West
 (416) 498-7074 Ext. 12

TOLL FREE CLASSIFIED ADS HOT LINE!

CALL NOW TO PLACE YOUR AD!

800-223-7524
 (212) 764-7388 in N.Y. State

ATTENTION MUSIC RETAILERS

THE Billboard BOOK of NUMBER ONE HITS IS HERE!



From "Rock Around the Clock" to "We Are the World," celebrate 30 years of the best pop music with the *only* book to give the inside story behind every song to reach the Number One spot on the *Billboard* "Hot 100" music charts since 1955

Now in its second printing—the first comprehensive history of 30 years of rock and roll, a concise reference source to over 600 songs that made it to the top of the charts!

You also get fascinating behind-the-scenes stories about the songs and the performers, gossip galore, and enough trivia to satisfy everyone in pursuit of it. And—over 500 vintage photos, many never before available

640 pages 7 x 9 1/4 Almost 600 photographs

"Definitely a hit. It's not only a great reference work, it's fun to read." DICK CLARK

Every entry gives chart facts, label and record number, songwriter and producer—plus a listing of the Top Five songs for the same week

If you're a fan of rock and roll, you can't afford to be without this exciting one-of-a-kind collection

CALL NOW TO ORDER YOUR PREPACK OF 6 BOOKS AT A 40% DISCOUNT.

1-(800)-223-7524 (out of state)

OR

(212) 764-7388 (Locally)

or write
Billboard Publications, Inc.
1515 Broadway
New York, N.Y. 10036
Attn: Jeff Serrette
Direct Marketing Dept.

TAPES

TALENT

CASSETTE TAPE SECURITY DEVICES
DESIGNED FOR RETAIL OUTLETS
EASY TO USE INEXPENSIVE
REUSEABLE & DISPOSABLE

5 SELECTIVE MODELS

-FOR SAMPLES AND PRICES- CONTACT
C & D SPECIAL PRODUCTS
309 SE QUOYA DRIVE
HOPKINSVILLE KY 42240
502/885-8088

ATTENTION POP ARTISTS
SHANE PRODUCTIONS

SEEKING NEW TALENTS (solo, duo or group), with original concept and/or songs. Send material (demo tapes, VHS, photos) to:

Shane Productions
8530 Wilshire Blvd.
Suite # 309
Beverly Hills CA 90211

BLANK AUDIO & VIDEO CASSETTES
21ST ANNIVERSARY
LOWEST PRICES IN TOWN
• Audio Cassettes • Video Cassettes
• Mastering Tapes • 8 Tracks
Don't Delay—Call Today! For More Information
Andol Audio Products, Inc.
42 12 14th Ave., Brooklyn, NY 11219
Call Toll Free—(800) 221-6578
N.Y. Res.
(718) 435-7322

PRO DRUMMER AVAILABLE

Excellent Credits - Strong Pop/Rock Image - Ambitious Team Player - Well Equipped - Available Immediately for Hot Commercial Pop/Rock Group w/Management and Major Label. Top 10 Mind ed Pros Only Please.

Box # 7676
Billboard Magazine
1515 Broadway
New York, NY 10036

TALENT

GOING ON TOUR?

New York bassist seeks upcoming band. Have professional attitude and tour endurance with strong hard rock image.

Brian Connolly
c/o V-Rock Productions
314 W. 53rd St.
New York, NY 10019
(212) 484 2588/24 hrs.

EXPERIENCED MUSIC AGENT WANTED
NO PHONE CALLS PLEASE.
SUBMIT RESUME TO:

Pegasus Entertainment
1901 Ave. of the Stars
Suite 1774
Los Angeles CA 90067
Attn: Donna/Jay

RECORD COMPANIES DOES YOUR A&R DEPARTMENT NEED A UNIQUELY GIFTED SONG CONSULTANT

Superior ability to decide what will sell and what won't. Simple test to evaluate my talent available upon request.

(904) 343-5370
After 6pm Est.
317 Kentucky St.
Tabares, FL 32778

SONGWRITERS

YOUR TUNES CAN WORK FOR YOU!

Receive your high quality demo for only \$95 per song. Marketing Assistance available for strong songs.
Call or Write for brochure:

Easton One Productions
P O Box 30682
Bethesda, Md. 20814
(301) 493-6440 BMI affiliated.

SONGWRITERS!

- I can save you money!
- You can target your market with a customized demo!
- We can make your dream a reality!

For full info send SASE to:
HIT'MAN PRODUCTIONS
1420 Park Ave.
Novato CA 94947
(415) 897-0881

WORDS SET TO MUSIC; reasonable rates. M. Baldwin, 207 S. Wabash, # 301. Chicago IL 60604.

SONGWRITERS

Looking for hit pop, rock/dance rock material for master recording. Submit you BEST tunes to:

Scott Silbert
Holy Toledo Productions
40 West 76th St., Apt. 6A
New York, NY 10023

INVESTORS WANTED

MAGNIFICENTLY ENGINEERED AND EQUIPPED RECORDING STUDIO PRESENTLY BEING INCORPORATED, SEEKING INVESTOR WITH \$10,000. to \$25,000.

Call:
(818) 363-0636

EXCITING FEMALE ARTIST with major credits, including MTV seeks investors for multi-media music project. Call Lisa Davis (212) 868-1161.

HELP WANTED

RECORD/PRC BUYER

Experienced LP, cassette, CD and PRC negotiator/buyer needed by national specialized wholesaler.

Mr. Jacobs
Professional Media Service Corp.
1448 W. Rosecrans, Gardena. CA 90249
(213) 532-9024

BILLBOARD ADVERTISING SALES:

If you have significant experience in record promotion and/or radio programming with knowledge of major label promotion activities and are an aggressive, sales-oriented self-starter.

Call **Gene Smith**
(212) 764-7514

DJ WANTED - Interviewing for new dance club. Please send tapes and background to: P.O. Box 84184, Los Angeles, Ca. 90073.

BILLBOARD BUYER'S GUIDE AD SALES - NEW YORK:

Part-time or full-time beginning June permanent or temporary. Sales experience and knowledge of record/video industries required.

Call **Norm Berkowitz**
(212) 764-7330
or
John Babcock Jr.
(212) 764-7748.

EXPORT

We are one of the largest exporters of records & tapes. We need an experienced person to develop and maintain new business. We are expanding and the opportunity is excellent. Please reply in confidence to:

Gene Fink
(718) 786-7667

POSITIONS WANTED

MANAGER

Currently London based. 15 years Concert Promotion and Artists Management plus Shipping experience. 35 years old, single. Seeks position with U.S. based company. Small Roster available. Apply:

Box # 7675
Billboard Magazine
1515 Broadway
New York NY 10036

REAL ESTATE/FOR SALE/LEASE

JULY 4th WEEKEND - 2 bedroom apartment with private roof deck available. Full view of harbor, Statue of Liberty. Building on Promenade, Brooklyn Heights. (718) 858-0993.

9000 SUNSET BOULEVARD

- Prime music industry location
- Floor to ceiling windows-impressive views
- 24 hr security
- 500 to 6000 sq. ft. suites available

Exclusive leasing agent - Los Angeles Realty Services - Lark Christensen/Sandra Wruck

(213) 274-6855

MILLION DOLLAR HOME in Marin \$675,000. Must sell-DIVORCE. 5 bedroom soundproof recording studio, gymnasium, great views. 6.5 acres. Call: Kirsten, TRI, (415) 924-7600.

SCHOOLS & INSTRUCTIONS

Music Business/Video Careers!

STUDY IN ATLANTA OR FORT LAUDERDALE. LEARN recording studio techniques, video production and much more! The Music Business Institute prepares you for exciting marketing, management and technical careers. Top pro training in concert production, artist representation, retail/wholesale, promotional/marketing, copyright laws, publishing, much more. Employment assistance, financial aid available. Call toll-free 800-554-3346, or send for free career guide (indicate campus choice, phone, and year of H.S. graduation) to: MBI, Dept. 23, 3376 Peachtree Rd., Atlanta, GA 30326.

ADULT CONTEMPORARY SINGLES

CHART RESEARCH PACKAGES

The definitive lists of the top hits year by year, through the entire history of the Adult Contemporary Singles charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

THREE TITLES AVAILABLE:

Number One Adult Contemporary Singles, 1961 through 1985. Lists Billboard issue date, title, artist and label of the number one record of each week. \$30.00.

Top Ten Adult Contemporary Singles, 1961 through 1985. Lists title, artist and label of every record which reached number 10 or higher on Billboard's Adult Contemporary Singles chart. Listed alphabetically within each year. #1 records are indicated. \$30.00.

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.

Individual yearly lists may also be purchased separately; see coupon below, \$5.00 per list.

Billboard Chart Research
Attn: Debra Todd
1515 Broadway
New York, NY 10036

Please send me the following Billboard Chart Research Packages:

- G-1 Number One Adult Contemporary Singles @ \$30.00
- G-2 Top Ten Adult Contemporary Singles @ \$30.00
- G-3 Top Adult Contemporary Singles Of The Year @ \$30.00

Individual yearly lists from _____ (please list book code number) for _____ please list year(s) desired.

Check or money order is enclosed in the amount of: \$ _____ (Sorry, no C.O.D. or billing.)

Name _____

Company _____

Address _____

City, State, Zip _____

Overseas air mail rates available upon request

All sales are final.



WESTWOOD ONE PRESENTS

THE *LIVE* RADIO CONCERT EVENT OF THE YEAR

A CONSPIRACY OF HOPE

for

AMNESTY INTERNATIONAL

JUNE 15, 1986

Bryan Adams

Joan Baez

Peter Gabriel

The Neville Brothers

Lou Reed

Sting

U2

and more

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

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

And as anticipation builds for the tour's finale,

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

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



WESTWOOD ONE RADIO NETWORKS

BY MIKE HENNESSEY

The combination of a robust economy and the regeneration of interest in recorded music sparked by the advent of the compact disk are seen as the prime reasons for the West German record industry's heartening growth in 1985, after a three-year period of stagnation.

Figures recently released by the West German IFPI group show that sales of sound carriers in the republic last year were 10.2% up on the figures for 1984 at just under 2.5 billion Deutschmarks (\$1.4 billion), of which 90% (\$923 million) was achieved by companies in membership of the Bundesverband der Phonographischen Wirtschaft (the German record industry federation). The balance of \$114.5 million was accounted for non-affiliated companies, direct imports by retailers and counterfeit product (which is estimated to represent between 20% and 30% of total sales).

Other contributory factors to upturn were a surge of creative vitality and a high level of managerial vigor displayed by a new, young generation of managing directors who are committed to running lean, cost-effective companies and to skillful marketing and promotion.

Although the biggest unit gain among sound carriers was in the prerecorded cassette configuration (15% up on 1984 at 45.3 million), this is to a certain extent the result of special campaigns by WEA and CBS, companies which have sought to haul the cassette from what EMI chief Wilfried Jung calls "the retailing ghetto." The cassette in Germany has traditionally been the poor relation of the LP—but an expensive poor relation, sometimes costing as much as two dollars more than its vinyl counterpart. The cassette is almost never discounted in Germany and retailers have a long-standing prejudice against it because of its vulnerability to pilferage.

There are sections of the record industry which have tried to promote the cassette as the paperback of the sound carrier market, and while this approach has had undoubted short-term success, the general view is that the growth will not be sustained. The doubters point to the severe decline in the rate of expansion of the prerecorded cassette market in the U.S. last year.

In the singles segment of the market, sales have remained static, a decline having been avoided by the maxi-single boom. In 1984, maxi-singles accounted for 10.6 million units, 21% of a total singles market of 49.6 million. In 1985, while unit sales of 7-inch singles slumped to 34.6 million (from 39 million), maxi-singles sold 15 million units (30% of the total) thus keeping total single sales stable at 49.6 million.

The maxi-single boom is largely seen as evidence of a general quest for better quali-



WEST GERMANY,

AUSTRIA

DIE BRANCHE WITTERT MORGENLUFT*

& SWITZERLAND



*INDUSTRY SCENTS THE SWEET SMELL OF SUCCESS

ty recordings, to say nothing of value for money represented by six minutes of music for six marks (\$3.35).

Album sales were up 3% at 65.7 million units and a major factor in this increase was the improvement in the sales of classical music. While pop album sales were up just 2% over 1984, sales of classical LPs showed a healthy 15% increase at 12.1 million units. And in the cassette field, classical sales were up 27%. This gave classical music a market

share, at retail value, of 11.5%.

The chief stimulus to the classical sales boom has been the compact disk. Compact disk sales accounted in 1985 for 10% of the record industry's turnover—and every fourth CD bought in Germany is a classical recording. Unit sales of CDs in 1985 were 6.7 million, a 131% increase over 1984.

Says Wilfried Jung, "While I believe the black disk will continue to be the backbone of our business for at least the next four

A BILLBOARD SPOTLIGHT

years, we are going to see a continuing substantial growth in the CD market and I'm sure this will help the German market achieve a further sales increase in 1986—probably of around 5%.

"CD has brought back the 'lost' consumer, and a good proportion of sales of this carrier represent replacement of some of the favorite repertoire which consumers have on conventional LPs."

At present the CD emphasis is on classical music and jazz because these music areas tend to have a large proportion of high fidelity masters; but the repertoire range will broaden as the production bottleneck is overcome and as CD player penetration develops.

This boost for back catalog is a source of considerable gratification to an industry which has witnessed a savage erosion of catalog sales over the last 10 years.

West Germany remains Europe's most friendly market to international repertoire, with foreign music accounting for 76% of the singles market and 70% of the LP market. This dominance of international repertoire has long been a feature of the German market, and has been sustained by the pre-eminence of the non-German multinationals and by the massive Anglo-American bias of radio programmers. Just recently, however, there have been signs of a modest consumer backlash and a press campaign to give a more equitable level of exposure and promotion to domestic artists and repertoire.

The increase in sales of recorded music in 1985 is not the only evidence of an increasingly music-hungry public. Sales of music books and magazines are booming, and there is a tremendous growth in the sale of electronic keyboards. (This to the detriment of the guitar industry which had one of its worst ever years).

"The keyboard boom is not only good for the musical instrument industry," says publisher Dr. Peter Hanser Strecker, president of B. Schott's Sohne, "but also good for the publishers of sheet music, which is an increasing source of income."

There is a growing market, too, in the concert area and most publishers are finding that performance royalties are producing a growing percentage of their turnover. In fact, GEMA has reported that its performance income was up by 8% in 1985, representing 42% of its total income. Mechanical royalty income, on the other hand, while slightly improved, is still in general decline at 44% compared with the level of 50%-plus a few years back.

Although part of the increase in performance royalties is accounted for by increased tariffs, there is still a tremendous in-

(Continued on page G-16)

CLOCKWISE FROM TOP LEFT: JAMES LAST, FALCO, C.C. CATCH, MODERN TALKING, AND SCORPIONS

Industry Sends Hopeful Message To U.S. And U.K. Stars

RECORD COMPANIES: 'WE CAN BREAK INTERNATIONAL ARTISTS HERE—IF YOU SET ASIDE TIME TO PROMOTE LIVE APPEARANCES'

by WOLFGANG SPAHR

Despite any suggestions to the contrary, German record companies know exactly how to break international artists in West Germany. But they do find their efforts are frequently hamstrung by the harsh fact of life that British and American artists don't set aside sufficient time for TV and live appearances in Germany (and the rest of Europe) to enable the record companies to chart product as consistently and successfully as they'd like.

Many German music business executives are critical about the lack of knowledge, in the U.S. particularly, about media requirements in European territories. This short-fall of know-how creates disappointment because Anglo-American expectations are set unrealistically high.

Wilfried Jung, managing director of EMI-Electrola, says: "The prerequisite conditions for success in Germany are simple and basic enough: a first-class recording, professional performance standards and a readiness to come into our country and promote. We expect all three from artists who, understandably, are anxious to build reputations in Germany. The ones who make the grade are the talents who pay special attention to the third guideline."

And Jochen Leuschner, CBS Germany managing director, insists that Europe, particularly Germany, is more and more the "success spearhead" for American product. He cites the rapid rise of artists like Whitney Houston, Mr. Mister, Cock Robin, and the Bangles.

Through cable and satellite television, the European market has become so international in scope that perhaps U.S. pre-promotion is no longer as essential in breaking an artist.

There's been no lack of confidence, he says, in the way CBS has started established stars worldwide from a West German base, with Jennifer Rush being a prime example. Using music videos for promotional blitzes has opened up completely new prospects. Logistic problems have re-

ceded. But Leuschner does feel that sometimes U.S. repertoire has been under-represented in Germany, and neighboring territories, mainly because top European acts have gained so much in importance.

"Europe has virtually become the pacesetter region for the international pop movement. It doesn't matter any

more in which European country a record is produced, as has been shown by the success of A-Ha and through CBS German domestic productions like Nena and TXT. European creative sources are really bubbling over."

And Thomas Stein, head of Teldec, urges foreign business partners to invest "sensitivity, good will and time" in the German market. Marketing problems specifically common to the German industry should be given full consideration. Promotion in the publicly-controlled radio and TV stations is a particularly difficult hassle. "But providing our partners are prepared to throw everything into the effort, the way into the German market and thus the charts can be eased."

(Continued on page G-17)

A Powerful Springboard To Local and Global Recognition

PUBLISHERS, PRODUCERS FORGE PARTNERSHIPS TO DELIVER FRESH TALENT TO LABELS

German pop and rock talent continues to gain increased acceptance in the international marketplace. It is now a very considerable export success sector. That fact is clearly underlined by a check of the world's charts.

But such a check does not reveal fully the way that German music publishers have so successfully taken on a lion's share of the responsibility of actually producing that talent on hit records. More and more these days, the publishers are taking finished masters to record companies for release, promotion and marketing. The publishers are, justifiably, extremely proud of their initiative, knowledge of what is commercial and creativity.

Names like Nena, Modern Talking, Scorpions, Accept, James Last, Jennifer Rush, Moti Special, Lake, Peter Schil-

ling, the Goombay Dance Band, and Alphaville have been widely publicized as Germany-produced talent has carried the made-in-Germany tag abroad. The publishers have been showing great courage in investing in new talent, often risking their own financial stability in the process.

Hans Henning Wittgen, of the West German music publishers' association, asserts fiercely: "The creative fountains for talent don't bubble within the record company headquarters but in the music publishers' offices. They are the ones who deserve credit for pushing German talent through to international recognition."

According to Intersong Germany's chief Goetz Kiso, recent years have proved the real creative motivation comes more and more from producers such as Frank Farian, Jack White, Ralph Siegel, Dieter Bohlen, and Michael Cretu. He says: "In many cases, these producers are hit writers as well. Alongside those talents, they have a remarkable ability to initiate and develop pop concepts and original production ideas.

"For this type of creative producer, the music publishing companies are very often the best possible partners. Publishers have no exclusivity restrictions to hamstringing their work, so there's a basic feeling of freedom of action."

At Chappel and at Intersong, the range of cooperation with producers has increased greatly of late. Says Kiso: "At present, I'd say we have more contracts with producers than we do with people who are just songwriters and composers. Publishers such as ourselves start the ball rolling by organizing and financing productions and then li-

(Continued on page G-6)



Modern Talking



Scorpions

Accept



Passport



Lake

Channel 5



WEST GERMANY

AUSTRIA

SWITZERLAND

'86

Alphaville



Herbert Grönemeyer



'The prerequisite conditions for success in Germany are simple and basic enough: a first-class recording, professional performance standards and a readiness to come into our country and promote. We expect all three from artists who, understandably, are anxious to build reputations in Germany. The ones who make the grade are the talents who pay special attention to the third guideline.'

ALPHAVILLE



PHOTO: SHEILA ROCK

AFTER RELEASING THEIR DEBUT IN 1984
ALPHAVILLE HAVE SOLD OVER 5 MILLION RECORDS WORLDWIDE.
THEIR NEW SINGLE »DANCE WITH ME«
IS ALREADY CHARTING ALL OVER EUROPE. WATCH OUT FOR THE NEW ALBUM
»AFTERNOONS IN UTOMA«!

wea

WEA MUSIK GMBH, GERMANY • A WARNER COMMUNICATIONS COMPANY • ROLF BUDE MUSIC • WARNER BROS. MUSIC

www.americanradiohistory.com

For many years, Austrian pop music just didn't exist at an international level. But this year, with singles by Falco ("Rock Me Amadeus") and pop group Opus ("Live Is Life"), along with their albums, having broken into the world's charts, awareness of what goes on in Austria's home-grown music industry is much greater.

Falco hitting the No. 1 spot on the Billboard Hot 100 gave the Austrian record industry tremendous prestige. And there are others moving up at the international level. Peter Wolf, co-producer of the Starship album "Knee Deep In The Hoopla," is one. The music and lyrics of the group's hit single "Sara" were written by Wolf and his wife Ina. Other Austrian pop acts, such as Erste Allgemeine Verunsicherung, with the single "Ba-Ba-Bankrobbery," are hotly tipped to make a big global breakthrough.

The Austrian music business grabs a very high market share of the sales action. It adds up to around 35% of pop, MOR and folk, and 13% of the classical turnover. In recent years the upturn in the music market in Austria was rather less than the rate of national inflation, but in 1985 the market of members of the Austrian branch of IFPI grew by some 7.5%. There are grounds, then, for real optimism.

Stephan von Friedberg, Austrian IFPI president, says the member companies of the federation in Austria take approximately 80% of the total music market, which currently runs at a retain turnover level of some \$80 million annually. He looks for a market monetary increase again this year, by some 3%-5%, particularly in the compact disk field. The format has proved exceptionally popular in Austria, earning 96% more in revenue terms in 1985 than in 1986.

In unit terms, according to IFPI statistics, singles were down by 7.4% last year compared to 1984. LPs were up by 6.1%, but musicassettes slumped by 7%. compact disks showed a 117% upturn over 1984, which represents total sales of around 250,000 units in Austria.

Approximately 25,000 CD players will be sold by the end of 1986, an increase of 100% on last year. At present only 1.2% of households have CD hardware. On the

WEST GERMANY
AUSTRIA
SWITZERLAND
86



Above: Peter Mampell signs EMI's new act Sara Sahara & the Dunes. Right: Gold for Polo Hofer offered by PolyGram's Ossi Drechsler



The Vyllies



Yello receives gold from Lys Assia winner of the 56 European Song Contest. From left: Dieter Meier, Lys Assia, Boris Blanck.



AUSTRIA

Global Breakthroughs Heighten Awareness of Homegrown Industry

by MANFRED SCHREIBER

CD software side, PolyGram leads with a market share of around 60% and PolyGram president Wolfgang Arming says: "This year we expect to double our sales turnover to at least 300,000 units."

According to IFPI data, PolyGram was the market leader of the Austrian IFPI-affiliated group with 29.3% of the action (against 30.4% in 1984), followed by Ariola/RCA with 17.4% (14.8%), EMI Columbia with 13.4% (14.4%), Musica with 13.3% (13.3%), CBS with 12.8% (15.4%), WEA 10.1% (7.9%) and Bellaphone 3.7% (3.8%).

To give a further boost to Austrian pop, the "Pop Amadeus" awards have been devised, with the first presentations to be handed over to winners for live transmission via television and the Austrian pop channel Oe 3.

Every record released last year on which an Austrian had any influence may participate in the competition. A cash prize of \$20,000, offered by Coca-Cola, will be divided between different sections: best production, lyrics, music, arrangement, sleeve, video and so on, with a special award for best newcomer of the year.

When figures are finally readied to cover 1985 trading, it is expected that the video section of IFPI will show a 40% turnover increase over 1984. According to Rudolf Doetsch, head of the section, approximately 200,000 prerecorded videotapes were sold in Austria last year. Member companies of IFPI Video are Austro-



Opus

Video, EMI-Thorn, Huenbock, Ingelen, Knoll (UFA-Video), PolyGram, Video-Market, Videovertrieb, and WEA.

As in the audio sector, IFPI-affiliated video companies account for roughly 80% of the total video action in this territory. Doetsch looks for a 20% increase in turnover for 1986.

The VHS system prevails, easily, with 70% of the market. V2000 has 28%, Beta the tiny share remaining. The video-8 system is virtually non-existent but it's expected the market share of the 8mm configuration will increase this year because of planned marketing moves by Sony.

More than 90% of all prerecorded videocassettes used in Austria are rented. Doetsch says: "We're doing our best to get the same price levels for the sale of videocassettes here as exist in West Germany. Once we've got that we'll get more interest from potential buyers. But I reckon it will take at least two years to achieve that goal."

There are 400 videotheques and electrical supply shops selling and renting prerecorded videocassettes in Austria and most of the trade is for action and general entertainment movies. There is, as yet, hardly any demand for music videos.

IFPI video members exercise their own system of censorship and "discipline" against pornographic or ultra-violent video product and this self-regulation works well nationwide.

It's estimated that 300,000 videorecorders are in use in Austria, which adds up to a 14% overall penetration. It is

(Continued on page G-16)

SWITZERLAND

Age of Stagnation Swept Away By Higher Sales Volume And CD Advance

by PIERRE HAESLER

The Swiss record industry, including wholesalers and dealers, are looking back on 1985 with some satisfaction. Sales volume was up in most sectors by 10%-15%, with compact disks proving overwhelmingly successful in a period when the sales stagnation of previous years was swept away.

No precise marketplace statistics are available, except those of sales to retailers published by the Assn. of Swiss Record Distributors (VSSL). But a reasoned estimate would put the total market volume of recorded music at a retail value of around \$120 million. This includes parallel imports which account for roughly 10% and which are mainly in the French region (Geneva) and the southern parts of Switzerland.

In terms of selling the music product, the Swiss market is dominated by a few major record distributors (most representatives of international concerns), which import and at the same time act as wholesalers. Approximately 50% of turnover is with retailers, the balance with independent wholesalers or rackjobbers. There are a few smaller indies, like Disctrade, Activ-Records and Gold Records working successfully within the marketplace.

But at all levels of the trade, the talk in Switzerland is about compact disks. Take PolyGram as an example, undisputed CD leader here because it has not had to face up to supply shortages. CD accounts for 31% of the compa-

ny's 1985 sales in Switzerland, with that share broken down into 48% for classical repertoire and 24% for pop. CD pricing of \$16.80 (pop) and \$22.10 (classical), at an exchange rate of SF 1.90 against the U.S. dollar, have clearly lifted industry turnover in a monetary sense.

At present some 6,500 titles are available on compact disk. But not all companies have been able to hitch a ride on the CD bandwagon. CBS and EMI, with serious supply problems, have been held up, seemingly through 1986, thus far.

EMI chief Peter Mampell admits that CD problems affected his firm's 1985 sales. "Often we had to wait three or four months to get a recording on CD. So the format made up only 10% of our sales. But our January and February figures this year are hitting new peaks, because CD players were the most popular Christmas gift last year. Our top CD artists are Pink Floyd, Queen, Tina Turner, and Duran Duran."

At CBS, dependent on Japanese CD supplies, stocks also run short. In general, discounting of CD software has been the exception, but as hardware prices have dropped in Switzerland with some units selling at \$210, it's debatable whether the present high disk prices can be maintained for much longer.

Some 50,000 CD players were sold here last year, (Continued on page G-10)

The Rush Is On!



Jennifer Rush

A new superstar captivates the world!

Over 2 million albums and over 850,000 singles sold in Germany alone.

"The Power Of Love":

<i>No. 1 in</i>	<i>Gold in</i>	<i>Platinum in</i>
Australia	Australia	Sweden
Austria	Austria	U.K.
Iceland	New Zealand	
Norway	South Africa	
South Africa		
U.K.		
Ireland		

Biggest selling single of 1985 in the U.K.
Biggest selling single by a solo female artist in the history of the U.K. music industry.

The first album, "Jennifer Rush":

<i>No. 1 in</i>	<i>Gold in</i>	<i>Platinum in</i>
Australia	Australia	Sweden
Norway	Austria	U.K.
South Africa	New Zealand	Germany
	Switzerland	South Africa
	<i>Diamond in</i>	
	Norway	

The second album, "Movin'":

<i>No. 1 in</i>	<i>Gold in</i>	<i>Platinum in</i>
Sweden	Norway	Switzerland
Germany	Sweden	
		<i>Double Platinum in</i>
		Germany

**CBS RECORDS INTERNATIONAL:
DEVELOPING MORE ARTISTS
IN MORE COUNTRIES!**

A CBS SONGS GERMANY PRODUCTION.

"CBS,"  are trademarks of CBS Inc. © 1986 CBS Inc.



BROADCASTING:

Media Expansion Stuck In Govern- ment Quagmire

by JIM SAMPSON

When it comes to media development, West Germany is the Uganda among major Western industrial nations: an underdeveloped country full of untapped natural resources stuck in a political quagmire with nobody clearly in control.

The reasons lie in the country's lack of a private broadcast tradition and its unique principle of de-centralized broadcast legislation and control, coupled with bureaucratic, overblown infrastructures at the Federal Post Office and local state-chartered stations, and the highly politicized quarreling over the past few years over who can broadcast what, when and where frequently assumes the aura of a Gilbert & Sullivan operetta.

The West German constitution gives the Post Office technical control of all airwaves and cables, but puts programming matters in the hands of the 10 states (plus West Berlin). The Social Democrats, who led the Bonn government from 1969 until 1982, effectively blocked broadcast expansion beyond the 12 state-chartered stations through their control of the Post Office.

When the conservative Christian Democrats took over in Bonn in 1982, the Post Office began cabling West Ger-

many with a media-political passion. Suddenly, everyone was talking about private commercial broadcasting and making loads of money.

But except for limited cable projects in a handful of cities, the average German viewer and listener has hardly noticed this widely-heralded broadcast expansion. The roughly 800,000 cable television households receive a half-dozen supplemental programs via satellite: commercial SAT-1 and RTL-Plus (Radio Luxembourg and Bertelsmann), two additional state-chartered stations plus Sky Channel and Music Box (the latter in independent English and German versions).

A recent Sky Channel survey claimed that in cable households (under 5% of total households), 64% of viewing time went for German state-chartered stations, 20% for SAT-1, 6% for RTL-Plus, 2% each for Sky and Music Box and 6% for all others. Thus, the established stations dominate even in cabled areas.

Commercial radio broadcasting is somewhat further along, having started in Munich last spring. While important as a pioneer, the Munich experience shows what can happen when anarchy prevails at the local level. Because the Munich Control Commission hardly ever rejected a license application, some two dozen production companies must share three (soon four) available frequencies, with a clear format identity nowhere to be found.

A ratings survey conducted last winter showed the strongest listenership for the AOR frequency 92.4, which had been shared by four producers with similar formats. This station was heard regularly by 10% of all listeners, while the A/C-talk mixture of radio Gong 2000 attracted 7% and Radio 1 on FM 89 rated a meager 1%.

The ratings were not especially encouraging for the three newcomers who expected to dominate the younger demographic but could claim only 40% of the 14-29 age group, against 49% for the established Bavarian radio

stations. In the meantime, the Munich Commission has reshuffled its private frequency allocations, diluting commercial rocker 92.4 with several hours of jazz weekly.

Elsewhere in Bavaria, several dozen low power local stations and a statewide private stations should start broadcasting later this year. Other states with Conservative governments will soon follow suit. Baden-Wuerttemberg should have 30-40 low power FM-ers this fall. A statewide station with local availabilities was due to hit the air in Rhineland-Palatinate on May 1 and should be switched on in Schleswig-Holstein on July 1, pending the outcome of several lawsuits. Lower Saxony should get private radio early next year.

Among Social Democratic states, only Hamburg is moving quickly towards private commercial broadcast radio (with one 80kw and two 10-watters). The Saar and North-Rhine Westphalia leaders are taking their time and considering how best to expand, but Bremen and Hesse are firmly against private broadcasting.

West Berlin, with its special status under the four-power agreement after World War II, already has an active cable radio market, and should start radio broadcasting early next year. Among the applicants for a frequency is the Voice of America.

Until these regional stations get on the air, radio in Germany will remain almost exclusively a state-chartered domain, although one deserving close scrutiny. Who will get the local licenses and how will they develop their programming? Will Bertelsmann's plans for program syndication via its UFA-Radio subsidiary prove viable and profitable, and will others get in this area? Will the record companies provide the privateers with records, and at what price? How much will broadcasters have to pay GEMA and the neighboring rights society GVA? And will the Post Office lower its exorbitant line charges and service rates? Only time will tell.

PUBLISHERS

(Continued from page G-2)

censing the master tapes."

Key producers involved with Chappell and Intersong are Dieter Bohlen and Draf Deutscher.

Josef Bamberger, managing director of the UFA publishing group in Munich, says that today's music publishing company is only successful if it has direct links and contact with the old and the new media, so that maximum impact is achieved in the marketing of the works of contract writers.

He says: "It all adds up to a lot of hard work in the creative preparations with authors, artists and producers. That's the only way you can expect to get a new project off the ground. It's vital for the music publishers to become totally involved in personal contacts and the details, the nuts and bolts, of a production plan. You have to have unending patience, of course, and you have to come up with an adequate production budget, if you want to retain the loyalty and contracts of new artists and writers."

And he adds: "This kind of atmosphere can often only be realized through the efforts of small and creative teams."

For Bamberger, the German record companies have become more and more concerned with packaging and distribution rather than the basics of first-stage creativity. Mass production, then distribution, with marketing and promotion, are, he says, their main activities. "That's why German music publishers have taken on so much more of the responsibility, and the risks, of getting new song material on tape. We publishers found that the old style of song-plugging became less worthwhile with record companies and only occasionally bore up the fruit of a new production by a new talent.

"It's an understandable situation, bearing in mind the immense weight of new product offers from abroad, but the music publishers felt obliged to take on some of the old record company responsibility. Meeting the obligation has, however, proved surprisingly profitable."

Michael Kamstedt, of Peer-Southern, Hamburg, has long believed in the role of the publishers in prying open the doors of the world marketplace to German artists. He accepts it can sometimes be a loss-making role, but all the

more satisfying when everything clicks into place. For his company, everything clicked with production by Taco, Peter Schilling and the Goombay Dance Band.

He insists: "Given enough self-confidence, brashness almost, towards foreign partners, master recordings produced to international technical standards can and do enable German artists to make it abroad. Once we saw the record companies hesitating before backing worthwhile hunches, the German publishers realized we had to push our own ideas through. We had to build our own studios, then engage the best producers to take the best care of our copyrights."

Peter Ende, managing director of Francis, Day & Hunter, says he, too, has long been convinced that the new generation of music publishers had to break into the marketplace with their own productions if they were seeking longterm future prosperity. "In our company, all newcomers have a very real chance of being given a break, assuming they have the right kind of talent and also the right perspectives about their talent. We'll back and produce the right applicants, of course we will."

Offering new titles to record companies really has become very much more a frustration over the past year or so, according to Michael Stark, chief of CBS Songs in Frankfurt. "We were effectively forced into the production field. These days we offer normal a&r contracts for interested parties. Our view is that we unearth artists of extraordinary talent, and songwriters capable of coming up with potential hits, and in the end the one sure way to prove we're right is to ensure they get on vinyl.

"CBS Songs sees itself as a publisher house, primarily, but working in a modern way, which means on the one hand production activities and on the other responsibility towards the creators on the roster. This demands rather a small team of artists, in our view. But behind the modern thinking, our principal activity remains traditional music publishing. It remains this side of the business which made us No. 1 in West Germany, not our work as record producers."

Joachim Neubauer, managing director of the Siegel music publishing companies in Munich, says that Ralph Siegel founded his Jupiter Records label because he understood that it was necessary to create "a tableau" for his writers where it was easier to release a record and to increase prospects for foreign associates to create cover

versions. Going through the old channels just wasn't satisfactory any more.

Budde Music in Berlin in fact started its own record productions back in 1970 to create German copyrights, and today has three production arms: the Toledo Musikproduktion, with its own label distributed by Intercord (with Guenter Henne and the Pool); Musikproduktion, with its own label at Teldec with Peter Schimmelpfennig; and Boogietunes Musikproduktion, with Tim Green, Herbert Boehme and Hans Koppold.

Says Guenther Ilgner, of Gerig Music in Cologne: "The production of successful national copyrights is, for us, a very real matter of survival. If you don't produce records from your own copyrights, then you'll probably not get anyone else doing it for you. And, of course, it is very true that the big record companies have their own publishing arms and so there are no copyrights coming our way from them.

"Additionally, the successful authors and producers all have their own publishing companies or are publishers in their own right. So if you want copyrights to succeed, then you have to produce them on records for yourself. There is a risk potential, but there also is a fair chance of success."

Alongside the new and intensive production activities, German publishers have to work extra hard to ensure that domestic talent on the composer/lyricist side doesn't slip through their fingers to the multinational record companies. It is a matter of getting in first, says UFA's Bamberger: "We need big and dependable ears, know-how and the ability to mix the right people with the right ideas so they blend well."

Joachim Neubauer (Siegel): "It is very important, but sometimes overlooked, that authors and artists are made to feel really comfortable working with a publishing house. You can bind people closely together into maximum creativity when the whole team, and the surroundings, are right."

And Intersong/Chappell's Goetz Kiso says: "When there is so much creative potential in the market, the main ability needed by publishers is to select the most commercially interesting things and then exploit them in a professional and economical way."

All German publishers cite the "remarkable success of
(Continued on page G-12)



WITH ALL DUE MODESTY — *WE ARE THE GREATEST MUSIC COMPANY IN GERMANY*

*A big start
after a year
fantastic*

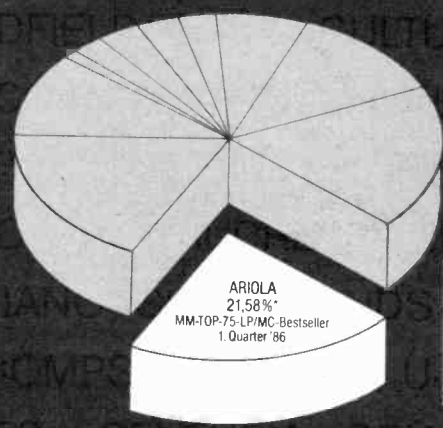


Germany

1. Quarter 1986

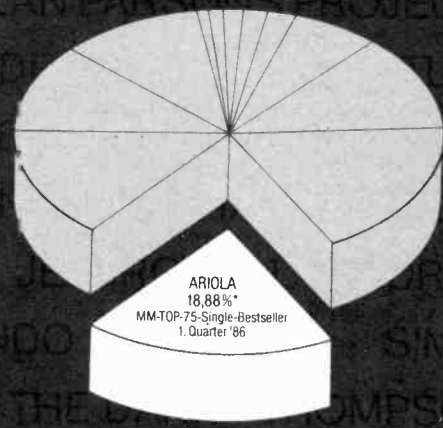
NO. 1

Album
Cassette
Compact-Disc



NO. 1

Single
7" + 12"



*We thank
our friends and
partners*



*Source: DER MUSIKMARKT, March 15, 1986

RCA

G E R M A N Y

FIGHTING FIT AND BREAKING ARTISTS



CHESS · LIONEL RICHIE · COMMODORES · RICK SPRINGFIELD · THE BLOW MONKEYS
POINTER SISTERS · ULLA MEINECKE · STEVIE WONDER · STARSHIP · MR. MISTER
LATIN QUARTER · ACCEPT · ROGER CHAPMAN · EURYTHMICS · HALL & OATES · FIVE STAR

RCA SCHALLPLATTEN GMBH · OSTERSTRASSE 116 · D 2000 HAMBURG 20 · TEL.: 040 4 90 21 · TELEX: 21 41 93 · WEST GERMANY

MUSIC VIDEO:

Rash of High Prices And Lack Of Dealer Commitment Slows Progress

High prices and a conspicuous lack of dealer commitment to the format are cited by West German executives as key factors in the slow progress made by music video to date in the world's third largest record market. But they remain optimistic that with better education, a wider choice of repertoire, and growing VCR populations a viable new sales sector will eventually be established.

Currently prices range between \$24-\$60, and any music video that sells up to 4,000 units is regarded as a best-seller. Most successful releases have come from international artists such as Dire Straits, Eric Clapton, Neil Young, Pink Floyd, Tina Turner, Duran Duran, and Iron Maiden, although West Germany's highest selling videos over the last two years were in fact "Deutschland '84" and

"Sonne In Der Nacht" by local Teldec star Peter Maffay, with combined sales of 26,000 copies.

Significantly these were distributed by WEA at the relatively low retail price of \$39.60. Says video manager Manfred Wodara: "We are still convinced that music video has real potential, but it is absolutely necessary that the record retail sector in particular should recognize this new audio-visual product as an additional sales item." Wodara also points out that costs do not yet permit a realistic consumer price for videocassettes, and that there is still not a sufficiently broad catalog of potential hit repertoire on music video.

EMI-Electrola distribution director Bernhard Krajewski takes a broadly similar view. "There are three main preconditions for a breakthrough by music video in this market: first, the prices have to come down to below the 30 Deutschmark (\$12.75) level; second, we need much wider distribution through specialist record shops; and third, we have to get the releases out more swiftly and at the right moment. It's also important to have an increased degree of hardware penetration. The present level is about 20%.

Krajewski also believes that the extensive use of music video material on a variety of pop-based tv programs here constitutes a major handicap to the industry's efforts to establish a sales market. Fans who can record favorite artist videos off the air at no cost are unlikely to go out and buy similar product in the shops. Increasing distribution of music videos on cable and satellite channels such

as Music Box and Sky Channel will only make matters worse.

Metronome's video manager Aleksander Hein emphasizes the work needed to persuade retailers that worthwhile sales can nevertheless be achieved with a reasonable selection of properly priced music video releases, a point also stressed by Picture Music International marketing head Gordon MacKenzie. "You are not going to make money in West Germany at the moment. The market is still in the educational stage, about where Britain was four years ago. The video retailers are used to a rental market, the department stores and chains either won't stock or else have tried and got their fingers burned, and the record retailers are reluctant to carry music video because they think it's a more expensive business to get involved in than it actually is. They are also used to operating on much larger mark-ups than U.K. dealers, so we have to persuade them that you can't expect volume without lower prices and get them on our side."

These and other problems have led some companies here to withdraw from direct involvement in the market and allow others to distribute their music video product for them. But there is confidence that in the long run the genre will achieve viable status. Says Bernhard Krajewski: "I don't expect any dramatic breakthrough of music video as a mass market product, but I do expect to see it develop in a satisfactory way as a particular segment of our business catering to a special kind of customer."

SWITZERLAND

(Continued from page G-4)

though again precise statistics are not available. That number should double in 1986. So far there are 13 retail stores specializing in CDs and there's a new one almost every week.

Basically the music business in Switzerland expected CD sales simply to cause a re-allocation of market shares, cutting back on cassette or black disk sales. Instead the format has really reactivated the market. Fans are investing considerable sums into CD back catalogs. Record companies estimate that for every player sold at least five CDs will be sold.

Says Ossie Drechsler of PolyGram: "We knew Switzerland is an important classical market, with around 16%-17% of total sales in that genre. In value terms, pop and classical run level, because classical CDs are higher priced. But we are surprised about the picking up of CD back catalog material. Pop, notably Dire Straits, sells well, too, on CD, with CD accounting for 20,000 of the total 125,000 units sold here of 'Brothers In Arms.' Compact disks are responsible for an actual market increase, not just a switch around of market shares."

Ariola's Ludwig Schmucki also foresees a CD boom this year. He, with other industry leaders, notes that not only is this country a major CD market but has, since October last year produced software through ICM Ltd. The cassette manufacturer invested \$8 million into CD facilities, is producing 250,000 units a month and will see that rise to 750,000 by year's end. Some 87% of its product is exported to Germany and the U.S.

With the withdrawal of EMI and Phonag from VSSL, (CBS having previously left the trade group), Swiss retailers are looking to some new impulses in pricing. EMI's Mampell says his company was displeased with the inflexibility of VSSL. Now new ideas to stimulate trade can be tried out. But as the remaining members of VSSL—PolyGram, Musikvertrieb, Ariola/RCA, Tucicaphon, MTB, and Electronmusic—account for roughly 60% of the total market, the VSSL remains an important marketplace factor. And, says RCA/Ariola's Schmucki, it will continue operating and "offering a vital forum for members to tackle problems in the music industry."

But not only the big companies survive. Small independent firms often establish themselves in special market niches. One example is Disctrade, which distributes foreign heavy metal labels (Roadrunner, SpV, Heavy Metal Records, Enigma) or new rock labels like New Rose or Rough Trade.

Swiss retailers are regarded as conservative traders. EMI was disappointed with dealer response to its special

limited offers of classical and pop recordings. The rack-jobbers, in this climate, operate aggressively in the market. And make money.

Swiss customers expect their record stores to have large selections of titles—and the cost of financing these have increased since CD took a hold on the market.

The market is clearly dominated by international product. Radio and media charts mirror those of German, U.K. or U.S. Among the '85 top chart performers: Dire Straits, Elton John, Tina Turner, Opus, Sade, A-Ha, Jennifer Rush, Springsteen, Prince, Phil Collins, Madonna.

There are excellent sales for movie soundtracks like "Rocky IV," "Fire & Ice" or "A Chorus Line," all early 1986 chart entries.

For German-language artists to make the charts is comparatively rare. Falco's "Jeanny" dominated the listings early this year and other German entries have been Munchner Freiheit, Klaus and Klaus and BAP.

But 1985 was definitely a breakthrough year for Swiss artists like Yello, Double, Vollenweider & Friends and Stephan Eicher, who gained international recognition.

It's not only the successful acts, like Krokus, who are recording and slipping into the export market. Each year, hundreds of artists make records. Most finance their own studio efforts, despite cool receptions from the record companies who are hesitant because the public so clearly favors foreign product. Most companies just aren't prepared to invest in the marketing of domestic recordings.

Additionally the Swiss club scene is virtually non-existent, so the local artists find it difficult to get themselves seen and heard on stage. Even so, small independent companies have stepped in to support local artists, among them Disctrade and Recommended Records.

Among the majors, PolyGram has developed an aggressive and successful strategy to promote local artists. The roster includes Polo Hofer, Double, Yello, Phil Carmen, Kliby, and Peter Reber.

PolyGram's Drechsler admits that for too long Swiss record companies were only willing to release Swiss product if they expected it to sell in the domestic market. They were too "shy," he says, to look across the Swiss borders. But Germany remains a major market for local artists and PolyGram has developed activities to promote Swiss product with their foreign sister companies.

EMI Switzerland has pioneered the release of Swiss material, too, with Sauterelles, Minstrels and Pepe Lienhard being former chart toppers. Says Peter Mampell: "Besides artists with strong domestic flavoring, like Che & Ray, Peach Wever, Tony Vescoli, John Brach or the comedy act Cabaret Rotstift, we expect newcomers Sara Sahara & the Dunes and the Bo Katzman Gang to develop product of international appeal. We've budgeted more than \$100,000 for local productions in the coming year."

Not much in U.S. or U.K. terms, but a healthy prospect for Swiss domestic talent. And Ariola/RCA is also very active, having done much for local music by releasing the first two Krokus albums. The company puts out three Swiss albums and three to five singles every year, with recent successes by Span, Slapstick, Tickets, and Deluxe.

Independent firms like Disctrade show firm commitment to local artists, exemplified by the girl trio Vyllies doing well.

In earlier years, the charts of the French and Italian regions were strongly influenced by the favorites of neighboring countries. Today, Swiss charts of all linguistic regions reflect international chart developments. Life is thus easier for Swiss record distributors.

Since 1983, Switzerland has had private broadcasting, with around 30 stations on air. Before the end of the five-year trial period, the number of operational stations will be considerably cut down. Only six broke even or made a profit last year. Clear front-runner nets are Radio 24 (Zurich), Radio Basilisk (Basel) and DRS 3, the state-owned outfit.

Permitted 20 minutes of commercials a day, the stations counted on generous record company support. They didn't get it. EMI's Mampell: "We did buy space early on. Then we realized commercial airplay had almost no impact on our sales." And the debate on the value of private broadcasting goes on, most complaints being about the short broadcasting range of 10 kilometers.

Ossie Drechsler says private radio can stimulate demand because it provides increased information on what's new. But it may not trigger desire to go out and buy the music heard on the radio all day.

The impact of British satellite operations Music Box and Sky Channel, now available to Swiss cable viewers, is hard to assess. A total population of around 6.5 million owns approximately 2.5 million television sets and around 700,000 are linked to cable.

Ludwig Schmucki: "With more than 12 channels to choose from and bearing in mind that only 10% of the population have a fair knowledge of the English language, the value of the new music TV programs in selling our product remains doubtful. But with the private broadcasting, Switzerland is at least in line with countries offering all means of advanced entertainment technology."

Certainly the new technological areas have done nothing to dent the Swiss concert scene, still dominated by the Good News agency. Venues, with up to 10,000 capacity, are available in Zurich, Basel, Geneva, Berne and Lausanne. Top acts visiting Europe call in on Switzerland—examples from the past year taking in Dire Straits, Sting, Elton John, Deep Purple, Sade, Miles Davis, Supertramp, U2, and Rick Springfield.

(Continued on page G-12)

CONCERT TOUR SUCCESS IN GERMANY 1985/86

THE CONCERT TOUR OF THE YEAR

we sold over 300.000 tickets for
PETER MAFFAY

THE PLATINUM CONCERT TICKET

we sold over 150.000 tickets for
(in alphabetical order)

HOWARD CARPENDALE
ELTON JOHN
QUEEN

THE GOLDEN CONCERT TICKET

for outstanding tour success
(in alphabetical order)

UDO LINDENBERG **JENNIFER RUSH**
ULLA MEINECKE **SADE**
DIANA ROSS **STING**
KONSTANTIN WECKER

THANK YOU

for making us successful promoters
even after 31 years of existence



Lippmann + Rau GmbH + Co., KG



Horst Lippmann + Fritz Rau + Hermjo Klein
Louisenstraße 121, D-6380 Bad Homburg, West Germany
Phone: 06172 - 2 40 61, Telex: 41 5893 lur d



This is Bruce Cockburn

And we are the people, who made Bruce Cockburn big since 1984 and into a TOP-75-artist with WORLD OF WONDERS in West-Germany . . .

We are the people, who are doing the licences in West-Germany for example for Maria Farantouri, Parachute Club, Robyn Hitchcock, Mikis Theodorakis, Miriam Makeba, T-Bone Burnett, Los Lobos, Pentangle, Abdullah Ibrahim . . .

And we are the people, who are doing the exclusive distribution for the westgerman independant labels like Zensor, Das Büro/Atatak, Tropical, messidor, JMT, Minor Music, Free Music Production, Moers Music, Vera-Bra, recommended records . . .

We are the people, who have listed such interesting names like Neville Brothers, Inga Rumpf, Jimmy Zhivago, Salomon Burke, Mercedes Sosa, Milton Nascimento, Ruben Blades, Willie Colon, Astor Piazzolla, James Blood Ulmer, Steve Coleman, Vienna Art Orchester, Bill Frisell, Geri Allen, Bobby McFerrin, Barbara Thompson, Tödliche Doris, Peole Conte, Der Plan Peter Brötzmann . . .

And we are the people, who are the westgerman distributors for Sono Disc, NATO, Midnight Music, Hat Hut, MMC, Le Chant du Monde, Chabada, OWL, Sterns, Hannibal Records and others . . .

We are the people, who are competent for music.

We are the people from PLÄNE.



Verlag PLÄNE GmbH
P.O./Box 827, D-4600 Dortmund 1
Tel.: 02 31/83 80 10
Telex: 82 22 92 pläen-d

PUBLISHERS

(Continued from page G-6)

German productions abroad. Michael Stark, of CBS Songs in Frankfurt, says that during the past year Jennifer Rush was a toweringly dominant figure in CBS productions. She held No. 1 and 2 positions on the German charts at the same time, and also had, with "The Power Of Love," the biggest-selling single by a solo female artist in the history of the U.K. record industry. That single topped the 1.3 million unit sales mark last year.

The U.S.-born girl, resident in Germany and produced there, reached high chart placings through virtually all European territories. The Spanish version of "The Power Of Love" made No. 1 there, and it made the Billboard Hot 100 very comfortably.

For UFA there was enormous success for the group Mirage and the single "No More Nor War." According to Josef Bamberger, it was successfully released in many countries, including the U.K., Italy, the Benelux territories and France. It was a huge disco hit in the latter country.

Budde's most successful production in recent months has been through Alphaville, with releases worldwide, the band picking up sales in excess of four million singles and 1.5 million LPs. Says Andreas Budde: "Our latest Boogie-tunes production 'Geil' has topped the German charts and is a firm favorite in American clubs in Germany."

And at Gerig, the most successful artists in foreign markets are Fritz Brause, Lady Lilly and the experienced and consistent Andy Borg.

Michael Kudritzki, of Edition Intro in Berlin, says the production situation has changed drastically in Germany over the past decade. "Around 10 years ago, Boney M., Precious Wilson and German-speaking artists such as Roland Kaiser were purely publishing productions. Today, Frank Farian has founded his own production company which has nothing to do with the publishing company."

Intro has been scoring recently with its own production of numbers like "My Favorite Toys" and "Club E," released throughout Europe and elsewhere.

At Intersong, the first major string of productions started some two-and-a-half years ago, beginning with "Guardian Angel," by Drafli Deutscher and Chris Evans. The peak of the success saga came with the Modern Talking project, produced by Dieter Bohlen. Modern Talking has reached the 10 million singles sales mark, and LPs are over the three million mark. The company looks ahead to international success for C.C. Catch and new releases by Chris Norman and Secret Star.

There are always queries, in this new production situation in Germany, about basic relations between the record companies and the publishers over the way the latter have muscled in on what was once the former's prerogative. Andreas Budde says: "There have been competitive efforts by the record companies to cut back the production work of the publishers. But I can't see them being successful in the years ahead. You can't turn back the clock in this business."

Goetz Kiso (Intersong/Chappell): "Actually, I'm pretty happy about the cooperation of the big companies. We meet in a mutual interest and doors are open. I can remember when it was some kind of status symbol of the a&r men of German record companies that we could never reach them and that only occasionally would they call back. Those times are over. We've proved our point."

Michael Kudritzki of Intro also says that relationships between publishers and record companies are good, pointing out that publishers have a lot of promotional power to add to the marketing of new product. Guenter Ilgner of Gerig (which has its own label Papagayo with EMI-Electrola) and CBS Songs' Michael Stark also says the two "sides" get on well and, indeed, finds his a&r activities are warmly welcomed by the record companies.

Says Stark: "After all, a&r activities are not only the production of your own product but also involve the discovery of new talent which can be supplied to the record companies who make money from their own later involvement. On marketing and promotion the record companies are always looking for help from strong partners."

"Believe me, the days when publishing houses were merely royalty collection centers are over, surely for

good." This line of thought is endorsed by Neubauer, of Siegel Musikverlage: "The publisher's field of activity has changed. For instance, we've had good results with collaborations between some of our American contract authors and our domestic writers and they've turned up some single and LP hits. Links with our Nashville-based daughter company Old Friends/Golden Bridge Music have worked out very well, creatively and commercially."

"This increased internationalization of the music business has got to be good for everybody. It's an essential step forward. I like to think of publishers working towards a situation in 1990 when writers from several countries are working together to produce hits. Certainly we're all in favor of such a situation."

UFA's Bamberger agrees that the publisher's role will become ever more wide-ranging and that working in an ever bigger market will become that much tougher. "But the role of the publisher as sponsor and mediator will stay the same as during the past years."

Guenter Ilgner (Gerig Music) says the publisher's production role will increase even more through the rest of the 1980s. An urgent matter of resolve was the relationship with the new-media TV, particularly in terms of rights payments, because without a solution the 1990s won't hold much hope. He says: "On the production side, costs will become even more immense, and the trend will be presumably towards less and less musicians and more and more machines in studios where there will be longer recording times needed."

"But the actual demand for music worldwide will increase certainly through to 1990 because people will be enjoying much more leisure time in the next few years."

For Michael Kudritzki (Intro), the new medias and general technology will provide the biggest challenge for publishers, though it will come alongside the traditional roles of the publishers. Looking after the interests of the contract writers remains No. 1 priority."

Intersong's Kiso is adamant that publishers who opt out of getting involved in their own in-house productions will either stagnate or become simply collectors of royalties. Dependence on the economic power of foreign big catalogs is that much stronger, because U.S. and U.K. companies can set their own terms. "I am angered at the recollection of the last Midem when a major British catalog was offered for a 95:5 split. Only if you are handling your own destiny can you expect reasonable rewards."

Kiso also believes that in the next few years the performing right will become more important as the importance of the mechanical right will decrease.

From CBS Songs Stark comes the final word: "We publishers are genuine creators these days. Our offices will continue to be more important as the meeting place for young writers, musicians and producers. The record companies opted for less experimentation and for playing safe, and that leaves us with a really big gap to show our paces."

WOLFGANG SPAHR

SWITZERLAND

(Continued from page G-10)

While Good News operates as a commercial enterprise, competitors Migros (the main Swiss food distributor) and Free & Virgin claim to pick out acts not just to build big profits but to promote culture.

That Swiss acts rarely get a chance to participate in major concerts has been deplored by the Swiss music community for a long time. Marlboro, linking with Good News, last year organized a nationwide talent contest. Some 36 bands were invited to regional concerts out of which eight were selected for a final event which was recorded live. The Bo Katzman Gang, Sara Sahara & the Dunes, Split, Netz, Sergeant, SAM, M.A.P.O., and Storm-bringer competed for \$6,000 prize money, which the Katzman Gang won. The live album "Marlboro Rock-In" was released.

So there's an overall aura of confidence about the Swiss business. Compact disk business is the revitalizer. There's greater emphasis at last on local acts. The Swiss Television Assn. has produced five music videos with five local artists, and that's never happened before. Provide more live show opportunities for upcoming acts, and Swiss talent could really take off this year and next.

OUR A&R

ALISHA • AMADEUS • AZYMUTH • BANANARAMA • BRONSKI BEAT • PHIL CARMEN • THE CATCH • THE CURE • DOUBLE • FANCY • FINE YOUNG CANNIBALS •

POLICY IS

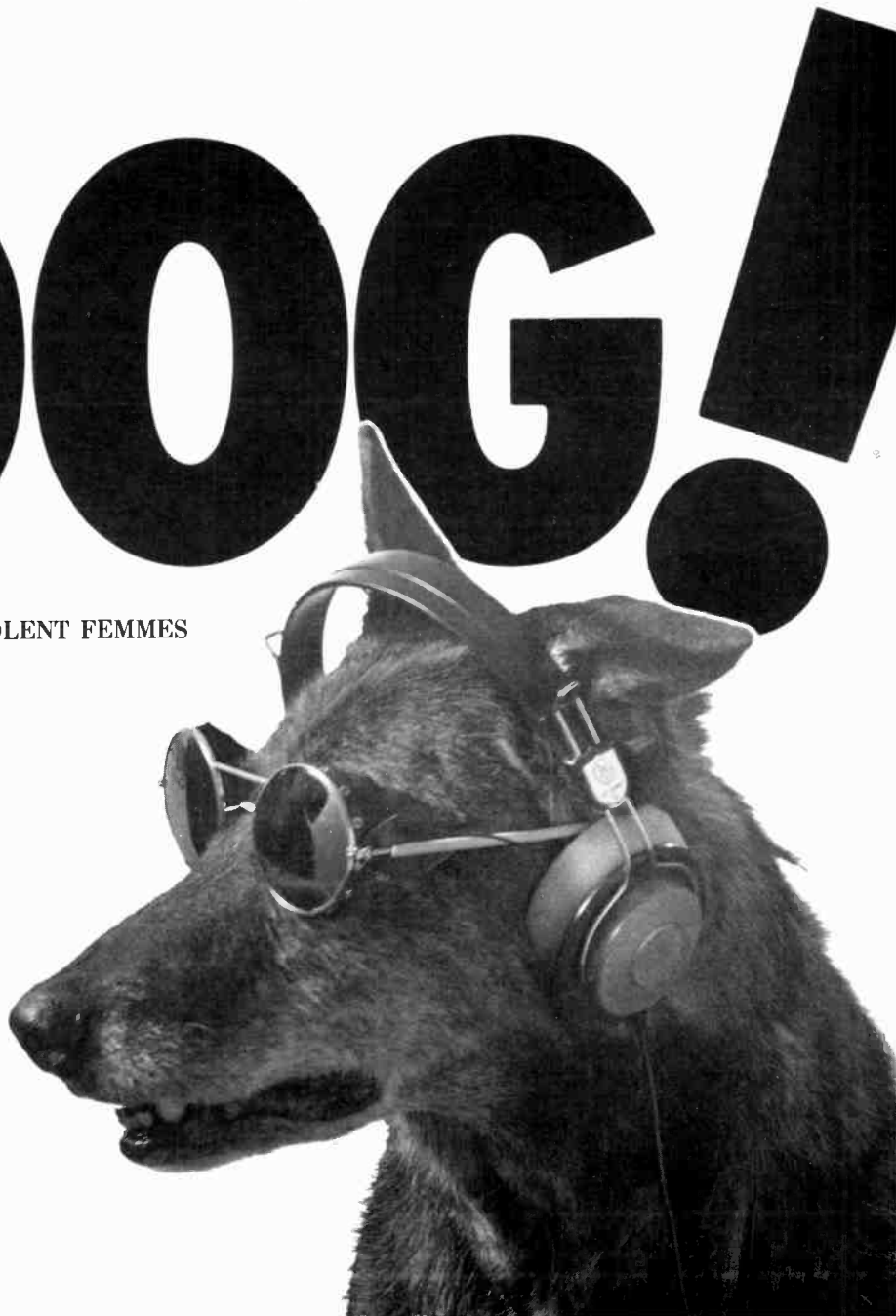
DEL FUEGOS • EARTHA KITT • KOOL & THE GANG • LAID BACK • LEGS DIAMOND • LOS LOBOS • MILVA • GIANNA NANNINI • JOHNNY NASH •

NO DOG!

LISA NEMZO • KLAUS SCHULZE • TOTAL CONTRAST • UNKNOWN GENDER • VIOLENT FEMMES



METRONOME MUSIK GMBH · GLOCKENGIESSERWALL 3 · D-2000 HAMBURG 1
WEST GERMANY · PHONE: 40/30 87-04 · TELEX: 2 174 735



a polyGram company

W.H.A. POLYDOR COMPANY



DEUTSCHE GRAMMOPHON GESELLSCHAFT MBH

Glockengiesserwall 3 · P. O. Box 10 49 09 · D-2000 Hamburg 1 · West Germany
Phone +49 (40) 30 87-02 · Telex 2 163 922 · Telefax +49 (40) 30 87 202 · Telegram Grammophon Hamburg
President: Heino Wirth

a **polygram** company



Success is a question of the right partner!

Blonker
Boytronic
Al Corley
Ina Deter
Extrabreit
Fail Safe
Chico Hablas
Hans Hartz
Nana Mouskouri
Paganini
Eberhard Schoener
Trio
Twelve Drummers Drumming
Warlock
Yello

phonogram  Germany

Glockengießerwall 3, D-2000 Hamburg 1, Telephone: +49(40) 30 87 200, Tx: 215 024 pmhg

a polygram company

SWEET SUCCESS

(Continued from page G-1)

terest in live music in Germany, not least in the classical area.

Dr. Hanswer Strecker reports a growing audience for contemporary serious music—Schott's associated record label, Wergo, will be involved in 70 new productions over the next two years—and cites the fact that there will be eight new opera premieres in Germany within the next 10 months. There is a boom, too, in open-air concerts, with Mama Concert, for example, scheduling nine for this summer and getting valuable support, as are most major concert promoters in Germany, from commercial sponsorship.

Clouding an otherwise blue sky are the continuing dispute between GEMA and the German record industry

over the mechanical royalty rate, and the persistence of the home taping problem—not peculiar, of course, to Germany, but still reducing record and prerecorded tape turnover by an estimated 15%.

At least Germany's new copyright law has provision for a blank tape royalty and for a royalty for reprography of copyright works. But there are some who believe that there may have to be some lawsuits before the royalty provision is universally honored. Says Hanswer Strecker, "I think it could take two years to get the system working fully." Meanwhile, Germans are buying an estimated 150 million blank tapes annually, "because," says Strecker, "This is the Walkman generation and people now need music as part of their everyday life. It is functional music, not just a leisure pursuit."

As to the mechanical royalty dispute, there are hopes—by no means universally held—that this might be settled before the summer is out. Meanwhile, some 75 million

marks (\$42 million) are locked in escrow, a hold-back of some 40% of mechanical income, until the situation is resolved.

Another area which appears to be shaded from the sun of prosperity is that of music videos, whose performance as a sell-through item in Germany has been lamentable. For one thing, the music programs on German TV are of a generally high standard and consumers who want music videos to keep, simply tape them from the TV broadcasts. But, more significantly, the feeling in the industry parallels that of many observers in the U.S.—the music videos are just not highly saleable items.

Says Wilfried Jung, who has never been the most passionate advocate of the music video, "The sales have been a big disappointment. One of the best sales performances has been achieved by a Tina Turner video which reached 1,500 units—partly because the full-length version was not shown on TV. But otherwise the market is very poor."

That 1,500 sale is roughly equivalent to a sale of 5,000 units in the U.S. where music video sales have also been disappointing, averaging around 5,000 to 15,000 units.

But if it is "back to the drawing board" for the music video, the West German music industry can congratulate itself on a highly successful and encouraging year. And with every sign of accelerated growth in the CD sector, with one of Europe's strongest economies, with a high level of disposable income and the tremendous commitment of the German people to musical culture, it can be said with some confidence that *die Branche wittert Morgenluft!*

AUSTRIA

(Continued from page G-4)

a low figure compared with many countries but signs are that growth will be rapid from this point on.

Two years ago the video collecting society VBT (Verwertungsgesellschaft für Bild & Ton) was set up in Austria. Members are all IFPI companies plus some copyright owners. Its aim is to establish firmly the principle that "every use must be paid for," seen as a key element in music video development. Similar organizations also operating are West Germany's GVL and VPL in the U.K.

In Austria, VBT has two main partners, the Austrian Radio & Television Co. (ORF) and the KLBV (Konzertlokalbesitzerverband). The collection society represents, in the video world, the non-theatrical public performance rights, transmission rights and public performance, along with all matters concerning the insidious problem of video piracy. Dr. Kurt Hodik, VBT president, says the contract with ORF is effective until the end of the year.

From 1981, Austro-Mechana, the mechanical rights society, has collected a levy of 10 cents per playing time hour. Though income from this source is at a stagnation point, it seems, distribution is to composers and lyricists (49%), performing artists and record companies (37%), copyright society Literar-Mechana (7%) and the Austrian Radio & Television Co., also 7%.

The levy in Austria on blank videocassettes runs to 20 cents for every hour of playing time. In 1982, only \$240,000 was raised from this source, but it was upped to \$890,000 in 1983 and to \$1.413 million in 1984, the last year for which firm statistics are available.

Dr. Helmut Steinmetz, director of Austro-Mechana, believes there will be a further 50% increase in revenue this year. The video levy is divided between the Austrian Radio & Television Co. (25.8%) the firm rights collecting society VAM (22.8%), Austro-Mechana (28.7%), Literar-Mechana (14.8%), performing artists and the record industry (6.3%) and VBK, the collection society for pictorial arts (1.6%).



CREDITS: International Editorial Director, Mike Hennessey; International Editor, Peter Jones; All editorial by Billboard international correspondents; Design, Anne Richardson-Daniel; Cover, Jeff Nisbet.

SOME OF YOU COULD NEED US.



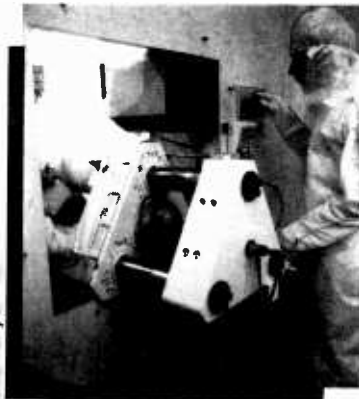
re: Manufacturing
Producing
Promoting
Distributing

COMPACT
disc
DIGITAL AUDIO
Manufacturing Plant

We Have:

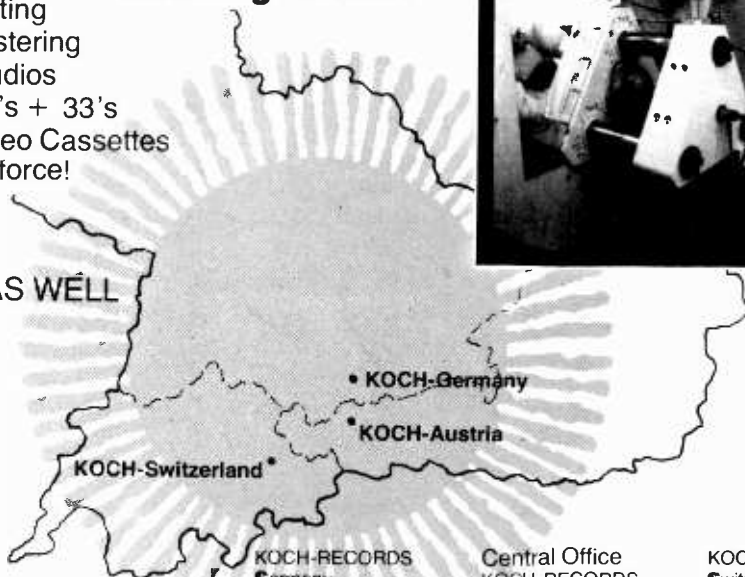
Grafics + Printing
Digital Mixdowns + Editing
DMM - Direct Metal Mastering
24-Track Recording Studios
Automated Pressing 45's + 33's
Duplication MC's + Video Cassettes
and an incredible sales force!

It is »SPLENDID« to say
»Weiter Aufwärts«
1986
(Growing Further)



WE KNOW THAT
WE DO NEED YOU AS WELL

re: Licensing
Publishing
Exporting
Importing
(to and from)



CONTACT:
Mr. Haakon Brenner/ ☆ A + R and ☆ International Manager

KOCH-RECORDS
Germany
Rupprechtstraße 4 1/2
D-8954 Füssen
☎ 08362/5188
☎ 0541316

Central Office
KOCH-RECORDS
Austria
A-6652 Elbigenalp/Tirol
☎ 05634/6444, 6445
☎ 05581 koch a

KOCH-RECORDS
Switzerland
Wiedenstr. 15
Postfach 431
CH-9470 Buchs
☎ 085/66061
☎ 855 254 albu ch

Contact us immediately for our special low export prices.

OVER 24 YEARS EXPERIENCE SUPPLYING DISTRIBUTORS AND DEALERS WORLDWIDE.

COMPACT DISCS
LPS
CASSETTES
12" DANCE SINGLES
BLANK CASSETTES
NEW RELEASES
BACK CATALOG
CUT OUTS

OLDIES
ROCK
JAZZ
COUNTRY
REGGAE
SPOKEN

CLASSICAL
GOSPEL
NEW WAVE
NOSTALGIA

AND MUCH MORE

PRICERITE / ALL AMERICAN LABELS
BACK CATALOG / NEW RELEASES

EVERY AMERICAN Label
EVERY LABEL AVAILABLE
Back catalog and special order customers given special attention. Orders shipped 95% complete provided selection is still in print. We maintain the largest inventory of classical music in the U.S.A.

Same day delivery of new release product, provided orders are placed in advance, upon receipt of pre-release telex.

We provide 95% fill-correct documents - prompt shipment - competitive prices. Contact us today for our export guide, terms, conditions, application, complete catalog and new releases.

LARRY SONIN, President
RICARDO LEON, Vice President

PRICERITE ENTERTAINMENT CORP. The exporter you can rely on!
P.O. Box 408, 61 Bennington Avenue, Freeport, NY 11520
(516) 867-3770 Telex 425 855 PRIENT

Se Habla Espanol

RECORD COMPANIES

(Continued from page G-2)

Herbert Kollisch, Intercord managing director, goes along with this philosophy. Apart from producing suitable material for the market, it's vital for artists to be readily available for promotional work, especially in TV, he says.

Franz von Auersperg, head of a&r at RCA in Hamburg, says artists have got to make themselves available to back up record company efforts to create chart hits. His managing director, Michael Anders, says: "We're not after the passing fancy of the quick single success. Our a&r philosophy is based on long-term perspectives. The principle of just doing a little for every artist on the roster doesn't appeal at all to us. For success stories like Rick Springfield, the secret lies in long-term plotting and planning."

Anders says RCA in Germany sees itself as a pop/rock firm offering the best service possible to foreign repertoire partners. Marketing is as important as promotion. Agreement between management, artist and record company over, say, radio and TV commitment, is as necessary as the success of live performances. There has to be complete identification with the product, he says, and that's why RCA looked to break a maximum of just two artists in a year.

"We are not in the business of all-out action just to make the monthly results look good," says Anders. He points to British band Latin Quarter which found German success, but only after six months of "all-out efforts coordinating all RCA divisions in Germany."

For Intercord's Kollisch, the Australian band Real Life is an outstanding example, along with David Knopfler and band Erasure.

Says Jochen Kraus, Ariola's deputy managing director: "We've established a whole range of international artists here by using carefully coordinated tactics, acts like Pat Benatar, Huey Lewis, Billy Idol and Whitney Houston. To break an artist in Germany, if that act is not successful in

other countries, is pretty much the exception in our business. Our market is too Anglo-American slanted for that. With new artists, the German media first of all want to know the British and American chart positions."

EMI-Electrola's Wilfried Jung: "We'd never dream of releasing and promoting international artists who had never scored in their own country. There's no point spending time and effort in non-starters. But there are new acts who can become successful first in Germany, like Limahl or Talk Talk. It's all priorities and timing."

Teldec's Thomas Stein has charted with such international acts as Ian Dury, Peter Green, Madness, and Chris Rea in Germany, starting from virtually nothing. Later came A Flock Of Seagulls and Richard T. Bear. Additionally the idea of starting with unknowns from abroad (as opposed to established "failures") has paid off with French pianist Richard Clayderman and more currently with Austrian singer Falco, who has sold three million soundcarriers in Germany in the past year and has topped the U.S. chart.

Carmen Herzog, of Metronome, notes the German market success of Charlie Sexton and Sique Sique Sputnik, but adds: "We'd like to get the international product earlier so we can work towards simultaneous release with the act's home market."

Franz von Auersperg of RCA, says he'd welcome a greater show of confidence from foreign partners. "What's more, the Americans and the British should at last become aware of the great importance of the German music market. But in the end we need the physical presence of the artist there to gain maximum success with international talent. The media situation in West Germany is totally different with those existing in the U.K. or U.S."

Louis Spillmann, Phonogram managing director in Germany, talks of the importance of building good contacts with foreign artists and their home record companies "because the personal touch leads to the best possible back-up support."

There's a general feeling in the German recording industry that the international emphasis within the national

marketplace will continue for some years yet. Cable and satellite will fuel the demand. But at the same time executives stress that there's nothing for German music-makers to fear from international talent.

For RCA a&r chief Franz von Auersperg, optimism stems from artists such as BAP, Herbert Groenemeyer, Jennifer Rush, Ulla Meinecke, Accept, Scorpions, Falco, Peter Maffay, Modern Talking, Kunze, and Klaus Lage. "They're all firm reasons to feel proud of German productions, even if they are not all produced in the German language. And there are more and more international acts who would like to have their parent company in Germany. Surely that's another signal for optimism."

As Metronome's Carmen Herzog points out, hits produced in Germany over the past three years or so have been very important within the international music business. Says Bruno Wendel of Hansa in Berlin: "International product has always played an important role in German. But we have to bear in mind that a great deal of this product consists of recordings made in Germany for the international market by German producers." He cites Modern Talking, C.C.Catch and Far Corporation.

This year, says Teldec's Thomas Stein, the spectacular success of Austria's Falco has been the key rallying point for the German recording business.

EMI's Jung says: "As far as EMI Music is concerned, and in particular EMI-Electrola, there's been no out-of-proportion concentration on international artists and repertoire and there's obviously no question or sign of local repertoire being pushed aside."

"As long as our local artists don't forget their talent and pursue their own careers without relying too heavily on international music styles, the very healthy relationship ratio of national versus international of say 40:60, as it is with EMI Electrola, will remain."

And Jochen Kraus, Ariola deputy chief, sums up: "As long as professionalism comes first in America and Britain, then international emphasis in Germany won't change. But perhaps somebody will soon come up with a New German Wave."

A Billboard Spotlight

**ON THE WAVES
OF SUCCESS**

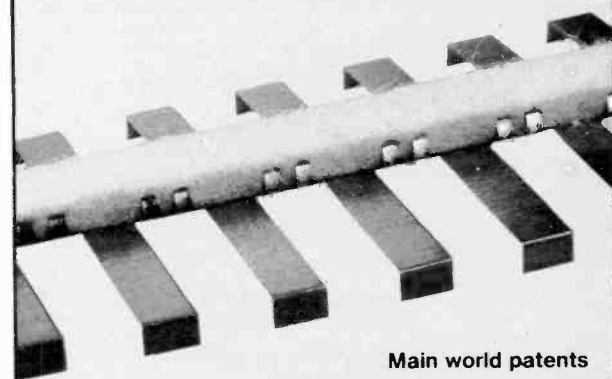
Rush Records

RUSH RECORDS - newly established in mid '85, first German and European top chart placings after only 10 weeks, now with a catalogue of top artists - and our first German No. 1: GEIL - BRUCE & BONGO!

RUSH RECORDS - your entrance to the German market. We have the potential you need: a successful and motivated team and a professional direct opening to the German and European music market.

RUSH RECORDS · An der Gumpesbrücke 24 · D-4044 Kaarst 2 · West Germany
Tel. 02101/6004-0 · Telex 8517577 · Teletex 2101325 · Telefax 02101/600422

PRODUCTION.

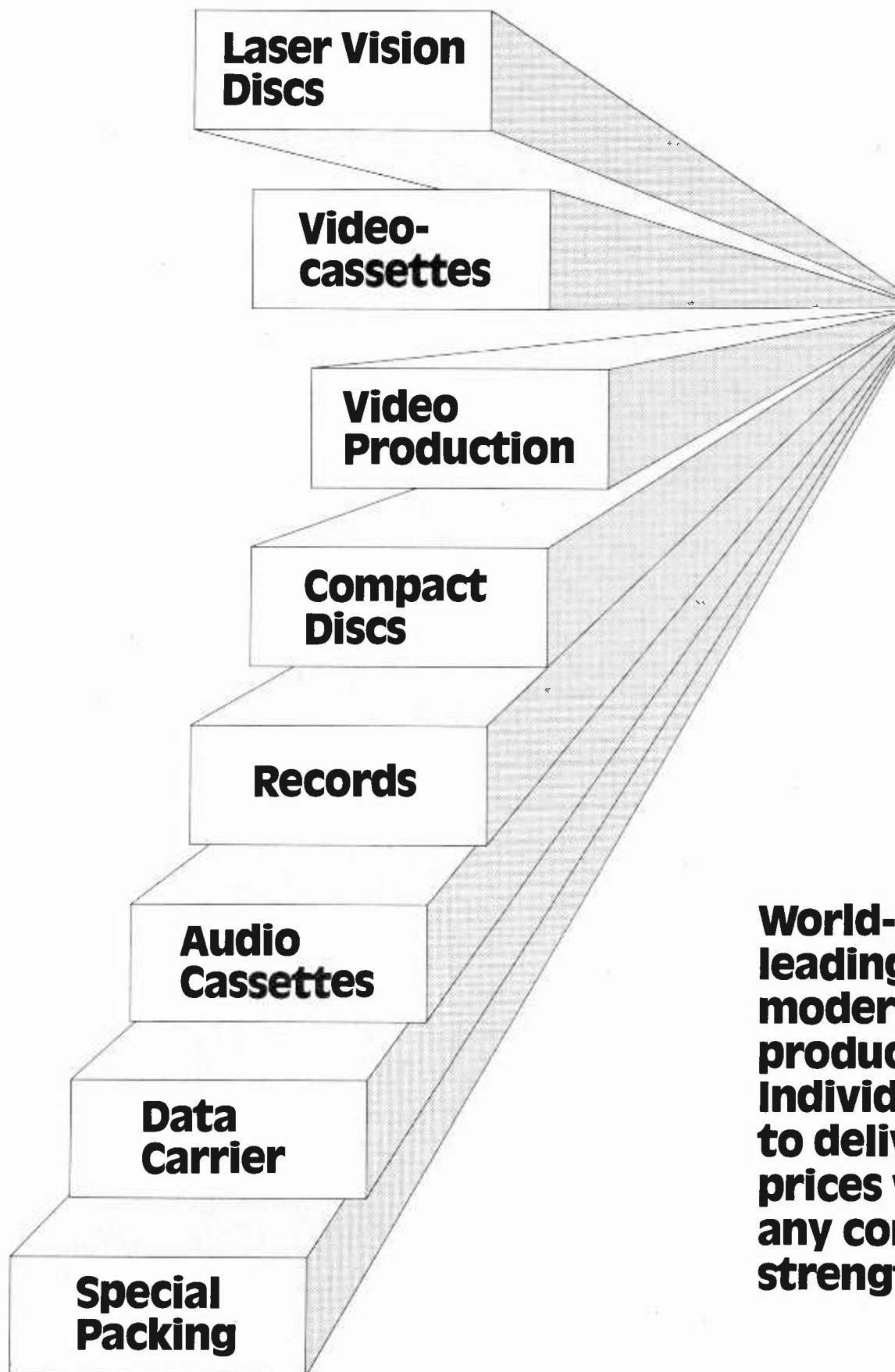


Main world patents

**When you
are looking at
the particulars
of technology**



A.T.B. spa
20030 Senago
Milano Italy
30, Palmiro Togliatti
telefono 02 9989976/7/8
TLX 334457 ATIBIX I.



**Pace-makers
for modern
audio and
video technique**

World-wide we are one of the leading concerns regarding all modern audio and video products.

Individual solutions, capacity to deliver at short notice, and prices which can stand up to any comparison are our strength.

Give us a ring, we shall be pleased to send you further informative material.

**Sonopress
Bertelsmann AG**
Carl-Bertelsmann-Str. 161
D-4830 Gütersloh
Tel. (05241) 801
Telex 933822 sono d
Telefax (05241) 75863

Teletronic/Paris
Tel. (1) 563 67 07
Telex 642 141

Telemedia/Zürich
Tel. (411) 39193 17
Telex 56603

M. Presky/London
Tel. (0044) 7275 6806

Telemedia/Stockholm
Tel. (08) 218800
Telex 12050

Sonopress/Van Nuys, CA
Tel. (818) 781 1263
Fax 902 1243

Bertelsmann Inc./New York
Tel. (212) 4897400
Telex 666282

NEVER GET LOST IN **GERMANY**



THANKS

FOR TOURING WITH US IN SPRING/SUMMER '86

ACCEPT · ROGER CHAPMAN · THE CULT · DOKKEN · INXS

JOE JACKSON · JULIAN LENNON · PIL · RICKY SKAGGS

UFO · SUZANNE VEGA · ANDREAS VOLLENWEIDER ·

and joining our Open Airs: **QUEEN · MARILLION**

GARY MOORE · LEVEL 42

Peter Rieger Konzertagentur GmbH · Am Kliepesch 18 · 5000 Köln 40 · Tel. 022 34/7 8062-7
Telex 8881379 prkd · E-Mail DGS 1691 (Rieger UK)

Confab Debates Pan-European Media Plan

MONTREUX A spirited plea for the preservation of public service broadcasting in an age of deregulation was made by Antony Dean, former director of the radio program department of the European Broadcasting Union. He spoke as part of a panel discussion on the future of

Pan-European broadcasting, at the International Music & Media Conference here, May 8-9.

"The music world does not consist exclusively of pop music," Dean said, "and we must look to public service broadcasting to protect and preserve serious music, which, though not commercially viable, is absolutely vital in cultural and artistic terms."

Dean pointed out that broadcasting organizations in the membership of the EBU maintain 50 symphony and chamber ensembles, which give full-time employment to 3,500 musicians. No commercial broadcasting undertaking could be expected to do this, he said.

Without public service operations, Dean said, much contemporary music would never be performed because it is anathema to the box office.

Referring to the 1984 Green Paper of the European Economic Community, "TV Without Frontiers," Dean said the document was dangerous because it concentrated on commercial considerations. He claimed its proposals would lead to governmental interference in program content.

David Ciclitira, assistant managing director of Sky Channel Ltd., U.K., saw the challenge of Pan-Eu-

ropean broadcasting as a matter of catering to the needs of viewers. "We are not out to challenge national broadcasters," he said. "In fact, we work in collaboration with RAI in Italy and with TROS in Holland. We have European DJs and we are producing an increasing number of European programs. We recently

'No challenge for broadcasters'

put special emphasis on Dutch music and programmed 57 hours of it, not an easy project because clips are difficult to find. We shall also be doing special features on Swedish, Finnish, Norwegian, and Italian music and will be producing a Scandinavian chart."

Ciclitira said that after four-and-a-half years of operation, Sky Channel was now reaching six million homes in Europe and, through its tie-up with Videomusic, 20 million homes in Italy.

The first channel in Europe to pay for the use of videoclips, Sky Channel has spent 18 months negotiating agreements with performing-rights societies in 13 European countries. It is now broadcasting 28 hours of programming a week and transmitting 18 1/2 hours a day. With more than 50 regular advertisers, five of whom are each spending \$41.5 million annually, Sky Channel is now nearing the break-even point, Ciclitira said.

Stan Crnobrnja, a television director from Yugoslavia, saw Pan-European broadcasting as an illustration of Marshall McLuhan's "global village" concept. "I believe that

through multinational broadcasting we can achieve the free flow of communication and cultural exchange which is essential," he said.

He acknowledged that there was some apprehension in East European government circles that opening up communications channels to the West would risk "endangering local culture, and exposure to aggressive doctrines on commercial philosophy."

"State ideology in the Soviet bloc takes precedence over all other interests," Crnobrnja said. "But the people are eager to tune in to the world."

He said that the East had a "semi-colonial dependence" on Western technology. "Half a billion people are using Russian hardware which is 10 or 15 years behind what is available in the West." He went on to say Yugoslavia would have eight channels on a European broadcasting satellite and that he hopes "we can transmit our cultural specialties to Europe-wide audiences and, in turn, receive programs from many other countries in Yugoslavia."

The practical difficulties of attempting to surmount cultural dividing lines were emphasized by Harry de Winter, president of I.D. Productions of Holland, who revealed that he was the executive producer of the first Pan-European rock night, "Europe-A-Go-Go."

He said, "We had the impossible task of trying to produce a format which was acceptable to young audiences all over Europe. In all the meetings I had with producers from 10 European countries, it was never possible to reach a consensus. The main problem was the Anglo-Saxon monopoly. Continental music is of

no interest to British audiences—and continental European audiences and producers are sick of English domination, and feel discriminated against. They feel that the Pan-European challenge is [a means of avoiding] Anglo-Saxon musical imperialism."

De Winter acknowledged that

'Cultural rivalry is a problem'

Anglo-American music is highly popular in continental Europe, while, in contrast, continental-European music hardly ever sells in Britain or the United States.

"So the problem is this: Are we going to create an Anglo-American produced, Pan-European program format which continental audiences will partially accept, but which will never contain local music from France, Italy, Spain, Portugal, or Holland? Or are we going to leave out British music and try to think of a format which would appeal completely to continental-European audiences?"

In fact, de Winter added, the second alternative is unrealistic "because taste in Germany, for example, has almost nothing in common with musical taste in Portugal. The only thing which binds these cultures together is a common love of Simple Minds and Michael Jackson."

Vincent Monsey, president of Radio Caroline, said the offshore radio station has been involved in Pan-European broadcasting for 22 years and is reaching a area similar to the Sky Channel footprint.

"Music is an international language," he said, "and Elton John can reach audiences in Madison Square Garden and in Moscow. But private radio stations can only survive in a Pan-European environment if the advertising agencies recognize the value of multinational promotion of their clients' products and services."

"Up to now the agencies have been dragging their feet and persisting in a decentralized approach. For example, they can have separate campaign policies for London and Manchester. They should combine to promote their products on a Pan-European basis. I would like to see more of a developed marketing approach to the concept of transnational broadcasting."

In introducing the panelists, moderator Mike Hennessey, Billboard U.K. managing director, said that some people saw the "Television Without Frontiers" concept as conducive to "lowest common denominator" broadcasting. He said there had been considerable opposition from the copyright community, which feared that Pan-European broadcasting might operate to the detriment of rights owners—in that they might lose the right to withhold permission for the use of their works in cable transmissions.

He noted that BBC chairman Stuart Young, an opponent of the "TV Without Frontiers" proposals, had argued that "the way to reinforce the broadcasting culture of the continent of Europe is to ensure that there is vigorous, responsible, and diverse national broadcasting in every country."

Conference Looks To Future, Queries Role Of Technology Intl Panel Boosts Music/Media Interplay

BY JIM McCULLAUGH

MONTREUX The broadcasting media and the music media rely on each other in a complex, symbiotic matrix—with the health of one inextricably linked to the health of the other. The one major unknown looming in the future of that relationship is progressing technology.

"Our interests are not always the same," explained Mike Allen, international director of Chrysalis AIR UK, "but we do rely on each other. The biggest challenge is a technological one. Will technology increase [the market for] what we are selling or will it make the buying of records obsolete?"

Allen's comments were part of a self-examining "Who's Serving Whom?" session here May 8, during the International Music & Media Conference (IM&MC) May 7-11.

Tony Hale, head of music at Capital Radio UK, conceded that European radio stations should be more "adventuresome," but said that it's difficult in the U.K. where "my prime concern at the end of nine

hours is that I run out of the ability to play more." Hale was referring to the limited amount of "needle time" U.K. broadcasters get for airing records.

Jane Kelly, head of programming for Music Channel Ltd. UK, a video music programmer, pointed out that

unlike radio stations, "we can only play what we are given." She bemoaned the fact that too many European record companies think of the U.K. first when it comes to their marketing decisions, despite the fact that the Music Box service is

(Continued on page 57)

JVC Profits Dip 51%

TOKYO Earnings of JVC, the Victor Co. of Japan, were down by more than a half in the year to March. The group blames a mix of the appreciation of the yen against the U.S. dollar and a fall in sales of VCRs to the U.S. and to China.

Pre-tax profits for the parent company dipped 51% to \$218 million, and net profits were down 53.7% to around \$56.2 million. For the current year, a further drop of 27.9% in pre-tax profits is expected, though sales are forecast to recover by 7%, mainly because of high acceptance of the group's camcorder.

Sales in the VCR division were down 14% in the past year, largely due to a drop in the number of companies supplied on an OEM (origi-

nal equipment manufacture) basis, as well as the shift of production bases to European affiliates and the slowing U.S. sales.

The financial report shows sales of videodisk systems and compact disk players increased but there was "disappointing" demand for a new line of information equipment launched in the U.S. personal computer market.

In the current year, JVC looks to expanded production of compact disk players and expects "static" sales of television and audio equipment lines.

Around a year ago the exchange rate was of roughly 260 yen against the U.S. dollar. Now the rate is around 160 against the dollar.

Italian Label Moves Into The Mainstream Fonit-Cetra Changes Its Tune

BY VITTORIO CASTELLI

MILAN Fonit-Cetra, the Italian record-company subsidiary of the state-owned RAI broadcasting organization, has signaled its intention to change over to a more overtly commercial policy.

Says general manager Severino Glaray: "The times are changing, and we're aware that even a public company has to generate profits. But we're trying to do it without losing our image of a culture-based organization."

The signs are encouraging. Year-end critics' polls invariably recognize Fonit-Cetra's output of classical, pop, and jazz material. And the weekly sales charts have also begun to reflect the company's progress. Fonit-Cetra recently had Mango, Loretta Goggi, and Raffaella Carrà in the top 10 singles listings at the same time, with Renzo Arbore in the top 10 album charts.

Mango in particular represents the company's success in breaking new artists; the label is hoping to have as much luck with its other young talent, including Laura Valente and Anna Bussotti.

But the industry's climate is far from favorable. Glaray says, "Singles success is not as good as it may

appear, because the market is currently very poor. A few years ago, chart positions like ours meant unit sales per title of up to 300,000. Nowadays they mean about 30,000.

"The singles drop is the most dramatic. According to the latest surveys, about a third of Italy's retailers no longer want to carry singles product. That makes it very tough where developing new talent is concerned."

He adds that singles can no longer be used as a testing ground for new acts.

In the classical area, Fonit-Cetra's policy is that prestige issues, like its massive "Furtwangler Edition" series, reconcile the twin imperatives of cultural value and commercial success. Says Glaray: "There are over 50 releases in this series, which was made possible by the conductor's widow. She licensed us many rare and unissued recordings after signing a contract on a royalty basis."

Glaray also hopes for good results from the first stage production and recording of Bellini's opera "I Puritani," a project supported by champagne firm Veuve Cliquot, which bought personalized pressings of the three-album box set. A

(Continued on page 57)

TOKYO SPOTLIGHTS YOU

Want to stand in the spotlight of
the world's new music capital, Tokyo?
Now, you've got the chance.
How?

Enter the 17th World Popular Song Festival
and stand on stage with future superstars.
DEADLINE FOR ENTRY IS JUNE 30, 1986.

Write now for details.

Tokyo's waiting for you.
Make it a date: Oct. 25-26.

YAMAHA
the Future of Music

World
Popular Song
Festival
in Tokyo

YAMAHA

For further information
Attn.: Mr. Hiro Murakami
FESTIVAL COMMITTEE

 **YAMAHA MUSIC FOUNDATION**

3-24-22, Shimomeguro, Meguro-ku, Tokyo 153, Japan
TEL: Tokyo (03) 719-3101
CABLE: WORLDFESTIVAL TOKYO
TELEX: 2466571 YAMAHA J
FAX: Tokyo (03) 794-1654

HITS of the WORLD

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

BRITAIN (Courtesy Music Week) As of 5/24/86

This Week	Last Week	SINGLES
1	1	THE CHICKEN SONG SPITTING IMAGE VIRGIN
2	2	ON MY OWN PATTI LABELLE & MICHAEL McDONALD MCA
3	3	LESSONS IN LOVE LEVEL 42 POLYDOR
4	7	SLEDGEHAMMER PETER GABRIEL VIRGIN
5	17	SPIRIT IN THE SKY DOCTOR AND THE MEDICS IRS/MCA
6	11	SNOOKER LOOPY MATCHROOM MOB WITH CHAS & DAVE ROCKNEY/TOWERBELL
7	4	ROCK ME AMADEUS FALCO A&M
8	13	WHY CAN'T THIS BE LOVE VAN HALEN WARNER
9	25	ROLLIN' HOME STATUS QUO VERTIGO
10	5	LIVE TO TELL MADONNA SIRE
11	8	GREATEST LOVE OF ALL WHITNEY HOUSTON ARISTA
12	20	ROCK LOBSTER B52'S ISLAND
13	14	THERE'LL BE SAD SONGS TO MAKE YOU CRY BILLY OCEAN JIVE/ZOMBA
14	10	CAN'T WAIT ANOTHER MINUTE FIVE STAR TENT
15	6	WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M
16	34	ADDICTED TO LOVE ROBERT PALMER ISLAND
17	16	ALL AND ALL JOYCE SIMS LONDON
18	9	I HEARD IT THROUGH THE GRAPEVINE MARVIN GAYE MOTOWN
19	NEW	HOLDING BACK THE YEARS SIMPLY RED ELEKTRA
20	35	SET ME FREE JAKI GRAHAM EMI
21	12	A DIFFERENT CORNER GEORGE MICHAEL EPIC
22	18	YOU AND ME TONIGHT AURRA 10 RECORDS
23	29	ROUGH BOY ZZ TOP WARNER
24	19	I'LL KEEP ON LOVING YOU PRINCESS SUPREME
25	22	BOYS DON'T CRY CURE FICTION
26	15	A KIND OF MAGIC QUEEN EMI
27	NEW	WHO MADE WHO AC/DC ATLANTIC
28	39	SINFUL PETE WYLIE MDM
29	23	TENDER LOVE FORCE MDS TOMMY BOY
30	NEW	MINE ALL MINE/PARTY FREAK CASHFLOW CLUB
31	36	IF SHE KNEW WHAT SHE WANTS BANGLES CBS
32	26	YOUR LATEST TRICK DIRE STRAITS VERTIGO
33	21	LOOK AWAY BIG COUNTRY MERCURY
34	NEW	LOVE TOUCH (FROM LEGAL EAGLES) ROD STEWART WARNER
35	NEW	I CAN'T WAIT NO SHHOZ ATLANTIC
36	24	SECRET LOVERS ATLANTIC STARR A&M
37	NEW	CAN'T GET BY WITHOUT YOU REAL THING PRT
38	NEW	BAD BOY MIAMI SOUND MACHINE EPIC
39	NEW	TIME FREDDIE MERCURY EMI
40	NEW	BASSLINE MANTRONIX 10 RECORDS
1	1	ALBUMS
2	2	BRYAN FERRY/ROXY MUSIC STREET LIFE 20 GREAT HITS EG
3	4	DIRE STRAITS BROTHERS IN ARMS VERTIGO
4	3	WHITNEY HOUSTON ARISTA
5	5	EARTH WIND AND FIRE THE COLLECTION K TEL
6	10	LEVEL 42 WORLD MACHINE POLYDOR
7	7	VARIOUS HITS 4 CBS/WEA/RCA
8	11	A HA HUNTING HIGH AND LOW WARNER
9	13	SAM COOKE THE MAN AND HIS MUSIC RCA
10	12	ORIGINAL SOUNDTRACK COMIC RELIEF: UTTERLY UTTERLY LIVE WEA
11	9	SIMPLE MINDS ONCE UPON A TIME VIRGIN
12	6	SHALAMAR THE GREATEST HITS STYLUS
13	8	STYLE COUNCIL HOME AND ABROAD POLYDOR
14	NEW	SIMPLY RED PICTURE BOOK ELEKTRA
15	17	PRINCESS SUPREME
16	26	CHRIS REA ON THE BEACH MAGNET
17	27	VARIOUS LET'S HEAR IT FROM THE GIRLS STYLUS
18	NEW	SHADOWS MOONLIGHT SHADOWS PROTV
19	23	FIVE STAR LUXURY OF LIFE TENT
20	15	SOS BAND SANDS OF TIME TABU
21	37	TALK TALK THE COLOUR OF SPRING EMI
22	NEW	JOURNEY RAISED ON RADIO CBS
23	18	PET SHOP BOYS PLEASE PARLOPHONE
24	22	VAN HALEN .5150 WARNER
25	14	PHIL COLLINS NO JACKET REQUIRED VIRGIN
26	NEW	MARVIN GAYE GREATEST HITS TELSTAR
27	24	BONNIE TYLER SECRET DREAMS AND FORBIDDEN FIRE CBS
28	19	SUZANNE VEGA A&M
29	29	MR. MISTER WELCOME TO THE REAL WORLD RCA
30	25	QUEEN QUEEN'S GREATEST HITS EMI
31	21	ORIGINAL CAST DAVE CLARK'S TIME EMI
32	28	KATE BUSH HOUNDS OF LOVE EMI
33	16	VARIOUS HEART TO HEART K TEL
34	NEW	PATTI LABELLE WINNER IN YOU MCA
35	36	TALKING HEADS LITTLE CREATURES EMI
36	NEW	JOAN ARAMATRAIDING SLEIGHT OF HAND A&M
37	20	JEAN MICHEL JARRE RENDEZVOUS POLYDOR
38	NEW	NEIL DIAMOND HEADED FOR THE FUTURE CBS
39	NEW	BIG AUDIO DYNAMITE THIS IS BIG AUDIO DYNAMITE CBS
40	31	EURHYTHMICS BE YOURSELF TONIGHT RCA

CANADA (Courtesy The Record) As of 5/15/86

SINGLES		
1	5	LET'S GO ALL THE WAY SLY FOX CAPITOL
2	4	CAPTAIN OF HER HEART DOUBLE POLYGRAM
3	2	HARLEM SHUFFLE ROLLING STONES COLUMBIA/CBS
4	1	DON'T FORGET ME GLASS TIGER CAPITOL
5	3	NIKITA ELTON JOHN WEA
6	6	SOMETHING ABOUT YOU LEVEL 42 POLYGRAM
7	8	WEST END GIRLS PET SHOP BOYS CAPITOL
8	16	LIVE TO TELL MADONNA WEA
9	17	WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M
10	15	THE POWER OF LOVE JENNIFER RUSH CBS
11	9	WHY CAN'T THIS BE LOVE VAN HALEN WARNER BROS./WEA
12	10	A GOOD HEART IS HARD TO FIND FEARGAL SHARKEY VIRGIN/A&M
13	13	BAD BOY MIAMI SOUND MACHINE CBS
14	11	MANIC MONDAY BANGLES COLUMBIA/CBS
15	12	ADDICTED TO LOVE ROBERT PALMER ISLAND/MCA
16	7	KISS PRINCE PAISLEY PARK/WEA
17	NEW	GREATEST LOVE OF ALL WHITNEY HOUSTON ARISTA/RCA
18	19	IF YOU LEAVE OMD VIRGIN/A&M
19	NEW	A DIFFERENT CORNER GEORGE MICHAEL CBS
20	14	MOVE AWAY CULTURE CLUB VIRGIN/A&M
1	1	ALBUMS
2	3	ROLLING STONES DIRTY WORK COLUMBIA/CBS
3	2	VAN HALEN 5150 WARNER BROS./WEA
4	4	GLASS TIGER THE THIN RED LINE CAPITOL
5	5	MR. MISTER BROKEN WINGS RCA/ARIOLA
6	6	HEART NEVER CAPITOL
7	7	ROBERT PALMER RIPTIDE ISLAND/MCA
8	8	BOB SEGER & THE SILVER BULLET BAND LIKE A ROCK CAPITOL
9	9	PET SHOP BOYS PLEASE CAPITOL
10	10	PRINCE & THE REVOLUTION PARADE PAISLEY PARK/WEA
11	11	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
12	12	PRETTY IN PINK SOUNDTRACK A&M
13	NEW	BILLY OCEAN LOVE ZONE JIVE/CBS
14	14	JULIAN LENNON THE SECRET VALUE OF DAYDREAMING ATLANTIC/WEA
15	13	JOHN COUGAR MELLENCAMP SCARECROW RIVA/POLYGRAM
16	16	BANGLES DIFFERENT LIGHT COLUMBIA/CBS
17	18	HONEYMOON SUITE THE BIG PRIZE WARNER BROS./WEA
18	15	JENNIFER RUSH CBS
19	17	THE CULT LOVE VERTIGO/POLYGRAM
20	NEW	PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 5/19/86

SINGLES		
1	1	MIDNIGHT LADY CHRIS MORMAN HANSA/ARIOLA
2	2	IRRESISTIBLE STEPHANIE TELDEC
3	4	I ENGINEER ANIMOTION CASABLANCA/PHONGRAM
4	7	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/TELDEC
5	NEW	WONDERFUL WORLD SAM COOKE RCA
6	3	GEIL BRUCE & BONGO RUSH/ARIOLA
7	8	A KIND OF MAGIC QUEEN EMI
8	5	MANIC MONDAY BANGLES CBS
9	6	KISS PRINCE & THE REVOLUTION PAISLEY PARK
10	10	A DIFFERENT CORNER GEORGE MICHAEL EPIC/CBS
11	9	TAUSENDMAL DU MUENDHENER FREIHEIT CBS
12	11	DANCE WITH ME ALPHAVILLE WEA
13	15	STRANGERS BY NIGHT CC CATCH HANSA/ARIOLA
14	12	LOVE MISSILE F1 11 SIGUE SIGUE SPUTNIK PARLOPHONE/EMI
15	NEW	ROCK ME BABY JOHNNY NASH METRONOME/PMV
16	NEW	A QUESTION OF LUST DEPECHE MODE MUTE/INTERCORD
17	18	PETER GUNN ART OF NOISE & DUANE EDDY CHRYSALIS/ARIOLA
18	NEW	BEING BOILED HUMAN LEAGUE EMI
19	17	MAERCHENPRINZ ESRT E ALLGEMEINE VERUNSICHERUNG EMI
20	14	TRAIN OF THOUGHT A-HA WARNER/WEA
1	1	ALBUMS
2	3	HERBERT GROENEMEYER SPRUENGE EMI
3	4	CHRIS REA ON THE BEACH MAGNET DG/PMV
4	2	WHITNEY HOUSTON ARISTA/ARIOLA
5	5	ROLLING STONES DIRTY WORK ROLLING STONES/CBS
6	9	JOE COCKER COCKER EMI
7	6	DEPECHE MODE BLACK CELEBRATION MUTE/INTERCORD
8	7	MUENCHENER FREIHEIT VON ANFANG AN CBS
9	8	PRINCE & THE REVOLUTION PARADE PAISLEY PARK/WEA
10	10	JENNIFER RUSH MOVIN' CBS
11	12	AALGLATT/M BAP AHL MAENNER MUSIKANT/EMI
12	13	SIMPLY RED PICTURE BOOK ELEKTRA/WEA
13	11	COCK ROBIN CBS
14	11	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM/PMV
15	14	CC CATCH CATCH THE CATCH HANSA/ARIOLA
16	15	MATT BIANCO WEA
17	15	WALTER SCHOLZ TRAUMMELODIEN INTERCORD
18	16	TALK TALK THE COLOUR OF SPRING EMI
19	19	BRYAN FERRY/ROXY MUSIC STREET LIFE EGDG/PMV
20	17	VAN HALEN 5150 WARNER/WEA
20	NEW	BANGLES DIFFERENT LIGHT CBS

FRANCE (Courtesy Europe 1) As of 5/18/86

SINGLES		
1	1	OURAGAN STEPHANIE CARRERE
2	2	LES BETISES SABINE PATUREL CARRERE
3	4	PARTENAIRE PARTICULIER CHRIS MUSIC/WEA
4	3	CAPTAIN ABANDONNE GOLD WEA
5	8	3EME SEXE INDOCHINE ARIOLA
6	NEW	PAS TOI JEAN JACQUES GOLDMAN CBS
7	5	IN THE HEAT OF THE NIGHT SANDRA VIRGIN
8	6	BURNING HEART (B O ROCKY IV) SURVIVOR CBS
9	9	WHEN THE GOING GETS TOUGH BILLY OCEAN CARRERE
10	NEW	THE SUN ALWAYS SHINES ON TV A-HA WEA
1	NEW	ALBUMS
2	1	RECORDS CLASSIQUES COMPILATION LEDERMAN POLYGRAM
3	3	DANIEL BALAVOINE SAUVEZ L'AMOUR BARCLAY
4	4	SADE PROMISE CBS
5	2	INDOCHINE 3 ARIOLA/RCA
6	6	RENAUD MISTRAL GAGNANT VIRGIN
7	NEW	JEAN JACQUES GOLDMAN NON HOMOLOGUE CBS
8	5	CHALLENGER COMPILATION CBS
9	NEW	STING DREAM OF THE BLUE TURTLES POLYDOR
10	10	ROLLING STONES DIRTY WORK CBS
10	10	CURE THE HEAD ON THE DOOR POLYDOR

AUSTRALIA (Courtesy Kent Music Report) As of 5/26/86

SINGLES		
1	1	LIVING DOLL CLIFF RICHARD & THE YOUNG ONES WEA
2	2	CHAIN REACTION DIANA ROSS CAPITOL/EMI
3	5	MANIC MONDAY BANGLES LIBERATION/EMI
4	4	A DIFFERENT CORNER GEORGE MICHAEL EPIC/CBS
5	7	ADDICTED TO LOVE ROBERT PALMER ISLAND/FESTIVAL
6	3	KISS PRINCE AND THE REVOLUTION WARNER/WEA
7	9	WEST END GIRLS THE PET SHOP BOYS PARLOPHONE/EMI
8	8	LIVE TO TELL MADONNA SIRE/WEA
9	6	WHEN THE GOING GETS TOUGH BILLY OCEAN LIBERATION/EMI
10	16	GREAT WALL BOOM CRASH OPERA WEA
11	13	WHY CAN'T THIS BE LOVE VAN HALEN WARNER/WEA
12	10	MOVE AWAY CULTURE CLUB VIRGIN/EMI
13	15	NO ONE IS TO BLAME HOWARD JONES WEA
14	12	ELOUISE THE DAMNED MCA/WEA
15	19	ROCK ME AMADEUS FALCO A&M/FESTIVAL
16	NEW	LIVING IN A DREAM PSUEDO ECHO EMI
17	11	HOW WILL I KNOW WHITNEY HOUSTON ARISTA/RCA
18	NEW	I AM UNCANNY X MEN CBS
19	NEW	ROCK IN THE USA/UNDER THE BOARDWALK JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
20	NEW	PETER GUNN THE ART OF NOISE & DUANE EDDY CHINA/CHRYSALIS/FESTIVAL
1	1	ALBUMS
2	5	VARIOUS 1986 WAY TO GO FESTIVAL
3	3	WHITNEY HOUSTON ARISTA/RCA
4	4	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
5	6	STING DREAM OF THE BLUE TURTLES A&M/FESTIVAL
6	2	JIMMY BARNES FOR THE WORKING CLASS MAN MUSHROOM/FESTIVAL
7	7	MENTAL AS ANYTHING GREATEST HITS VOLUME 1 REGULAR/CBS
8	11	VARIOUS ALL THE HITS WEA
9	17	ICEHOUSE MEASURE FOR MEASURE REGULAR/FESTIVAL
10	12	ROLLING STONES DIRTY WORK CBS
11	10	HUNTERS & COLLECTORS HUMAN FRAILITY WHITE LABEL/FESTIVAL
12	13	FINE YOUNG CANNIBALS LONDON/POLYGRAM
13	9	SADE PROMISE EPIC/CBS
14	16	PARADE PRINCE & THE REVOLUTION WARNER/WEA
15	NEW	VAN HALEN 5150 WARNER/WEA
16	8	EUROGLIDERS ABSOLUTELY CBS
17	NEW	BARBRA STREISAND THE BROADWAY ALBUM CBS
18	14	PET SHOP BOYS PLEASE PARLOPHONE/EMI
19	19	STEVIE NICKS ROCK A LITTLE PARLOPHONE/EMI
20	20	JOHN COUGAR MELLENCAMP SCARECROW MERCURY/POLYGRAM
20	20	INXS LISTEN LIKE THIEVES WEA

JAPAN (Courtesy Music Labo) As of 5/26/86

SINGLES		
1	NEW	NATSUIRO KATAOMOI MOMOKO KIKUCHI VAP/JCM/GEIJI/BERMUDA
2	NEW	CLOSE UP MIHO NAKAYAMA KING/NICHION/BURNING P
3	1	NATSU WO MATENAI SAYURI KOKUSHO CBS/SONY/APRIL M
4	4	BAN BAN BAN KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC
5	5	RASBERRY DREAM REVEKKA CBS/SONY/SHINKO M/NTV M
6	2	ZO-SAN NO SCANTY ONYANKO CLUB USHIROYUBI SASARE GUMI CANYON/FUJI/PACIFIC/ASAHI TSU
7	8	KIMI WA 1000 1986 OMEGA TRIBE VAP/NTV M/VANMUDA M
8	3	SOSOTTE MINAKO HONDA TOSHIBA/EMI/NICHION/BOND
9	9	TEENAGE WALK MISATO WATANABE EPIC/SONY/SANDA M/NICHION
10	7	CHOTTO YA SOTTO JA CAN'T GET LOVE AYUMI NAKAMURA HUMMING BIRD
11	6	100 DANJO KOSAI KYOKO KOIZUMI VICTOR/BURNING
12	14	SEASON IN THE SUN THE TUBE CBS/SONY/WHITE M
13	10	KANASHIMI YO KONNICHIWA YUKI SAITO CANYON/TOHO/FUJI/PACIFIC
14	NEW	HANAYOME NI NARU ASA YOSHIE KASHIWABARA PHILIPS/DREAM M
15	16	I'LL BE BACK AGAIN-ITSUKA WA TAKESHI HIROKI VICTOR/NTV M
16	17	GARASUGOSHI NI KIETA NATSU MASAYUKI SUZUKI EPIC/SONY FUJI PACIFIC/UNCL F
17	15	SEBANGO NO NAI EISU LAFU LADY PORIDORU/TOHO/FUJI/PACIFIC/LIGHT SONG
18	11	OTTO CHIKAN ONYANKO CLUB CANYON/FUJI/PACIFIC
19	12	GENKI NA BROKEN HEART CCB POLYDOR/HIYOSHI/JCM
20	13	KOI NO ROPE WO HODOKANAIDE ERI NITTA CANYON/FUJI/PACIFIC/BOND
1	1	ALBUMS
2	2	TATSURO YAMASHITA POCKET MUSIC MOON
3	3	ERI NITTA ERI CANYON
4	4	AKINA NAKAMORI REST REPEASE
5	6	VAN HALEN 5150 WARNER
6	9	CHAGE ASUKA TURNING POINT CANYON
7	16	AYUMI NAKAMURA FAIR CHILD HUMMING BIRD
8	19	SEIKIMATSU THE END OF THE CENTURY CBS/SONY
9	8	CHINARU MATSUYAMA ANATA GA BOKU WO SAGASUTOKI NEWS
10	5	PRINCE & THE REVOLUTION PARADE WARNER
11	17	YOKO MINAMINO JERRATO CBS/SONY
12	10	WHITNEY HOUSTON PHONOGRAM
13	11	JUNICHI INAGAKI REALISTIC FUN HOUSE
14	7	TSUYOSHI NAGABUCHI LOVE SONGS FUN HOUSE
15	13	CHECKERS FLOWER PONY/CANYON
16	18	CULTURE CLUB LUXURY TO HEARTACHE TOSHIBA/EMI
17	15	YUKI SAITO GLASS NO KODOU CANYON
18	12	YOKO OGINOME RAZUBERI NO KAZE VICTOR
19	14	RYUICHI SAKAMOTO MIRAIHA YAROU MIDY
20	NEW	SHIBUGAKI TAI 5TH ANNIVERSARY CBS/SONY
20	NEW	MISATO WATANABE EYES EPIC

ITALY (Courtesy Germano Ruscitto) As of 5/16/86

SINGLES		
1	1	YOU CAN LEAVE YOUR HAT ON JOE COCKER EMI
2	16	ABSOLUTE BEGINNERS DAVID BOWIE VIRGIN
3	11	LIVE TO TELL MADONNA WEA
4	2	RUSSIANS STING CBS
5	3	ONE STEP KISSING THE PINK RCA
6	6	WE NEED PROTECTION PICNIC IN THE WHITEHOUSE CBS
7	NEW	HARLEM SHUFFLE ROLLING STONES CBS
8	4	A DIFFERENT CORNER GEORGE MICHAEL CBS
9	7	LEI VERRA' MANGO FONIT/CETRA
10	10	I DO WHAT I DO JOHN TAYLOR EMI
11	12	KISS PRINCE & THE REVOLUTION WEA
12	NEW	TOO MUCH HONG KONG SYNDICATE CGD
13	NEW	SLEDGEHAMMER PETER GABRIEL
14	9	MOVE AWAY CULTURE CLUB VIRGIN
15	14	NO ONE IS TO BLAME HOWARD JONES WEA
16	8	CHARLESTON DAN HARROW BABY RECORDS/CGD
17	17	BROKEN WINGS MR. MISTER RCA
18	5	ADESSO TU EROS RAMAZZOTTI DDD
19	NEW	WHEN THE GOING GETS TOUGH BILLY OCEAN ARISTA/RCA
20	18	ONCE MORE TAFFY CBS

FONIT-CETRA CHANGES ITS TUNE

(Continued from page 54)

similar collaboration with RAI produced the recording of Arbore's "Quelli Della Notte," which became Italy's second top-selling classical album of 1985.

The state company put out its first four CD releases last year, but with no local pressing capacity and worldwide supply shortages, delivery delays have been long. There was no problem with "I Puritani," however, because the firm made a deal with Philips whereby "they marketed the CD abroad and gave us part of the product for our domestic sales."

Although Glaray welcomes the CD format for the part it is playing in Italy's market recovery, he doesn't expect it to increase profitability. Italian dealers pay the lira equivalent of \$6 to \$7.50 for top-price LPs and \$10.60 for CDs. "But when you consider the higher manu-

facturing cost and the greater amount of music on a CD, the price difference is not so large," says Glaray.

"And when you also take into account the still-limited CD hardware market here, it obviously wouldn't be wise to base all future plans on CD alone," he continues.

In 1985, Fonit-Cetra became the first record company in Italy to open a fully digital recording facility. It also closed its national distribution network, signing on with Dischi Ricordi. And at about the same time, it took the "important step" of signing a deal for U.S. distribution with JEM Records.

PANEL BOOSTS MUSIC-MEDIA INTERPLAY

(Continued from page 54)

broadcast to 11 countries.

As an example of broadcasting and music industry differences, Hale said not all European countries get the same treatment in terms of how they are serviced by record labels and clip suppliers.

One major area of mutual concern was that of the advancement of technology, such as stereo television and digital audiotaping. More than one panelist suggested that "future television" might cut deeply into recording sales.

Moderator Mark Josephson, president of Rockpool USA, said he could envision a time when technology might result in all the major record companies becoming just administrators of copyrights and producers of music, in an effort to become cost effective.

He noted that HBO in the U.S. is

already encouraging its viewers to videotape its movies with VCRs—something that appears to be an odd contradiction for a pay-TV service.

The suggestion was also made that record companies re-examine their mailing lists, not only as a cost-saving measure but also as a way to better cooperate with the broadcasting media.

One example cited was the cost of shipping, via Federal Express, 5,000 copies of a chocolate "Kiss" with a Prince record of the same name. Since that record would most likely have received airplay anyway, it was suggested that money could have been spent on servicing more stations with more product.

Federal Fund Receives Mixed Reaction

BY KIRK LaPOINTE

OTTAWA Industry reaction has ranged from enthusiasm to cynicism concerning a federal announcement that the Canadian recording industry will be eligible for \$25 million in federal support during the next five years (Billboard, May 24).

On the one hand, cash-starved independent record companies view the new federal fund as a much-needed boost. On the other hand, many industry insiders are privately, even publicly, suspicious about how the announcement was handled. Some question Communications Minister Marcel Masse's sincerity and wonder why a big fuss was made May 9 at a news conference about the fund when few details were made available about how it will be disbursed.

Privately, industry representatives and company executives speculate Masse made the announcement hastily because he is about to be shuffled to another portfolio in the cabinet of Prime Minister Brian Mulroney.

"I'm still trying to figure out why I flew to Montreal [for the announcement]," says Earl Rosen, executive director of the Canadian Independent Record Production Assn.

CIRPA stands to benefit from the infusion of money in two ways: its membership comprises the cash-starved indie sector and CIRPA administers two funds sponsored by

broadcasters and industry groups to foster record production in Canada. CIRPA expects it will play a key role in the disbursement of the funds, but at least one industry representative privately believes the federal government will try to establish a new fund rather than give money into the CIRPA-run funds.

A total of \$16 million is slated for production of recordings, \$3 million for marketing and promotion, \$2.5

complete his work within weeks.

Key to the fund's success may be how wide-ranging the eligibility rules are. In his speech outlining the fund, Masse was vague about the role of the multinational firms in Canada. He praised the independent companies and noted they had been responsible for many of the country's domestic and international successes over the years, but he didn't specifically exclude foreign-owned companies from applying.

Indies and large distributors work hand in hand in Canada because of the vast territory and relatively small market. Indies rely on the giant multinationals to distribute and help market their products. "There isn't a 'we' and 'they' situation," says Robertson.

But independent record executives ask if there is enough money for them, much less the big firms. In recent months, Ready Records and Quality Records have dissolved, and True North Records is one the rocks. Solid financing would certainly help the industry.

"To me, what the government is saying is that they want to support companies, not simply artists," says Al Mair, president of Attic Records, a consistent presence on the Canadian scene for more than a decade.

"I'm happy for it," says Current Records president Gerry Young of the fund. "But I still have a lot of questions, and I want to know where the bread is."

'I still have a lot of questions like where the bread is'

million for managerial upgrading, \$2.5 million for video production, and \$1 million for syndicated radio programming production. Of the total \$25 million, \$10 million goes to French-language music.

That 40% is disproportionate, considering the size of the Quebec industry. But the French sector is hurting badly, and Masse argues it needs the money. A couple of record executives at English-language labels criticized that move but were unwilling to be quoted.

The government has retained Montreal lawyer Andre Noreau, a notable Quebec entertainment counsel, to consult with industry representatives in the coming weeks to establish criteria for applying for funds. Masse said Noreau would

EASTERN • EXPOSURE

PLAY THE PACIFIC

CONCERT PROMOTION IN KOREA AND TAIWAN

Inter-Pacific Entertainment Group

FOR FURTHER INFORMATION CONTACT JANICE REED
 1880 CENTURY PARK EAST SUITE 301
 LOS ANGELES, CA 90067 USA
 (213) 277-3211

FOR FURTHER INFORMATION CONTACT JIMMY CHA
 KYUNG WOON BLDG., 7th FLOOR
 #70, KYUNG WOON-DONG
 CHONGRO-KU, SEOUL KOREA

739-5111-2
 739-8111-2
 TELEX: K26975 SKKJM

INTERNATIONAL EDITOR

PETER JONES, Billboard, 71 Beak St., London W1R 3LF. 01-439 9411.

INTERNATIONAL CORRESPONDENTS

- Austria—MANFRED SCHREIBER, 1180 Wien, XVII, Kreuzgasse 27. 0222 48-28-82.
- Australia—GLENN BAKER, P.O. Box 261, Baulkham Hills, 2153 New South Wales.
- Belgium—MARC MAES, Kapelstraat 41, 2040 Antwerpen. 03-5688082.
- Canada—KIRK LaPOINTE, 7 Glen Ames Ave., Toronto, Ontario M4E 1M3. 416-364-0321.
- Czechoslovakia—DR. LUBOMIR DOURZKA, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08.
- Denmark—KNUD ORSTED, 22 Tjoernevej, DK-3070 Snekkersten. 02-22-26-72.
- Finland—KARI HELOPALTIO, SF-01860 Perttula 27-18-36.
- France—DERRY HALL, 8 Rue de l'Eure, 75014 Paris. 1-543-4879.
- Greece—JOHN CARR, Kaisarias 26-28, Athens 610.
- Holland—WILLEM HOOS, Bilderdijhlaan 28, Hilversum. 035-43137.
- Hong Kong—HANS EBERT, TNS, 17/F, Wah Kwong Bldg., 48-62 Hennessey Rd., Tel: (5) 276021.
- Hungary—PAUL GYONGY, Orlooutca 3/b, 1026 Budapest 11. Tel: 167-456.
- Ireland—KEN STEWART, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72.
- Israel—BENNY DUDKEVITCH, P.O. Box 7750, 92 428 Jerusalem.
- Italy—VITTORIO CASTELLI, Via Vigoni 7, 20122 Milan. 02-545-5126.
- Japan—SHIG FUJITA, Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku Tokyo 150. 03 4984641.
- Kenya—RON ANDREWS, P.O. Box 41152, Nairobi. 24725.
- Philippines—CES RODRIGUEZ, 11 Tomas Benitez, Quezon City 3008.
- Poland—ROMAN WASCHKO, Magiera 9m 37, 01-873 Warszawa. 34-36-04.
- Portugal—FERNANDO TENENTE, R Sta Helena 122 R/c, Oporto.
- Romania—OCTAVIAN URSULESCU, Str. Radu de la La Afumati nr. 57-B Sector 2, Bucharest O.P. 9. 13-46-10. 16-20-80.
- Singapore—ANITA EVANS, 164 Mount Pleasant Rd., 1129. 2560551.
- South Africa—JOHN MILLER, 305 Buckingham Ct., Leyds St., Joubert Park, Johannesburg. 2000.
- Sweden—MAGNUS JANSON, Tavastgatan 43, 11724 Stockholm. 8-585-085.
- Switzerland—PIERRE HAESLER, Hasenweld 8, CH-4600 Olten, 062-215909.
- U.S.S.R.—VADIM D. YURCHENKOV, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268. 225-35-88.
- West Germany—WOLFGANG SPAHR (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428.
- JIM SAMPSON (News Editor), Grillparzerstr. 46, 8000 Munich 80. 89-473368. Tlx: 5216622.
- Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana 23-522.



BMI Pays A Call. BMI executives Stanley Catron, second right, and Jean Banks visit with Broadway performer Jim Dale, left, and Joel Silberman during a rehearsal for "Broadway Applauds Lincoln Center." Silberman was co-producer and musical director of the presentation.



New Knockouts. Members of RCA recording group Main Attraction are shown in costume at a New York photo session that produced their debut album's cover. From left are Archie Love, Jerry Askew, Roosevelt Nickleberry Jr., Tony Black, and Eric Shotwell. The band just hit radio airwaves with its first single "Reconsider."



Special Show. ASCAP president Morton Gould, left, greets ASCAP member David del Tredici, center, and conductor John Mauceri following a recent performance of del Tredici's "Child Alice" by the American Symphony Orchestra at Carnegie Hall.



Super Sub. Sue Peters presents a copy of the Models' new Geffen release "Out Of Mind Out Of Sight" to B96 Chicago PD Buddy Scott. The Playboy Playmate was sent as a replacement when the group couldn't show because of touring commitments.



Rising Star. Stephanie Mills meets with MCA Records top brass at a party before heading over to Los Angeles' Universal Amphitheatre, where she performed material from her self-titled debut album on MCA. Shown with the artist are, from left, Richard Palmese, executive vice president of marketing and promotion; Jheryl Busby, senior vice president of black music; Louil Silas Jr., a&r director of black music; Ernie Singleton, vice president of r&b promotion; and Glen Lajeski, executive director of marketing.



Some Guys Will Do Anything For An Autograph. Donny Osmond, second right, shows his affection for Blue Oyster Cult member Donald Roeser during a celebrity biker bash Osmond hosted for BOC's opening act Renegade at the Mucky Duck in Santa Monica, Calif. Osmond is a longtime fan of the veteran rock act. Also pictured are BOC members Tommy Zvonchek, left, and Eric Bloom.



Singing For Literacy. Performing at a recent event announcing the Literacy Volunteers of America Pro-Am Song Contest are, from left, Sammy Cahn, president of the Songwriters Hall of Fame; Wally "Famous" Amos, national spokesman for Literacy Volunteers of America; and George David Weiss, president of the Songwriters Guild of America. Guild staffer Bob Leone accompanies the trio on piano. For the occasion, Cahn wrote a song to inspire songwriters across the country to help fight the problem of adult illiteracy.

Music Publishing Firms Are Hot Properties

Home Video, Advertising Use Upping Song Values

BY IRV LIGHTMAN

NEW YORK To music publishers, the process of making successful recordings starts with a song. To investors in music publishing catalogs, it all starts with assessing the longterm worth of a song.

That worth has seemingly been measured in recent years by diminishing mechanical royalties for standards and, for many years now, a flat music-print market. However, the truth of the matter is that music publishing companies are not going on the block at depressed prices: Hundreds of millions of dollars have changed hands in recent acquisitions of well-established catalogs.

The roll call of buyouts is impressive in both the quality of the catalogs and the dollars necessary to clinch the deal. Last year, a consortium headed by Freddy Bienstock finalized the acquisition of Chappell Music from PolyGram, reportedly for \$109 million, far and away the record price for a music publishing company. (In the early '70s, Chappell was sold to PolyGram for about \$42 million, which was then the highest price ever paid for a music publisher.)

Michael Jackson made an investment of some \$47 million last year in ATV Music, giving him control of many important Beatles copyrights.

Several years earlier, the vaunted Big 3/UA catalog was acquired by CBS Inc. for a reported \$65 million, with several outside investors coming in later. The newly structured firm is now called the CBS Catalogue Partnership. This group also administers Jackson's ATV Music.

Certain important investment tax benefits notwithstanding, buying a

'It's like owning art. It's aesthetic'

music publishing company richly endowed with tried-and-true copyrights is good business, say recent investors.

"The economic issues are very clear," says Gary Stiffleman, a partner in the Los Angeles-based law firm of Ziffren, Brittenham & Gullen, which represents the legal interests of Michael Jackson. "Despite the dropout of print, there is a dramatic rise in new uses. There is home video, and money is just beginning to flow now. The advent of pay-per-view—although there is no existing licensing system—will require allocation of dollars to music publishers."

Stiffleman is aware that copyrights with strong public identity are finding their way into the world of

commercial, where usage in national campaigns generally merits annual fees of hundreds of thousands of dollars.

Whatever comes along—whether it be interactive compact disks or even more specialized cable TV programming—the publisher with established copyrights is in good shape, Stiffleman says. "Whatever is done, everyone has to come to you. There are only so many good copyrights in the world."

"There's never been a bad deal made on a properly acquired catalog," says Mike Stewart, chief of the CBS Catalogue Partnership. "It must contain many evergreens with lives beyond hit records. The worst thing that can happen is that you'll make your money back a year or two later than anticipated." If the evergreen copyright scenario isn't acted out, "you're in big trouble," Stewart says.

Stewart says that music publishing buys represent substantial tax benefits for individuals, too. But over and above investment considerations, Stewart feels that the pride of owning major copyrights is its own reward. "It's like owning great art. There's an aesthetic to it. It's very pleasant to hear great songs that you publish on the airwaves."

All to the good is the flow of catalogs to companies or individuals who are music industry professionals or who have business ties to copyright users. "Companies like CBS and people like Freddy Bienstock and Michael Jackson by their own endeavors can increase business," says Stiffleman. "In many instances, they are users of copyrights themselves."

It's true that the number of major publishing catalogs available to investors is growing smaller. But there are rumors that giants such as Warner Bros. Music (Warner Communications Inc.), regarded as the single biggest publisher in the world, and Famous Music (the Paramount Pictures unit of Gulf & Western) might be made available to investors.

And at some future date more recently acquired music publishing firms may themselves be sold again. After all, their track record indicates that they are likely to command much higher prices than they were bought for.

Vestron Earnings Off For Quarter

NEW YORK Prerecorded videocassette publisher Vestron Inc. posted a first-quarter decline in net income of nearly 20% for the period ended March 31. Net sales for the period rose by 8%.

Net income for the quarter was \$6.6 million or 18 cents per share, off from \$8.2 million or 24 cents per share for the same quarter of 1985. Sales were \$44.9 million, up from last year's \$41.4 million.

Vestron chairman Austin Furst Jr. attributed the earnings decline to "costs of staffing up for the expansion of our acquisition, production and marketing activities," as well as higher selling and acquisition costs.

...newslines...

RECOTON CORP. (NASDAQ: RCOT), the New York-based home electronics accessories manufacturer, reported record first-quarter revenues for the period that ended March 31. Net income rose 31%—to \$371,000, or 14 cents per share—on net sales of \$7.1 million, a 20% hike. Recoton had posted net income of \$284,000, or 11 cents per share, based on net sales of \$5.9 million in the comparable quarter of 1985.

SATELLITE BEAMS PROFITS: Satellite Music Network Inc. (NASDAQ: SMNI), the Dallas-based supplier of satellite-fed live music and personality radio formats, recently reported a 17% rise in revenues for the first quarter, which ended March 31. Total revenues of \$3.4 million—as compared with \$2.9 million in the same quarter of 1985—produced a net income of \$118,298, or 1 cent per share. The network posted just \$5,791 in income in the first quarter of 1985. The company recently unveiled its sixth programming format, an oldies feature called "Pure Gold."

SHORT STUFF: Video production and post-production house Unitel Video (ASE: UNV) has received a buyout offer from investors Michael Landes and Albert Schwartz, who have been steadily increasing their holdings in the company during the past few months. Their offer of \$10 per share drove the stock up to 9 3/8 Monday (19). CBS chairman Thomas Wyman has made good on his spring pledge to Wall Street that the company would pay higher-than-expected dividends in the first quarter. The CBS board recently declared a cash dividend of 75 cents per share on common stock... The American Stock Exchange's most recent insider report noted that Donald E. Martin, director of Wherehouse Entertainment (WEI), recently made an open market sale of 10,000 shares, leaving him with 11,500 shares of the California retail chain... Viacom International's stock dipped 7 points between May 13 and 19 on news that the company plans to fight Carl Icahn's takeover bid.

FINANCIALLY SPEAKING

Is It Good For The Artist?

Labels Eye Merchandise \$\$

BY MICHAEL F. SUKIN

The growth of tour merchandising over the last five years has significantly increased income for many artists and generated a handsome profit for the sophisticated merchandiser. Not surprisingly, the major record companies want to participate in this attractive revenue stream.

In our last column, we examined how individual investors might participate in financing merchandising deals. With an established superstar able to command an advance of over \$3 million for a 50-date tour, a substantial bankroll is required to participate.

Record companies, perceiving that merchandisers are profiting from the artist images they help to create, have demonstrated that they want in. CBS' equity role in Winterland—a 50% stake—gave the leading merchandiser even deeper pockets to bid on tours with and also gave the record company a very real presence in the marketplace. Warner Bros. has also been active, although on a somewhat smaller scale, and Great Britain's Virgin has entered the U.S. tour merchandising market with the strong financial back-

ing of its parent record company.

But that isn't the only place where record companies hope to participate in merchandising income. If an established superstar is able to command a 35%-40% royalty rate on a merchandising deal, it's clear that most of the money is being made on the artist side. It's too late for a label to participate in the merchandising profits of a Bruce Springsteen or a Michael Jackson—which could be as much as 40% of their entire tour income. But if the labels are not able to participate there today, they are looking down the road to tomorrow's superstars by seeking to place clauses in the recording contracts of new artists that assign merchandising rights to the label. While there is no standard agreement, merchandising clauses generally call for the label to acquire merchandising rights from an artist and typically call for the artist to share in 50% of the net income.

How serious are the record companies about this clause? The stronger labels are firm, and some say they will break a deal over an artist's rejection of the clause. For a new artist who is eager to be signed and has more pressing financial issues, the merchandising income down the road may be a little hard to see.

Although this type of arrangement was widely practiced before the ascendancy of large-scale rock

(Continued on page 73)

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF

PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 5/13	Close 5/19	Change
NEW YORK STOCK EXCHANGE				
John Blair & Co.	1406.5	26 1/4	25 3/4	-1/2
CBS Inc.	579.7	135 1/4	133 3/4	-1 3/8
Cannon Group	224.5	37 3/8	36 1/2	-1/2
Capital Cities Communications	419	230	232 3/4	+2 3/4
Coca-Cola	1893.5	109 1/4	105 1/4	-4
Walt Disney	1718.3	46 1/2	44	-2 1/2
Eastman Kodak	3834	56 1/2	56 3/8	-1/8
General Electric	3334	76 1/4	76 1/2	+3/8
Gulf & Western	854	57 1/2	57 1/4	-1/4
Handleman	271.5	34 1/4	31 1/2	-3 1/4
MCA Inc.	1902.6	50 1/4	48 1/2	-2 1/4
Orion Pictures Corp.	373.3	14 3/4	14 1/4	-3/4
Sony Corp.	376.7	21 1/4	20 3/4	-1/4
Taft Broadcasting	176.8	97 1/4	96 3/4	-3/4
Viacom	2081.9	68 1/2	61 1/2	-7
Vestron	182.3	11 1/4	11 1/4	+1/4
Warner Communications Inc.	1702.1	47 3/4	47	-3/4
Westinghouse	1408.9	54 1/2	50 1/2	-4
AMERICAN STOCK EXCHANGE				
Lorimar/Telepictures	1168.6	25 1/4	27	+1 3/4
New World Pictures	129.6	21 1/4	20 3/8	-1
Price Communications	59.6	11 1/4	12	+1/4
Turner Broadcasting System	35.2	24 3/4	24	-3/4
Unitel Video	49.5	8 1/4	9 3/4	+1 1/2
Wherehouse Entertainment	48.8	24	23	-1

Company	Open May 19	Close	Change
OVER THE COUNTER			
Crazy Eddie	31 3/8	32 1/8	+1/2
Josephson Inc.	10 3/4	10 1/2	-1/4
LIN Broadcasting	43	42 1/2	-1/2
Lieberman Enterprises	21 1/2	21 1/2
Malrite Communications Group	14 1/2	14 1/4	-1/4
Prism Entertainment Corp.	10 3/4	10	-3/4
Recoton Corporation	12 1/4	12 3/8	+1/4
Reeves Communications	13 3/4	13 3/4
Satellite Music Network, Inc.	6 3/4	6 1/2	-1/4
Scripps Howard Broadcasting	56	56 1/2	+1/2
Sound Warehouse	24 3/4	24 3/4
Specs Music	8 3/4	8 3/4
Tri-Star Pictures Inc. Communications	14	13 3/4	-1/4
United Artists	33 1/2	34	+1/2
Westwood One	28 1/2	27 3/4	-3/4



SUKIN

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY Highlights new and developing acts worthy of attention and other releases of special interest

PICKS New releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to:
Sam Sutherland, Billboard
9107 Wilshire Blvd.
Beverly Hills, Calif. 90210
or Fred Goodman, Billboard
1515 Broadway
New York, N.Y. 10036

Country albums should be sent to:
Ed Morris, Billboard
14 Music Circle East
Nashville, Tenn. 37203

POP

PICKS

ORIGINAL MOTION PICTURE SOUNDTRACK

Top Gun
PRODUCERS: Various
Columbia SC 40323

Soundtrack featuring a slew of name artists has all the ingredients to cross rock, adult contemporary, black and pop radio formats. Includes tracks by Kenny Loggins (whose "Danger Zone" is the lead single), Loverboy, Cheap Trick, Harold Faltermeyer, Miami Sound Machine, Teena Marie and Berlin.

AC/DC
Who Made Who
PRODUCERS: Various
Atlantic 81650

Collection, assembled for the soundtrack to the Stephen King flick "Maximum Overdrive," features the new title cut plus two previously unreleased instrumentals. Rest of the set is rounded out by AC/DC's greatest hits including "You Shook Me All Night Long" and "For Those About To Rock (We Salute You)."

EL DeBARGE
PRODUCERS: Various
Gordy 6181GL

DeBarge's standout lead singer steps out on this confident solo debut, already primed with the swift break seen for the first single and soundtrack (for "Short Circuit") ringer, "Who's Johnny." Expect double-barreled mainstream and black radio action, with retail to follow.

BOX OF FROGS
Strange Land
PRODUCER: Paul Samwell-Smith
Epic BFE 39923

Yardbirds alumni band debuted last year with an album featuring Jeff Beck as special guest; this time, the group opts for a string of cameo artists including Rory Gallagher, Graham Parker, Jimmy Page, Ian Dury, Roger Chapman, and Steve Hackett. Best cuts: "Get It While You Can," "Heart Full Of Soul," and the title track.

ORIGINAL MOTION PICTURE SOUNDTRACK

Band Of The Hand
PRODUCERS: Various
MCA 6167

Teen vigilante film soundtrack is the

unlikely vehicle for the first recorded teaming of Bob Dylan and the Heartbreakers. Their title track is invigoratingly raucous, making the rest of the album—featuring Andy Summers, Shrekback, the Reds, Tiger Tiger and Michel Rubini—that much more of a disappointment. Still, the single could fuel significant action.

BELINDA CARLISLE

Belinda
PRODUCER: Michael Lloyd
I.R.S. IRS-5741

The Go-Go's lead vocalist swings toward a broader, mainstream appeal with this first solo set, already rolling behind the first single, "Mad About You." Less tongue-in-cheek than her old band's work, this is generally lively, uptempo pop given an early '60s sweep by producer Lloyd.

THE FIXX

Walkabout
PRODUCER: Rupert Hine
MCA MCA-5705

Quintet again balances its trim, generally melodic originals against sleek, snappy arrangements polished to a high-tech gloss by producer Hine. Expect both AOR and mainstream pop options, starting with "Secret Separation."

KIM CARNES

Lighthouse
PRODUCER: Val Garay
EMI America ST-17198

A reunion of the same team that captured her career peak with "Bette Davis Eyes" yields Carnes' most accessible set since then. There's no followup to rival that classic, but AC and pop options include the current "Divided Love" and the album's best track, "I'd Lie To You For Your Love."

HOWIE MANDEL

Fits Like A Glove
PRODUCERS: Jonathan D. Krane, Howie Mandel
Warner Bros. 25437

Mandel's manic, giggling presence is everywhere lately, suggesting a knife edge between sure hit and overexposure for this label debut. But the label has a track record with comedy and Mandel's sheer energy is hard to resist, although the language will frustrate airplay.

EMERSON, LAKE & POWELL

PRODUCERS: Tony Taverner, Greg Lake
Polydor 829 297

With veteran drummer Cozy Powell replacing Carl Palmer, this British art/rock trio picks up where it left off in the '70s: Keith Emerson's keyboard orchestrations offer epic scale, while Greg Lake's hearty vocals handle the melodic hooks. AOR will embrace their return, starting with "Touch And Go."

TONY BENNETT

The Art of Excellence
PRODUCERS: Ettore Stratta, Danny Bennett
Columbia FC 40344

Bennett, marking his return to Columbia with his first album in a decade, is pensive and persuasive on a collection of lesser known songs by the likes of Irving Berlin, Frank Loesser, Cy Coleman, among others. Bennett, his voice now a shade darker, also duets with Ray Charles on James Taylor's "Everybody Has The Blues."

BLACK

PICKS

ORAN "JUICE" JONES

Juice
PRODUCERS: Vincent F. Bell, Russell Simmons & Kurtis Blow
Def Jam/Columbia BFC 40367

Rap label Def Jam is on a role with LL Cool J but proves that it has more than street music to offer. Jones,

SPOTLIGHT



PETER GABRIEL

So
PRODUCERS: Daniel Lanois, Peter Gabriel
Geffen GHS 24088

His first formal studio set since 1982's "Security" does for Peter Gabriel what "Let's Dance" did for Bowie: By summing up and simplifying themes from his earlier work, "So" presents Gabriel with a warmth and directness almost certain to broaden his audience beyond the platinum mark. The first single, the sly and slinky "Sledgehammer," is already pounding onto mainstream turf with its Muscle Shoals-to-Mars synthesis of classic r&b moves, while AOR will find enough depth for heavy play. Add the soaring "In Your Eyes" and the haunting "Don't Give Up," a ballad pairing Gabriel with Kate Bush, and the odds tip toward a commercial breakthrough.

despite his youth, is a soul balladeer from the old school, and this outstanding album uses strong tunes and sure production to spotlight his talents.

DENISE LaSALLE

Rain & Fire
PRODUCERS: Wolf Stephenson, Tommy Couch & Denise LaSalle
Malaco MAL 7434

Malaco's absorption of the Muscle Shoals Studios pays off in a big way for vocalist LaSalle, giving her the kind of strong instrumental support she richly deserves. Album is a gem for Southern soul and blues fans, especially the slow burning cover of Joe Simon's "It Be's That Way Sometimes."

PAULI CARMAN

Dial My Number
PRODUCERS: Dana Walden, Barry Fasman, Mic Murphy & David Frank
Columbia BFC 40336

Vocalist Carman's debut showcases an artist comfortable in both the dance idiom and quiet storm ballad format. Best bets: "Flashback" and the title track.

COUNTRY

PICKS

JOHNNY CASH & WAYLON JENNINGS

Heroes
PRODUCER: Chips Moman
Columbia FC 4037

Cash and Jennings are in fine voice for this anthology of thought- and image-provoking lyrics.

THE STATLERS

Four For The Show
PRODUCER: Jerry Kennedy
Mercury 826-782-1 M-1

The Statlers present their standard and reliable mix of a pop oldie ("Only You"), a nod to their gospel roots, and lots and lots of simmering memories.

THE NITTY GRITTY DIRT BAND

Twenty Years Of Dirt: The Best Of The Nitty Gritty Dirt Band
PRODUCERS: Various
Warner Bros. 25382-1

Believe the title. Herein lives "Mr.

Bojangles," "American Dream," "Make A Little Magic," "Long Hard Road (The Sharecropper's Dream)," and kindred bright patches of Dirt.

SOUTHERN PACIFIC

Killbilly Hill
PRODUCERS: Southern Pacific, Jim Ed Norman
Warner Bros. 25409-1

Taut, intense, and unsentimental vocal interpretations. Mostly new songs, including four by the band members.

THE WHITES

Greatest Hits
PRODUCERS: Ricky Skaggs, Marshall Morgan, Larry Butler
MCA/Curb MCA-5717

The Whites merge country and bluegrass beautifully here via such lyrical treasures as "You Put The Blue In Me," "I Wonder Who's Holding My Baby Tonight," and "Forever You."

CARL PERKINS/JERRY LEE LEWIS/ROY ORBISON/JOHNNY CASH

Class Of '55
PRODUCER: Chips Moman
America/Smash 422 830 002 1 M-1

There's no growing old gracefully for these pulsating pioneers. The songs effectively blend standards ("Sixteen Candles," "I Will Rock & Roll With You") with worshipful derivatives ("We Remember The King," "Big Train From Memphis").

JAZZ

PICKS

BOB JAMES/DAVID SANBORN

Double Vision
PRODUCER: Tommy Li Puma
Warner Bros. 25393

James' label debut is a certain fusion/crossover smash, a collaboration with saxophonist Sanborn that should appease both players' sizable followings while attracting added AC and mainstream options thanks to Al Jarreau's guest vocal on the classic "Since I Fell For You." Add Sanborn's stock with black radio, and this should strike sparks at retail.

POP

RECOMMENDED

POISON

Look What The Cat Dragged In
PRODUCER: Ric Browde
Enigma ST-73202

Glam rock lives on with this latest L.A. power quartet, which melds its gender-bending image with commercial, anthemic rockers that mix metal punch with pop smarts. Strong launch for label's new Capitol ties.

STABILIZERS

Tyranny
PRODUCER: Denny Diante
Columbia BFC 40264

Duo brings plenty of imagination and studio savvy to a date that's tailor-made for radio. Best bets: "(If I) Found Rome" and "Tyranny."

BLACK

RECOMMENDED

FAT LARRY'S BAND

Nice
PRODUCERS: Various
Omni/Atco 90510

Smooth funksters party with more class than crass, making for a broadly appealing date. Best: "Love Ship" and "Let's Get Serious."

COUNTRY

RECOMMENDED

RONNIE McDOWELL

All Tied Up In Love
PRODUCER: Buddy Killen
MCA/Curb MCA-5725

Always a powerful vocalist, McDowell lessens the impact here by opting for lightweight lyrics about love that is never lyrical.

REBA McENTIRE

Reba Nell McEntire
PRODUCER: Jerry Kennedy
Mercury 822-455-1 M-1

In her Mercury days, McEntire showed a softer, more tentative vocal style than she displays now—but it was effective, as demonstrated here in "It's Another Silent Night," "Waitin' For The Sun To Shine," and "Hold On."

JERRY DALE McFADDEN

Stand And Cast A Shadow
PRODUCER: Scott Tutt
Reptile RR 1010

McFadden's reedy, childlike voice takes some getting used to, but he achieves both the right intimacy and intensity with it. Duane Eddy provides some distinctive guitar licks for the project.

JAZZ

RECOMMENDED

INDRA LESMANA

For Earth And Heaven
PRODUCER: Martin Lund
Zebra/MCA ZEB 5709

Fine keyboardist in the contemporary mold offers almost uniformly bright and upbeat material with the trappings of Weather Report and depth of more traditional jazz styles.

MAKOTO OZONE

After
PRODUCER: Gary Burton
Columbia FC 40240

Young pianist's second label outing again offers a striking new talent with a lyrical, versatile touch.

CLASSICAL

RECOMMENDED

LISZT: 6 PAGANINI ETUDES; HUNGARIAN

Rhapsody No. 13
Andre Watts, piano
Angel CDC-7 47380

This long overdue return to the recording arena finds Watts in fine form, bringing poetry as well as virtuosity to this demanding repertoire. Also included are several excerpts from "Années de pèlerinage" (Switzerland). Resonant sound, but relatively weak treble.

TCHAIKOVSKY: PIANO CONCERTO NO. 1

Ivo Pogorelich, London Symphony, Abbado
Deutsche Grammophon 415 122

Some of the lyrical passages, played with unusual restraint and sensitivity, hardly prepare one for the bravura excitement Pogorelich can generate where appropriate. A powerful interpretation that can awaken fresh interest in too-familiar repertoire.

SCHUBERT: PIANO TRIO IN E FLAT

Gerard Oppitz, Dmitry Sitkovetzky, David Geringas
Novais 150003 (Intercom)

Pianist Oppitz provides the impetus in a performance otherwise understated and reflective. The charming "Sonatensatz," D.28, a student opus of Schubert's, is a welcome bonus. Superior sound and balance.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

MADONNA'S "LIVE TO TELL" (Sire) made enormous gains in sales and airplay points, but not enough to unseat **Whitney Houston's** "Greatest Love Of All" (Arista), which remains No. 1 for the third week despite a small dip in points. **Patti LaBelle & Michael McDonald's** "On My Own" (MCA) also made great gains. It's already the No. 1 record in sales, but has a long way to go to catch the top two in airplay points.

BILLBOARD'S "HOT MOVERS" have proved so consistently accurate in predicting top 10 potential that we've changed their name to "Power Picks." You'll find Power Picks on the pop, country, and black charts, designating the biggest gainers in sales and airplay points—not in chart position—each week. Since the weekly sales and airplay awards were introduced on the Hot 100 last December, almost 95% of them went on to reach the top 10, and 100% reached the top 15. Some of the records were in the 30s or 40s on the chart when they nabbed these titles, so the Power Picks can be an early tip-off to radio programmers. Records in the top 20 are not eligible because they are already considered solid hits. Debut records are ineligible as well because they compete for the Hot Shot Debut.

THE POWER PICK/AIRPLAY this week is "Holding Back The Years" by the new English group **Simply Red** (Elektra). It was the biggest gainer in airplay points, and it's already reached the top five at WNNK Harrisburg, KSDO San Diego, KWSS San Jose, and several other stations. **Van Halen's** "Dreams" (Warner Bros.) and **Prince's** "Mountains" (Paisley Park) each picked up adds on 20%-25% of the entire radio panel in their second week on the chart. Doing equally well in adds is "Like A Rock" by **Bob Seger** (Capitol), which rides the gains and strong early sales points to make the biggest move on the chart, up 18 places to No. 38.

THE HOT SHOT DEBUT, "Invisible Touch" by **Genesis** (Atlantic), does the impossible, pulling in more than 75% of the pop reporting stations in its first week. At No. 45, it's the highest debuting record this year. **Rod Stewart's** "Love Touch" (Warner Bros.) is No. 54, reaching more than half the panel in its first week.

OTHER HOT MOVES: **El DeBarge** (Gordy) is the Power Pick/Sales with tremendous sales gains and top 10 radio reports in Miami, Nashville, El Paso, and Modesto, Calif., combining to fuel a seven-notch jump to No. 25. **Peter Gabriel** (Geffen) jumps 29 spots to No. 15 at WPHD Buffalo and was added by almost 20% of the radio panel, moving 12 places to No. 39. **Boys Don't Cry** (Profile) is the highest-charting record on an ir-die label in years; it moves to No. 23, with 19 top five radio reports. The **Blow Monkeys** (RCA) moves up only four places, No. 54 to No. 50, because of the tight competition in that area of the chart, but it went from No. 18 to No. 15 at WHTT Boston and it's top 20 in five other cities.

BURT BACHARACH
AND
CAROLE BAYER SAGER
WISH TO THANK
MICK GUZAUSKI
FOR HIS OUTSTANDING
ENGINEERING -
AND HIS ASSISTANTS
DAREN KLEIN &
RICHARD McKERNAN -
AND
CONWAY RECORDING STUDIOS
FOR THEIR
INVALUABLE CONTRIBUTION
TO
PATTI LA BELLE
AND
MICHAEL McDONALD'S
DUET OF
"ON MY OWN"
AND
DIONNE WARWICK'S
"THAT'S WHAT FRIENDS
ARE FOR."

FOR WEEK ENDING MAY 31, 1986

Billboard
HOT 100 SINGLES ACTION

RADIO MOST ADDED
228 REPORTERS

	NEW ADDS	TOTAL ON
GENESIS INVISIBLE TOUCH ATLANTIC	179	180
ROD STEWART LOVE TOUCH WARNER BROS	133	133
VAN HALEN DREAMS WARNER BROS	54	143
PET SHOP BOYS OPPORTUNITIES EMI-AMERICA	51	57
BOB SEGER & THE SILVER BULLET BAND LIKE A ROCK CAPITOL	50	135

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

RETAIL BREAKOUTS
202 REPORTERS

	NUMBER REPORTING
PETER GABRIEL SLEDGEHAMMER GEFGEN	48
THE ROLLING STONES ONE HIT (TO THE BODY) ROLLING STONES	47
BELINDA CARLISLE MAD ABOUT YOU I.R.S.	39
KENNY LOGGINS DANGER ZONE COLUMBIA	34
BOB SEGER & THE SILVER BULLET BAND LIKE A ROCK CAPITOL	28

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

KID VID

is growing up!



86'SALES

Sales are jumping*. The market is skyrocketing**. Kid-vid is now big sell-through business! Billboard reviews this booming category which makes learning fun and where entertainment is repeatable. Billboard also previews fall and Christmas product to start stocking now.

RETAILER'S GUIDE TO CHILDREN'S VIDEO

- **Overview:** Kid-vid's position in world video marketplace
- **Reports:** Animation, live action, theatrical
- **Dominant suppliers:** Their top sellers and new product for shipment now through Christmas
- **Retailing survey:** How to merchandise Kid-vid
- **Outlets:** Selling or renting Kid-vid
- **Programming:** Emergence of made-for-children's video
- **Education:** Top suppliers of children's education videos —best-sellers and new product for fall and Christmas
- **Licensing:** Links between popular TV and comic book characters, toys and Kid-vid
- **CHART:** Top 20 Kid-vid titles during the past year

*1986 projection. Double 1985 sales
**Kid-vid titles sold in 1985. 13% of home video sales

FOR AD DETAILS CONTACT:

IN NEW YORK
EUGENE T. SMITH, associate publisher
(212) 764-7356
RON WILLMAN, director of sales: video/sound
(212) 764-7350
IN LOS ANGELES
MICKEY GRENNAN (213) 859-5344

ISSUE DATE JULY 26
ADVERTISING CLOSING JULY 1

Billboard
EDITORIAL FEATURE

Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	3
2	1	GREATEST LOVE OF ALL	WHITNEY HOUSTON	1
3	3	LIVE TO TELL	MADONNA	2
4	8	SOMETHING ABOUT YOU	LEVEL 42	7
5	7	IF YOU LEAVE	ORCHESTRAL MANOEUVRES IN THE DARK	4
6	9	I CAN'T WAIT	NU SHOOZ	5
7	11	BE GOOD TO YOURSELF	JOURNEY	9
8	15	CRUSH ON YOU	THE JETS	11
9	6	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	10
10	12	ALL I NEED IS A MIRACLE	MIKE & THE MECHANICS	6
11	16	MOVE AWAY	CULTURE CLUB	12
12	4	BAD BOY	MIAMI SOUND MACHINE	16
13	18	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	13
14	22	A DIFFERENT CORNER	GEORGE MICHAEL	15
15	5	WEST END GIRLS	PET SHOP BOYS	14
16	19	IS IT LOVE	MR. MISTER	8
17	21	NOTHIN' AT ALL	HEART	17
18	13	YOUR LOVE	THE OUTFIELD	20
19	24	NO ONE IS TO BLAME	HOWARD JONES	19
20	10	TAKE ME HOME	PHIL COLLINS	18
21	27	HOLDING BACK THE YEARS	SIMPLY RED	22
22	14	ADDICTED TO LOVE	ROBERT PALMER	24
23	30	I WANNA BE A COWBOY	BOYS DON'T CRY	23
24	—	RAIN ON THE SCARECROW	JOHN COUGAR MELLENCAMP	26
25	—	WHO'S JOHNNY ('SHORT CIRCUIT' THEME)	EL DEBARGE	25
26	17	WHY CAN'T THIS BE LOVE	VAN HALEN	21
27	28	TOMORROW DOESN'T MATTER TONIGHT	STARSHIP	30
28	26	MOTHERS TALK	TEARS FOR FEARS	27
29	—	ALL THE THINGS SHE SAID	SIMPLE MINDS	28
30	—	TUFF ENUFF	THE FABULOUS THUNDERBIRDS	31
31	20	NEVER AS GOOD AS THE FIRST TIME	SADE	34
32	—	VIENNA CALLING	FALCO	29
33	—	YOUR WILDEST DREAMS	THE MOODY BLUES	32
34	23	KISS	PRINCE & THE REVOLUTION	36
35	—	PRETTY IN PINK	PSYCHEDELIC FURS	41
36	—	AMERICAN STORM	BOB SEGER & THE SILVER BULLET BAND	52
37	—	LIKE A ROCK	BOB SEGER & THE SILVER BULLET BAND	38
38	—	SLEDGEHAMMER	PETER GABRIEL	39
39	—	NASTY	JANET JACKSON	42
40	25	ROUGH BOY	ZZ TOP	35

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	LIVE TO TELL	MADONNA	2
2	1	GREATEST LOVE OF ALL	WHITNEY HOUSTON	1
3	4	IF YOU LEAVE	ORCHESTRAL MANOEUVRES IN THE DARK	4
4	10	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	3
5	7	ALL I NEED IS A MIRACLE	MIKE & THE MECHANICS	6
6	9	I CAN'T WAIT	NU SHOOZ	5
7	11	IS IT LOVE	MR. MISTER	8
8	12	SOMETHING ABOUT YOU	LEVEL 42	7
9	3	TAKE ME HOME	PHIL COLLINS	18
10	14	BE GOOD TO YOURSELF	JOURNEY	9
11	6	WEST END GIRLS	PET SHOP BOYS	14
12	18	NO ONE IS TO BLAME	HOWARD JONES	19
13	5	WHY CAN'T THIS BE LOVE	VAN HALEN	21
14	8	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	10
15	16	MOVE AWAY	CULTURE CLUB	12
16	20	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	13
17	21	CRUSH ON YOU	THE JETS	11
18	19	A DIFFERENT CORNER	GEORGE MICHAEL	15
19	23	NOTHIN' AT ALL	HEART	17
20	13	YOUR LOVE	THE OUTFIELD	20
21	26	HOLDING BACK THE YEARS	SIMPLY RED	22
22	24	I WANNA BE A COWBOY	BOYS DON'T CRY	23
23	15	BAD BOY	MIAMI SOUND MACHINE	16
24	30	WHO'S JOHNNY ('SHORT CIRCUIT' THEME)	EL DEBARGE	25
25	29	VIENNA CALLING	FALCO	29
26	27	ALL THE THINGS SHE SAID	SIMPLE MINDS	28
27	17	ADDICTED TO LOVE	ROBERT PALMER	24
28	28	MOTHERS TALK	TEARS FOR FEARS	27
29	—	RAIN ON THE SCARECROW	JOHN COUGAR MELLENCAMP	26
30	—	LIKE NO OTHER NIGHT	38 SPECIAL	33
31	22	ROUGH BOY	ZZ TOP	35
32	—	TUFF ENUFF	THE FABULOUS THUNDERBIRDS	31
33	—	YOUR WILDEST DREAMS	THE MOODY BLUES	32
34	25	TOMORROW DOESN'T MATTER TONIGHT	STARSHIP	30
35	—	THE LOVE PARADE	THE DREAM ACADEMY	37
36	—	WHERE DO THE CHILDREN GO	THE HOOTERS	51
37	—	INVISIBLE TOUCH	GENESIS	45
38	—	DANGER ZONE	KENNY LOGGINS	43
39	—	WHEN THE HEART RULES THE MIND	GTR	40
40	—	NASTY	JANET JACKSON	42

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

HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (6)	15
Geffen (2)	
Paisley Park (2)	
Qwest (1)	
Reprise (1)	
Sire (1)	
Slash (1)	
Warner Bros./Tommy Boy (1)	
ATLANTIC (9)	13
Island (2)	
Atco (1)	
Modern (1)	
A&M (11)	12
A&M/Virgin (1)	
COLUMBIA (9)	11
Rolling Stones (2)	
EPIC (2)	7
Tabu (2)	
CBS Associated (1)	
Portrait (1)	
Virgin/Epic (1)	
MCA (4)	6
Camel/MCA (1)	
I.R.S. (1)	
POLYGRAM	6
Mercury (2)	
Polydor (2)	
Casablanca (1)	
Riva (1)	
ARISTA (4)	5
Jive (1)	
CAPITOL	5
EMI-AMERICA (4)	5
Manhattan (1)	
RCA (4)	5
Grun (1)	
ELEKTRA	3
CHRYSALIS (1)	2
China (1)	
MOTOWN (1)	2
Gordy (1)	
CRITIQUE	1
PROFILE	1
TSR	1
Baja (1)	

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
24	ADDICTED TO LOVE	(Stonebridge, ASCAP)
6	ALL I NEED IS A MIRACLE	(Bungalow, ASCAP/Ackee, ASCAP) WBM
28	ALL THE THINGS SHE SAID	(Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Chappell, ASCAP) CHA/HL
52	AMERICAN STORM	(Colgems-EMI, ASCAP) WBM
16	BAD BOY	(Gear, ASCAP) WBM
9	BE GOOD TO YOURSELF	(Foreign Imported, BMI) CPP
71	CHAIN REACTION	(Street Talk, ASCAP/Rock Dog, ASCAP/Frisco Kid, ASCAP) WBM
11	CRUSH ON YOU	(Gibb Brothers, BMI/Unichappell, BMI) CHA/HL
43	DANGER ZONE	(Almo, ASCAP/Crimco, ASCAP/Irving, BMI) CPP/ALM
15	A DIFFERENT CORNER	(Famous, ASCAP)
50	DIGGING YOUR SCENE	(Chappell, ASCAP/Morrison Leahy, ASCAP) HL
83	DIVIDED HEARTS	(Blue Network, ASCAP)
58	DON QUICHOTTE	(Moonwindow, ASCAP/Kathy Kurasch, ASCAP/Donna Weiss, BMI/Andiamo, ASCAP)
48	DREAMS	(RKM, ASCAP)
80	FEEL IT AGAIN	(Yessup, ASCAP)
82	FEMALE INTUITION	(Screen Gems-EMI, BMI/Auto Tunes, BMI) WBM
61	THE FINEST	(Intersong, ASCAP/Solid Smash, ASCAP)
72	FIRE WITH FIRE	(Miss Areal, ASCAP)
1	GREATEST LOVE OF ALL	(Fallwater, ASCAP)
99	HANDS ACROSS AMERICA	(Golden Torch, ASCAP/Gold Horizon, BMI) CPP
53	HARLEM SHUFFLE	(Hannah Heartie, ASCAP/Southern, ASCAP/Julann, ASCAP) CPP
60	HAS ANYONE EVER WRITTEN ANYTHING FOR YOU	(Marc-Jean, BMI/Bug, BMI/Keymen, BMI) CPP
76	HEADED FOR THE FUTURE	(Welsh Witch, BMI/Pogologo, ASCAP)
55	THE HEAT OF HEAT	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM
22	HOLDING BACK THE YEARS	(April, ASCAP) CPP/ABP
5	I CAN'T WAIT	(Poolside, BMI)
56	I MUST BE DREAMING	(Sanpan, ASCAP)
96	I STILL WANT YOU	(Big Thrilling, ASCAP/Of The Fire, ASCAP)
100	I THINK IT'S LOVE	(Black Stallion, ASCAP/See This House, ASCAP/Blackbull, ASCAP/Jobete, ASCAP) CPP
23	I WANNA BE A COWBOY	(Protoons, ASCAP/Terrace, ASCAP)
84	I WANT YOU	(Big Wad, ASCAP/Famous, ASCAP/Vogue, BMI/Welk, BMI)
46	IF SHE KNEW WHAT SHE WANTS	(Funzalo, BMI/Julers, BMI)
4	IF YOU LEAVE	(Virgin, ASCAP/Famous, ASCAP/WB, ASCAP) CPP/WBM
62	IF YOUR HEART ISN'T IN IT	(Almo, ASCAP/Redhead, ASCAP/Hamsh Stuart, ASCAP/Joe's Songs, ASCAP) CPP/ALM
92	INNOCENT EYES	(April, ASCAP) CPP/ABP
45	INVISIBLE TOUCH	(Anthony Banks, ASCAP/Phil Collins, ASCAP/Mike Rutherford, ASCAP/Hit & Run Music)
8	IS IT LOVE	(Warner-Tamerlane, BMI/Entente, BMI/Poppy-Due, BMI) WBM
94	KAREN	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
36	KISS	(Controversy, ASCAP)
77	LEAD A DOUBLE LIFE	(Handsome Two, BMI/Dean Of Music, BMI/Great Theatre Of Oklahoma, ASCAP/Almo, ASCAP/Mel-Dave, ASCAP/Duke Reno, ASCAP) CPP/ABP
66	LET'S GO ALL THE WAY	(Lilo, BMI)
38	LIKE A ROCK	(Gear, ASCAP)
33	LIKE NO OTHER NIGHT	(Rocknocker, ASCAP/John Bettis, ASCAP/WB, ASCAP/Irving, BMI/Calypto Toonz, PROC)
57	LISTEN LIKE THIEVES	(WBM/PPP/ALM)
98	A LITTLE BIT OF LOVE (IS ALL IT TAKES)	(MCA, ASCAP) MCA/HL
2	LIVE TO TELL	(House Of Champions, ASCAP)
67	LIVING ON VIDEO	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM
37	THE LOVE PARADE	(Larry Spier, ASCAP/New Image, CAPAC)
54	LOVE TOUCH (THEME FROM "LEGAL EAGLES")	(Warner-Tamerlane, BMI) WBM
59	MAD ABOUT YOU	(Makiki, ASCAP/Arista, ASCAP) (Publisher Pending)
63	MANIC MONDAY	(Controversy, ASCAP)
27	MOTHERS TALK	(Virgin Music/10 Music/Nymph, BMI) CPP
49	MOUNTAINS	(Controversy, ASCAP)
12	MOVE AWAY	(Virgin, ASCAP/Warner-Tamerlane, BMI) CPP/WBM
78	MUTUAL SURRENDER (WHAT A WONDERFUL WORLD)	(Clotfene, BMI/Hidden Pun, BMI) WBM
42	NASTY	(Chariscourt, BMI/Almo, ASCAP) CPP/ALM
34	NEVER AS GOOD AS THE FIRST TIME	(Acker, ASCAP/Life Size, ASCAP) WBM
19	NO ONE IS TO BLAME	(Howard Jones Music, Ltd.) WBM
17	NOTHIN' AT ALL	(Music Corp. Of America, BMI) HL/MCA
3	ON MY OWN	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
47	ONE HIT (TO THE BODY)	(Promopub B.V., PRS)
74	ONE STEP CLOSER TO YOU	(Music Corp. Of America, BMI/Bayjun Beat, BMI/Rashida, BMI/MCA, ASCAP)
65	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)	(Cage, ASCAP/Ten, ASCAP/Virgin, ASCAP)
44	OUT OF MIND OUT OF SIGHT	(Mushroom, APRA)
75	PETER GUNN	(Northridge, ASCAP/Arista, ASCAP)
41	PRETTY IN PINK	(Blackwood, BMI) CPP/ABP
29	VIENNA CALLING	(Riva, ASCAP) WBM
87	RESTLESS	(Philesto, BMI/Keith Diamond, BMI/Willesden, BMI/Harrindur, BMI) CPP
79	RIGHT BETWEEN THE EYES	(Sluggo Songs, BMI/Man-Ken, BMI) HL
88	ROCK ME AMADEUS	(Nada, ASCAP/Almo, ASCAP/Manuskript) CPP/ALM
35	ROUGH BOY	(Hamstein, BMI) WBM
89	SATURDAY LOVE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
70	SAY IT, SAY IT	(Baby Tanzi, BMI/Black Lion, ASCAP/House Of Fun, BMI)
93	SECRET LOVERS	(Almo, ASCAP/Jodaway, ASCAP) CPP/ALM
64	SECRET SEPARATION	(Colgems-EMI, ASCAP/"Rats" Said The Tyrant, ASCAP)
39	SLEDGEHAMMER	(Clotfene, BMI/Hidden Pun, BMI) WBM
95	SO FAR AWAY	(Chariscourt, BMI/Almo, ASCAP) CPP/ALM
7	SOMETHING ABOUT YOU	(Chappell, ASCAP/Island, BMI) CHA/HL
73	STICK AROUND	(Charisma, ASCAP/Pun, ASCAP) WBM
85	TAKE IT EASY	(Poetlord, ASCAP/Maritor, ASCAP)
18	TAKE ME HOME	(Phil Collins, ASCAP/Pun, ASCAP/WB, ASCAP) WBM
81	TENDER LOVE	(Flyte Tyme, ASCAP)
13	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	(Trademarc, ASCAP) HL
97	THESE DREAMS	(Little Mole, ASCAP/Intersong, ASCAP/Zomba, ASCAP) CPP/CHA/HL
30	TOMORROW DOESN'T MATTER TONIGHT	(MCA, ASCAP/Music Corp. Of America, BMI/It's A Gonna Rain, BMI/Warner Bros., ASCAP/Erteljay Musique, ASCAP) HL/MCA
31	TUFF ENUFF	(Fab Bird, BMI/Bug, BMI) CPP
90	UNDER THE INFLUENCE	(MCA, ASCAP/Music Corp. Of America, BMI/It's A Gonna Rain, BMI/Warner Bros., ASCAP/Erteljay Musique, ASCAP) HL/MCA
91	VANITY KILLS	(Neutron, BMI/10, BMI/Nymph, BMI)
29	VIENNA CALLING	(Nada, ASCAP/Almo, ASCAP/Manuskript, GEMA) CPP/ALM
68	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	(Bellboy, BMI/Chappell, ASCAP)
14	WEST END GIRLS	(Cage, ASCAP/Virgin, ASCAP/10, BMI) CPP
10	WHAT HAVE YOU DONE FOR ME LATELY	(Flyte Tyme, ASCAP)
86	WHAT YOU NEED	(MCA, ASCAP) HL/MCA
40	WHEN THE HEART RULES THE MIND	(Basedown, PRS/WB, ASCAP/Kid Glove, BMI/Steve Hackett Ltd) WBM
51	WHERE DO THE CHILDREN GO	(Dub Notes, ASCAP/Human Boy, ASCAP)
25	WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	(Petwolf, ASCAP/Chappell, ASCAP/Kikiko, BMI/Unichappell, BMI) CPP/CHA/HL
21	WHY CAN'T THIS BE LOVE	(Yessup, ASCAP) WBM
69	YOU SHOULD BE MINE (THE WOO WOO SONG)	(Nonpareil, ASCAP/Broozertones, BMI)
20	YOUR LOVE	(Warning Tracks, ASCAP)
32	YOUR WILDEST DREAMS	(WB, ASCAP/Bright Music, PRS) WBM

SHEET MUSIC AGENTS			
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.			
ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.



Heavy Petting. Members of the Pet Shop Boys gather with EMI America executives in Los Angeles to celebrate the success of "West End Girls," the first single off their debut album "Please." Shown from left are vice president of business affairs Mark Berger, vice president of marketing Colin Stewart, group members Chris Lowe and Neil Tennant, vice president of a&r Neil Portnow, and vice president of merchandising and creative services Frenchy Gauthier.

Lifelines

BIRTHS

Girl, Alexandria MacLean-Wilson, to **Robbie and Fiona Wilson**, April 30 in London, England. He is tour manager for Capitol Records group W.A.S.P.

MARRIAGES

Sheri Schell to **Glenn Sweitzer**, May 10 in Sun Valley, Calif. She is administrative assistant to the director of advertising for the Warner/Elektra/Atlantic Corp. He is art supervisor of the video department of Disney Home Video.

DEATHS

James J. Krondes, 60, of a heart ailment May 8 in Stanford, Conn. His hits, written in collaboration with

Sid Jacobsen, included Johnny Mathis' "Warm" and Earl Grant's "At The End Of The Rainbow." Krondes was associated with the music publishing divisions of RCA, Metromedia, ABC, and Bourne. Survivors include his widow, Florence, a daughter, Karen, and a son, John. John Krondes, a performer, will continue to operate his father's record production company in Darien, Conn.

Esme O'Brien Hammond, 66, on May 19 in New York. Her husband was John Hammond, the veteran jazz/pop recording producer. In addition to him, she is survived by a daughter, two stepchildren, and six grandchildren.

New Companies

Nebo Ridge Publishing, a publishing company, formed by Jim Lewis. P.O. Box 194, New Hope, Ala. 35760.

Yellow Rose Enterprises, a production/publishing company and independent label, formed by Patricia Prinster. First signing is Toy Soldier; first release is the LP "For-

ward March." 2112 N. Charles St., Baltimore, Md. 21218; (301) 727-7673.

Allagash Country Records, an independent label, formed by Richard E. Gowell. First signing is Phil Coley; first release is the single "Love-Love-Love." 45 7th St, Auburn, Maine 04210; (207) 784-7975.

EMI Opens U.K. CD Plant

LONDON EMI Music has opened its first compact disk manufacturing plant, at Swindon in southern England, using Thorn EMI's existing VHD videodisk facility.

The opening ceremony, held on May 15, was hosted by John Butcher, parliamentary undersecretary of state for industry, and award-winning violinist Nigel Kennedy.

Initial production began earlier this year, and annual output is set to grow to between eight and 10 million CDs. A company spokesperson says, "The Swindon plant's mastering and manufacturing capability will significantly increase EMI Music's CD supplies, which are currently met by ser-

vices in Europe and Japan.

"EMI Manufacturing and Distribution Services will continue to distribute compact disks throughout the U.K. and will also become involved in the distribution of British-manufactured CDs on an international basis."

Among those attending the opening were Bhaskar Menon, EMI Music Worldwide chairman and chief executive; Ken East, EMI Music Europe & International president and chief operating officer; and Rupert Perry, newly appointed EMI Records U.K. managing director.

Later this year, EMI Music intends to open a second CD plant in Jacksonville, Ill.

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JUNE

June 1-4, **Summer Consumer Electronics Show**, Chicago. (202) 457-8700.

June 5, **Barry Mayo Roast** sponsored by the **New York Chapter of the Black Music Assn.**, Marriott Marquis, New York. (212) 873-7668.

June 6-7, **Spring Music Fest**, Sheraton Music City Hotel, Nashville. (615) 256-6553.

June 10, **Intl Radio And Television Society (IRTS) "Second Tuesday" Seminar**, Viacom Conference Center, New York. Marilyn Ellis, (212) 867-6650.

June 9-15, **Fan Fair**, Tennessee State Fairgrounds, Nashville. (615) 889-7503.

June 18, **BMI TV/Film Dinner**, Beverly Wilshire Hotel, Los Angeles. (212) 586-2000.

June 20-21, **Texas Music Assn. Convention**, Hyatt Hotel, Fort Worth. (512) 447-2744.

June 25-27, **Assn. of Professional Recording Studios (APRS)**, Olympia II, Kensington, London. (STD 0923)772907.

June 27-29, **First San Francisco Music Fair**, presented by the **San Francisco Chapter of the National Academy of Recording Arts & Sciences**, The Concourse at Showplace Square, San Francisco. (415) 383-9378.

JULY

July 8-10, **Music Expo '86**, Long Beach Arena, Calif. (213) 539-7034.

July 13-16, **New Music Seminar**, Marriott Marquis, New York. (212) 722-2115.

July 20-26, **National Assn. of Broadcasters (NAB) Radio Management Seminar**, Univ. of Notre Dame, South Bend, Ind. (202) 429-5420.

AUGUST

Aug. 14-17, **Jack The Rapper's Family Affair '86 Convention**, Atlanta Airport Marriott. (305) 423-2328.

Aug. 24-28, **Video Software Dealers Assn. (VSDA) Convention**, Bally's/MGM Hotel, Las Vegas. (609) 424-7117.

SEPTEMBER

Sept. 4-7, **JazzTimes Magazine Convention**, Roosevelt Hotel, New York. (301) 588-4114.

FOR THE RECORD

A story in the May 17 issue that credited Morton Gould with being the first composer president of ASCAP since Deems Taylor was incorrect. Succeeding Taylor, who served as president from 1942-48, was composer Fred Ahlert Jr., who served from 1948-50. His composing credits include "I'll Get By," "I Don't Know Why," "Mean To Me," "I'm Gonna Sit Right Down And Write Myself A Letter," among others.

...newslines...

PAST PLATINUM certifications will start to flow from the Recording Industry Assn. of America in June. Labels can obtain single or multiple platinum awards for product released from 1958, from the year gold certifications began up to the point when RIAA started platinum certifications in 1976. Product released before then was previously ineligible. Albums receive platinum certification for one million copies sold, while platinum singles represent two million copies sold.

RIGHT ROCK DIET? Parents' Choice, a Waban, Mass.-based group that rates children's media, has added a "Kosher Rock" category for its 1986 Parents' Choice Foundation Awards. If readers have nominations for rock albums that are "suitable for youngsters," they can contact Ellen Canton at (617) 965-5913.

HERBIE HANCOCK & PAUL SIMON now hold honorary degrees of Doctor of Music, thanks to Boston's Berklee College of Music. The jazzist and songwriter received the degrees at commencement exercises at the school May 17. Addressing the graduation class was Bruce Lundvall, president of Manhattan/Blue Note Records.

ASCAP REVIEWERS: The performing rights society has named four writers and four publishers to its board of review, which decides questions raised by members concerning their royalty distribution and ASCAP rules. Elected by members to two-year terms are lyricists John Bettis and Donald Kahn; composers John Cacavas and William Kraft; and publishers Walter F. Connor, Lance Freed, Dean Kay, and Stanley Mills.

EXECUTIVE TURNTABLE

(Continued from page 4)

Magnum Entertainment in Beverly Hills, Calif. She was advertising manager.

MGM Home Video in New York promotes **David Bishop** to national sales manager and **Stuart Snyder** to Eastern regional sales manager. **Kim Wertz** is upped to co-op advertising coordinator.

Worldvision Home Video in New York names **Carl Sansaricq** and **Bruce Knox** Eastern and Southern division manager, respectively. **Shari Novak** becomes manager of sales administration.

Media Home Entertainment in Culver City, Calif., makes the following appointments: **Chris Koda** to director of management information systems; **Ted Rosenblatt**, director of foreign sales and administration; **Andi Whittington**, manager of sales administration; **Karen Kelly**, business affairs coordinator; and **Sylvia Baar**, preproduction coordinator.

Embassy Home Entertainment in Los Angeles names **Ron Cushey** controller and promotes **Ron Signorotti** to assistant controller. Cushey was with Arthur Young & Co. Signorotti was manager of accounting.

PUBLISHING. The Combine Music Group in Nashville promotes **Woody Bomar** to general manager. He was professional manager.

Mike Sikkas is appointed professional manager at the Dick James Organization in Los Angeles. He was previously head of his own recording studio.

Ron Hostetler is appointed vice president of Franklin House Publishing, a Christian music publishing firm in Franklin, Tenn. He was national accounts manager for Brentwood Records & Publishing.

TRADE GROUPS. **Michael Greene** is re-elected as national president and board chairman of the National Academy of Recording Arts and Sciences (NARAS). He is president of Crawford, Greene & Associates and executive vice president of Crawford Post Production in Atlanta. Also re-elected is first vice president **Eddie Lambert** and secretary/treasurer **Marilyn Baker**.

PRO AUDIO/VIDEO. **Shari Dub** becomes studio manager for Cherokee Recording Studios in Los Angeles, succeeding **Con Merten**. She joins from Guber-Peters Co.

Fred Muhl is appointed general manager for ElectroSound's West Coast facility in Los Angeles. He was manager of Cetec/Gauss's Sun Valley, Calif. plant.

RELATED FIELDS. MTV in New York makes the following promotions in its long-form production department: **Steve Lawrence** to senior producer/director; **Joe Davola**, senior producer; **Vinnie Longobardo**, producer; and **Richard Zelachowski** and **Debbie Liebling**, associate producers.

The Jim Halsey Co. promotes **Steven Pritchard** to senior vice president of Nashville operations and **Carey Daniel** to director of television, Nashville.

Triad Artists names **Daryl Stewart** an agent for black contemporary music in Los Angeles. He was with Dick Griffey Productions/Solar Records as head of the concert department and management group.

Adam Kornfeld joins QBQ Entertainment as an agent in New York. He previously handled college bookings at the William Morris Agency.

WESTERN MERCHANDISERS' MEET

(Continued from page 3)

every 45 days on music, we meet weekly on video."

At present around 70% mall-based, but moving steadily to more strip centers, the retail web has what Marmaduke calls 20 "triple-combo" stores featuring music, video, and books. That's double the number in video from a year ago.

Operating primarily under the Hastings banner, the retail chain has around 30 music-only outlets. Store size is usually 5,000-10,000 square feet.

The geographical pattern is curious. "We seem to cut a swath across the country," says Marmaduke, describing a band running westward from Florida, linking Texas, the Midwest, and the Pacific Northwest. Western Merchandisers stores in the upper Midwest have been sold off (many to National Record Mart). The chain eschews California. "Our forte is the 100,000-150,000 population market. We are doing well, even in the oil economy markets."

Considering that rack is also retail, Western Merchandisers' penetration goes even deeper into the hinterlands. While racking books for such giants as K-Mart and Wal-Mart, Western Merchandisers racks prerecorded software in chains such as Alco, essentially small-town department stores.

Integral to Western Merchandisers' recent growth is the sophistication of its warehouses. The regional focus again highlights the "different drummer" approach of Western

Merchandisers at a time when most widely dispersed retail chains have centralized warehousing. Most branches offer one-stop service. Dallas racks all books and also handles all returns.

Computerization is a major focus throughout Western Merchandisers. Along with Musicland and Record Bar, Western Merchandisers has been involved for three years in a vendor-to-store electronic replenishment effort coordinated by the National Assn. of Record Merchandisers (NARM).

Computerization now allows for a quick read on new products. Western Merchandisers also enjoys the advantage of a periscope view from its rack and one-stop wings. Group vice president Jerry Hopkins, for example, told rack managers audio books would soon be store tested, indicative of new involvement at Hastings, too. Marmaduke notes new age is now viable enough to maintain as a generic category. "So is heavy metal," he says, adding that there are significant regional pockets in music.

Turning to industry issues, Marmaduke says he disagrees with a comment from an Eastern retailer that record/tape stores' "bread is buttered on both sides" in the controversial blank-tape levy question. Marmaduke has testified for NARM in Congress and "has always supported the idea that the creative source should be remunerated. You need that creative spark. There won't be anything to copy at

home otherwise," he says.

On black vinyl's demise, Marmaduke sees the share dwindling to 10% in "two and a half, three years" instead of the five-year pace suggested last year at NARM by Jack Eugster, Musicland president. "The reason his estimate was so shocking is that most chains have very poor data."

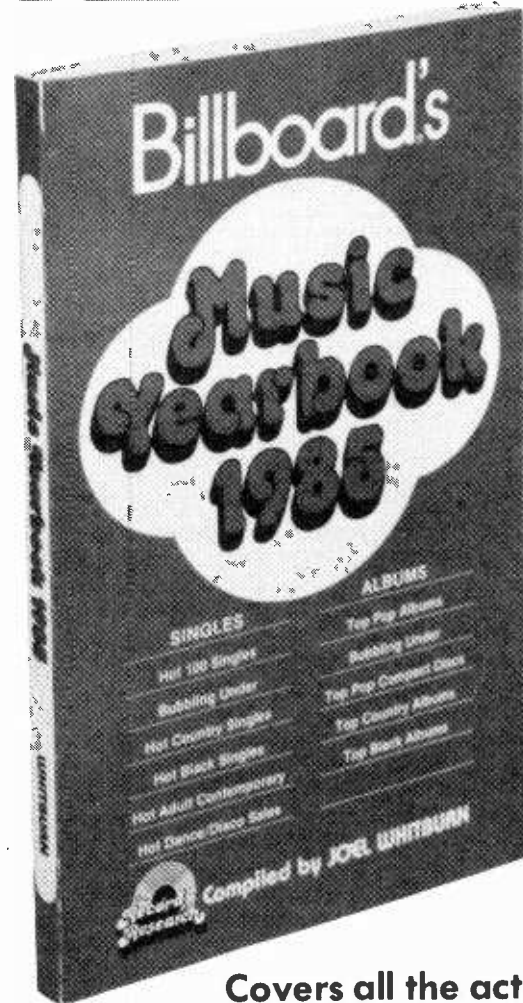
Prerecorded cassette is booming for Western Merchandisers and Marmaduke says volume would be higher if manufacturers solidified behind the long box. Western Merchandisers purchases its own.

Nothing matches the velocity of compact disk in Western Merchandisers' prerecorded music business, although Marmaduke's early skepticism on packaging has proved correct. In October 1982 at the first NARM retail advisory session in Houston, Marmaduke predicted the occurrence of shoplifting now seen (Billboard, May 24). "The real culprit though, is price. They've made it worth the shoplifter's while."

Of the industry in general, Marmaduke says, "Opportunity in video is fabulous. In records and tapes there's rather a tough environment.

"Video," says Marmaduke, "will go through all the maturation we saw with tape and before that, records." He intends to spur that maturity through a cohesive balance of experienced leadership, advanced technology and top store staff. "I love the nit and grit of being out there so much these days."

THE LATEST YEARFUL



Covers all the action on Billboard's major '85 charts — the hottest 7" singles, 12" singles, albums, cassettes and compact discs — in one handy volume. More useful than ever for the Pop fan.

COMPLETE CHART DATA AND STATISTICS, including date first charted, peak position, total weeks charted, and more, on every single and every album that made Billboard's eleven hottest charts in 1985:

- Top Pop Compact Discs
- Hot 100
- Top Pop Albums
- Bubbling Under The Hot 100
- Bubbling Under The Top Pop Albums
- Country Singles & Albums
- Black Singles & Albums
- Adult Contemporary
- Dance/Disco Sales

Softcover. 240 pages.



P.O. Box 200
Menomonee Falls, WI 53051
414-251-5408

RUSSIAN ROCKERS ORGANIZE

(Continued from page 1)

14 edition of Komsomolskaya Pravda, a youth publication: "We appeal to all creative collectives to arrange over the next few days special concerts and performances to contribute to the aid fund."

Two sites have been proposed: Gorky Park and Lenin Stadium, scene of the 1980 Olympics.

One of the Soviet Union's top rockers, Alla Pugacheva, says she is trying to enlist the aid of at least two English superstars, Elton John and Sting, according to a Reuters report filed in Moscow on May 14. Pugacheva performed in concert with Sting in Italy in February.

A spokesman in New York for Sting said last week, "Yes, he's been contacted. Yes, it is a possibility. And, yes, it's being discussed.

But, no, there is no decision and, no, nothing is confirmed."

Elton John representatives in London said he had not been approached officially. John is planning to make his second concert trip to the Soviet Union, but the spokesman said John's representatives and Soviet officials have not agreed on the dates. Because of concert commitments, it is unlikely that John can perform at the proposed aid concerts.

Interestingly, both Sting and John have penned hits with Russian themes recently: Sting's "Russians" and John's "Nikita."

In addition to Alla Pugacheva, other Soviet rock favorites involved in the proposed concert series are Time Machine and Autograph.

Autograph appeared in the Moscow segment of the Live Aid concert. (It is not associated with the RCA Records group.) Also, the Soviet version of "underground groups"—rockers without official Soviet sanction—are said to have volunteered their services.

According to the May 14 Reuters dispatch, Artyom Troitsky, described as a "leading Soviet rock critic," stated, "We all want to do what we can to help the people evacuated from the Chernobyl area and to help the families of the victims.

Troitsky is also quoted as declaring, "The Band-Aid concerts were our inspiration. [They] showed how people from all over the world could come together through music in a good cause."

TAPING BILL IS OUT OF SUBCOMMITTEE

(Continued from page 4)

bels, artists, publishers, songwriters, producers, etc.

The remaining 20% of the pool, however, will be distributed to beneficiaries of those recordings that have received the smallest share of the royalties, those in the lowest third of the airplay and sales charts. This so-called "incentive class" is supposed to encourage labels and publishers to develop new talent and continue to record less popular forms of music.

The industry's fee-sharing formula, which applies to all beneficiaries (except for the NEA's 2%), stays the same:

- 45% to the copyright owner of the sound recording (the record company).

- 30% to the featured recording artist.

- 23% to the songwriter and publisher, to be shared equally.

- 2% to unions representing backup musicians and vocalists.

The bill is subject to a five-year "trial" starting July 1, 1987, the date the bill would go into effect if passed by Congress. On June 30, 1992, the CRT could adjust the fee-sharing formula, if warranted.

The markup is seen as a legislative victory for retiring Sen. Mathias; a quorum was assembled even though some senators had asked to be excused because of other urgent business. Senators voting yes were Kennedy (D-Mass.); Leahy (D-Vt.); Hatch (R-Utah); Simpson (R-Wy.);

Specter (R-Pa.), by proxy; and Mathias. The nay votes came from Sen. DeConcini (D-Ariz.), who arrived late but whose vote was put in the record, and Sen. Metzenbaum (D-Ohio), who said his Cleveland office had tallied 626 phone calls against the bill after a full-page ad prepared by local retailers and the Audio Recording Rights Coalition ran in the Cleveland Plain Dealer. Similar ads also appeared in the Arizona Republic and the Philadelphia Inquirer.

GET A YEARFUL.

- Billboard's Music Yearbook 1985 by Joel Whitburn \$25.00
- Other Record Research Pop Books
- Music Yearbook 1984 \$25.00
- Music Yearbook 1983 \$25.00
- Pop Memories 1890-1954 Hardcover Edition* \$50.00
- Pop Memories 1890-1954 Softcover Edition* \$40.00
- Top Pop Albums 1955-1985 \$40.00
- Top Pop Singles 1955-1982 \$40.00
- Pop Annual 1955-1982 \$40.00
- Top 2000 1955-1985 \$25.00
- Bubbling Under The Hot 100 1959-1981 \$25.00

*Available late June, 1986 Subtotal \$ _____

Postage & Handling \$3.00

I've enclosed a check or money order. TOTAL \$ _____

(All Conodion orders must be paid in U.S. dollars.)

Please charge my order to: MasterCard VISA

Credit Card # _____ Exp. Date _____

Signature _____

Please send me more information on the Record Research Pop books.

Name _____

Address _____

City _____ State _____ Zip _____

Mail to: Record Research Inc., P.O. Box 200, Menomonee Falls, WI 53051

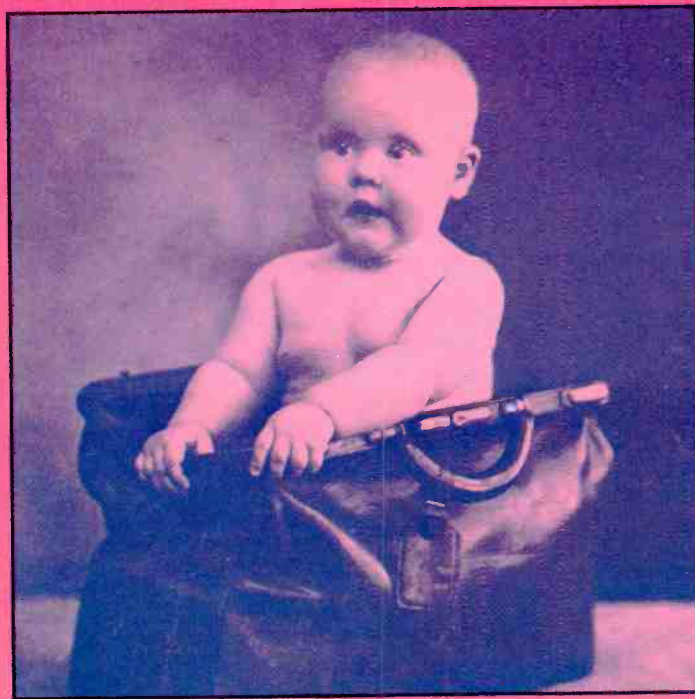
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	62	WHITNEY HOUSTON ▲ ⁵ ARISTA AL8-8212 (8.98) (CD) 10 weeks at No. One	WHITNEY HOUSTON
2	2	2	8	VAN HALEN WARNER BROS. 25394 (8.98)	5150
3	3	4	7	BOB SEGER & THE SILVER BULLET BAND CAPITOL PT 12398 (8.98)	LIKE A ROCK
4	6	9	4	JOURNEY COLUMBIA OC 39936 (CD)	RAISED ON RADIO
5	4	3	7	PRINCE & THE REVOLUTION PAISLEY PARK 25395/WARNER BROS. (9.98)	PARADE
6	7	7	13	JANET JACKSON ● A&M SP-5106 (8.98) (CD)	CONTROL
7	5	5	14	SOUNDTRACK ● A&M SP-5113 (9.98) (CD)	PRETTY IN PINK
8	14	—	2	PATTI LABELLE MCA 5737 (8.98)	WINNER IN YOU
9	9	12	7	PET SHOP BOYS EMI-AMERICA PW 17193 (8.98)	PLEASE
10	11	10	26	THE OUTFIELD ● COLUMBIA BFC 40027 (CD)	PLAY DEEP
11	8	6	8	THE ROLLING STONES COLUMBIA OC 40250 (CD)	DIRTY WORK
12	10	8	28	ROBERT PALMER ● ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
13	12	11	47	HEART ▲ ³ CAPITOL ST-12410 (9.98) (CD)	HEART
14	15	16	38	JOHN COUGAR MELLENCAMP ▲ ³ RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
15	13	13	14	FALCO ● A&M SP-5105 (8.98) (CD)	FALCO 3
16	27	48	3	BILLY OCEAN JIVE JL8-8409/ARISTA (8.98)	LOVE ZONE
17	16	15	52	DIRE STRAITS ▲ ⁴ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
18	17	14	24	SADE ▲ ² PORTRAIT FR 40263/EPIC (CD)	PROMISE
19	29	39	3	THE MOODY BLUES POLYDOR 829179-1/POLYGRAM (9.98) (CD)	THE OTHER SIDE OF LIFE
20	20	18	8	JUDAS PRIEST COLUMBIA OC 40158 (CD)	TURBO
21	21	24	12	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED BFC 40304/EPIC (CD)	TUFF ENUFF
22	19	19	18	BANGLES ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
23	23	23	28	MIAMI SOUND MACHINE ● EPIC BFE 40131	PRIMITIVE LOVE
24	18	20	65	PHIL COLLINS ▲ ⁴ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
25	25	22	29	ZZ TOP ▲ ² WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
26	26	26	28	MIKE & THE MECHANICS ATLANTIC 81287 (8.98) (CD)	MIKE & THE MECHANICS
27	22	21	40	MR. MISTER ▲ RCA AFL1-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
28	31	32	11	LEVEL 42 POLYDOR 827 487-1/POLYGRAM (8.98) (CD)	WORLD MACHINE
29	24	17	16	OZZY OSBOURNE ▲ CBS ASSOCIATED FZ 40026/EPIC (CD)	THE ULTIMATE SIN
30	33	34	9	THE JETS MCA 5667 (8.98)	THE JETS
31	42	47	7	SIMPLY RED ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
32	37	55	3	38 SPECIAL A&M SP-5115 (8.98)	STRENGTH IN NUMBERS
33	35	35	6	CULTURE CLUB VIRGIN/EPIC OE 40345/EPIC	FROM LUXURY TO HEARTACHE
34	34	36	7	JOE JACKSON A&M SP-6021 (9.98) (CD)	BIG WORLD
35	32	25	31	INXS ● ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
36	36	27	54	THE HOOTERS ▲ COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
37	30	30	35	STARSHIP ▲ GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
38	28	28	14	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
39	68	—	2	NEIL DIAMOND COLUMBIA OC 40368 (CD)	HEADED FOR THE FUTURE
40	45	74	3	GTR ARISTA AL8-8400 (8.98)	GTR
41	38	33	55	ATLANTIC STARR ● A&M SP-5019 (8.98) (CD)	AS THE BAND TURNS
42	39	40	30	SIMPLE MINDS ● A&M/VIRGIN-SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
43	46	38	11	JACKSON BROWNE ASYLUM 60457/ELEKTRA (8.98) (CD)	LIVES IN THE BALANCE
44	40	29	10	METALLICA ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
45	44	31	14	SLY FOX CAPITOL ST-12367 (8.98)	LET'S GO ALL THE WAY
46	43	37	8	JULIAN LENNON ATLANTIC 81640 (9.98) (CD)	THE SECRET VALUE OF DAYDREAMING
47	48	53	5	HOWARD JONES ELEKTRA 60466 (8.98)	ACTION REPLAY
48	47	43	62	TEARS FOR FEARS ▲ ⁴ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
49	51	52	10	STEPHANIE MILLS MCA 5669 (8.98)	STEPHANIE MILLS
50	66	—	2	THE S.O.S. BAND TABU FZ 40279/EPIC	SANDS OF TIME
51	52	54	8	JOE COCKER CAPITOL ST-12394 (8.98)	COCKER
52	53	63	5	JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-1/POLYGRAM (9.98) (CD)	RENDEZ-VOUS
53	62	101	3	WHODINI JIVE JL8-8407/ARISTA (8.98)	BACK IN BLACK
54	57	57	7	KEEL MCA 5727 (8.98)	THE FINAL FRONTIER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	58	60	5	KROKUS ARISTA AL8-8402 (8.98)	CHANGE OF ADDRESS
56	41	41	25	STEVIE NICKS ▲ MODERN 90479/ATLANTIC (9.98) (CD)	ROCK A LITTLE
57	49	50	19	FINE YOUNG CANNIBALS I.R.S. 5683/MCA (8.98)	FINE YOUNG CANNIBALS
58	61	44	26	NEW EDITION ● MCA 5679 (8.98) (CD)	ALL FOR LOVE
59	54	45	33	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
60	50	42	28	BARBRA STREISAND ▲ ³ COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
61	63	65	5	THE ART OF NOISE CHRYSALIS BFV41528	IN VISIBLE SILENCE
62	60	58	11	BRIAN SETZER EMI-AMERICA ST-17178 (8.98)	THE KNIFE FEELS LIKE JUSTICE
63	65	67	12	HONEYMOON SUITE WARNER BROS. 25293 (8.98) (CD)	THE BIG PRIZE
64	56	51	11	JERMAINE JACKSON ARISTA AL8-8277 (8.98) (CD)	PRECIOUS MOMENTS
65	59	56	102	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
66	55	46	27	CHARLIE SEXTON MCA 5629 (8.98) (CD)	PICTURES FOR PLEASURE
67	89	—	2	LOU REED RCA AFL1-7190 (8.98) (CD)	MISTRIAL
68	79	87	30	THE DREAM ACADEMY WARNER BROS. 25265 (8.98) (CD)	THE DREAM ACADEMY
69	72	72	29	THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
70	83	86	7	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
71	73	77	7	ANITA BAKER ELEKTRA 60444 (8.98) (CD)	RAPTURE
72	67	59	18	CHERRELLE TABU BFC 40094/EPIC (CD)	HIGH PRIORITY
73	64	49	8	KATRINA AND THE WAVES CAPITOL ST-12478 (8.98)	KATRINA AND THE . . . WAVES
74	74	81	37	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
75	75	78	7	COLONEL ABRAMS MCA 5682 (8.98)	COLONEL ABRAMS
76	70	64	21	L.L. COOL J ● COLUMBIA BFC 42039 (CD)	RADIO
77	NEW	▶	1	NU SHOZ ATLANTIC 81292 (8.98)	POOLSIDE
78	98	—	2	THE FAT BOYS SUTRA SUS 1017 (8.98)	BIG & BEAUTIFUL
79	69	70	30	THE ALARM I.R.S./MCA 5666/MCA (8.98) (CD)	STRENGTH
80	78	75	67	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
81	81	93	45	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
82	82	85	13	THE CALL ELEKTRA 60440 (8.98) (CD)	RECONCILED
83	77	69	35	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
84	86	76	17	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
85	85	88	4	SOUNDTRACK WARNER BROS. 25399 (9.98)	CROSSROADS
86	88	71	11	TALK TALK EMI-AMERICA ST-17179 (8.98) (CD)	THE COLOUR OF SPRING
87	76	66	11	VANITY MOTOWN 6167 ML (8.98)	SKIN ON SKIN
88	91	83	48	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
89	107	121	5	THE MONKEES ARISTA ALB6-8313 (6.98)	THE MONKEES' GREATEST HITS
90	71	68	38	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
91	95	98	6	AEROSMITH COLUMBIA FC 40329 (CD)	CLASSICS LIVE
92	96	79	15	FOUR M.D.'S WARNER BROS./TOMMY BOY TNLP 1010/WARNER BROS. (8.98)	CHILLIN'
93	134	—	2	GIUFFRIA CAMEL/MCA 5742 (8.98)	SILK AND STEEL
94	99	102	24	DOKKEN ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
95	93	94	23	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
96	100	99	35	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
97	103	95	48	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
98	104	118	35	THE CURE ELEKTRA 60435 (8.98) (CD)	THE HEAD ON THE DOOR
99	138	171	3	SOUNDTRACK MCA 6165 (9.98)	LEGEND
100	146	—	2	PHILIP BAILEY COLUMBIA FC 40209 (CD)	INSIDE OUT
101	101	104	6	WAX RCA AFL1-9546 (8.98)	MAGNETIC HEAVEN
102	102	105	10	VARIOUS ARTISTS WINDHAM HILL WH-1048/A&M (9.98) (CD)	WINDHAM HILL RECORDS SAMPLER '86
103	90	90	6	DEPECHE MODE SIRE 25429/WARNER BROS. (8.98)	BLACK CELEBRATION
104	97	100	16	ANNE MURRAY CAPITOL ST-12466 (9.98)	SOMETHING TO TALK ABOUT
105	80	62	8	SOUNDTRACK EMI-AMERICA SV-17182 (9.98)	ABSOLUTE BEGINNERS
106	108	125	54	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
107	92	73	15	THE FIRM ATLANTIC 81628 (9.98) (CD)	MEAN BUSINESS
108	84	84	11	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 40173 (CD)	KING OF AMERICA
109	110	114	9	UFO CHRYSALIS BFV 41518	MISDEMEANOR

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

Bear Witness

The Call



Elektra

Reconciled. Featuring *Everywhere I Go*. On Tour Now.



© 1986 Elektra/Asylum Records. A Division of Warner Communications Inc. ®



Los Angeles from the Mondrian

Why would anyone build five luxury all-suite hotels within a ten block radius?

Because it is the most prestigious ten blocks in Los Angeles. Our Beverly Hills-West Hollywood area of Los Angeles is home to the television, movie and recording industries. Rodeo Drive, Wilshire Boulevard, and Melrose Avenue make local shopping world class. Museums, galleries and boutiques of all descriptions surround us. The beaches, downtown and the international airport are 20 minutes away. And some of the finest restaurants in the city are reached through our lobbies.



but to be very different from each other. Each hotel is a jewel, perfect in its setting. At **L'Ermitage**, our five star, five diamond flagship hotel, warm dark woods and old master canvases lend an air of gentility in a private club setting. **Mondrian's** extraordinary exterior painted by Agam sets the tone for exquisite contemporary suites with spectacular city views. At **Le Dufy**,



Mondrian Hotel

the dreamlike softness of an artistic retreat pays homage to the artist for whom it was named. Period furniture and museum quality original oil paintings give **Bel Age** the ambiance of a French country manor. California casual is the feeling at **Le Parc**, with its swimming pool, spa, rooftop tennis court, and 360° view of the city.

Each L'Ermitage hotel is an original. Their link is their excellence. At L'Ermitage Hotels, we take our business, and your business, seriously. Let us make Los Angeles your home. Contact your travel agent or call us directly.

Brasserie, Bel Age Hotel



L'Ermitage Hotels, 800-424-4443



Mondrian

Bel Age

Le Parc

L'Ermitage

Le Dufy

A collection of originals.

Outside the USA Telex 4955516 LEGG



But why five hotels? Because five intimate hotels, equal in size to one large hotel, can provide the variety of mood, style and attention to guests impossible to find in a large hotel.

At L'Ermitage Hotels, fine art and sculpture, an excellent concierge, multi-lined phone systems with conference capabilities, limousine service, and gourmet in-suite food service are complemented by fine soaps, shoeshines and welcome fruit baskets. And, as a guest at any one hotel, you are welcome to use the facilities at other L'Ermitage Hotels; from gourmet restaurants, to state-of-the-art gyms, to tennis courts, to a reserved table at one of the hottest jazz clubs in Los Angeles.

L'Ermitage has created its hotels to be not only extraordinarily different from other hotels,

Lobby, L'Ermitage Hotel



VIDEO IN BOOKSTORES

(Continued from page 6)

"We think that bookstores will be the super video stores of tomorrow," says Declan Kavanagh, vice president of sales for Video Associates.

Jim Kartes, Kartes Video president, who was the first and only home video supplier to exhibit at an ABA meet three years ago with public domain product, says, "In 1985 bookstores represented 5% sell-through for the industry or about 1.1 million units. In 1986, we're looking at 10% sell-through or about 5.8 million units."

"My main concern with the bookstores is that they are still not perceived as a place to buy video. Our research contends that consumers still look to bookstores as information centers. They need to carry a broader assortment. If they do, they will capture 20% of the sell-through market. If not, then it will stay closer to 5%."

"The bookstores have done killer numbers for us on such titles as 'Gone With The Wind' and 'The Wizard Of Oz,'" says MGM Home Video's Saul Melnick. "They're gung ho, we're gung ho and the only drawback is the amount of titles they can bring in because of limited space."

"It's very much an opportunity for them," adds Eric Doctorow, marketing/sales executive at Paramount Home Video. "They resemble record stores. They're used to thousands of titles, they display and merchandise well, and they excel at inventory control." Edwards says that Paramount's "Star Trek" TV episodes—at \$14.95 each—"do extraordinarily well for us." Waldenbooks has had James Doohan ("Scotty" in the series) do in-stores.

Brian Woods, director of marketing for Ingram Video, a major book and home video distributor to bookstores, says, "The book business is becoming more and more competitive, making it harder for the smaller store to compete with the big chains. There are better than 16,000 bookstores out there and a lot of the independent ones are looking at nonbook merchandise such as home video."

"It's no longer an alternative product for bookstores," says Joe Fleischman, Republic Pictures Home Video vice president of sales and marketing. "It's become mainstream. And we're talking sell-through." He adds that bookstores may at this point be more "organized" with video than mass merchant department stores who are still groping for the correct approach. "They also attract a better demographic since there's a natural relation between bookstores and movie lovers."

"Last year," says Lori Turner, IVE key accounts manager, "we left [the ABA meet] as observers thinking the market was not quite ready. This year is completely different. They require special attention and manufacturers need to work with them, but they will become a major sell-through arm."

Court Shannon, Karl-Lorimar vice president, feels this year's ABA represents a bench mark for "video publishing" as his company will detail links with "Parents," "Consumer Reports," "Inc.," "American Health," "Black Belt," "W," "M" and others to issue video translations of these magazines on a regular basis.

Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	119	132	5	MODELS GEFEN GHS 24100/WARNER BROS. (8.98)	OUT OF MIND OUT OF SIGHT
111	114	91	8	PHILIP GLASS CBS MASTERWORKS SM 39564	SONGS FROM LIQUID DAYS
112	113	89	47	STING ▲2 A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
113	130	—	2	SHOXSIE AND THE BANSHIES GEFEN GHS 24092/WARNER BROS. (8.98)	TINDERBOX
114	105	61	18	SOUNDTRACK MCA 6158 (9.98) (CD)	OUT OF AFRICA
115	173	—	2	ICEHOUSE CHRYSALIS FV 41527	MEASURE FOR MEASURE
116	126	136	3	ACCEPT PORTRAIT BFR 40354/EPIC	RUSSIAN ROULETTE
117	87	80	10	SOUNDTRACK CAPITOL SV 12470 (9.98)	9 1/2 WEEKS
118	121	141	4	ZENO MANHATTAN ST 53025/EMI-AMERICA (8.98)	ZENO
119	165	—	2	GEORGE CLINTON CAPITOL ST-12481 (8.98)	R&B SKELETONS IN THE CLOSET
120	94	92	54	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98) (CD)	ROCK ME TONIGHT
121	116	109	14	OPUS POLYDOR 827 952-1/POLYGRAM (8.98) (CD)	UP AND DOWN
122	124	112	79	MADONNA ▲6 SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
123	109	110	28	THE CARS ▲ ELEKTRA 60464 (9.98) (CD)	GREATEST HITS
124	106	106	6	BONNIE TYLER COLUMBIA OC 40312 (CD)	SECRET DREAMS & FORBIDDEN FIRE
125	125	127	17	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98) (CD)	BORN YESTERDAY
126	122	117	47	MOTLEY CRUE ▲2 ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
127	118	113	16	VIOLENT FEMMES SLASH/WARNER BROS. 25340/WARNER BROS. (8.98)	THE BLIND LEADING THE NAKED
128	112	103	11	TED NUGENT ATLANTIC 81632 (8.98)	LITTLE MISS DANGEROUS
129	127	120	163	ZZ TOP ▲5 WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
130	115	82	45	ARETHA FRANKLIN ▲ ARISTA ALB-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
131	111	111	6	LET'S ACTIVE I.R.S. 5703/MCA (8.98)	BIG PLANS FOR EVERYBODY
132	139	150	5	RONNIE MILSAP RCA AHL-1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
133	123	119	136	PHIL COLLINS ▲2 ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
134	128	122	27	HIROSHIMA EPIC BFE 39938 (CD)	ANOTHER PLACE
135	143	134	626	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
136	136	140	6	GRAHAM NASH ATLANTIC 81633 (8.98)	INNOCENT EYES
137	117	96	15	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98) (CD)	WORKIN' IT BACK
138	181	—	52	BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12182 (8.98)	NINE TONIGHT
139	135	130	27	PETE TOWNSHEND ▲ ATCO 904736/ATLANTIC (8.98) (CD)	WHITE CITY - A NOVEL
140	144	192	4	HOODOO GURUS ELEKTRA/BIG TIME 60485/ELEKTRA (8.98)	MARS NEEDS GUITARS
141	141	147	4	KITARO GRAMAVISION 18-7016-1/POLYGRAM (9.98)	MY BEST
142	147	123	89	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
143	149	129	12	ANIMOTION CASABLANCA 826 691-1/POLYGRAM (8.98) (CD)	STRANGE BEHAVIOR
144	154	160	13	PIA ZADORA CBS ASSOCIATED FZ 40259/EPIC (CD)	PIA & PHIL
145	148	156	5	PAUL WINTER LIVING MUSIC LMR6 (9.98) (CD)	CANYON
146	151	151	85	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
147	150	172	3	DIANA ROSS & THE SUPREMES MOTOWN 5381ML3 (10.98)	25TH ANNIVERSARY
148	142	142	7	GEORGE HOWARD TBA TB 210/PALO ALTO (8.98)	LOVE WILL FOLLOW
149	171	177	3	GRANDMASTER FLASH ELEKTRA 60476 (8.98)	THE SOURCE
150	160	—	2	JONATHAN BUTLER JIVE JLB-8408/ARISTA (8.98) (CD)	INTRODUCING JONATHAN BUTLER
151	145	145	6	LAURIE ANDERSON WARNER BROS. 25400 (8.98)	HOME OF THE BRAVE
152	155	159	5	CASHFLOW ATLANTA ARTISTS 826028-1M1/POLYGRAM (8.98)	CA\$HFLOW
153	120	107	28	BIG AUDIO DYNAMITE COLUMBIA BFC 40220 (CD)	THIS IS BIG AUDIO DYNAMITE
154	129	97	14	ELECTRIC LIGHT ORCHESTRA CBS ASSOCIATED FZ 40048/EPIC (CD)	BALANCE OF POWER
155	132	108	24	DIONNE WARWICK ● ARISTA ALB-8398 (8.98) (CD)	FRIENDS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	158	175	3	JOHN WILLIAMS AND THE BOSTON POPS PHILIPS 412626-1 (8.98)	SWING, SWING, SWING
157	131	131	8	STAN RIDGEWAY I.R.S. 5637/MCA (8.98)	THE BIG HEAT
158	133	135	10	THE NYLONS OPEN AIR OA 0304/A&M (8.98) (CD)	SEAMLESS
159	140	139	80	BRYAN ADAMS ▲4 A&M SP5013 (8.98) (CD)	RECKLESS
160	161	149	13	JIMMY BARNES GEFEN GHS 24089/WARNER BROS. (8.98)	JIMMY BARNES
161	156	143	124	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
162	168	126	130	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
163	153	154	11	CLANNAD RCA NFL1-8063 (8.98)	MACALLA
164	152	128	29	SOUNDTRACK ▲ SCOTTI BROS. SZ 40203/EPIC (CD)	ROCKY IV
165	137	116	27	ELTON JOHN GEFEN GHS 24077/WARNER BROS. (8.98) (CD)	ICE ON FIRE
166	172	155	10	TOMMY KEENE GEFEN GHS 24090/WARNER BROS. (8.98)	SONGS FROM THE FILM
167	162	146	28	JAMES TAYLOR ● COLUMBIA FC 40052 (CD)	THAT'S WHY I'M HERE
168	157	124	33	THOMPSON TWINS ● ARISTA ALB-8276 (8.98) (CD)	HERE'S TO FUTURE DAYS
169	RE-ENTRY			BOB SEGER & THE SILVER BULLET BAND CAPITOL SKBB-11523 (8.98)	LIVE BULLET
170	177	179	144	MADONNA ▲3 SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
171	175	181	8	HUSKER DU WARNER BROS. 25385 (8.98)	CANDY APPLE GREY
172	163	157	134	LIONEL RICHIE ▲10 MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
173	167	152	34	STEVIE RAY VAUGHAN EPIC FE 40036 (CD)	SOUL TO SOUL
174	169	144	7	ROBERT TEPPER SCOTTI BROS. BFZ 40126/EPIC	NO EASY WAY OUT
175	NEW		1	LOUDNESS ATCO 90512/ATLANTIC (8.98)	LIGHTNING STRIKES
176	176	180	9	THE ROBERT CRAY BAND HIGHTONE 8005 (8.98) (CD)	FALSE ACCUSATIONS
177	159	133	7	MAZARATI PAISLEY PARK 25368/WARNER BROS. (8.98)	MAZARATI
178	174	178	26	GEORGE WINSTON WINDHAM HILL C-1019/A&M (9.98) (CD)	WINTER INTO SPRING
179	166	158	46	A-HA ▲ WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
180	182	184	3	THE TEMPTATIONS MOTOWN 5389 ML2 (9.98)	25TH ANNIVERSARY
181	184	189	39	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
182	186	191	5	GREEN ON RED MERCURY 826346-1/POLYGRAM (6.98)	NO FREE LUNCH
183	170	170	46	METALLICA ELEKTRA 60396 (8.98)	RIDE THE LIGHTNING
184	180	173	13	PUBLIC IMAGE LTD ELEKTRA 60438 (8.98)	ALBUM/CASSETTE
185	191	168	16	ALBERT COLLINS, ROBERT CRAY, JOHNNY COPELAND ALLIGATOR 4743 (8.98)	SHOWDOWN!
186	179	183	9	METALLICA MEGAFORCE 069 (8.98)	KILL EM ALL
187	194	167	152	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
188	190	—	28	SUZANNE VEGA A&M SP-5136 (8.98) (CD)	SUZANNE VEGA
189	192	166	133	GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
190	193	193	30	VARIOUS ARTISTS TEE VEE TOONS TVT 1100 (16.95)	TELEVISION'S GREATEST HITS
191	199	199	137	SOUNDTRACK ▲2 MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
192	189	153	103	TINA TURNER ▲4 CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
193	188	138	18	THE ALAN PARSONS PROJECT ARISTA AL9-8384 (9.98) (CD)	STEREOTOMY
194	NEW		1	BOURGEOIS TAGG ISLAND 90496/ATLANTIC (8.98)	BOURGEOIS TAGG
195	195	182	25	TOM PETTY AND THE HEARTBREAKERS MCA 2-8021 (10.98) (CD)	PACK UP THE PLANTATION - LIVE
196	187	190	34	SOUNDTRACK ▲4 MCA 6150 (9.98) (CD)	MIAMI VICE
197	197	148	13	SOUNDTRACK QWEST 25389/WARNER BROS. (16.98) (CD)	THE COLOR PURPLE
198	198	197	32	THE DEL FUEGOS WARNER BROS. 25339 (8.98)	BOSTON, MASS.
199	196	165	27	AEROSMITH GEFEN GHS 24091/WARNER BROS. (8.98) (CD)	DONE WITH MIRRORS
200	164	115	11	JOHN LENNON CAPITOL SV-12451 (9.98)	LIVE IN NEW YORK

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|------------------------|--|-----------------------|--|--------------------------------------|--|-----------------------|---------------------------------------|
| 38 Special 32 | George Clinton 119 | Five Star 74 | Elton John 165 | Mike & The Mechanics 26 | Pet Shop Boys 9 | The Color Purple 197 | Van Halen 2 |
| A-Ha 179 | Joe Cocker 51 | Force M.D.'s 92 | Howard Jones 47 | Stephanie Mills 49 | Tom Petty And The Heartbreakers 195 | Crossroads 85 | Vanity 87 |
| ABC 83 | Phil Collins 133, 161, 24 | Aretha Franklin 130 | Stanley Jordan 106 | Ronnie Milsap 132 | Pink Floyd 135 | Legend 99 | VARIOUS ARTISTS |
| Colonel Abrams 75 | Albert Collins, Robert Cray, Johnny Copeland 185 | Green On Red 182 | Journey 4 | Models 110 | Prince & The New Power Generation 5 | Miami Vice 196 | Television's Greatest Hits 190 |
| Accept 116 | L.L. Cool J 76 | GTR 40 | Judas Priest 20 | The Monkees 89 | Public Image Ltd 184 | Out Of Africa 114 | Windham Hill Records Sampler |
| Bryan Adams 159 | Elvis Costello & The Attractions 108 | Philip Glass 111 | The Judds 69 | The Moody Blues 19 | Lou Reed 67 | Pretty In Pink 7 | '86 102 |
| Aerosmith 91, 199 | The Robert Cray Band 176 | Grandmaster Flash 149 | Katrina And The Waves 73 | Mell's Morgan 84 | Rene & Angela 88 | Rocky IV 164 | Stevie Ray Vaughan 173 |
| Alabama 38 | The Cult 95 | Giuffria 93 | Keel 54 | Motley Crue 126 | Lionel Richie 172 | Starpunk 96 | Suzanne Vega 188 |
| The Alarm 79 | Culture Club 33 | Heart 13 | Tommy Keene 166 | Mr. Mister 27 | Stan Ridgeway 157 | Starship 37 | Violent Femmes 127 |
| Laurie Anderson 151 | The Cure 98 | Hiroshima 134 | Kitaro 141 | Anne Murray 104 | The Rolling Stones 11 | Sting 112 | Dionne Warwick 155 |
| Animotion 143 | The Del Fuegos 198 | Hoodoo Gurus 140 | Krokus 55 | Graham Nash 136 | Diana Ross & The Supremes 147 | Barbra Streisand 60 | Wax 101 |
| Atlantic Starr 41 | Depeche Mode 103 | The Hooters 36 | Patti LaBelle 8 | New Edition 58 | The S.O.S. Band 50 | Talk Talk 86 | Whodini 53 |
| Philip Bailey 100 | Neil Diamond 39 | Whitney Houston 1 | John Lennon 200 | Stevie Nicks 56 | Sade 80, 18 | Talking Heads 97, 142 | John Williams And The Boston Pops 156 |
| Anita Baker 71 | Dire Straits 17 | George Howard 148 | Julian Lennon 46 | Nu Shooz 77 | Bob Seger & The Silver Bullet Band 3, 169, 138 | James Taylor 167 | George Winston 189, 178 |
| Bangles 22 | Dokken 94 | Husker Du 171 | Let's Active 131 | Ted Nugent 128 | Brian Setzer 62 | Tears For Fears 48 | Paul Winter 145 |
| Jimmy Barnes 160 | The Dream Academy 68 | INXS 35 | Level 42 28 | The Nylons 158 | Charlie Sexton 66 | The Temptations 180 | Stevie Wonder 59 |
| Big Audio Dynamite 153 | Electric Light Orchestra 154 | Icehouse 115 | Lisa Lisa/Cult Jam With Full Force 181 | Billy Ocean 16 | Simple Minds 42 | Robert Tepper 174 | Dwight Yoakam 70 |
| Bourgeois Tagg 194 | Everly Brothers 125 | Joe Jackson 34 | Loudness 175 | Opus 121 | Simply Red 31 | The Art Of Noise 61 | The Color Purple 197 |
| Jackson Browne 43 | The Fabulous Thunderbirds 21 | Janet Jackson 6 | Loverboy 90 | Orchestral Manoeuvres In The Dark 81 | Siouxsie and The Banshees 113 | Thompson Twins 168 | ZZ Top 25, 129 |
| Jonathan Butler 150 | Falco 15 | Jermaine Jackson 64 | Madonna 122, 170 | Ozzy Osbourne 29 | Sly Fox 45 | Pete Townshend 139 | Pia Zadora 144 |
| The Call 82 | The Fat Boys 78 | Freddie Jackson 120 | Mazarati 177 | The Outfield 10 | SOUNDTRACKS | Tina Turner 192 | Zeno 118 |
| The Cars 123 | Fine Young Cannibals 57 | Jean-Michel Jarre 52 | John Cougar Mellencamp 14 | Robert Palmer 12 | 9 1/2 Weeks 117 | Bonnie Tyler 124 | |
| Ca\$hflow 152 | The Firm 107 | The Jets 30 | Metallica 186, 44, 183 | The Alan Parsons Project 193 | Absolute Beginners 105 | U2 162, 146, 187 | |
| Cherelle 72 | | | Miami Sound Machine 23 | Teddy Pendergrass 137 | The Big Chill 101 | Ufo 109 | |
| Clannad 163 | | | | | | | |

THE HITS ARE HERE

(Continued from page 1)

In the absence of a megahit on the order of past albums by Lionel Richie, Michael Jackson, or Bruce Springsteen, some dealers are still asking, "Where are the hits?" Others see a brighter future.

Leading the optimists is the 512-store Musicland Group. Says Keith Benson, senior vice president and chief financial officer, "In the last 30 days, we've seen improvement in hit product. Whitney Houston is starting to be what you'd call a 'blockbuster' for us. And hit product in general is performing better for us at this time of year than it was a year ago."

Musicland's cheerful report contrasts its fourth-quarter summary, when president Jack Eugster said that sales of hit albums and cassettes were down 25%-30% from the previous holiday season. Going into the March convention of the National Assn. of Recording Merchandisers, Eugster was still anxious about a "great need to get some big hit sellers" on the market (Billboard, March 8).

George Tunder, director of purchasing for the 75-store National Record Mart chain, also sees improvement and says that hit product is selling "a lot better than it was in the fall. Patti LaBelle is a big number right now. She could turn out to be a Whitney Houston for MCA."

Tunder also cites Van Halen and Janet Jackson as strong sellers and says he is pleasantly surprised with

sales for the Moody Blues, Billy Ocean, Midnight Star, GTR, and others.

Norman Hunter, album buyer for the Durham, N.C.-based Record Bar web of 125 stores, says his best-selling titles are "holding nicely," but adds that the chain's top seller is "a little soft. We're finding that business is inconsistent. There are a good number of significant new releases and a surge is occurring, but it's not lasting as long as I'd like it to."

But a key purchasing executive at another major chain still paints a dreary picture, portraying pricing as the problem: "We have an industry-wide problem that the record companies are going to have to come to grips with soon. I think people are turned off by the \$9.98 list and are also turned off by artists waiting three and four years before coming out with a new release."

"Right now we have product from the Rolling Stones, Prince, Van Halen, and Bob Seger," he adds. "They're all doing okay, but Janet Jackson is selling much better for us. Whitney Houston is selling much better; so are Patti LaBelle and Billy Ocean. Except for Whitney Houston, you really couldn't classify any of those artists as major blockbuster sellers."

Evan Lasky, president of the 84-store Budget Tapes & Records franchise, also notices slower movement on some hit product. "Our top five

doesn't compare with sales of our top five a year ago—the top two, maybe, but what about the next 13?"

Using a recent sales report, he says that the chain's top seller, Van Halen's "5150," far outpaces the next two sellers—weighing in with 104 chart points, compared to No. 2 Journey at 66 points, and No. 3 Whitney Houston at 64.

"Last year at this time, the first six or seven in our top 15 would have been grouped much closer together. Hits are not performing at the same level and it takes longer for them to happen. It makes it hard to step out on new releases because you don't want to get stuck sitting on a lot of product. Van Halen was a glaring exception because it went right out of the box," says Lasky.

Lou Kwiker, president and CEO of the 165-store Wherehouse Entertainment chain, agrees that it takes longer for hits to establish a strong pace. But he sees this as a symptom of a changing marketplace rather than a cause for alarm.

"I think that it takes longer for an album to establish itself and that once it does, it has more longevity than in prior years," says Kwiker. "I think Whitney Houston is a great example of that. When was the last time that the No. 1 record had been on the charts for 61 weeks? The same kind of thing happened with Bruce Springsteen. It seems to be a broad trend for our industry and it

means that records have to be worked differently.

"The nature of radio has changed. The nature of promotion has changed. We no longer have a market where you'll sell 5 million copies in 60 days. If you look at the best records over the past 12 months—Dire Straits, Whitney Houston, Phil Collins—it took them longer to have those kinds of numbers, but they all sold over a longer period of time. It'll be interesting to see if Lionel Richie or Michael Jackson can create an exception to that."

Budget's Lasky agrees that it takes longer to develop a hit. But he says this trend "makes it hard to predict what a record will do. Simply Red was out there a long time, in fact, we started returning it—and then all of a sudden it exploded."

He says that many consumers, especially those in markets that have been hit by the oil industry crunch, have less disposable income. "I've seen consumers resistant to everything—\$9.98 [list] and CDs, too." Lasky says the economic climate and slower growth for hit product makes "cash flow real tough."

Kemp Mill's Applebaum also sees a price resistance from consumers. "Sales are not coming easily," he says. "When we take \$2 or \$3 off CDs or discount our top 30 LPs and cassettes by \$1, our weekend sales are phenomenal. To me, that suggests that record prices are too high."

But National Record Mart's Tunder hasn't seen resistance to \$9.98 list product, although he rates the Rolling Stones' latest as a "big disappointment." While both Prince and ZZ Top got off to slower starts than expected, Tunder says that albums now seem to enjoy greater longevity, with the potential for "two, three, and four singles" to spur further sales. He notes that ZZ Top has been helped by the success of the "Rough Boy" single, and looks for Prince to pick up when his new movie is released. "It's slowed up right now, but we think it will continue to sell."

Musicland's Benson is also encouraged by the performance of new product from Van Halen, Prince, Janet Jackson, and Bob Seger. He adds, "Frequently things that are breaking this time of year seem to have a long chart life."

Major labels have been attempting to add more life to the marketplace with special discount programs. Retailers report that virtually every record company has select deals offering discounts and/or extended dating. But Kemp Mills' Applebaum notes that pressure from the labels to buy in is causing problems with return caps. "We're holding returns," he says.

RETAILERS BLAME LIST-PRICE CAP FOR REVENUE DIP

(Continued from page 1)

ing as much as \$6.35 from suppliers—many retailers fear moving their prices above those of their competitors.

Yet some, including the 512-store Musicland Group and the 125-store Record Bar chain, are ignoring list prices. Other chains are selectively raising prices on some of their inventory.

At Record Bar, an \$8.98 release can go for as high as \$9.49. Steve Bennett, vice president of purchasing and distribution, says, "With shelf price, on a day-to-day basis we have had to disregard list price. We're going strictly by cost. It's too bad, but if you're in a mall, it's certainly a fact of life. We didn't have anywhere to go—we were already bumping into the list price in some cases before those increases."

Bennett says the company's "best-seller" catalog items go at list; new \$8.98-list releases are advertised at anywhere from \$6.49 to \$1 off list. Earlier this month, however, slow-moving catalog was moved to a \$9.49 tag.

Gary Ross, senior vice president

of marketing and merchandising at Musicland, says that some of the chain's stores have increased prices above what he calls "the old list," with \$8.98 product running at \$9.49, and \$9.98 product priced at \$10.49. He says he thinks those list prices went by the boards with the last round of wholesale increases.

Both Ross and Bennett note that CBS and PolyGram have officially abandoned list prices; they also point out that in the letter announcing WEA's recent price increase, the company made no reference to "list" prices. Instead, it compared "old cost" to "new cost."

The 75-store National Record Mart web moved to a higher catalog price, with \$8.98 titles now selling at a penny above list. "We're forced to do that," says George Balicky, vice president of marketing and advertising. He says that in recent years wholesale prices have risen without concurrent list increases.

"I thought there should have been some sort of jump in the list price with one of those increases—maybe to something like \$9.49—so

that we could charge 50 cents under list. That would have made sense to me," says Balicky.

Shelf price for \$8.98 albums has edged higher for several retailers. The top ticket at four-store Laury's in Chicago went from \$8.69 to \$8.99. Seven-store Michigan chain Full Moon/Boogie went up \$1, to \$8.98. Kemp Mill Records, the 27-store chain serving the mid-Atlantic states, eliminated its advertised \$4.99 specials for a low of \$5.99.

David Blaine, vice president and general manager of the Washington, D.C.-area 25-store Waxie Maxie's, says his company avoided going over the \$8.98 list by raising prices on other products. The chain added a dime to the shelf price of singles and raised midlines to a penny over list. Blaine says the moves

"haven't affected our sales, but at the same time absorb the lion's share of those increases." The chain is still "below list on everything else."

Of the dealers surveyed by Billboard, the 38-store Record Factory reports the biggest jump in midline prices. Once tiered at \$3.98, \$4.98, and \$5.98, the category now sells for \$5.98 and \$7.98, reports president Sterling Lanier.

The 181-store Camelot Music chain and the 62-store Record World/Elroy Enterprises web are taking a wait-and-see attitude toward increasing shelf prices, but both companies say it is a distinct possibility.

Mary Ann Levitt, president of the Sausalito, Calif.-based 29-store Record Shop chain, and Cathy Womack,

general manager of five-store Be-bop Records of Jackson, Miss., say they are considering increases but have nothing definite in mind.

Nine chains surveyed have upped compact disk tickets by about \$1. Agreement on elevating the price of the laser-read disks stems from the feeling that the knowledgeable CD consumer is aware of the tight supply on many titles.

Most chains report CD prices at \$15.99 or \$16.99. Some offer multi-tiered CD prices, ranging from \$14.99 to \$16.99.

Mike Stewart, co-owner of the four Music Vision stores in St. Louis, raised CD prices \$1 more than a month ago, to \$15.99, but lowered them to \$14.99 again because, he says, his competition remained at the lower level.

TRIUMVIRATE MERGES ROSTERS FOR MANAGEMENT COMBINE

(Continued from page 6)

"I wasn't consciously looking to find these two until I got here," Reid says. "I've felt, for myself anyway, that to broaden my base and compete on a worldwide basis, I'd like to work with other people."

All three have maintained long ties to key acts, with Asher representing Taylor and Ronstadt since the late '60s and early '70s respectively, Reid serving as John's manager since the inception of his solo career, and Krost (who was Cat Stevens' manager) handling Foxworth and Montgomery for many years. That boutique focus is expected to alter somewhat with the new venture.

"We're really out to compete for major, worldwide clients," says Reid, "and not only existing, estab-

lished names. We'd like it known that collectively we want to develop promising new talent."

Similarly, plans to build a music publishing division include interest in finding outside songwriters, not just bundling the initial roster's songwriters for administrative purposes.

Asher allows that such plans aren't being slanted toward a dramatic increase in the size of the combined roster, however.

Asher is himself a former pop artist, having successfully moved from his career with Peter & Gordon into production and management with Taylor. As a Grammy-winning producer, he has overseen all of Ronstadt's recordings since 1974 and has also produced albums for An-

drew Gold, and Bonnie Raitt.

Since forming John Reid Enterprises in 1972, Reid has handled John and other acts such as Neil Sedaka and Queen. He has also been involved in concert promotion in the U.K. and Australia, and has recently expanded music publishing activities by signing Bronski Beat and the Communards to the company originally set up for John's copyrights.

Krost's BKM Management has found the manager/packager developing both theatrical features and films for television, working with such artists as Angela Lansbury, Richard Gere, Sally Kellerman, John Osborne, Carol Kane, and the late Peter Finch. Krost is also a founder and director of the Bank of Los Angeles.

To all the readers who knew and loved **Raymond Alan Watkins**, 34 of **Jacksonville, FL**. I write this to you. On April 24, 1986 tragically, Raymond's life was ended by someone who loved him dearly. Rock 'n Roll was his life from work to pleasure. Whether it as being part of the stage crew with **Lynyrd Skynyrd**, **38 Special**, **Marshall Tucker Band**, or **Rossington-Collins Band** or merchandising for many other bands under **Great Southern**, or as all-around consultant, drill sergeant, roadie and friend for the guys in his band, **Texas T**, Raymond kept busy in rock'n roll. He loved the road, never forgetting a special night with a friend. He loved his son Johnny, bass fishing, the Beverly Hillbillies, black T-shirts, and life a true Southern rocker, Jack Daniels whiskey!

The shooting was an accident. With great passion and sorrow I cry. As his life was ended, I believe the door of infinite serenity was opened for him.

So, with love and respect, please take a moment to remember this special man.

PROMOTERS BEMOAN RISE IN INSURANCE RATES

(Continued from page 3)

Orbin adds, "Eighteen months ago, I used to be able to get \$10 million or even \$15 million coverage—now it's down to about \$1 million."

New Jersey-based promoter John Scher, who books concerts at various Northeastern venues, including the East Rutherford, N.J., Brendan Byrne Arena, says, "It costs me 28 cents a head there. With a full house of 19,000, that comes to \$5,320 for a show. That figure could be as much as double in the next six months."

Noting that rising insurance premium costs are not exclusive to the music industry, Scher says that insurers have raised concert liability rates to an "unreasonable" level.

"Insurance companies are in the banking business," he says. "The prime interest rate has come down so much, and they've got to make 'x' amount of dollars a year. If they can't make it on interest loans, then they'll make it on liability premi-

ums."

Two U.S. companies—the Fireman's Fund and National Union—carry nearly all the nation's pop concert insurance. Calls to Jack Chutuk of the Los Angeles-based Albert G. Ruben Co., which handles concert

'It's almost impossible to get outdoor coverage'

insurance for the Fireman's Fund, were not returned.

Walter Howell, the Detroit-based agent for National Union, says of the promoters, "They think insurance has gotten high, but I think it's getting realistic."

Insurance rates have escalated because of promoters' high rate of losses, says Howell. "If you've got a promoter that's got a 700% loss ra-

tio and he's only paying 4 cents a head, your insurance company's not going to stay in business long."

Howell says, "There are crazy losses going on. You get trips and falls, security guards attacking people, and there have even been stabbings at concerts lately. These all come into claims."

"One concert promoter had a girl fall out of a window, which cost \$750,000—it takes a lot of nickels per tickets to make \$750,000."

Howell predicts an increase in ticket prices. He estimates the average cost per head for liability insurance at 23 cents, noting, "The premium on outdoor concerts is usually double the indoor rate, by the time everything is done."

With his current policy expiring on Aug. 1, New Jersey promoter Scher says he is looking further afield for coverage.

"There are a lot of insurance companies that don't insure concerts.

What I'm trying to do, among other things, is go to various companies and say, 'Look, here's my record from a liability point of view. I don't have very many claims; I'm safer than the baseball team or the convention center you insure—certain-

'There have been stabbings... these come into claims'

ly more than the ski lift you insure. So why not insure us?"

"The way I see it, as more people get into the market, from sheer competitiveness, things will come down."

Scher says that recent property damage at heavy metal concerts in the Northeast has not helped the situation. "We can't have heavy metal audiences tearing up the facilities, because they won't let the shows in anymore."

"The heavy metal acts have got to take control of the situation. I've

discussed it with managers like Bill Curbishley [Judas Priest] and Mark Puma [Twisted Sister] and found them to be very aware, intelligent, and cooperative. If things start to get really nasty at a concert, artists are going to have to stop the show and talk to the audience. Peer pressure will stop it."

Pace's Messina says managers, agents, and promoters must unite to address the entire insurance problem. "I'm hoping someone of influence can come up with some kind of scheme to organize this thing."

"The insurance agents, the Walter Howells and Jack Chutuks of the world, just make a living selling insurance. The major concern is the people issuing the policies. We have to approach the situation, and come up with a formula and a solution, to approach it as one, not as 15 or 40."

"We need a quarterback. If we have to hire someone to lobby for us, we should do it. Me, as one, I'm small potatoes, but this is a big industry and it's hurting everybody across the board."

SUMMER CONCERT CIRCUIT SIZZLES

(Continued from page 1)

the arena circuit by the likes of Judas Priest, Krokus, Dio, and Ozzy Osbourne. Ted Nugent, UFO, and Quiet Riot are also touring.

Established pop/rock performers, including Jackson Browne, Robert Palmer, .38 Special, Laurie Anderson, INXS, the Eurythmics, Santana, Joe Cocker, and Elton John will be on the road in mid-size and arena venues throughout the summer. Strong double bills include the Outfield opening for Starship; the Fixx opening for the Moody Blues; and Peter Frampton opening for Stevie Nicks.

Former Van Halen singer David Lee Roth returns to the concert stage in August, with solid box-office action anticipated. Promoters are also excited about debut outings by the Genesis/Yes spinoff bands GTR and Mike & The Mechanics, as well as the return of ELP.

New acts that have enjoyed recent Hot 100 chart success, including Mr. Mister and a-ha, are embarking on extensive mid-size venue tours.

Whitney Houston, Kool & The

Gang, Patti LaBelle, Billy Ocean, the Pointer Sisters, and Chaka Khan spearhead the black/pop crossover headline attractions. Black teen sensation New Edition continues its marathon U.S. tour and will also be featured on some of the 15 Budfest bills. A major rap tour teams LL Cool J, Run-D.M.C., and Whodini.

Mainstream concertgoers will find Julio Iglesias, the Beach Boys, Anne Murray, Kenny Rogers, and Willie Nelson, all involved in extensive tours. Nelson hosts the second Farm Aid concert July 4—other prominent country performers out this summer include Waylon Jennings, George Jones, Alabama, and the Oak Ridge Boys.

Concert business is also expected to be strong at state fairs throughout the country and on the Las Vegas/Atlantic City circuit, where a variety of musical acts and top comedians like Eddie Murphy, Billy Crystal, and Rodney Dangerfield have scheduled dates.

The economic consequences of falling oil prices in Texas, Oklaho-

ma, and Louisiana (Billboard, May 10) are still affecting concert business in those states. Promoters there say that business has "taken a blow," but note that tickets are selling well for major acts.

Other summer touring acts include Modern English, Joan Armatrading, Chubby Checker, the Everly Brothers, the Cure, Brenda Lee, the Jets, Limited Warranty, Sister Sledge, the Monkees, the Nitty Gritty Dirt Band, Buddy Rich, the Blasters, Natalie Cole, Roy Orbison, Black Oak Arkansas, the Manhattan Transfer, Miami Sound Machine, Metallica, Keel, and Tangerine Dream.

In recent years, summer concert seasons have been highlighted by major stadium tours from acts like the Police (1983), the Jacksons (1984), and Bruce Springsteen (1985). The Rolling Stones had been touted as this year's main attraction, but a feud between Mick Jagger and Keith Richards is said to have caused the group's absence from the concert scene.

Court Rules Against Former MCA Executive On Firing

BURBANK, Calif. A Superior Court judge here has ruled for a second time against former MCA Records western regional manager George Collier, who claimed in a civil filing he was fired because he blew the whistle on allegedly illicit actions of label executives.

Judge Thomas C. Murphy first upheld defendant MCA Records in late February, finding that Collier's original complaint, filed in late 1985, failed to state sufficient facts to constitute cause for action. The judge dismissed the first action without prejudice.

Collier's attorney, William Dwyer, filed an amended complaint March 19, in which Collier again alleged that as regional chief he observed and confirmed that Nottingham Industries of

Hollywood, and Show Industries of Los Angeles, were illegally shipped "cleans" gratis from the MCA warehouse in the San Fernando Valley.

Following a 1978 dictum from MCA executives Lew Wasserman and Sid Sheinberg, Collier said he reported the infractions to sales vice president John Burns, who fired him in June 1984. In his brief, Collier alleged the paperwork covering the shipments was originated by Steve Meyer and John Schoenberger, vice presidents of promotion, and Harold Sulman, vice president of sales.

Nottingham Industries is believed to have gone out of business. Their last known phone number in Ventura County has been disconnected. JOHN SIPPEL

TV Viewers Will Pick Top Songs Of '55-'85

NEW YORK Viewers of this week's ABC special "America Picks The #1 Hits" will vote on the top songs representative of the three decades from 1955-1985. The show airs Wednesday (28) at 9 p.m. EST.

The two-hour special, which draws from "The Billboard Book Of Number One Hits," invites viewers to vote on one of five songs from each decade. Ballots are cast by phone, with each song having its own number. A 25-member panel made the 15 nominations.

The show will feature live and taped performances by such acts as Lionel Richie, Tina Turner, Simon & Garfunkel, the Beatles, the Four Tops, and Mr. Mister. Co-hosts are Dick Clark, Barbara Mandrell, Tony Orlando, and Frankie Avalon.

FINANCIALLY SPEAKING

(Continued from page 59)

not until the early '80s that merchandising rights clauses began popping up again. The initial reaction was to dismiss this trend. But no one knew at that time that the labels had a longterm perspective on entering the business in a big way.

But is it good for artists? The participation of labels raises a myriad of serious questions, and the short answer is that we don't recommend that artists assign their merchandising rights to a record company. From an artist's standpoint, it is an incursion into an area that has traditionally been the province of an artist. At the very least, a label's lack of expertise in this area would have a downward pressure on an artist's merchandising income.

More serious perhaps than the question of what record companies know about the tour merchandising business—because they almost certainly can develop the ex-

pertise—is how it affects an artist's income.

Merchandise can have a significant impact on an artist's earnings. If an act is successful, merchandising is an increasing and immediate source of income because deals are typically struck on a tour-by-tour basis and artists command a greater and greater royalty and advance as they grow in popularity. Artists give up this ability to negotiate up as their careers mature if they have signed a set deal for the term of a recording contract, which could encompass an entire career.

Standard recording contracts also allow the company to cross-collateralize against unrecouped expenses. If you are a new artist who does not expect to see income from a first album, assigning your merchandising rights to your record company means the label can now pay some of these unrecouped costs out of your merchan-

dising pocket. Most importantly, an artist in an unrecouped position would receive no money, whereas he would if he had a direct deal with a merchandiser.

Auditing clauses in recording contracts are also unsuitable to this business. The kind of per-show and per-week accounting that is essential to a big tour is completely different from the semiannual accounting record companies give their artists. Moreover, record company audit clauses traditionally deny access to production records, which is essential in controlling merchandising income.

And how do you control the cost and quality of your merchandise? This may be something you wind up struggling about later with the record company.

From an artist's standpoint, it's difficult to accept the kind of requirements that the record companies are proposing. If a record

company insists, you might try and make a separate deal that appoints it as an agent to make an outside merchandising deal. You'd almost rather allow the record company to participate by paying it a percentage of your merchandising income and controlling the deal yourself.

Michael F. Sukin is a senior partner in the New York law firm of Berger & Steingut. A specialist in domestic and international entertainment matters, copyright, and intellectual property laws, Sukin lectures regularly in the U.S. and abroad, is an officer of the International Entertainment Lawyers Assn., and a member of the entertainment law committees of the city, state, American, and International Bar Associations.

Atlanta Turns To Turner In Bid For Grammy Hall

BY RUSSELL SHAW

ATLANTA Time is running out for this city's plans to house the proposed Grammy Hall of Fame.

The National Academy of Recording Arts and Sciences (NARAS) Foundation, which announced plans three years ago to build the Grammy Hall in Atlanta, is relying on media mogul Ted Turner to help keep the project here. But if these efforts fail, it appears the Grammy Hall will be built elsewhere.

Turner Broadcasting System Inc., which purchased an 80% interest in the downtown Atlanta Omni International hotel and office complex last year, is weighing a NARAS proposal to house the Grammy Hall in the complex. If an agreement is reached, target date for completion would be February 1987, slated to coincide with the Grammy Awards. That would be a year later than the original February 1986 date set for the unveiling of the hall.

Turner officials are shying away from a decision. "I can only say that we've met and it's in the discussion stage, and there's a possibility of the Grammy Museum coming to Atlanta," said Stephen Funk, vice president of administration, Turner Omni Venture. "The thrust of Turner Broadcasting is to try and help keep it in Atlanta, but talks are still in a very preliminary stage."

NARAS national president Mike Greene, who is based in Atlanta, said if the Turner negotiations fail, he will recommend the project be

moved elsewhere.

For Greene, who has lobbied since 1982 for support from the city of Atlanta for the Grammy Hall, such a step would be the final blow in a series of frustrating occurrences. These events have been highlighted by the city government's refusal to underwrite the hall's projected first-year losses, forecast at \$300,000—even though the City Council agreed last year to guarantee a downtown development authority bond issue of up to \$7.6 million for the Grammy Hall's construction.

"We thus ran into a problem in that we had to come up with some guarantor for the initial operation shortfall," said Greene. "With the city, it has been a communications problem between various divisions of government, resulting in an inability to do what was promised. They changed the deal on us, and we're having to deal with that now."

"Based on what has happened, our only alternatives are to pull the project or to find a plausible mechanism for working this out with the private sector," Greene said.

Greene's patience, however, is wearing thin. "We're giving this about another six weeks," he said Tuesday (20). "If we can't do it with Turner, we're definitely pulling the Grammy Hall out of Atlanta. We have three other cities extremely interested." Greene would not name the locations, but one of them is believed to be Memphis, which lost out to Atlanta in the initial site selection procedure three years ago.

Ruling For Alabama's Morris Manager Held Accountable

BY EDWARD MORRIS

NASHVILLE The Tennessee Supreme Court ruled Monday (19) that Alabama's manager and booker, Dale Morris, must account to the group's former agency for all booking commissions earned during the past six years. A lower court calculated in 1983 that the projected value of these commissions was \$1.8 million, but a new assessment has been ordered.

Morris was half-owner and president of International House Of Talent here in 1980 when Alabama, who had just signed with RCA Records, contracted with the agency for booking and management. A provision in the contract gave the agency the option of extending the agreement for an additional three years.

After disagreements with singer Billy "Crash" Craddock, the other owner of International House Of Talent, Morris was removed from the presidency and subsequently established Dale Morris & Associates, taking Alabama as a client. He remained a 50% shareholder of IHT and a member of its board.

According to the ruling, "IHT makes no claim to any of the personal commissions earned by Morris as manager of Alabama. It does insist that it is entitled to an accounting from Morris for his profits in booking Alabama from and after May 28, 1981," the date he was removed from his corporate office. The ruling upheld this position.

In the original suit filed by IHT, the Chancery Court here ruled that Alabama was in breach of contract for leaving the agency and signing with Morris' company. This decision was reversed. And the state Supreme Court ruling agreed that Alabama was blameless in following Morris because the group had an implied "key man" relationship with him after it signed with IHT.

The new decision points out that Morris did nothing to disengage himself legally from IHT until after he had already formed a "rival, competing agency" and after IHT had sued him.

Scott Siman, of Benson & Siman, the attorneys for IHT, says the decision exhausts Morris' potential court remedies. The new ruling concurs. "We see no need for the granting of a further trial as to the liability of Morris."

LOS ANGELES The 25-year-old Pacific Stereo retail chain—with 84 stores in California, Illinois, Washington, and Texas—filed recently for a Chapter 11 petition of the U.S. Bankruptcy Code.

According to the petition, debts are listed at \$36.8 million with assets of \$21.6 million. Industry sources say the chain posted sales between \$200 million and \$220 million last year, which would make it

INSIDE TRACK

DIGITAL AUDIO TAPE will be heard as well as seen at next week's Consumer Electronics Show in Chicago when JVC becomes the latest audio vendor to preview the new digital cassette format. Unlike last year, however, the prototype unit won't be a silent tease: JVC has enlisted GRP Records to provide a sampler for floor demonstrations, making the New York-based jazz and fusion label the first U.S. company to embrace the configuration. GRP's Larry Rosen notes that while other stateside majors are reticent to test DAT when analog cassettes are still going strong, the new product dovetails with his company's "cutting-edge" instincts, which have paid off handsomely via its bullish CD business. Other hardware vendors are likely to repeat the pattern seen at the January CES and at last October's Japan Audio Fair, where a reported gentlemen's agreement restricted digital tape prototypes to just one machine at each event. As for consumer market launch plans, rumors persist that the first DAT decks could hit dealer shelves as early as the fourth quarter, but prospects for prerecorded software remain cloudy until reliable high-speed duplication systems are perfected.

ADD THE UNIVERSAL AMPHITHEATRE to Irving Azoff's growing MCA empire, following a reorganization of the MCA Records and Music Group, confirmed as Track went to press. Now dubbed the MCA Music Entertainment Group, the unit also includes the recently acquired Front Line Management, Facility Merchandising Inc., and Full Moon Records assets, along with MCA Publishing and MCA Records itself. . . . Former Record Bar senior marketing VP Ralph King is plotting a new career as a restaurateur with plans for a new French eatery in the Bar's Durham, N. C., backyard. King has also been undertaking consulting assignments with record industry clients.

SLOW RIDE: Despite an ambitious nationwide satellite hookup, last weekend's rock extravaganza on behalf of the Liberty Ride Festival appears to have struck a few sparks outside the Superdome. Tallies from the 100-plus concert venues carrying an audio-video feed of the pivotal Hall & Oates/Huey Lewis & the News concert are still coming in, but published reports claim only a few hundred fans bothered to show up at the Los Angeles Sports Arena to watch. The event, planned by Eastman Kodak to help cover its funding commitment to the renovated Statue Of Liberty, had received a burst of initial coverage following announcement of the hookup. . . . Judge Paul Breckinridge heard closing arguments Monday (19) in the seven-year-old, \$30 million lawsuit brought by Apple Corps Ltd., against the producers of the "Beatlemania" sound-alike concert and movie tributes. The Los Angeles Superior Court date found attorneys for the defendants arguing that the shows, which anthologized the Fab Four's career in song, are protected under the First Amendment because the productions contained a significant political message. Apple has contended that the disbanded quartet's various publicity and trademark rights had been infringed, despite reported payments of \$3 million by producer Steve Leiber to ATV Music, which controlled rights to the 29 songs included in the packages.

CLASS ACT: According to Howard London of Laventhol and Horwath, Chicago, disbursement of the \$26.5 million awarded to plaintiffs in the historic federal class action suit against major record companies and their branch distribution systems should begin after September. Payments, based on net purchases made by dealers from the defendant labels, will go to between 500 and 1,000 accounts, according to London's estimate, but some claimants citing higher purchase figures have

been asked by the accounting firm to provide additional proof of the orders. The judgment, made by Judge Nicholas Bua, prompted notices to some 5,000 accounts.

NARAS PRESIDENT AND BOARD CHAIRMAN Michael Greene continues to negotiate for a full-time paid academy president, his re-election last week at the organization's annual meetings in Montego Bay, Jamaica notwithstanding. Despite denials, Joe Smith's name continues to surface as a top choice. The Montego meetings also yielded a reduction in Grammy categories from last year's high of 71 to 68 on the next ballot, although two new categories have been created. Next winter, members will be asked to vote on Best New Age Recording and Best Contemporary Folk Recording, along with their favorites in other long-standing awards categories. Net drop was achieved by combining two classical solo instrumental awards into one, diverting entries that previously would have competed for best motion picture score into other song and composition categories, and assigning entries formerly destined for the inspirational award to the appropriate pop, country, or r&b fields. Awards for Best Vocal Arrangement and Best New Classical Artist were also discontinued.

MUSICLAND SCOFFS at speculation, reported here, that some of its recently acquired Record Bar outlets might be going on the block. Keith Benson, senior vice president and chief financial officer, says, "We wouldn't have bothered buying those stores in the first place if we were just going to turn around and sell them." . . . From new wave to new age? That's just one of the career moves being mulled by outgoing MTV personality Nina Blackwood, who leaves the cable music video service at the end of June. The shaggy blonde VJ and self-described model/actress/musician has a role in an upcoming feature film directed by Sondra Locke, "Rat Boy," and wants to resume her earlier interest playing the harp for a new age album. We can't wait to see the videoclip.

HAPPY RETURNS: PolyGram has revised its returns policy with several adjustments likely to gladden accounts. The company has eliminated the purge date provision, which previously set a deadline for spending funds generated through product returns, along with the monthly cap on the number of return authorizations an account can process.

AFTER 18 years in the post, Ed Cramer is apparently leaving the presidency of Broadcast Music Inc. Cramer wouldn't comment on the rumors at presstime, but it's believed that Francis Preston, the longtime BMI executive who was recently elevated to executive vice president and CEO, will take over the performing rights group. Some observers note that Cramer's strong stand against the source licensing bill now before Congress—in effect countering the interests of BMI's broadcast ownership—has rankled BMI's board, headed by William Faber, chairman of Tampa-based Media General Broadcast Group. Preston took over duties largely handled by Thea Zavin for many years. Zavin is said to be retiring at the end of this year. . . . The Justice Dept. and the Federal Communications Commission said last week that there was no reason why the \$6 billion acquisition of RCA Corp. by General Electric shouldn't become reality. In the deal, GE obtains RCA Records. GE has said questions about the fate of the label are "pre-mature."

Edited by SAM SUTHERLAND and IRV LICHMAN

25-Year-Old Pacific Stereo Files For Chapter 11

one of the top 20 consumer electronics retailers in the U.S.

The privately held chain, based in Emeryville, Calif., issued a brief statement indicating the action was prodded by a few of its major creditors. The petition lists 5,098 creditors.

Pacific Stereo owes Sony Corp. of America \$5.3 million, Superscope Products \$3 million, Hitachi Sales Corp. of America \$1.5 million, and

Pioneer Electronics \$1.2 million.

Pacific Stereo was founded in 1960, and during the '70s was the dominant West Coast audio component chain. CBS Inc. bought the chain in 1968, selling it in 1983.

In recent years, however, the chain has been faced with increasing competition, particularly from such chains as Federated and, more recently, Circuit City.

The chain, according to vendor

observers, was not a major software factor, although Pacific did move a good deal of compact disk hardware and blank audiotape and videotape.

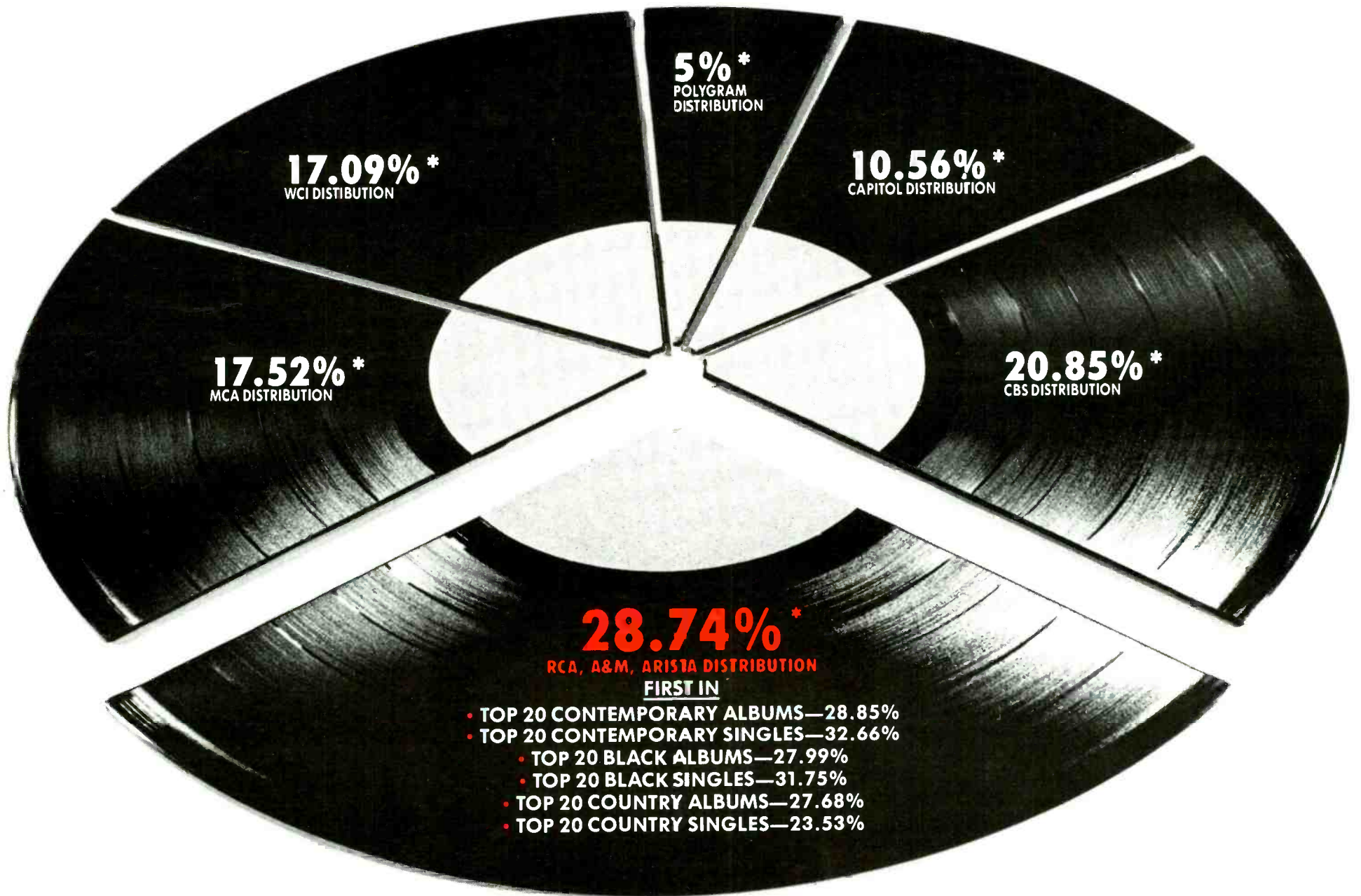
Recently, Federated and other major competitors began adding CD software and video software to their mix, product areas Pacific opted to place little emphasis on.

JIM McCULLAUGH

RCA·A&M·ARISTA

DISTRIBUTION

**A BRAND NEW COMPANY
WITH A RECORD-BREAKING BEGINNING.**



WE'VE GOT THE LARGEST PERCENTAGE OF TOP 20 CHART SHARES JANUARY '86 - APRIL '86.

*percentage indicates average of the combined top 20 chart shares of contemporary albums & singles, Black albums & singles and country albums & singles.

Source: Billboard

The numbers speak for themselves. In the first third of '86, RCA, A&M and Arista's combined distribution totaled up to the #1 position industry-wide with the most Top 20 chart items.

And this is just the beginning. Before we were together; now we are one, and with our new strength and lots of aggressive new ideas, the future never sounded bigger or better.

AC/DC's

NEW ALBUM WHO MADE WHO

INCLUDING THE NEW SINGLE "WHO MADE WHO"

(-89425)

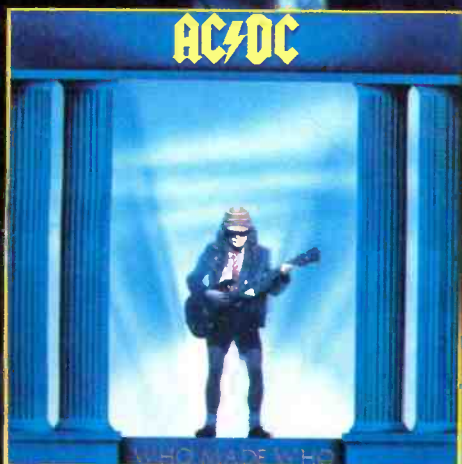
WHO MADE WHO features three new "Killerwatt" tracks (produced by Harry Vanda & George Young) plus six high-voltage classics—signature songs like "YOU SHOOK ME ALL NIGHT LONG" and "FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)."

It's AC/DC at ultimate power.

ALBERT PRODUCTIONS

MANAGEMENT: STEWARTM YOUNG FOR PART ROCK

**MAXIMUM
OVERDRIVE**
OPENS JULY 18TH!



(81050)

'WHO MADE WHO'

IS THE OFFICIAL SOUNDTRACK
FROM THE STEPHEN KING FILM

**MAXIMUM
OVERDRIVE**

DE LAURENTIIS ENTERTAINMENT GROUP Presents
A Film by STEPHEN KING 'MAXIMUM OVERDRIVE'
Starring EMILIO ESTEVEZ · PAT HINGLE
LAURA HARRINGTON · CHRISTOPHER MURNEY
Music by AC/DC · Co-Produced by MILTON SUBOTSKY
Executive Producers MEL PEARL and DON LEVIN
Produced by MARTHA SCHUMACHER
Written for the Screen and Directed by STEPHEN KING



ON ATLANTIC RECORDS, CASSETTES AND COMPACT DISCS

