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VOLUME 99 NO. 17

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

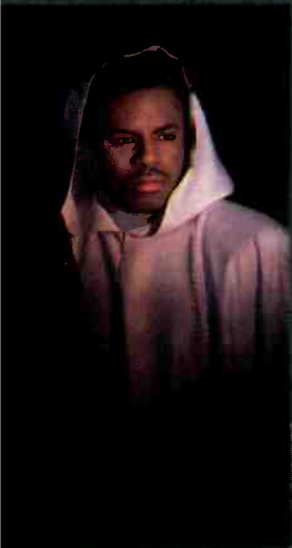
April 25, 1987/\$3.95 (U.S.), \$5 (CAN.)



In This Issue

PRINCE and the Minneapolis Music Scene

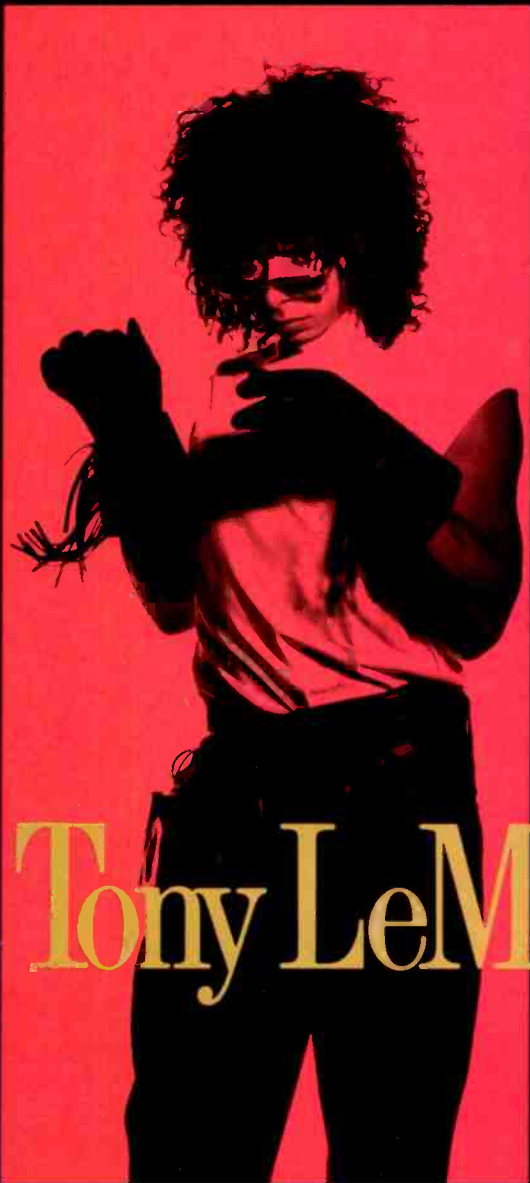
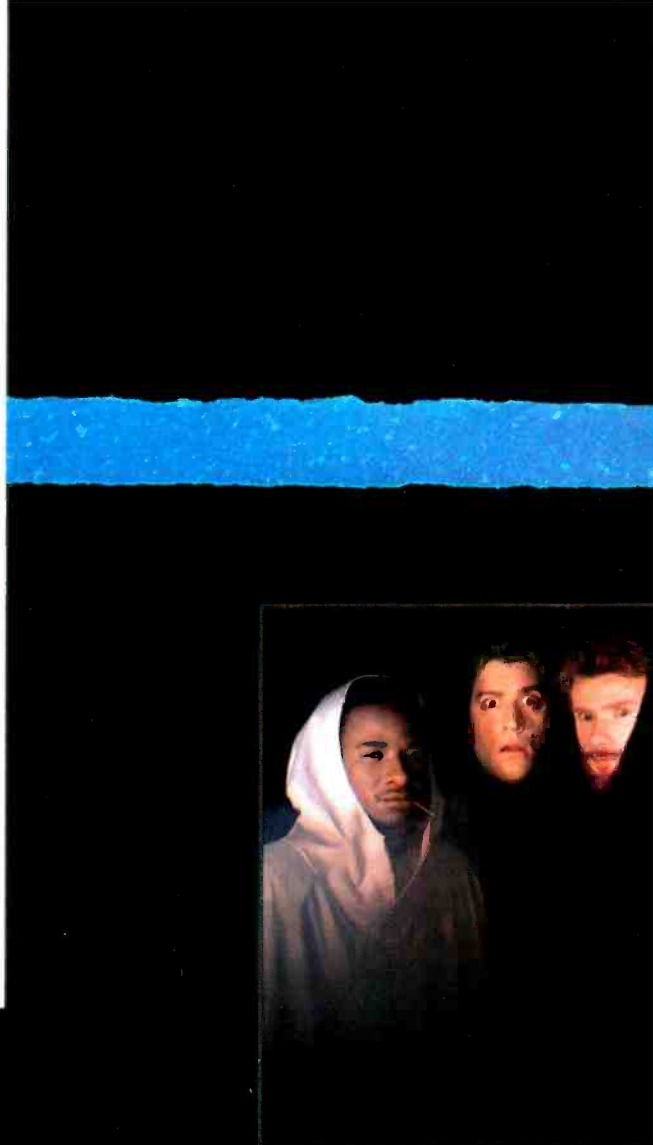




 Paisley Park Records



Madhouse Prince Taja Sevelle Sheila E.



Dale Bozzio Jill Jones Tony LeMans N



Sign Of The Times.

Billboard

NEWSPAPER

SPECIAL INTEREST VIDEO
N.Y. International Home Video Market
Follows page 52

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

Sponsorship Is The Key For Original Video Programming

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

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

Among the questions are the following:

A SPECIAL BILLBOARD ANALYSIS

- Sponsorship. How serious is longterm corporate involvement from major consumer products companies?

- Programming. What sources will be developing original product, what are the costs, and what subject matter will be targeted?

- Distribution. What role will major studios play in the special-interest market? At the same time, how will traditional video distributors and retailers carve up the pie?

- Pricing. Will most product fit into the \$20-\$30 price point or will \$10 become more prevalent?

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

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

(Continued on page 86)

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

BY GEOFF MAYFIELD

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

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

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

The sales marks were accomplished in a quarter when the distributor put into place a revamped price structure (Billboard, Dec. 20,

1986). Following the move to a "one-price" system, many wholesalers temporarily curtailed their WEA orders (Billboard, Jan. 31 and Feb. 28).

Droz credits the historic March tally to "an accumulation of things," rather than any single cata-

lyst. He says new product by established acts, improved compact disk fill, response to the Grammy Awards, and product by developing artists were factors that provided the month's winning combination.

(Continued on page 78)

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

BY NICK ROBERTSHAW

LONDON After nearly four months of hard wrangling, MTV Europe has reached agreement with the trade body IFPI and Video Performance Ltd. for the right to

broadcast videoclips across the continent. The agreement removes a major obstacle to MTV's European launch.

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

A so-called final offer made by IFPI in late March reportedly called for a royalty of 7.5% on the first \$16 million in revenues, rising to a maximum of 20% on revenues over \$56 million. In addition, MTV Europe is expected to pay a nonreturnable advance against first-year royalties of around \$320,000.

Income from the royalty agreement will be divided between VPL for distribution to producing compa-

(Continued on page 86)

A&M Backs Job Program For Inner-City Youth

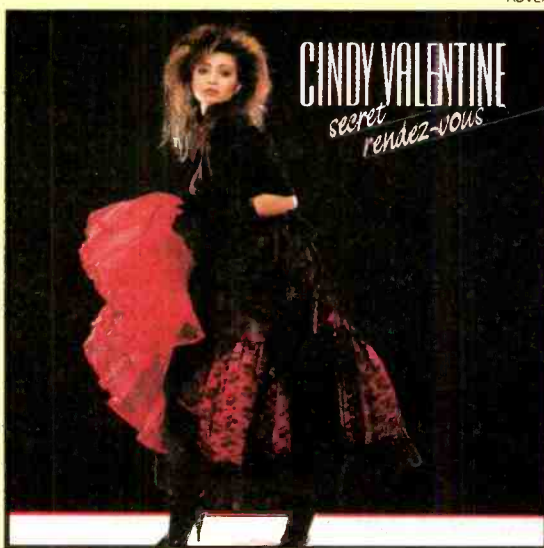
BY DAVE DIMARTINO

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

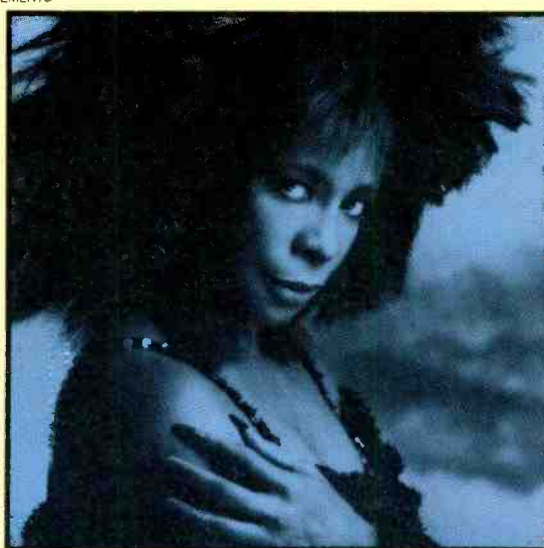
The program, called Y.E.S. (Youth Entertainment Summer) To Jobs, will provide 12 weeks of paid work in music-related fields to qualified students in Los Angeles, New York, Chicago, and Atlanta. Employment will be provided by A&M itself, RCA/A&M/Arista Distribution, the Music Plus and Tower record chains,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

(Continued on page 78)

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TWIN CITIES '87
Talent Capital
Follows page 62

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Billboard CONTENTS

VOLUME 99 NO. 17

APRIL 25, 1987

ASCAP NASHVILLE TAKES ON BMI

In the first of a three-part series on the performing rights organizations in Nashville, Gerry Wood chronicles the rise to prominence of ASCAP. In coming issues, he will look at SESAC and BMI. **Page 34**

Cassette Single: The Heat Is On

A panel at the third Music Business Symposium, held April 3-5 in Los Angeles, debated the pros and cons of the cassette single. On the examining table: Bryan Adams' "Heat Of The Night," recently released in that configuration. Marketing editor Earl Paige reports. **Page 41**

SPOTLIGHT ON THE TWIN CITIES

In the past two years, 23 acts from the Minneapolis/St. Paul area have signed major label deals, making Minnesota one of the hottest recording scenes in the U.S. Prince is just the tip of the talent iceberg, according to Billboard's Moira McCormick and Minneapolis Star and Tribune pop music critic Jon Bream. **Follows page 52**

A Retailer's Guide To Special Interest Video

Even the most conservative analysts estimate that nontheatrical, made-for-video programming may double its market share by the end of 1987 and could continue to do so annually through 1991. Jim McCullaugh and Chris McGowan report in this special section. **Follows page 62**

FEATURES

80 Album & Singles Reviews	70 La Radio Latina
26 Boxscore	70 Latin Notas
10 Chartbeat	85 Lifelines
71 Classical/Keeping Score	64 MTV Programming
33 Dance Trax	34 Nashville Scene
8 Executive Turntable	24 On The Beat
52 Gospel Lectern	14 Out Of The Box
71 Grass Route	22 Power Playlists
88 Inside Track	27 The Rhythm & the Blues
52 Jazz/Blue Notes	18 Vox Jox

SECTIONS

27 Black	65 Pro Audio/Video
75 Canada	14 Radio
68 Classified Actionmart	41 Retailing
13 Commentary	24 Talent
34 Country	85 Update
84 Financial	63 Video Music
53 Home Video	46 Video Retailing
73 International	

MUSIC CHARTS

Top Albums	Hot Singles
31 Black	20 Adult Contemporary
71 Classical	28 Black
42 Compact Disks	27 Black Singles Action
40 Country	38 Country
72 Hits of the World	34 Country Singles Action
52 Jazz	20 Crossover 30
18 Rock Tracks	32 Dance/Disco
82 Pop	72 Hits of the World
	76 Hot 100
	78 Hot 100 Singles Action
	70 Latin 50

VIDEO CHARTS

60 Business And Education	53 Music Videocassettes
60 Health And Fitness	58 Recreational Sports
58 Hobbies And Crafts	50 Videocassette Rentals
46 Kid Video	56 Videocassette Sales

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BPI Duping Case To House Of Lords Action Against Amstrad Began In 1984

BY PETER JONES

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

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

BPI says the House of Lords hearing is likely to take place next year. "The case is concerned with the legality of advertising these particular decks but is seen to have far wider implications for all copyright-based industries.

"In particular, the imminent advent of [digital audiotape] raises a number of issues which the House of Lords will be asked to consider," says a BPI spokesman.

In finding against BPI (which specified CBS Songs, EMI Records, and Chrysalis Records as plaintiffs) and MRS in the Court of Appeal, Lord Justice Nicholls said the court so ruled with "a feeling of profound dissatisfaction."

Sir Denys Buckley referred to "the present apparent inefficacy of the law to protect the owners of copyright against infringement of their copyrights by the use of modern electronic copy devices."

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

Patrick Isherwood, BPI legal ad-

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

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

Billboard, AB Reprise Sponsorship Seminar

NASHVILLE Billboard and sister publication Amusement Business are joining forces again this year to present the seminar "Sponsorship In The Entertainment And Leisure Industry," Sept. 27-29 at the Fairmont Hotel in Dallas.

The seminar, now in its fifth year, has a unique format that concentrates on sponsorship strategies for the mass entertainment, music, and sports industries. The conference offers corporations, ad agencies, and marketing firms information on the latest sponsorship trends and promotional opportunities available to increase product sales and exposure in entertainment, event, and sports marketing.

Attendees will include venue, park, fair, and festival management; music, talent, and video

executives; corporate marketing executives; sports marketing firms; record companies; event producers; and sports management.

Sessions will concentrate on sponsorship to increase attendance; marketing opportunities in regional sponsorship; packaging and pricing event marketing programs; sports marketing; utilizing music events for target marketing; evaluation measurement programs; advertising and promotion; and trends in sponsorship.

A complete list of speakers and sessions will be announced shortly. Registration is \$375 and includes all sessions, materials, breakfasts, luncheons, and receptions. For additional information, contact Gina DiPiero or Delia Thompson at 615-748-8120.

N.Y. Labels Prepare For Tobacco Ban Law Says It's Time To Lighten Up On Lighting Up

BY FRED GOODMAN

NEW YORK There will be no smoke in the smoke-filled rooms here come May 7, when New York's tough new smoking laws go into effect.

Although most record companies surveyed say they predict scant problems in complying with the law, there are those who will miss the familiar cloud under which they have operated.

"I'm going to move to Europe," declares Steve Plotnicki, vice president of Profile Records. Profile recently renovated a large loft for its new offices, creating lots of open work area that will now have to be designated a no-smoking area if employees so request. Plotnicki, who says he was planning to give up smoking anyway, foresees no problem in setting up designated smoking and nonsmoking areas.

Nor do other labels. But while an A&M spokeswoman explains that her company doesn't have any employees in the New York office who smoke, others could be underestimating the will of smokers.

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

a pack a day at work.

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

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

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

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

At RCA, George Abraham, man-

ager of employee services, says the company consulted outside attorneys for suggestions on how best to comply with the new law. "We've had situations like this in other offices," Abraham says. "We're simply going to comply with the law. I think it will be a little strange in meeting rooms at first, but we don't anticipate any problems."

Nor does Vince Logatto, manager of personnel policy at CBS Inc. "I'm a smoker myself," says Logatto, "but I'm about the only one in my department. Smoking just doesn't seem to be a big problem anymore. I think the smokers here now are generally older people, the pipe and cigar types. Generally, I think people here like the new law."

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

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

Spokeswomen for PolyGram and Capitol/EMI/Manhattan say the firms have yet to specify plans for compliance, although the latter is considering employing outside advisers.

Diversification A Top Priority

AVA Event Focuses On Indie Issues

BY CHRIS MORRIS

PHOENIX Survival was the name of the game at the third annual American Video Assn. convention, held here April 8-10.

The event—which drew 200 exhibitors and 500 of the trade group's 2,200 independent dealer members to the Pointe South Mountain Resort—emphasized increased in-store diversification as the key to continued health for the indie retailer in a rapidly narrowing and highly competitive home video universe.

Frequently voiced mom-and-pop complaints on topics ranging from the recent studio price hikes on A titles to the inaccessibility of advertising co-op dollars were heard only sporadically in Phoenix. The thrust of activities at the show hinged on meeting the continuing challenge of mass-merchant encroachment on the video business.

The majority of the convention's well-attended workshops focused on such ancillary avenues of revenue development as rackjobbing and equipment sales and repairs as

well as the maximization of rentals through more active promotion of catalog titles.

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

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

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

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

"The independent retailers are concerned about competition more than anything else, but most of them are successful," he said, citing a recent AVA study that shows business is up for the majority of the group's members.

"For years the industry has tried to write off the independent," Power said. "But the great shake-out of 1986 never happened. I don't see any larger number getting out of" (Continued on page 87)



Bouncing Back. Beach Boy Brian Wilson, seated, meets with Tom Hulett in Los Angeles to sign a new personal management contract.

O'Shea Tapped To Head MGM/UA Home Video

NEW YORK Bud O'Shea, an 18-year veteran of the home entertainment industry, has been tapped as the new head of MGM/UA's Home Video. O'Shea will leave his post as senior vice president of home video for 20th Century-Fox and open MGM/UA's new video headquarters in Culver City, Calif., in mid-May.

The vacancy was created when MGM/UA Home Video president Bill Gallagher declined to move

from New York with the company, which is relocating to California. O'Shea, who will serve as executive vice president and chief operating officer, will take on Gallagher's responsibilities. Though Gallagher has announced his departure from the company, he will remain as president until the end of 1987.

Like Gallagher, Cy Leslie, the group chairman, president and (Continued on page 87)

Panel Studies Rockers' Freedom Of Speech

First Amendment Topic At N.Y. Law Colloquium

BY FRED GOODMAN

NEW YORK Are local ordinances that prohibit certain rock concerts a violation of free speech? A colloquium on First Amendment protection for rock music, held April 4 at the New York Law School in Manhattan, sought an answer to this and related questions.

A primary example used by the seminar was the ordinance adopted by the city of San Antonio, Texas, which regulates attendance by minors at performances of a band whose material is deemed obscene. Other cities, including Columbus, Ga., Memphis, Tenn., St. Louis, and Jacksonville, Fla., have adopted or are considering similar ordinances.

Participants included attorneys Seymour Feig, Clayton Knowles, Lois P. Sheinfeld, Robert Perry, and Jeremiah S. Gutman; Rolling Stone magazine senior editor Brant Mewborne; psychiatrist Bertram Barall; concert promoter Nancy Marcussi; and a Southern Baptist minister, Jimmy Allen.

Panelists, asked to explain why government does or does not have a right to punish or prevent expressions of speech that are deemed to incite violence or lead to death, offered a broad range of perspectives.

Feig, a professor at New York Law who was once a record label attorney, said that although he doesn't support "censoring before the fact," communities are within their rights to determine whether they will allow bands to play or not. "The Supreme Court recognizes local community standards," he said. "The court just doesn't want to say

what those standards can be."

The Rev. Allen, characterizing himself as "a moderate rather than a fundamentalist," said he doesn't "think most fundamentalists will concede they want censorship. The basic way to avoid censorship is to have responsible action. My concern is that indignation will rise, leading to censorship."

Stating that parents have the pri-

mary responsibility for rearing their children, Allen said those parents should be able to help set community standards. "They must be debated on a community-by-community basis and codified only if they are not respected," he said. "I respect the San Antonio statute. And I certainly want to protect the First Amendment." (Continued on page 87)

Fan Mail Frees Prisoner

BY CHRIS MORRIS

LOS ANGELES An Amnesty International postcard campaign launched at a Simple Minds concert in San Diego last year has resulted in the release of a political prisoner in Sri Lanka.

The disclosure of the prisoner's release coincided with the April 13 startup of a three-week nationwide letter-signing campaign for the release of political prisoners on Amnesty's behalf in Tower Records stores (Billboard, April 4).

According to a spokesman for A&M Records, Simple Minds' label, lead singer Jim Kerr was informed by letter in late March that the Sri Lankan government had released P. Udayarajan, a member of the Tamil sect, which is at odds with the government, on June 16. Udayarajan had been held by the Sri Lankan government for three years without trial.

Postcards petitioning for

Udayarajan's release were circulated at Simple Minds' concert in San Diego during Easter week in 1986. According to the letter to Kerr from San Diego Amnesty group coordinator Martin Grand, "We mailed nearly 400 cards that we collected from the audience, and I am sure that hundreds more were mailed also. He was released a month and a half after the show!"

The lag between Udayarajan's release and its announcement stems from Amnesty not having been informed of the release until November. Amnesty International typically announces such releases cautiously to avoid incurring any complaints from the governments involved that could cause further lag time.

The Simple Minds campaign was not unique, according to the A&M spokesman. Postcards seeking the release of three or four dif-

(Continued on page 86)

Executive Turntable

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

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

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



MAYFIELD



PAIGE



ANDERLE



BAUMGARTNER

based in San Francisco.

Beldean Fortunato becomes director of operations for Columbia Record Productions. She was associate director of a&r administration, contract, copyright, and product, CBS Records Division.

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

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

Eulis Cathey is named music coordinator of black music promotion for Island Records in New York. He was with WEBR-AM Buffalo.

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



FORTUNATO



YOUNG



PULEO



MONTAN

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

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

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

Fox Hills Video, a subsidiary of Heron Communications in Los Angeles, makes the following appointments: Tessa Millikan as manager of operations and sales administration; Cathryn Davis Gates, production manager; Holly Wallace, product manager for all original productions; Cynthia Acord, marketing manager; Chuck Crossen, Central region sales manager; Dan Gurlitz, Eastern region sales manager; and Susan Mary Roberts, Western region sales manager. (Continued on page 85)

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Payola Probe Out Of the Running

Gore Aide: Investigation 'On Hold'

BY BILL HOLLAND

WASHINGTON The year-old federal probe into alleged payola has officially dropped off the congressional charts.

A spokesman for Sen. Albert Gore, D-Tenn., has made official what insiders had suspected for months—that Gore's investigation of record industry promotional practices has been "put on hold"

and is "way on the back burner."

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

convened in January.

Also, it was officially stated that Gore's former chief investigator in the probe has left Capitol Hill and has taken a job in the private sector. That investigator had not been assigned to the probe's subcommittee since the end of the 99th Congress; he is now working in investment banking (Billboard, Feb. 21).

The Gore staffer also said attempts to switch the investigation's jurisdiction from the Permanent Subcommittee on Investigations to the Consumer Subcommittee, where Gore now serves as chairman, will also be put "on hold."

The inactive probe, which never achieved full-scale activity and had a limited staff, could be revived by another lawmaker in the future, said a spokesman, who added that that possibility is "down the line and (Continued on page 87)

Gospel Music Week Draws Large, Enthusiastic Crowd

BY DON CUSIC

NASHVILLE Despite recent evangelist-related controversy, more than 900 registrants—the largest amount ever—attended Gospel Music Week here April 6-9.

Held at the Radisson and Hyatt hotels and the Tennessee Performing Arts Center, the event was also one of the best and most harmonious gospel meets in recent years, according to many attendees.

The week featured numerous events: industry panels on such topics as publishing, booking, management, and public relations, which 500 registrants attended; the National Gospel Radio Seminar, which drew more than 200 attendees; and

the Church Music Workshop, which offered seminars on church music and choral-reading workshops and was attended by 150 registrants. The week also includes the annual Dove Awards (see story, page 78).

The "Pearly Gate" scandal involving Jim and Tammy Bakker, the side-show battles of television evangelists, and Oral Roberts' do-or-die money-raising threat from God were never far from the minds and lips of the registrants. But the comments were generally brief, low key, and slanted toward mercy, forgiveness, and a general air of support for the beleaguered evangelists.

Other highlights of the event (Continued on page 87)

Sheets Appear Via Columbia

New Acuff-Rose Activity

BY EDWARD MORRIS

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

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

Frank Hackinson, Columbia Pictures chairman, says that since his company took over the print tasks

for Opryland Music Group, it has released 33 of the publisher's best-selling titles in sheets, including "Tennessee Waltz," "Elvira," "Blue Bayou," "Your Cheatin' Heart," "Oh, Pretty Woman," and "Last Date."

According to Hackinson, the Acuff-Rose sheets are printed on 8½-by-11 paper instead of the standard 9-by-12 format. The new editions have covers that feature photographs of the artists who made the songs famous, says Hackinson.

Among the songwriters in the Acuff-Rose catalogs are Hank Williams, Fred Rose, Roy Orbison, Don (Continued on page 85)

Tin Pan Apple Adds Limb

BY LINDA MOLESKI

NEW YORK Since its inception four years ago, Gotham-based Tin Pan Apple has produced three Fresh Fest Tours, which featured such rap acts as the Fat Boys, Run-D.M.C., and Whodini, and a New York rap/break-dancing contest, sponsored by Coca-Cola and local outlet WBSL. Now the company wants to equal its concert and production success in the record store.

The company, which started as an artist management firm, has since expanded to include a record and film division. Last fall, the label signed a distribution pact with PolyGram; in addition to the Fat Boys, its roster boasts the Latin Rascals

and the White Boys.

"We love to dream up things, take them from ground zero, and pull them off," says company head Charles Stettler. "Our forte is marketing and promotion," adds Lynda West, who co-founded the entertainment company with Stettler in 1983.

Tin Pan Apple's latest project is "Disorderlies," an upcoming motion picture starring the gold-selling Fat Boys—an act the company also manages. The movie, scheduled for release this summer, marks the first of a three-picture deal with Warner Bros.

"Our goal is to be a conglomerate where each division is an adjunct to the other," says Stettler. "We want (Continued on page 85)



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

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

U2's "The Joshua Tree" jumps to No. 1 on this week's Top Pop Albums chart, as its hit single, "With Or Without You," climbs to No. 10 on the Hot 100. This puts the Irish band at the same point Bruce Springsteen found himself in during the fall of 1980. At that point, Springsteen had been recording for seven years and had been a critical favorite for five. But it wasn't until November 1980 that Springsteen landed his first No. 1 album ("The River"), and it wasn't until the following month that he scored his first top 10 single ("Hungry Heart").

It's interesting to compare the commercial breakthroughs of Springsteen and U2, because they are probably the two most acclaimed rock acts of the '80s. Actually, U2's arrival has been more immediate. Springsteen had at least cracked the top 10 with two albums—"Born To Run" and "Darkness On The Edge Of Town"—prior to his No. 1 breakthrough. But U2 had never quite made the top 10. The band peaked at No. 12 with both of its last two full-length albums.

In fact, David Rosoff of St. Paul notes that when "The Joshua Tree" debuted at No. 7 a few weeks ago, U2 became the first act in the modern pop era to debut in the top 10 that had never previously cracked the top 10. He notes that he's excluding Crosby, Stills, Nash & Young, George Harrison, and USA For Africa, all of whom technically accomplished the feat but had an unfair advantage because of prior affiliations.

More U2 trivia comes from John Farkas of Cleveland, who notes that U2 becomes the artist with the shortest name ever to have a No. 1 album. (The old record was held by War, which was also the title of a 1983 U2 album. Is this stuff amazing or what?)

"TRIO" jumps to No. 8 on this week's Top Pop Albums chart, becoming the first top 10 album for Dolly Parton and Emmylou Harris and the ninth for Linda Ronstadt. Parton's previous highest-charting album was "9 To 5 And Odd Jobs," which hit No. 11 in 1981; Harris' was "Luxury Liner," which reached No. 21 in 1977.

The swift acceptance of "Trio" is especially sweet because it had been in the planning stages for so long. The three stars began work on the album nearly a decade ago but put it aside. As it happens, Ronstadt's last top 10 album, "What's New," also had a long gestation period. She cut an album of standards with Jerry Wexler, which was shelved, and she later went back into the studio with Nelson Riddle and got it right. Moral: If at first you don't succeed . . .

Ronstadt appears on a second album in this week's top 10. She sings a duet with Paul Simon on "Under African Skies," a track from "Graceland."

FAST FACTS: Madonna's "La Isla Bonita" jumps to No. 7 on this week's Hot 100, becoming her 12th consecutive top 10 hit. Only one artist—Lionel Richie—has a longer string of consecutive top 10 hits. He's had 13; Michael Jackson is tied with Madonna with 12. One difference: Richie's total includes a duet with Di-

ana Ross, and Jackson's includes two duets with Paul McCartney. But Madonna has done it all on her own. Incidentally, this is the fifth top 10 hit from "True Blue," making it only the second album by a female artist to generate five top 10 hits. It follows Janet Jackson's "Control."

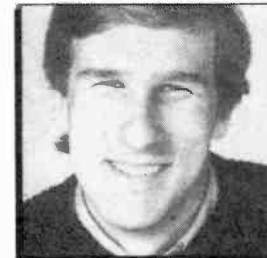
Don't look now, but a commanding 13 of the 75 titles on Billboard's Top Black Albums chart are by rap acts. The top label at the moment is Jive/RCA, with charting albums by DJ Jazzy Jeff & Fresh Prince, Kool Moe Dee, and Steady B. Labels with two charting albums each are Profile (Run-D.M.C. and "Mr. Magic's Rap Attack, Vol. 2") and Fantasy (Timex Social Club and Doug E. Fresh & the Get Fresh Crew).

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

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

Steve Thompson of La Crescenta, Calif., notes that Genesis' "Tonight Tonight Tonight" joins Ferrante & Teicher's "Tonight" and the Mello-Kings' "Tonight Tonight" to become part of the second trio of songs with titles using the same word one, two, and three times. This also happened with Evelyn King's "Shame," the Magic Lanterns' "Shame Shame" and Shirley & Co.'s "Shame Shame Shame."

CHART BEAT



by Paul Grein

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Barbra Streisand



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
USA Today raves: "She can send your spirits soaring." Be part of this wonderful event.

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*Barbra Streisand. "One Voice." From the special as seen on HBO.**

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Album Rockers: 'Keep Concert Cool' Outlets Up PSAs To Combat Violence

BY LINDA MOLESKI

NEW YORK Album rock outlets are playing a larger role in curbing violence at arena rock shows, particularly in the New York area. During the past year, top Gotham rockers WXRK and WNEW have stepped up the number of PSAs they run denouncing destruction of venues.

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

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

and convince the kids to stay home. One thing we did was run public service announcements asking them, 'If you don't have tickets, don't come.' We also did live broadcasts for the shows in New York, Chicago, and Philadelphia."

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

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

Aside from the programming value of the broadcast, Evans says, "Our duty is to help out in the community if there's a problem, as there is in every market that does rock shows. We owe it to the community to serve as one voice telling fans it isn't cool to destroy. With a show like the Dead, there's a big demand, and why deny the public

from hearing something so hot? There's always the possibility of trouble, so if you provide entertainment, you're helping out."

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

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

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

As for whether it is something that will continue, Scher says, "We're looking into it for other potentially troublesome shows, but it takes a lot of cooperation from bands. We want to send a message to these kids to stay home and have a party. Don't take the chance of not having your favorite band come back."



The Real Heart Of Rock'n'Roll WBCY Charlotte, N.C., afternoon personality Jeff Wicker, left, takes part in one of the top 40's finest moments as Huey Lewis takes a personal break with young fan Brian Collins. When Collins' mother called WBCY saying that her seriously ill son would love Lewis tickets, the station and Chrysalis local rep Dave Ross did one better by arranging the meeting.

Other Media Focus On Air Personalities

DJs Are Grabbing Headlines All Over

NEW YORK For such a local, aural medium, radio is getting a lot of national, visual attention of late.

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

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

"There wasn't any one incident that put this story in the paper," says Smith. "But, being based in Washington, there's a lot of personalities doing things here." Smith admits that the presence of high-profile radio personalities is not exactly new. "We might have picked up on it three or four years ago, when it was a bit fresher."

At "West 57th Street," program producer Vicky Samuels says her segment on outrageous radio talent has "been germinating for a long time. I've noticed that personality radio has made a comeback—

for one thing, I can't seem to hear rock'n'roll any more."

Based in New York, Samuels says her interest was spurred by WXRK's Stern. "I was amazed by what I heard. When we started tracking more people down, we found that it's a trend that's been

'We found out that it is a growing trend'

growing in radio. We certainly found that it's no longer an exception [to hear Stern-style shows]."

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

The "Oprah Winfrey" program is set to feature Shannon; KROQ Los Angeles' Jim "the Poorman" Trenton; Tom Joyner, the "commuting DJ" of KKDA-FM Dallas and WGCI-FM Chicago; WLUP Chicago's Jonathon Brandmeier; KEGL Dallas' Moby; and former WNBC New York afternoon driver Joey Reynolds.

"Oprah Winfrey" show associate producer Ellen Rakietyen says the program's themes are usually arrived at by spontaneous means, but says some of the interest was generated as a result of press stories on so-called shock radio. Referring to the show's Chicago base, Rakietyen says, "[WLUP's]

Brandmeier is like a god here. He's just so popular here. And, then we've been reading about shock radio—including a recent Us magazine article—and we've got it here. Plus, [April 17] is a holiday for kids, and that's good because those kids have parents that watch our show."

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

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

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

KIM FREEMAN

NEW! NEW! NEW! NEW! NEW!

Don't Miss Billboard's HOT CROSSOVER 30

It's the only chart of airplay at the hot new stations with a "Crossover" format that mixes urban, pop, and dance club hits. See page 20.

NEW! NEW! NEW! NEW! NEW!



Programmers reveal why they have jumped on certain new releases.

BLACK/URBAN

B.K. Kirkland, PD of WBLB New York, is tooting Herb Alpert's horn this week, with a positive report on "Diamonds Are A Girl's Best Friend" (A&M), a duet with Janet Jackson. Kirkland has also picked up "Making Love In The Rain" off Alpert's album, which the PD says is a hot item in WBLB sales research. The Whispers' "Rock Steady" (Solar/Capitol) beefs up WBLB's mature r&b side, says Kirkland, and is getting strong reports from 25-plus listeners. "The record is simply the classic side of the Whispers," he says. "And, that's it for our standard adds." WBLB's nonstandard adds start with Klymaxx's "Divas Need Love Too" (Constellation/MCA), which Kirkland reports is "a great track, getting strong responses." And, they end with Shock's "Lock Me Out" (import). "This 12-inch is generating active phone response and appears to be destined for heavy dance-club rotation," he says.

COUNTRY

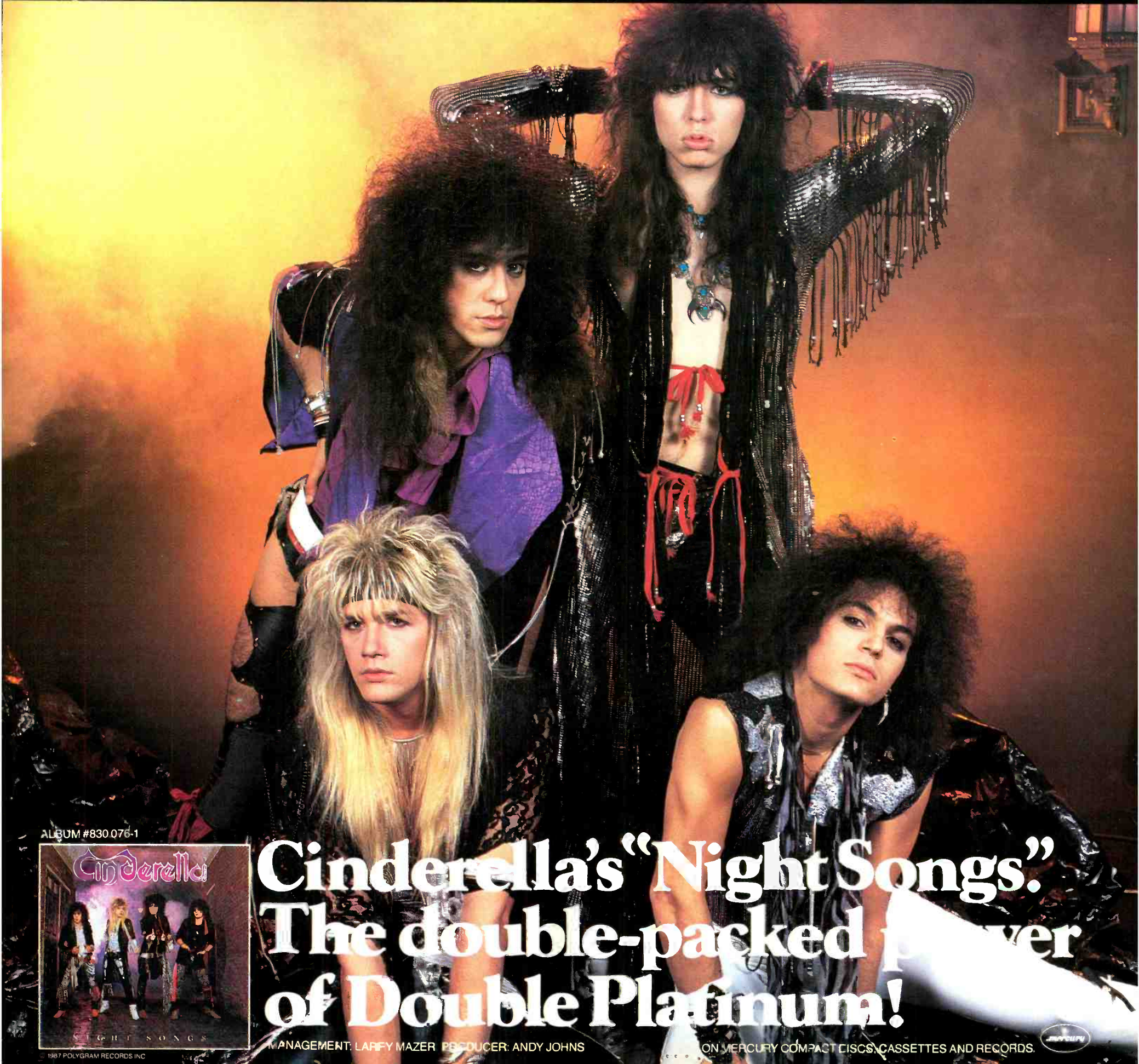
KMIX Modesto, Calif., PD Steve Amari stresses "contemporary" when discussing his station, and his recent adds certainly reflect a risk-taking approach. K.T. Oslin's "80's Ladies" (RCA) is a highly relatable song, especially for KMIX's many '80s ladies. The PD says of Sweethearts Of The Rodeo's "Chain Of Gold" (Columbia), "I think it's something that bigger-market programmers will be looking at soon." Also fitting the KMIX mold is Southern Pacific's "Don't Let Go Of My Heart" (Warner Bros.). "It's a very contemporary ballad, with that little tinge of country," Amari reports. And, falling in between the traditional and modern genres is Jenny Yates' "Home On Sundays" (Mercury/PolyGram).

ADULT CONTEMPORARY

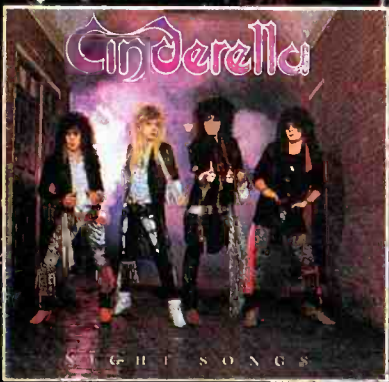
KOST Los Angeles MD Liz Kiley reports that every time the station's phone rings, the call is about Atlantic Starr's "Always" (Warner Bros.). "I think a lot of AC programmers are ignoring this, and I don't know why. Last year it was 'Friends & Lovers.' This year it's 'Always,' with people using it in weddings and all." Equally hot on the request lines is Dan Hill's "Can't We Try Just A Little Harder" (Columbia). "Even though he hasn't had a record out in a long time, listeners immediately picked up on this," says Kiley of Hill's duet with Vonda Shepard. One thing Kiley never ignores is album tracks, and she says she's found a gem in the Carly Simon cut "The Stuff That Dreams Are Made Of" (Arista). "The lyrics are wonderful—truly relatable to most people, especially women." Speeding along at KOST is Klymaxx, with the single "I'd Still Say Yes" (Constellation/MCA). "These ladies have done it before, and they'll do it again. It'll pull reactions."

KIM FREEMAN

Cinderella



ALBUM #830 076-1



Cinderella's "Night Songs."
The double-packed power
of Double Platinum!

MANAGEMENT: LARRY MAZER PRODUCER: ANDY JOHNS

ON MERCURY COMPACT DISCS, CASSETTES AND RECORDS.



NAB Panel Looks At Good Promos, Why They Work

BY CHARLENE ORR

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

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

Jan Chamberlin of WDIF-FM Marion, Ohio, won the small-market division with her Body Badge contest. Using a round version of the station's call-letter bumper sticker, KDIF tied its small budget into a big community event: the annual popcorn festival. Contest participants were given one of 35 combinations of letters in four different colors and were instructed to search for the match during the festival. Each couple that returned to KDIF's booth with a match received a station baseball cap and became eligible to win a \$1,000 shopping spree.

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

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

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

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

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

Billboard's

OFFICIAL TOP 40

ALL TIME

ELVIS PRESLEY HITS

The Memorial Day Countdown Fit for a King!

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

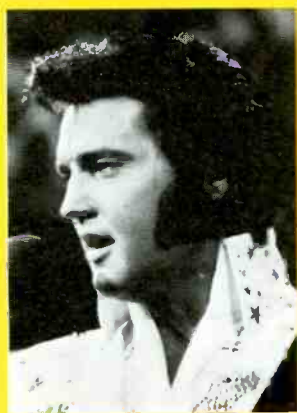
Now, for the first time, Billboard has ranked the Top 40 hits by the King of Rock & Roll!

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

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

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

With the prestige and authority of Billboard behind it, and Elvis all through it, this is one show you won't want to miss! It's available on a swap/exchange basis to radio stations in



the top 170 Arbitron-rated metro markets. Call United Stations Radio Networks immediately to reserve it for your station at 212-575-6100 or for national sales information.

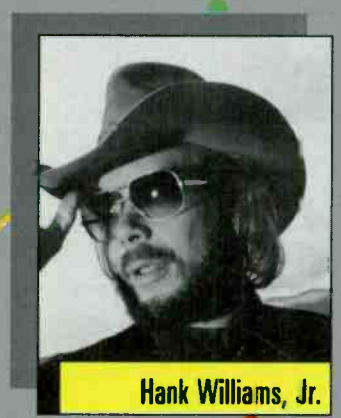
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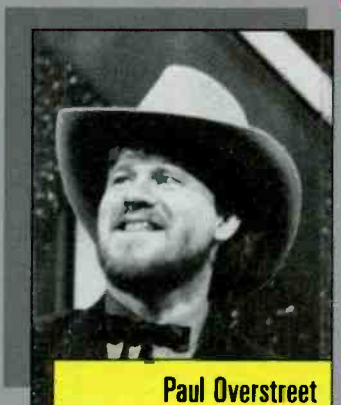
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To The
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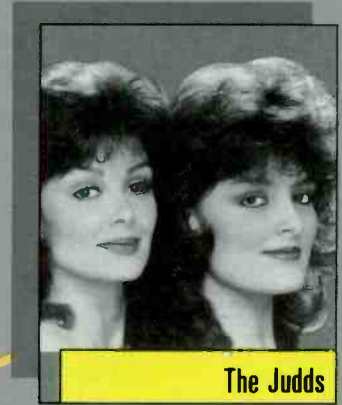
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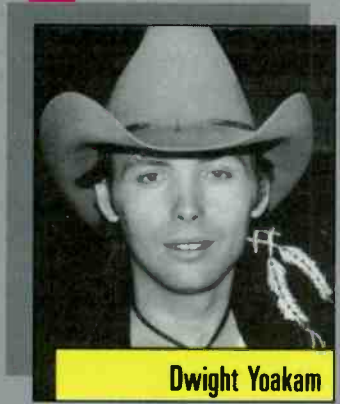
Hank Williams, Jr.
ENTERTAINER
OF THE YEAR



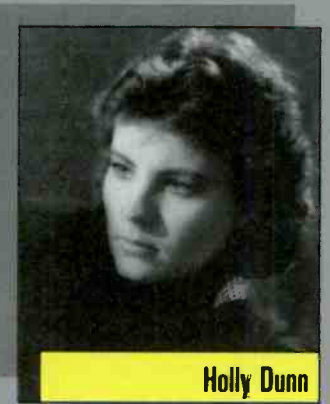
Paul Overstreet
SONG OF THE YEAR
"On The Other Hand"
Paul Overstreet, Writer
Writers Group Music
Scarlet Moon Music, Publishers



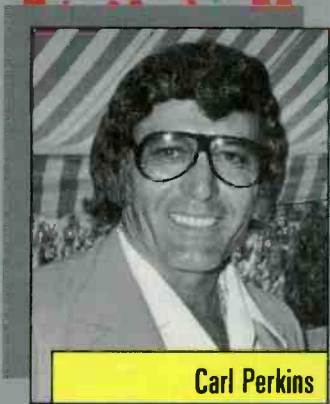
The Judds
TOP
VOCAL DUET



Dwight Yoakam
TOP NEW
MALE VOCALIST



Holly Dunn
TOP NEW
FEMALE VOCALIST



Carl Perkins
CAREER
ACHIEVEMENT AWARD



Minnie Pearl
PIONEER AWARD

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

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

BAND OF THE YEAR (Touring)
Ricky Skaggs Band



© BMI 1987

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				★★ NO. 1 ★★	
1	1	1	6	U2 ISLAND	WITH OR WITHOUT YOU
2	2	2	5	FLEETWOOD MAC WARNER BROS.	BIG LOVE
3	3	4	5	BRYAN ADAMS A&M	HEAT OF THE NIGHT
4	5	7	4	DAVID BOWIE EMI-AMERICA	DAY IN, DAY OUT
5	4	5	9	CUTTING CREW VIRGIN	(I JUST) DIED IN YOUR ARMS
6	18	—	2	★★★ POWER TRACK ★★★	
6	18	—	2	TOM PETTY & THE HEARTBREAKERS MCA	JAMMIN' ME
7	8	10	7	FROZEN GHOST ATLANTIC	SHOULD I SEE
8	7	8	8	JON BUTCHER CAPITOL	GOODBYE SAVING GRACE
9	10	16	9	LOU GRAMM ATLANTIC	READY OR NOT
10	6	3	9	PETER WOLF EMI-AMERICA	COME AS YOU ARE
11	12	15	10	PSYCHEDELIC FURS COLUMBIA	HEARTBREAK BEAT
12	16	20	5	U2 ISLAND	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR
13	13	18	6	EDDIE MONEY COLUMBIA	ENDLESS NIGHTS
14	14	14	6	NIGHT RANGER MCA	THE SECRET OF MY SUCCESS
15	9	6	11	GREGG ALLMAN EPIC	I'M NO ANGEL
16	11	11	7	BON JOVI MERCURY	NEVER SAY GOODBYE
17	19	23	5	THE CULT SIRE	LOVE REMOVAL MACHINE
18	30	38	3	ROCK AND HYDE CAPITOL	DIRTY WATER
19	17	17	8	ANDY TAYLOR MCA	I MIGHT LIE
20	22	24	6	WHITESNAKE GEFFEN	STILL OF THE NIGHT
21	25	29	4	LOS LOBOS WARNER BROS.	SET ME FREE (ROSA LEE)
22	24	28	4	EUROPE EPIC	ROCK THE NIGHT
23	27	36	3	ERIC CLAPTON WARNER BROS.	RUN
24	15	9	9	PATTY SMYTH COLUMBIA	NEVER ENOUGH
25	35	41	3	LITTLE AMERICA GEFFEN	WALK ON FIRE
26	26	26	5	BILLY IDOL CHRYSALIS	SWEET SIXTEEN
27	38	—	2	BRYAN ADAMS A&M	INTO THE FIRE
28	20	12	12	STEVE WINWOOD ISLAND	THE FINER THINGS
29	43	—	2	GREGG ALLMAN EPIC	ANYTHING GOES
30	46	—	2	TRUTH I.R.S.	WEAPONS OF LOVE
31	23	13	13	LOU GRAMM ATLANTIC	MIDNIGHT BLUE
32	32	32	4	U2 ISLAND	BULLET THE BLUE SKY
33	33	33	3	BRYAN ADAMS A&M	ANOTHER DAY
34	34	34	4	U2 ISLAND	WHERE THE STREETS HAVE NO NAME
35	44	—	2	PETER WOLF EMI-AMERICA	CAN'T GET STARTED
36	48	—	2	REO SPEEDWAGON EPIC	VARIETY TONIGHT
37	37	40	4	XTC GEFFEN	DEAR GOD
38	28	30	5	ROBERT CRAY MERCURY	I GUESS I SHOWED HER
39	31	25	11	CROWDED HOUSE CAPITOL	DON'T DREAM IT'S OVER
40	40	—	2	GEORGIA SATELLITES ELEKTRA	RAILROAD STEEL
41	21	21	6	GLASS TIGER MANHATTAN	I WILL BE THERE
42	NEW ▶	1		★★★ FLASHMAKER ★★★	
42	NEW ▶	1		FLEETWOOD MAC WARNER BROS.	SEVEN WONDERS
43	29	19	12	SAMMY HAGAR COLUMBIA	WINNER TAKES IT ALL
44	NEW ▶	1		TESLA GEFFEN	LITTLE SUZI
45	RE-ENTRY			BON JOVI MERCURY	WANTED DEAD OR ALIVE
46	36	22	7	DOKKEN ELEKTRA	DREAM WARRIORS
47	NEW ▶	1		FARRENHEIT WARNER BROS.	FOOL IN LOVE
48	NEW ▶	1		GARY MOORE VIRGIN	OVER THE HILLS AND FAR AWAY
49	39	27	10	DEEP PURPLE MERCURY	CALL OF THE WILD
50	NEW ▶	1		THE DAMNED MCA	ALONE AGAIN OR

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.

Charlie West Is Movin' On Up To KLOS; Brian Thomas Becomes PD At WBSB

CHARLIE WEST jumps from the 57th-ranked market to the No. 2 market with the PD post at album rocker KLOS Los Angeles. West departs KWOD Tulsa, Okla., after roughly 10 years there. West had also advised Clear Channel sister station KPEZ Austin, a classic rocker. KLOS VP/GM Bill Sommers says West's classic experience will be a plus in the face of competition from classic rocker KLSX Los Angeles, and he welcomes the PD's medium-market background. "When you're coming from a smaller market, you have to be more resourceful because you don't have the resources of a major company behind you."

Kurt Kelly, who has been holding down the programming fort since Tim Kelly split for WCKG Chicago, will remain at KLOS as assistant PD, Sommers says.



by Kim Freeman

BRIAN THOMAS accepts the PD post at hit outlet WBSB "B-104" Baltimore, moving up from a super-successful tour at WBJW "BJ-105" Orlando, Fla. "His track record, his knowledge, and the way he carries himself make him one of the hottest young programmers around," says B-104 GM Jim Fox. Thomas, of course, replaces Steve Kingston, now OM at WHTZ "Z-100" New York.

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

TOM WATSON will head south to assume the long-vacant PD post at lite rock outlet KIFM San Diego. The PD slot at KEZR "EZ Rock" San Jose, Calif., for the last nine months is only the most recent entry on Watson's resume, which includes a stint at KSEA San Diego in the early '70s. The country's "most beautiful city" is also "probably one of the most competitive AC markets," says Watson of his return.

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

Here's a fact to fuel talk that Infinity hitster WBMW "B-106" Washington, D.C., may go album rock (Vox Jox, April 18): WWDC "DC101" afternoon man Don "Serphe" Colwell resigns that post to take on afternoons at B-106. Serphe's been at the D.C. rocker for many years and was one of the original jocks at progressive rocker WHFS there.

HEAVY ROTATION: KBLX Berkeley, Calif., MD Kim Hughes leaves the eclectic quiet storm outlet for northern California promotion duties with RCA... A&M shuffles its local deck to move N.Y. rep Sue DeBenedette to similar duties in Los Angeles, replacing Kelly Summers. Jill Glass stays in A&M's Boston base but leaves her marketing-manager post for local promotion. And, Chuck "the Blitz" Bliziotis leaves his Boston local promo manager post for the same gig in New York.

KYES-AM Modesto, Calif., drops its calls and its AC format for country and the KMEX-AM set. The format is automated except for mornings, when veteran broadcaster Mike Wolfe is doing a news-intensive live show.

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



WSHE MIAMI OM Charlie Kendall lures Tom Robinson out of

premature radio retirement to do evenings at the leading rocker. Robinson worked for Kendall during his WMMR Philadelphia days, then moved on to WBCN Boston, where an unpleasant departure apparently left a bad taste in Robinson's mouth. Other changes in WSHE's lineup include PD Michael Dalfanzo's move to middays, Kendall's arrival in afternoons, and Drew Townsend in on overnights. Former WSHE midday man Harris Allen has opted for weekend and fill-in work at Kendall's old home, WNEW-FM New York, where Ken Dashow moves into weekday overnights.

Kendall, by the way, has already fallen prey to Miami vices like a luxurious new home with a hot tub and boat dock in the back. Go visit! ... Back at WNEW-FM, PD Mark Chernoff picks from his old stomping ground, WDHA Dover, N.J., by pulling Cyndy Mankowski in for Sunday overnights.

HOT SHOTS: The American Comedy Network of Bridgeport, Conn., loses David Lawrence to the morning shift at rocker WLVQ Columbus, Ohio. That leaves a plum executive producer post open at the leading laugh net. ACN prez Andy Goodman is seeking someone to help write, perform, and create ACN's multitrack output. Goodman hints that salary would be higher than most local production director gigs... And, we can't reveal the station, but a major-market top 40 is looking to give somebody her "big break." The official position is morning news director, but the station is looking for a female with personality, intelligence, and characters very much her own. Send T&R's here and we'll forward them.

"WE'RE HERE TO FIND SAND," quipped WHYI "Y-100" Miami MD Frank Amadeo, explaining for the umpteenth time why he and Y-100 OM Tony Novia were in Gotham last week. Actually, the two were seeking talent for their beach concert/party this summer and were just generally schmoozing new and old colleagues... Great to visit with Capitol's VP/black promotion Ronnie Jones and director of artist/product development Jean Riggins, who were raving about the new New Edition-type group 4 By Four and T. Graham Brown's latest soulful country album.

Thanks to Susan Storms and her WHN New York colleagues for the Mets party and game April 9, where we found local MCA rep Bobby Shaw breaking from his normal pop/rock rounds to trot Lee Greenwood around. After Greenwood's opening national anthem, the PA announced, "Courtesy is contagious. Pass it on," a motto which the RAB's Danny Flamberg recommended as the theme for next year's NAB confab.

GOOFIN': Loved the bet WTHZ Tallahassee, Fla., MD/afternoon man Rich Stevens made with his listeners April 6 as to whether Marvin Hamlisch or Leonard Nimoy would win the boxing match... Ozzy Osbourne donated \$1 to Oral Roberts, with a note requesting that the preacher spend it on "his psychiatric treatment."

New 'Gladiators' Take Cues From Veteran Fighters

BY DAVE BURCHETT

IT'S TRUE that disk jockeys are not just communicators or performers. We are also chroniclers of what other jocks or competing stations are up to. We make mental notes here, observations there... enough to know who's doing what. That's why all eyes should be on Dallas in the coming months.

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

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

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

THE REAL DON STEELE: Judging from his afternoon programs at gold outlet KRLA Los Angeles, it

doesn't seem like a thousand Million Dollar Weekends have passed since Don and the rest of the KHJ boss jocks wiped out their competitors and paced a string of RKO/Bill Drake ratings coups coast to coast. Steele's exuberance, tenacity, and crazy hipness inspire the same awe today as in 1966.

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

COUSIN BRUCIE MORROW &

Dan Ingram: During the late '50s at WINS New York, Morrow's delivery caused account executives a great deal of consternation. They feared the velocity with which he read commercials would dismay clients. That alone is enough for gladiator credentials.

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

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

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

TOM CAMPBELL: As was previously mentioned, one of the prerequisites for this list is the ability to talk fast. Tom "Boss Of The Bay" Campbell talking is roughly akin to an avalanche plummeting down a mountainside. At KYA San Francisco, Campbell was the only jock to consistently beat KFRC in his time

slot. This was an era that saw KFRC ascend to the position of top Bay-area rocker, so Campbell's feat was no small one. Though no longer a jock, Tom is omnipresent on San Diego stations via spots for a stereo/video concern.

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

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

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

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

GUEST COLUMN

Promotions

BEACHSIDE BOOTY

Life is looking like a beach these days, and AC outlet WIOQ Philadelphia is right on the case with a summer-long promotion that gives listeners a week's vacation on WIOQ's beach house in Ocean City, N.J. Last month, the station began drawing winners from a postcard pool.

Each winner also gets a package of goodies to go along with the house, all provided by sponsors of the promotion.

APRIL IS 'STRUMMER TIME'

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

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

ROCK BOTTOM

XTRA-FM "91X" San Diego is calling attention to stars on the way up, with low-down concert ticket prices in its 91X Rising Star Concert series. The series kicked off with gigs by Chris Isaak, Wire Train, and Concrete Blond on successive weeks, all with 91-cent ticket prices. "We're striving to expose new acts at a cost anyone can afford," says Oz Medina, the album rocker's MD.

This all follows 91X's supersuccessful X-Pose The X contest last month, which had listeners performing wild stunts in an attempt to win



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

a \$25,000 grand prize. The overall winner created a 10-second television spot with animated "91X" figures made of clay. The contest generated a constant stream of local press.

To get even more mileage out of the campaign, 91X is now readying for "X-Pose The X—The TV Show." On Sunday (19), KUSI-TV exposes the general viewing public to footage of the many creative entries. 91X jocks will host the show, and contest judges include San Diego Chargers player Billy Ray Smith.

DATING GAMES

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

Meanwhile, KIIS-FM gave listeners a break of a different sort by picking up on the supermarket singles concept to eliminate the dreaded date. For once, it was profitable to play games in the ongoing battle with the opposite gender. KIIS' Paul Freeman hosted events like

the Game With A Peel, wherein men and women teamed up to peel bananas without their hands.

MELLOW EASTER

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

TRIPLE TRIPPING

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

KIM FREEMAN

Just when you thought you knew her...



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Featured Programming

THE Nationally Syndicated Broadcasting Alliance Radio Network is changing its name in time to offer its first major special of 1987 under a new banner. The new special is "British Invasion," and NSBA is now **On The Radio Broadcasting**, named after its main offering "On The Radio," the company's weekly one-hour show. The program "On The Radio" has been company president Jeff Leve's mainstay. The program is hosted by KIIS Los Angeles afternoon man **Ron O'Brian** and is now in its third year, with Leve reporting a clearance roster of over 300 stations.

The company name change should provide Leve with a handier moniker. He says that he hopes to quiet all those "What do those letters mean?" questions. The "British Invasion" is a 12-hour offering that charts the years 1964-70 with the songs that changed the face of rock. Beginning with the Beatles' first U.S. tour and ending with the Beatles breakup, the show will cover every English act that topped the charts during those years.

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

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

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



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

Legacy outlets broadcasting **Mutual** and **Westwood One** product.

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

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

Based in Canoga Park, Calif., the

Tinsel Town reporter provides a 10-minute window to each affiliate between 6 a.m. and 4 p.m., P.D.T. Each live call-in from St. James varies in length from 90 to 200 seconds, depending on the station's format, and he will do as many as 50 calls a day.

The live dialogs with affiliate air talents provide as much of the fun as the news and gossip. Listeners not only get the latest "dish" on

Hollywood notables and fads but can also hear their local air personality freed from drop-in claustrophobia.

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

John Axten is promoted to senior VP, ABC Radio Network. Axten has been a planning ace for ABC, and the move will give him the opportunity to make other contributions. Axten will continue to be responsible for the development and marketing of nonmusic programming for the six full-service networks. **Susan O'Connell** is promoted to director of the ABC FM Radio Network. She joined ABC in 1984 as manager of network programming, and in her new position she will be responsible for directing the marketing and acquisition activities for the FM network. **Gloria Briggs** moves over from the ABC FM Radio Network and is appointed director of the ABC Rock Radio Network. Briggs will be responsible for all aspects of station relations for the Rock Network. **PETER J. LUDWIG**

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.

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

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

April 24-26, **Norman Whitfield**, producer profile, Motor City Beat, United Stations, three hours.

April 24-26, **Prince's Trust Concert**, Superstars Of Rock Concert Special, Westwood One, 90 minutes.

April 24-26, **Luther Vandross**, Star Beat, MJI Broadcasting, one hour.

April 24-26, **Genesis Connection**, Rock Connection, CBS RadioRadio, one hour.

April 24-26, **Club Nouveau/Loose Ends/Beastie Boys**, Street Beat, MCA Radio Network, one hour.

April 24-26, **Oak Ridge Boys/Gary Morris**, Music Of America, ABC Radio Network, two hours.

April 24-26, **Wang Chung**, Hot Rocks, United Stations, 90 minutes.

April 24-26, **Sammy Hagar/REO Speedwagon/Los Lobos**, Rock Of The World, MCA Radio Network, one hour.

April 25-26, **Stars That Write For Other Stars**, Country Close-Up, ProMedia, one hour.

April 25-26, **Patrice Rushen/Marla Gibbs/New Artist Spotlight**, Radioscope, Lee Bailey Productions, one hour.

April 25-26, **Fleetwood Mac**, On The Radio, NSBA Radio Network, one hour.

April 25-26, **Urubamba**, Musical Starstreams, Frank Forest Productions, two hours.

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

April 26-May 2, **Christine McVie**, Part 1, Rock Over London, Radio International, one hour.

WASHINGTON ROUNDUP

(Continued from preceding page)

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

hinted the most the commission wants to do is indicate, politely, reasonable time, place, and manner guidelines.

WORK HARD—AND PARTY hearty . . . While FCC Chairman Designate Dennis Patrick does his

homework by meeting with congressional bigwigs on the Hill in one-to-one sessions, outgoing Chairman Fowler's one-to-one sessions will take place at a goodbye party April 16 at the Deja Vu nightclub, beginning at 3 in the afternoon. Get down, Mark!

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Don't Hold Back.

Holly Near's new album on Redwood Records.



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

PLATINUM



New York P.D.: Larry Berger
1 Starship, Nothing's Gonna Stop Us Now
2 Club Nouveau, Lean On Me



New York P.D.: Scott Shannon
1 Starship, Nothing's Gonna Stop Us Now
2 Club Nouveau, Lean On Me

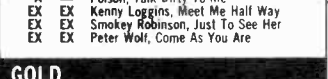


Chicago P.D.: John Gehron
1 Starship, Nothing's Gonna Stop Us Now
2 Aretha Franklin & George Michael, I K

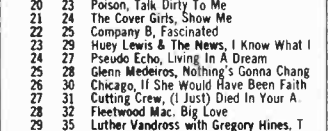


Los Angeles P.D.: Steve Rivers
1 Jody Watley, Looking For A New Love
2 Starship, Nothing's Gonna Stop Us Now

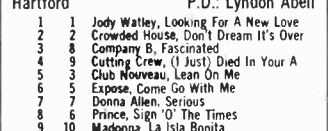
GOLD



Boston P.D.: Sunny Joe White
1 Crowded House, Don't Dream It's Over
2 Madonna, La Isla Bonita



Hartford P.D.: Lyndon Abell
1 Jody Watley, Looking For A New Love
2 Crowded House, Don't Dream It's Over



Washington P.D.: Mark St. John
1 Aretha Franklin & George Michael, I K
2 Madonna, La Isla Bonita

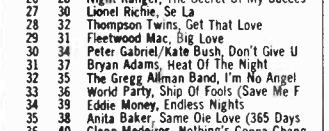


Washington P.D.: Chuck Morgan
1 Steve Winwood, The Finer Things
2 Cutting Crew, (I Just) Died In Your A

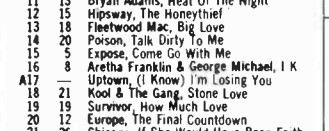
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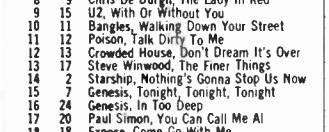
Philadelphia P.D.: Scott Walker
1 Crowded House, Don't Dream It's Over
2 Prince, Sign 'O' The Times



Pittsburgh P.D.: Jim Richards
1 Madonna, La Isla Bonita
2 Lou Gramm, Midnight Blue

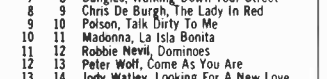


Washington P.D.: Mark St. John
1 Aretha Franklin & George Michael, I K
2 Madonna, La Isla Bonita



Atlanta P.D.: Bob Case
1 Aretha Franklin & George Michael, I K
2 Cutting Crew, (I Just) Died In Your A

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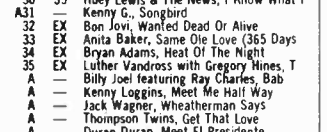
Philadelphia P.D.: Scott Walker
1 Crowded House, Don't Dream It's Over
2 Prince, Sign 'O' The Times



Tampa O.M.: Mason Dixon
1 Cutting Crew, (I Just) Died In Your A
2 Starship, Nothing's Gonna Stop Us Now

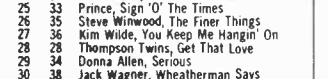


Miami P.D.: Rick Stacy
1 Prince, Sign 'O' The Times
2 Madonna, La Isla Bonita



Chicago P.D.: Ric Lippincott
1 Crowded House, Don't Dream It's Over
2 Starship, Nothing's Gonna Stop Us Now

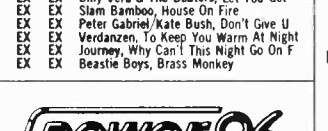
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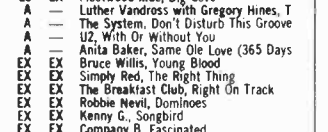
Philadelphia P.D.: Scott Walker
1 Crowded House, Don't Dream It's Over
2 Prince, Sign 'O' The Times



Cleveland O.M.: Kid Leo
1 U2, With Or Without You
2 World Party, Ship Of Fools (Save Me F



Detroit P.D.: Rick Gillette
1 Prince, Sign 'O' The Times
2 Jody Watley, Looking For A New Love



Detroit P.D.: Brian Patrick
1 Prince, Sign 'O' The Times
2 Steve Winwood, The Finer Things

EX



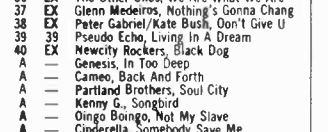
Philadelphia P.D.: Scott Walker
1 Crowded House, Don't Dream It's Over
2 Prince, Sign 'O' The Times



Chicago P.D.: Buddy Scott
1 Expose, Come Go With Me
2 Starship, Nothing's Gonna Stop Us Now



Houston P.D.: Paul Christy
1 Jody Watley, Looking For A New Love
2 Poison, Talk Dirty To Me



Houston P.D.: John Lander
1 Crowded House, Don't Dream It's Over
2 Starship, Nothing's Gonna Stop Us Now

Kevin Metheny Was Born With Radio In His Blood

BY KIM FREEMAN

KEVIN METHENY says he's been in radio "literally all my life," owing to the fact that his father, Terrell Metheny Jr., is a longtime broadcaster...



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

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

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

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

On top of the direct format competition, Dallas has three champions that would "make any PD's mouth water," the PD notes: AC leader KVIL, urban outpost KKDA-FM, and country stalwart KPLX.

METHENY'S FIGHT, however, lies strictly in the top 40 arena, where he sees a shot for the top. "We're out to make KTKS the first favorite music station of those who like Walton & Johnson, and the second favorite music station of those who like KEGL or KHYI. Simultaneously, we're attempting to prevent KEGL from being the second favorite station among those who like KHYI and vice versa. That's going to be simpler for us to do than it would be for either one of them, because their music positions are at either end of the spectrum."

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

METHENY SAYS the groundwork for that straight top 40 plan involved some networking with other PDs. But much of his time was spent one on one with Arbitron



Kevin Metheny, Program director of KTKS Dallas and Billboard's PD of the week.

books from various markets in search of answers to the eternal questions: "Can you be a top 40 and be No. 1 with 18-34s?" and "How important does it appear to be No. 1 in teens if you want to be No. 1 with 18-34s?"

His answer: "Unless you're a Z-100 [WHTZ New York] or Q-105 [WRBQ Tampa], it's more likely that the No. 1 teen station is No. 2, 3, or 11 with 18-34s."

Kiss 106's packaging plan does

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

One of those changes includes the addition of evening man Dr. Drex. "There's nothing that says you can't have personalities in more than one day-part," Metheny notes. "Listening averages during that time period—especially with teens—are so low that you have to create some very compelling programming to attract bodies. If you do, you're way ahead of the game. If you've got real personalities in two day-parts, then you can create a fair sense of a fun, lively personality station through promos and production pieces throughout the rest of the day."

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

THE DALLAS CONSUMER press is more attentive to local radio battles than most, and plenty of good copy has been provided by Metheny and KHYI programmer Mark Driscoll. "[KEGL PD] John Roberts is a shrewd programmer," says Meth-

eny, "and he's here in the midst of two old friends [Metheny and Driscoll] having fun at each other's expense in the press," Metheny reports. "It's mostly the same nasty things we used to say to each other in the DJ lounge at WONE. Largely, it's good-natured fun.

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

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

The radio itch returned, however, and Metheny made some inquiries at Gannett. "I had reached a time in my life where I was interested in balancing between overintellectualizing things and just going with the flow of the moment."

Table with 2 columns: Rank, Song/Artist. Includes Genesis, Tonight, Tonight; Europe, The Final Countdown; Beastie Boys, Brass Monkey.

Table for KMEL 106.5. Includes San Francisco, P.D.: Lee Michaels. Songs include Cutting Crew, (I Just) Died In Your A; The Cover Girls, Show Me.

Table with 2 columns: Rank, Song/Artist. Includes Simply Red, The Right Thing; Bon Jovi, Wanted Dead Or Alive; Exposé, Come Go With Me.

Table with 2 columns: Rank, Song/Artist. Includes U2, With Or Without You; Prince, Sign 'O' The Times; Lou Gramm, Midnight Blue.

Table with 2 columns: Rank, Song/Artist. Includes Stabilizers, One Simple Thing; Level 42, Lessons In Love; Kim Wilde, You Keep Me Hangin' On.

Table for Kiss 106 FM. Includes Dallas, P.D.: Kevin Metheny. Songs include Poison, Talk Dirty To Me; Steve Winwood, The Finer Things.

Table for 97.1 KEGL The Eagle. Includes Dallas, P.D.: John Roberts. Songs include Cutting Crew, (I Just) Died In Your A; Boston, Can'tcha Say (You Believe In).

Table for Silver 94.5. Includes Boston, P.D.: Harry Nelson. Songs include Steve Winwood, The Finer Things; Prince, Sign 'O' The Times.

Table for Eagle 106. Includes Philadelphia, P.D.: Charlie Quinn. Songs include Aretha Franklin & George Michael, I K; Crowded House, Don't Dream It's Over.

Table for WJOL 94. Includes Minneapolis, P.D.: Gregg Swedberg. Songs include Cutting Crew, (I Just) Died In Your A; Tina Turner, What You Get Is What You.

Table for KDWB 101. Includes St. Paul, P.D.: David Anthony. Songs include Steve Winwood, The Finer Things; Cutting Crew, (I Just) Died In Your A.

Table for Kiss 106 FM. Includes Dallas, P.D.: Kevin Metheny. Songs include Poison, Talk Dirty To Me; Steve Winwood, The Finer Things.

Table with 2 columns: Rank, Song/Artist. Includes Fleetwood Mac, Big Love; Night Ranger, The Secret Of My Success; David Bowie, Day-In Day-Out.

Table with 2 columns: Rank, Song/Artist. Includes Steve Winwood, The Finer Things; Prince, Sign 'O' The Times; Peter Wolf, Come As You Are.

Table with 2 columns: Rank, Song/Artist. Includes Atlanta, P.D.: Fleetwood Gruver. Songs include Aretha Franklin & George Michael, I K; Steve Winwood, The Finer Things.

Table with 2 columns: Rank, Song/Artist. Includes Cutting Crew, (I Just) Died In Your A; Tina Turner, What You Get Is What You; Peter Wolf, Come As You Are.

Table with 2 columns: Rank, Song/Artist. Includes Stabilizers, One Simple Thing; Level 42, Lessons In Love; Kim Wilde, You Keep Me Hangin' On.

Table with 2 columns: Rank, Song/Artist. Includes Poison, Talk Dirty To Me; Steve Winwood, The Finer Things; Kenny Loggins, Meet Me Half Way.

Watley's Looking For A New Career

Ex-Shalamar Singer Finds Success Solo

BY DAVE DIMARTINO

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

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

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

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

Watley, thrilled with her solo success, says her days in Shalamar were frustrating. "It wasn't fun anymore," she says. "When you can't make your own decisions, when it's pretty much told to you what to do and you do it whether you like it or not, after a while it be-

gins to grate. If you really want to be involved, then it can be a nightmare."

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

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

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

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

Just as phase one of MCA's Watley campaign was "to establish her as a major black artist," phase three will be the release of the second single, "Still A Thrill," which will "get us back and get us stronger in the

black marketplace," Mann says. "Not forgoing Jody's roots—because that's really important."

Watley herself ascribes her newfound solo success to one major factor. "It's timing," she says. "Like Andre, for instance—he's been out of Prince's band for three or four years, and he's really talented. Someone said, 'He really got it together for the album,' and I said, 'He's always had it together—it's the timing.'"

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



In Demand. Backstage after an SRO show at Pittsburgh's Civic Arena, Jon Bon Jovi was presented with a plaque commemorating his band's fast sellout at the venue. Pictured, from left, are Ed Traversari of concert promoters DiCesare-Engler, Bon Jovi, and promoter Rich Engler. Bon Jovi has a May 5 return engagement at the arena.

New Release Is Tribute To Crash Victim

Osbourne Salutes Guitarist

BY STEVE GETT

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

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

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

The decision to release the "Tribute" album was "purely down to demand from the fans," says Osbourne. "It was also at the request of Randy's mother that we put it out. Mrs. Rhoads was telling Sharon [Osbourne, Ozzy's wife/manager] that she'd gotten thousands of letters and phone calls from fans asking about this live album and when it might come out."

Though Osbourne says his involvement in the project has been

minimal, he adds that he was concerned about its presentation.

"Sharon and I discussed the fact that we wanted to remember the nicer side of Randy," says Osbourne. "I didn't want a black album cover with a crucifix, or an R.I.P. kind of thing. Why put a picture of his tomb on the front? We tried to make it as colorful as possible. So we got loads of collages of Polaroids and photos of Randy—as a kid, with his family, with his dog, and just goofing around on the road. There's a letter from me on the back and one from Mrs. Rhoads. If it goes gold or whatever, fair enough, but that's not been the motivation behind putting it out."

For its part, Epic/CBS Associated plans a heavy push to promote the album, due in stores Monday (20). According to Robert Smith, the label's director of merchandising, "We've got a major consumer advertising campaign in the works, and we'll be starting a major in-store merchandising contest April 29 to support our work at retail. We've set a three-track advance cassette through the trade, and we'll also be shipping a promo-only CD featuring about half the tracks on the album. On top of all that, there's a special video being directed by Wayne Ishaam, and Ozzy himself is going out on a six-city promo tour."

In addition to satisfying fan development,

Suzanne Vega LP—No Sophomore Jinx;

Tom Kimmel—PolyGram's Hot Freshman

NEW YORK Be sure to check out Suzanne Vega's second A&M album, "Solitude Standing," due April 27. It's an excellent follow-up to her self-titled debut set, unquestionably one of 1985's finest releases.

The new album was recorded at New York's Bearsville studios, and once again Vega worked with producers Lenny Kaye and Steve Addabbo. "Going back to the same team definitely worked," she says. "Everyone was being a little careful on the first album, but we stretched out a lot more this time. On the first record I was playing solo more, but this time I really developed working with a band. I certainly wasn't so afraid to use drums as I was before."

Vega says she deliberately took her time making the new record. "So much happened in the last two years," she says. "I really felt it was important that I concentrate on my writing. In a way, my work was interrupted by my career taking off."

"Solitude Standing" was mixed at the A&M studio in Los Angeles, with Shelly Yakus helping out at the desk. The end result is positively refreshing, further testimony to Vega's tremendous talent. Among the album's highlights are the title track, "Luka," "In The Eye," and "Language."

Plans call for Vega to start a world tour with a May 3 concert at New York's Shubert Theater. Also, don't be surprised if she ends up moving into the acting world sometime in the future. "I'm crazy about movies and theater," she says. "So that's definitely something that I'd like to get into."

Before Madonna landed the part, Vega was asked to read for the role of Susan in "Desperately Seeking Susan." "Someone had seen me perform at Folk City and thought I'd be good for the role," says Vega. "So I went along, but they said they thought I was 'too serene.'"

READY TO ROCK: Just over a year ago, Nashville-based artist Tom Kimmel was being courted by a&r chiefs from several major labels, all of whom recognized his immense potential. Kimmel eventually went with PolyGram's Dick Wingate, who had just moved to the label from Epic.

After spending the past few months in the studio with veteran producer Bill Szymczyk, Kimmel has just completed his debut album. With additional mixes handled by Bob Clearmountain, Kimmel has come up with a highly auspicious package. Solid rock in the Bryan Adams/John Mellencamp/Don Henley vein,

the album's standout cuts are "That's Freedom" and "True Love." Plans call for PolyGram to start working the Kimmel project in May. Be on the lookout.

INSIDE TALK: Hats off to Ian Copeland, president of the F.B.I. (Frontier Booking International) agency, for his informative monthly status report providing the lowdown on all company clients.

Some of the highlights: Flock Of Seagulls is recording in the U.K. and plans a fall tour; recent F.B.I. signing

Bad Brains is off to Europe in May; the Bangles have North American dates set for the summer and fall; Adrian Belew will be supporting his new PMRC album here with a late spring tour; Island is shipping a new Marianne Faithful album in June; in addition to starring with the Bangles' Debbi Peterson in a

new Slice commercial, ex-Go Go drummer Gina Schock has a new band, House Of Schock; three R.E.M. members are on the road in Warren Zevon's band; and the Smiths kick off a U.S. tour July 9.

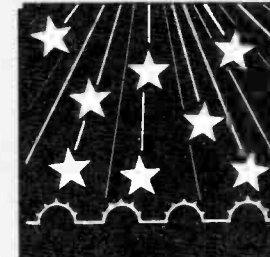
OPEN DOOR: After more than five years at the typewriter, Danny Sugerman, longtime Doors representative and author of the Jim Morrison biography "No One Here Gets Out Alive," has completed his latest book. Titled "Wonderful Avenue (Tales Of Glamour & Excess)," the work will be published by William Morrow in early 1988.

Sugerman has landed a heavy movie deal for the book—it's a rock'n'roll novel set in Southern California during the late '60s and early '70s—with producer Gene ("Rocky")/"The Pope Of Greenwich Village" Kirkwood. Oliver Stone has agreed to direct the movie if Sugerman handles the screenplay... back to the typewriter!

SHORT TAKES: The Everly Bros. are self-producing their next PolyGram album, due sometime this summer... John Hiatt has inked a new deal with A&M. His label debut, featuring Ry Cooder and Nick Lowe, is set for June release... Echo & the Bunnymen have signed on with Steve Jensen and Martin Kirkup's Direct Management organization. The L.A.-based managers also represent OMD and Wire Train... Dio is cutting tracks for its next album in Los Angeles. Look for a June release, says manager Wendy Dio... Vigil has been promoting its self-titled Chrysalis debut album on the Stranglers tour. Dates are booked through May 4.



by Steve Gett



'We're Taking A Street-Level, Hands-On Approach'

With Missionary Zeal, PolyGram Gives Mission U.K. A Big Push

BY JEFF TAMARKIN

NEW YORK PolyGram is taking a "very aggressive" approach with its recent signing the Mission U.K., according to label product manager Marty Diamond. "We're taking a very street-level, hands-on approach to this," he says. "It is something that's different from what PolyGram or most record companies have done."

In the absence of heavy airplay on the British quartet's debut album, "Gods Own Medicine," Diamond says PolyGram is working directly with retailers in co-promoting

the band's U.S. tour, which begins Monday (20). Hopes are high that strong response to the live shows will spark local sales and subsequently lead to the thus-far elusive airplay.

"This is a complicated situation in that we don't have the airplay one hopes for with a developing act," says Diamond. "It's not that this isn't a radio record, but an act like the Mission [the U.K. was added in this country only] is a tough act to crack."

"We know that there's a genuine interest in the band from the success of [lead singer Wayne Hus-

sey's previous band] Sisters Of Mercy. Frontier Booking was able to put together a 30-city tour in 2½ days, including markets like New Orleans, Dallas, and Austin that aren't the easiest to get into."

Diamond says one key element to the label's marketing and promotion approach will be for retail outlets, rather than radio stations, to co-present the shows. "We're using the tour sort of as a blueprint," he says, "on a market-by-market basis. It's a three-stage thing where we'll get something out of it—we're going to guarantee retail traffic, and we're hopefully going to guarantee a pro-

moter sellout concerts. It's a less-conventional approach for a major label." Diamond adds that the label also plans such conventional marketing strategies as posters and alternative advertising.

"Every market the band has played in internationally, people are buying records after the gig and keeping it on sale through the gig and the week after," says Diamond.

The Mission U.K.'s album had been available in the U.S. for some time as an import before the domestic release, but Diamond estimates that only 5,000 units were lost in sales of the import. "I serviced 300 imports to the KBCOs and WLIRs and a lot of college stations," he says. "So I was already working on a profile while that import was out there. To some degree that aided the import sales, but it also created a store buzz and some chart visibility probably three weeks earlier

than I would have."

"This band now has the alternative foundation, and what we're trying to do now is build a story. Hopefully, that story will be big enough that we'll be able to key in our weaker segment, which, I hate to say, is radio."

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

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

Talent in Action

**KBC BAND
LOVE TRACTOR**

The Ritz, New York
Tickets: \$15, \$13.50

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

Without wallowing in nostalgia or abandoning altogether 20-plus years of tradition, Kantner, Balin, Casady, and their four cronies proved able and willing to translate experience into innovation. Performing material from its self-titled Arista debut album, the KBC Band was as contemporary in its approach as any other new headline-

grabbing act. And when the ex-Airplane pilots took songs out of the closet, they didn't betray their past; they simply dusted off the classics and made them shine.

Balin is one of those rare rock singers whose voice improves in middle-age; his crystal-clear tenor, always stunning, has never sounded this good. With the support of Kantner's sheer rock presence and Casady's thundering bass, Balin glowed. Credit must also be given to the rest of the band: "Slick" Aguilar played a proficient guitar, Darrell Verdusco kept a muscular rhythm on drums, Keith Crossan's sax turned the old "Plastic Fantastic Lover" into a funk fest, and Tim Gorman's keys kept things rooted in the '80s.

Of the new material, the political "America" and "Mariel" were especially good. Few Jefferson Starship-era hits were revived, but "Ride The Tiger" was powerful. And from the Summer of Love days, both "Volunteers" and "It's No Secret" held up

well, while Balin's ballad "Today" was as immaculate as it was on "Surrealistic Pillow" two decades ago.

Opening was Athens, Ga.'s Love Tractor. The quartet performed songs from its Big Time album, "This Ain't No Outerspace Ship," combining an R.E.M./Byrds-style guitar pop with Stones-ish r&b grit. Love Tractor's set included several instrumentals, which showcased the band's considerable prowess as musicians.

JEFF TAMARKIN

LARRY CARLTON

The Bottom Line, New York
Tickets: \$12.50

IT WAS THE proper setting for Larry Carlton's band on the first of four nights here.

On the eve of his recent Gotham residency, the guitarist had given a concert in Washington, D.C., with U.S. Air Force big band the Airmen Of Note in a room that was too large for his liking in front of an audience that was looking for more conventional fare than his quintet had to offer. Sitting on the Bottom Line's stage in front of a crowd that was obviously in tune with his career was much more to Carlton's liking: He said so in words, but you could hear that sense of assurance in his playing, too.

Throughout the night, fans who had obviously memorized his entire recorded repertoire shouted out requests, even for tunes that were not suited for small-group performance. But Carlton, his manner as relaxed as his ballad playing style, graciously responded to their sometimes insistent banter.

"Did you get a new guitar?" shouted one devotee. "No, it's the same. I saw Stevie Ray Vaughan's video and thought he looked cool, so I had it painted black," replied Carlton, half joking. But the L.A. player needn't worry about cool. On this night, he and his ensemble had it to spare, especially on "B.P. Blues," the title track from his MCA live set "Last Nite," and the evergreen standard "So What."

Carlton's fusion legacy was also well served, particularly on the longtime crowd pleaser "Room 335."

GEOFF MAYFIELD

(Continued on next page)



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

First Boston Awards Staged Cars, 'Til Tuesday Big Winners

BY DAVID WYKOFF

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

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

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

Individually and as a group, the Cars garnered three major awards. The band was inducted into the Hall of Fame, and band members Ric Ocasek and Ben Orr won the outstanding-rock-single ("Emotion In Motion") and debut-rock-album ("The Lace") honors, respectively.

'Til Tuesday brought home the coveted act-of-the-year award, and lead singer Aimee Mann, also an

awards presenter, received awards for outstanding female vocalist and outstanding songwriter (for "Coming Up Close").

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

There were three multiple winners among the event's live performers: New Man (best drummer, best bassist, and best reeds player), Barrance Whitfield & the Savages (best r&b act and best club act), and Bobby Brown (best r&b vocalist and best r&b album for "King Of Stage").

A portion of the proceeds from the awards, hosted by comedian Kevin Meany and longtime WBCN radio personality Charles Laquidara, will go to the Boston Music Foundation, a nonprofit support organization for area musicians.

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Vangelis Scores A Hit Gallo Ad Helps 'Opera Sauvage'

BY LINDA MOLESKI

NEW YORK PolyGram recording artist Vangelis, best known for his music for the movie "Chariots of Fire," is back on the Top Pop Albums chart with "Opera Sauvage." Sales of the latter album, originally released in 1983, have boomed thanks to a recent series of television commercials for the Gallo wine company featuring one of the songs.

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

Prior to the TV spots, sales of "Opera Sauvage" were "just under 100,000," says Anger. "Then the buzz started and took it over 300,000," he adds.

Also instrumental in heightening awareness of the album was a mention in a question-and-answer section of the syndicated weekly magazine Parade. "A remark was direct-

ed to the music in the commercial, and consumers learned that it was on the album," says Anger. "That stimulated sales, and then there was a buzz at retail."

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

Additionally, the label has sent mailers and point-of-purchase materials to its accounts. According to Anger, the album has moved extremely well at such major chains as Music Land and Sound Warehouse.

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

TALENT IN ACTION

(Continued from preceding page)

THE MICHAEL BRECKER BAND
Fat Tuesdays, New York
Tickets: \$12.50

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

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

er, scheduled for release on Monday (20) by MCA/Impulse.

Although the album features jazz heavyweights Pat Metheny, Charlie Haden, and Jack DeJohnette, the touring group is more than capable of holding its own. Kenny Kirkland is the one carry-over sideman from the album; it was a wise choice for the transition to live performances. The pianist's versatility continues to be impressive, and he was a key factor in successfully bridging the genres at this show.

This explosive quintet—which also includes guitarist Mike Stern, bassist Jeff Andrews, and drummer Adam Nussbaum (a talent long deserving wider recognition)—was well-primed for its material. Not uncommon throughout the evening were kaleidoscopic transitions in arrangement and mood, rollicking shifts from syncopated, unison leads to invigorating mainstream forays and spitfire soloing. "Nothing Personal" and "Syzygy" were the high-energy standouts.

Brecker's own tenor energy was unflagging; his distinctive, slightly husky tone wrapped around spirals of notes. Brecker also presented his EWI wind synthesizer, whose orchestral capabilities dazzled on "Original Rays," but sabotaged "The Cost of Living." BOB RIEDINGER

OZZY OSBOURNE

(Continued from page 24)

mand, Osbourne says he also stands to benefit from the emergence of the "Tribute" album. "The real advantage for me with putting this out is that it's going to give me more time to work on a good studio album, and it'll allow me more time to write better songs."

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



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
AN EVENING WITH BILL COSBY	Radio City Music Hall New York, N.Y.	March 13-15 & 27-29	\$2,041,240 \$35/\$30	61,306 64,614	Radio City Music Hall Prods.
GRATEFUL DEAD	Meadowlands Arena East Rutherford, N.J.	April 6-7	\$665,380 \$17.50/\$15.50	41,220 sellout	Monarch Entertainment Bureau John Scher Presents
GRATEFUL DEAD	UIC Pavilion, Univ. of Illinois Chicago, Ill.	April 9-11	\$500,876 \$17.50/\$15.50	28,880 sellout	Chicago Jam Concerts Monarch Entertainment Bureau
THE PRETENDERS THE SMITHEREENS	Radio City Music Hall New York, N.Y.	March 31- April 3	\$461,300 \$20	23,496 sellout	Radio City Music Hall Prods.
DAVID COPPERFIELD	Chicago Theatre Chicago, Ill.	March 5-8	\$334,110 \$24/\$19/\$14	17,445 20,328	in-house
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	Richfield Coliseum Richfield, Ohio	April 3	\$319,568 \$17.50	18,261 sellout	Belkin Prods.
BILLY JOEL	Hartford Civic Center Hartford, Conn.	March 30	\$276,211 \$17.50/\$14.50	15,995 sellout	Cross Country Concerts
BON JOVI CINDERELLA	Nassau Coliseum Uniondale, N.Y.	April 7	\$279,634 \$16.50/\$14.50	17,073 sellout	Larry Vaughn Presents. Monarch Entertainment Bureau
BON JOVI CINDERELLA	Richfield Coliseum Richfield, Ohio	March 30	\$270,990 \$15	18,066 sellout	Belkin Prods.
SAMMY DAVIS JR. SARA VAUGHAN	Chicago Theatre Chicago, Ill.	April 8-12	\$258,521 \$24/\$19/\$14	14,267 17,440	in-house
BILLY JOEL	Market Square Arena Indianapolis, Ind.	April 2	\$246,995 \$17.50	14,114 sellout	Sunshine Promotions
MICHAEL W. SMITH DAVID MEECE BILLY SPRAGUE	Chrysler Hall, Norfolk Scope Convention & Cultural Center Norfolk, Va.	March 16	\$201,170 \$15/\$13.50/\$12.50	1,550 2,500	Joy Unlimited
DAVID COPPERFIELD	Wang Center for the Performing Arts Boston, Mass.	April 10-11	\$200,700 \$23	9,666 11,400	PACE Theatrical Group
IRON MAIDEN WAYSTED	Theatre, Richfield Coliseum Richfield, Ohio	March 14	\$183,585 \$15/\$14	13,019 14,222	Belkin Prods.
BEASTIE BOYS MURPHY'S LAW PUBLIC ENEMY	Spectrum Theatre Philadelphia, Pa.	April 7	\$166,709 \$15.50/\$14.50	10,815 sellout	G Street Prods. The Concert Co. Presents (Stephen Starr)
BON JOVI CINDERELLA	Huntington Civic Center Huntington, W.Va.	March 31	\$161,865 \$14.50	10,791 sellout	Belkin Prods.
REO SPEEDWAGON GEORGIA SATELLITES	Omaha Civic Auditorium Omaha, Neb.	April 11	\$122,992 \$15.50	7,809 8,000	Rose Prods. Presents
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	Athletic & Convocation Center, Univ. of Notre Dame South Bend, Ind.	April 5	\$121,396 \$16.50/\$15	7,407 10,000	Sunshine Promotions
BEASTIE BOYS MURPHY'S LAW PUBLIC ENEMY	Centrum Worcester, Mass.	April 9	\$118,257 \$15/\$13.50	8,107 9,101	Don Law Co.
PAUL YOUNG TEN TEN	Radio City Music Hall New York, N.Y.	March 9	\$114,320 \$20	5,874 sellout	Radio City Music Hall Prods.
LUTHER VANDROSS SHIRLEY MURDOCK	West Palm Beach Auditorium West Palm Beach, Fla.	April 2	\$113,418 \$17.50	6,720 sellout	Fantasma Prods. Stage Right Prods.
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	Allen County War Memorial Coliseum Fort Wayne, Ind.	April 7	\$113,207 \$16.50	6,861 7,500	Sunshine Promotions
LUTHER VANDROSS SHIRLEY MURDOCK	Arena, Bayfront Center St. Petersburg, Fla.	April 3	\$106,192 \$16	6,865 sellout	Fantasma Prods. Stage Right Prods.
CAMEO	Paramount Northwest Theatre Seattle, Wash.	April 7	\$88,943 \$16.75	5,527 5,944	White Rose Ltd. PACE Concerts
THE BEACH BOYS	West Palm Beach Auditorium West Palm Beach, Fla.	April 3	\$87,448 \$17.50	5,302 sellout	Fantasma Prods.
JOHNNY MATHIS JENNINE BURNIER	Syria Mosque Pittsburgh, Pa.	April 7-8	\$84,944 \$19.75/\$17.75	4,520 7,000	DiCesare-Engler Prods.
BEASTIE BOYS MURPHY'S LAW PUBLIC ENEMY	Providence Civic Center Providence, R.I.	April 4	\$84,651 \$14.50	5,838 13,307	Frank J. Russo
RATT POISON	National Orange Showground San Bernardino, Calif.	April 11	\$84,619 \$16.50/\$15	5,770 6,500	Pacificconcerts
DOUG HENNING	Warner Theatre Washington, D.C.	April 10-11	\$81,244 \$22.50/\$19.50/\$16.50	4,104 8,000	Chesapeake Concerts Live Prods.
THE BEACH BOYS	Miami Marine Stadium Miami, Fla.	April 5	\$80,351 \$35/\$18.50	4,960 6,500	Fantasma Prods.
PETER, PAUL & MARY	Syria Mosque Pittsburgh, Pa.	April 10	\$67,710 \$18.75	3,626 sellout	DiCesare-Engler Prods.
BEASTIE BOYS FISHBONE MURPHY'S LAW	Public Hall, Cleveland Convention Center Cleveland, Ohio	March 23	\$66,874 \$14.50/\$13.50	4,612 8,000	Belkin Prods.
KANSAS GARY ROSSINGTON BAND	Fox Theatre Atlanta, Ga.	April 3	\$65,760 \$16	4,110 sellout	Southern Promotions/Concert Promotions
DAVID COPPERFIELD	Cumberland County Civic Center Portland, Maine	April 9	\$57,852 \$16.50/\$14.50/\$10.50	4,072 6,168	Michael Striar Presents
WAYNE NEWTON	Lakefront Arena, Univ. of New Orleans New Orleans, La.	March 22	\$52,334 \$12.50	4,157 5,000	Third Coast Prods.
DAVID COPPERFIELD	Flynn Theatre for the Performing Arts Burlington, Vt.	April 8	\$48,063 \$22.50	2,696 sellout	Univ. of Vermont George Bishop Lane Series
BEASTIE BOYS MURPHY'S LAW PUBLIC ENEMY	Stabler Arena, Lehigh Univ. Bethlehem, Pa.	April 8	\$46,936 \$14.50	3,183 6,500	Makoul Prods.
BRUCE HORNSBY & THE RANGE LOUIS MCGEE	Franklin County Veterans Memorial Auditorium & Exhibit Hall Columbus, Ohio	March 26	\$46,400 \$13.50/\$12.50	3,712 sellout	Belkin Prods.
HOWIE MANDEL	Music Hall, Cleveland Convention Hall Cleveland, Ohio	March 27	\$45,952 \$16	2,872 2,900	Belkin Prods.
CAMEO	Auditorium, Portland Center for the Performing Arts Portland, Ore.	April 6	\$44,220 \$16.50	2,816 3,000	White Rose Ltd. PACE Concerts
DAVID COPPERFIELD	Ulster Performing Arts Center Kingston, N.Y.	April 6	\$43,602 \$16	2,517 sellout	in-house
HOWIE MANDEL LOU DINOS	Paramount Northwest Theatre Seattle, Wash.	April 3	\$42,700 \$15.50/\$12.50	2,940 2,973	White Rose Ltd.

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**JUNE IS
BLACK MUSIC
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Tradition: Pass it on!

GARY TAYLOR

(Continued from page 27)

them because another label's a&r man, one who I thought was my friend, said I was hard to work with," says Taylor. "This kind of thing is what keeps more blacks from getting work."

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

Motown a&r man Steve Buckley says, "Sometimes it takes more than just hit songs. Gary has plenty of those, but if he had the right

management, he'd have a deal." Taylor is currently managed by E.J. Jackson, the owner of a popular Los Angeles limousine service.

RHYTHM & BLUES

(Continued from page 27)

pearance by vocalist T.J. Swan, the record is built around the unusual rap approach of Markie, who is something of a cult hero among the hip-hop hardcore... Sly & Robbie, Island Records mainstays, are back with "Boops (Here To Go)," produced by Bill Laswell... Process

In any case, Taylor isn't discouraged. "When you have a goal, you just keep working toward it. Luther Vandross was turned down by

many companies before someone signed him. His stamina is an inspiration."



Sledge Hammers. Percy Sledge, originator of the soul classic "When A Man Loves A Woman," performs passionately on a recent "Saturday Night Live" broadcast.

FOR WEEK ENDING APRIL 25, 1987

Billboard TOP BLACK ALBUMS™

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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	25	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME 21 weeks at No. One
2	3	4	27	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
3	2	2	19	CLUB NOUVEAU ● WARNER BROS. 25531-1 (8.98)	LIFE, LOVE & PAIN
4	4	3	22	BEASTIE BOYS ▲ ³ DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
5	11	11	5	JODY WATLEY MCA 589B (8.98) (CD)	JODY WATLEY
6	5	5	55	ANITA BAKER ▲ ² ELEKTRA 60444 (8.98) (CD)	RAPTURE
7	10	9	35	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
8	7	7	27	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
9	8	8	31	CAMEO ▲ ATLANTA ARTISTS 830-265-1/POLYGRAM (CD)	WORD UP
10	9	10	38	SHIRLEY MURDOCK ELEKTRA 9 60443-1 (8.98) (CD)	SHIRLEY MURDOCK!
11	6	6	61	JANET JACKSON ▲ ⁴ A&M SP-5106 (9.98) (CD)	CONTROL
12	13	14	18	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
13	12	12	24	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
14	17	29	4	HERB ALPERT A&M SP-5125 (8.98)	KEEP YOUR EYE ON ME
15	16	15	30	GREGORY ABBOTT ● COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
16	14	17	21	KOOL & THE GANG ● MERCURY 830-398-1-M/POLYGRAM (CD)	FOREVER
17	23	25	7	THE SYSTEM ATLANTIC 81691 (8.98)	DON'T DISTURB THIS GROOVE
18	15	13	33	PHYLLIS HYMAN P.I.R. ST 53029/MANHATTAN (9.98) (CD)	LIVING ALL ALONE
19	26	38	4	PATRICE RUSHEN ARISTA AL-8401 (8.98)	WATCH OUT!
20	19	21	19	MIKI HOWARD ATLANTIC 81688 (8.98)	COME SHARE MY LOVE
21	27	32	33	KENNY G. ARISTA AL-8427 (8.98) (CD)	DUOTONES
22	20	20	8	EXPOSE ARISTA AL 8441 (8.98)	EXPOSURE
23	32	34	5	SMOKEY ROBINSON MOTOWN 6626 ML (8.98)	ONE HEARTBEAT
24	21	22	14	ROBERT CRAY ● HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
25	25	26	8	DJ JAZZY JEFF & FRESH PRINCE JIVE 1026-1-J/RCA (8.98)	ROCK THE HOUSE
26	18	18	24	MILLIE JACKSON JIVE 10161016-J/RCA (8.98)	AN IMITATION OF LOVE
27	43	43	4	KOOL MOE DEE JIVE 1025/RCA (8.98)	KOOL MOE DEE
28	22	16	22	READY FOR THE WORLD ● MCA 5829 (8.98) (CD)	LONG TIME COMING
29	31	27	46	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
30	24	24	5	SHEILA E. PAISLEY PARK 25498-1/WARNER BROS. (8.98) (CD)	SHEILA E.
31	28	30	8	2 LIVE CREW LUKE SKYWALKER XR 100 (8.98)	2 LIVE CREW IS WHAT WE ARE
32	30	23	33	LIONEL RICHIE ▲ ³ MOTOWN 6158 ML (9.98) (CD)	DANCING ON THE CEILING
33	60	—	2	STARPOINT ELEKTRA 60722 (8.98) (CD)	SENSATIONAL
34	38	39	18	RAY, GOODMAN & BROWN EMI-AMERICA ST 17235 (8.98)	TAKE IT TO THE LIMIT
35	37	35	21	KLYMAXX CONSTELLATION 5832/MCA (8.98) (CD)	KLYMAXX
36	39	31	19	GEORGE HOWARD MCA 5855 (8.98) (CD)	A NICE PLACE TO BE
37	29	19	59	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
38	49	57	4	SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)	HOT, COOL & VICIOUS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	41	45	16	THE GAP BAND TOTAL EXPERIENCE 2700-1/RCA (8.98)	GAP BAND 8
40	33	28	24	ONE WAY MCA 5823 (8.98)	ONE WAY XI
41	34	33	42	CLARENCE CARTER ICHIBAN 1003 (8.98)	DR. C.C.
42	35	36	9	MADHOUSE PAISLEY PARK 1-25545/WARNER BROS. (8.98) (CD)	8
43	48	46	31	R.J.'S LATEST ARRIVAL MANHATTAN ST-53037 (9.98)	HOLD ON
44	52	75	3	MARVIN SEASE LONDON 830 794-1/POLYGRAM	MARVIN SEASE
45	56	61	3	AL GREEN A&M SP 5150 (8.98)	SOUL SURVIVOR
46	47	47	14	MANTRONIX SLEEPING BAG TLX 8 (8.98)	MUSIC MADNESS
47	51	52	7	DAVID SANBORN WARNER BROS. 1-25479 (9.98) (CD)	A CHANGE OF HEART
48	40	42	18	DOUG E. FRESH & THE GET FRESH CREW REALITY F-9649/FANTASY (8.98)	OH, MY GOD!
49	36	41	21	TIMEX SOCIAL CLUB DANYA F 9645/FANTASY (8.98)	VICIOUS RUMORS... THE ALBUM
50	54	60	4	SURFACE COLUMBIA 40374	SURFACE
51	55	44	11	EGYPTIAN LOVER EGYPTIAN EMPIRE DMSR-00773/MACOLA (8.98)	ONE TRACK MIND
52	46	51	11	DONNA ALLEN 21 RECORDS 90548/ATCO (8.98)	PERFECT TIMING
53	72	—	2	GRANDMASTER FLASH ELEKTRA 60723 (8.98)	BA-DOP-BOOM-BANG
54	44	48	7	STEADY B JIVE/RCA 1020-J/RCA (8.98)	BRING THE BEAT BACK
55	50	37	9	BRUCE WILLIS MOTOWN 6222-ML (8.98) (CD)	THE RETURN OF BRUNO
56	53	53	32	HOWARD HEWETT ELEKTRA 60487-1 (8.98) (CD)	I COMMIT TO LOVE
57	57	59	3	MILLIE SCOTT 4TH & B'WAY 4004/ISLAND (8.98) (CD)	LOVE ME RIGHT
58	58	64	29	TINA TURNER ▲ CAPITOL PJ-12530 (9.98) (CD)	BREAK EVERY RULE
59	63	58	10	ROSE ROYCE OMNI 90557-1/ATLANTIC (8.98)	FRESH CUT
60	NEW ▶	—	1	LILLO THOMAS CAPITOL ST-12450 (8.98)	LILLO
61	62	62	5	RAINY DAVIS COLUMBIA BFC 40635 (8.98)	SWEETHEART
62	42	40	19	NEW EDITION ● MCA 5912 (8.98) (CD)	UNDER THE BLUE MOON
63	45	49	22	BOBBY BROWN MCA 5827 (8.98)	KING OF STAGE
64	61	55	27	JAMES BROWN SCOTTI BROS. FZ 40380/E.P.A	GRAVITY
65	NEW ▶	—	1	GEORGIO MOTOWN 6229 (8.98)	SEXAPPEAL
66	NEW ▶	—	1	CHERYL LYNN MANHATTAN ST0-53035 (8.98)	START OVER
67	73	—	2	CHUCK STANLEY DEF JAM BFC 40514/COLUMBIA (8.98)	THE FINER THINGS IN LIVE
68	59	50	8	BUNNY DEBARGE MOTOWN 6217 ML (8.98)	IN LOVE
69	64	56	108	WHITNEY HOUSTON ▲ ⁸ ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
70	65	54	26	CHICO DEBARGE MOTOWN 6214ML (8.98)	CHICO DEBARGE
71	75	71	6	VARIOUS ARTISTS MCA 5815 (8.98)	UPTOWN IS KICKING IT
72	NEW ▶	—	1	ALPHONSE MOUZON MPC 6001/OPTIMISM (8.98) (CD)	LOVE FANTASY
73	66	67	11	VARIOUS ARTISTS PROFILE PRO-1227 (8.98)	MR. MAGIC'S RAP ATTACK, VOL 2
74	71	65	36	LEVERT ATLANTIC 81669-1 (8.98) (CD)	BLOODLINE
75	69	63	23	VESTA WILLIAMS A&M SP 5118 (8.98)	VESTA

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

House Is Getting Crowded As It Catches On

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

But combined with the house-style clones of Cutting, Studio, Underworld, Bassment, and others on the East Coast, the movement has got to be counted as the biggest bandwagon in underground club music. And that's not even counting the cassette tapes circulating—like the buzzed-over Jamie Principle song "Baby Loves To Ride."

Full House's "Communicate"



by Brian Chin

(D.J. International), first heard on the label's current compilation album, is probably the biggest Chicago record to transplant itself elsewhere lately, behind Liz Torres; it has a well-articulated rhythm (Farley "Jackmaster" Funk remixed) and unusually finessed vocals... Frankie Knuckles' revival of Teddy Pendergrass' "You Can't Hide" from the same album is now twined, as is his rousing, peak-tempo "Feel The Fire"; the cut that's most demanded in that format, obviously, is Loleatta Holloway's "So Sweet."

Other new and recent house numbers: **Pleasure Pump's** "Fantasize Me" (State Street, 312-431-0166) is a flowing Fingers-style track with a relaxed, intimate vocal and insinuating monolog... **Kenny Jason's** smoking, spacy "Can You Dance" (DJ International) has been playing for several weeks; its best moment is a sudden percussion and vocal break.

Mel & Kim's "Respectable" (Atlantic) is pop, but outrageous pop at that: We in the States get two versions that had been released sequentially elsewhere—the pop-house original and a funkier, "Set It Off"-style version that sounds like producers **Stock/Aitken/Waterman** may have been listening to Chuck Brown's "We The People." "F.L.M.," the newly released album, has more than its share of possible singles: the Princess-style "More Than Words Can Say"; a redo of "I'm The One Who Really Loves You," the gorgeous pop-soul song done on import by Austin Howard; and even "System," the

"Showing Out" B side, which still hasn't hit radio and continues to sound better and better.

HOUSE AND CLONES: "Turntable Terror Trax Volume II" (Bassment, 201-963-1560) is out; "In The Bass"/"Rock The Bass," a sort of medley, is a solid groove without the tinniness one associates with house; the conclusion suggests an AOR-fusion: heavy metal house? "Stephen's Overture," brighter and up-tempo, samples a well-known call to the floor, and "Let's Begin," the complement, updates its rhythm track. Very stylish... John Rocca's "I Want It To Be Real," like "I.O.U.," has been remixed and updated; it's been breaking on City-Beat/Beggar's Banquet import as well, especially for its skeletal, grooving "Hot House Piano" mix by Farley Keith, **Arthur Baker**, and Rocca... **Three-Voices'** "Escape" (SoundPak) edges toward the Latin sound with a teen vocal and conga break... The vocal version of "The House Music Anthem" you may be hearing (if it's not Jeanne Harris' "Just Another Man") is **Tambi's** cover, on Electric Ice; she vocalized "You Don't Know" last summer... **Professor Funk's** "Work Your Body Rap" (Underground) recycles yet again the "Let No Man Put Asunder" bass line, now better known, perhaps, as "Jack Your Body"... **Victor Romeo's** "You

Can't Fight My Love" (Bright Star) revisits the piano riff from "Anthem."

NEW SINGLES: **Book Of Love's** "Modigliani" (Sire) reaches a plateau of beat and classicism even for this band; **Omar Santana** edited in appropriate breaks without disturbing the hypnotic pull and reserved rhythmic elements for the dub... **Pam Russo's** kiss-off of a song, "You Can't Take My Love" (4th & B'Way), from the producers of the recent Hunter Hayes cuts, is more in a midtempo Paul Simpson/Jellybean groove this time.

BRIEFLY: The return of the **Whispers** in "Rock Steady" (Solar) is welcome, if just slightly middle of the road... **Steve Beltran's** remix of the **Bangles'** tribute to "He Was Really Saying Something," "Walking Down Your Street" (Columbia), is good and smooth, if very, very, very late... **Phyllis Hyman's** slinky midtempo "Ain't You Had Enough Love" (Philadelphia International) borrows a **Loose Ends'** written song originally recorded by **Julie Roberts**... **4 By Four's** "I Wanna Be Your Girlfriend" (Capitol) combines New Edition vocals with rocked-up edits; probably a good piece for the middle of the country... We like **Al Green's** "Everything's Gonna Be Alright" (A&M) very much.



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

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

BY BRIAN CHIN

NEW YORK For a growing number of the club DJ's who have graduated to studio and production work, the next step after the mixing board is the screening room.

Movie music and club music have been symbiotically related in recent years. It began with "Saturday Night Fever" and "Flashdance"—the film that started the current wave of musicals and brought disco back from the dead—and continues with the ongoing spate of teen-oriented movies that invariably spawn such dance-oriented theme songs as "Footloose," "Into The Groove," "Don't You (Forget About Me)," and "Pretty In Pink." Other key upcoming dance-oriented theme songs are George Michael's "I Want Your Sex" for "Beverly Hills Cop 2" and Gwen Guthrie's title song for Susan Seidelman's "Making Mr. Right."

Several current movie projects have past and present club DJs involved in a variety of capacities,

from music producers and consultants to bit-part actors.

Among them are Shep Pettibone, who has co-produced the Pet Shop Boys tune "Heart," which will appear in the upcoming Steven Spielberg/John Landis film "Inner Space." Pettibone was sought out by the duo more than a year ago to remix the first Pet Shop Boys hit, "West End Girls."

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

But in addition to tapping dance music artists and producers, movie

makers are beginning to utilize the comprehensive knowledge of music gathered by DJs over time and their ability to match music with a mood.

Bill Carroll, 10-year veteran of New York's Reflections and Down Under clubs, is a music consultant for the upcoming Tri-Star film "Skip Tracer," starring Michael Keaton and Rae Dawn Chong. Carroll was brought in to suggest music for the film's soundtrack when the pilot tracks used in the shooting stage needed to be replaced because they were unavailable.

The upcoming "Disorderlies" film, starring the Fat Boys, also features producers and edit specialists Tony Moran and Albert Cabrera of the Latin Rascals in on-screen roles as DJs. They were also involved in the production of a number of the soundtrack songs, including a remake of the surf oldie "Wipeout" featuring the Fat Boys and the Beach Boys.

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ASCAP's Nashville Rise To Power Society Approaches Equality With BMI

BY GERRY WOOD

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

NASHVILLE ASCAP has long identified with Avis in its Nashville battle with traditional rival BMI: No. 2 and trying harder. Years of trying harder in pumping money, respect, and belief into Nashville's music, writing, and publishing industries have finally paid off as the society has reached a parity on the charts with BMI—three letters that speak as strongly in Nashville as another three-letter acronym, CMA.

Country music writers and publishers have long memories of that distant time when ASCAP kept its back turned on country and r&b songwriters and publishers—recollections that BMI is more than happy to dredge up. For example, ASCAP wouldn't let Hank Williams be a member. This word-master and song-

poet was refused by the New York-based society, which barely tolerated the Hollywood movie scene, much less those hillbillies and the early rock'n'roll and blues greats. To BMI's credit and vision, that organization accepted all with open arms.

ASCAP had its work cut out when Juanita Jones opened a tiny office two blocks in geography and two light years in presence away from the BMI office in Nashville. Bobby Russell was one of the early ASCAP heroes, scoring with "Honey" and "Little Green Apples." Billy Edd Wheeler was another vintage ASCAP chart topper.

Along came Ed Shea, who directed the ASCAP fortunes for a decade, and the country chart percentage of ASCAP rose from 5% to 30%. Connie Bradley, ASCAP's present Nashville and Southern region head, has taken those numbers even higher. The society now has a roster of writers that includes some of Nashville's finest: Bob McDill, Lisa Silver, Jim Rushing, Rafe VanHoy, Keith Stegall, and Steve Bogart are additions to ASCAP's talent stable over the past three years. Artist writers include Randy Travis, Steve Earle, John Schneider, T. Graham Brown, Judy Rodman, Tom Wopat, Lyle Lovett, Kathy Mattea, and the O'Kanes (Jamie O'Hara & Kieran Kane).

ASCAP's chart percentage has edged closer to BMI's—a remarkable achievement given BMI's historical predominance in the country field. The latest Billboard Hot Country Singles chart shows 32 exclusive ASCAP songs, 40 songs exclusively licensed through BMI, two SESAC songs, and 26 songs split between ASCAP and BMI because of co-writing situations. ASCAP's newest president, Morton Gould, the famed conductor and composer, has been a board member for 20 years and has seen the Nashville operation grow dramatically during that period un-

der the presidencies of Stanley Adams and Hal David.

Gould quickly learned the importance of the Nashville sound after Chet Atkins appeared with him in a New Jersey concert and his son asked, "Could you get me Chet Atkins' autograph?" Gould also has classical connections with Nashville. He appeared with the Nashville Symphony Orchestra two years ago, referring to it as "one of my nice memories." He would love to come back as a guest and conduct the Nashville Symphony. He would love to write more, too—but now he heeds the call of his ASCAP executive duties. "Hopefully, after a while I'll be able to tame this beast. But now it's my responsibility to respond to the society's needs.

Though Gould can "compose anywhere," he has trouble taking that talent on the road, even in trains and planes, because "people lean over me and start to talk."

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

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

GERRY WOOD



Country Hot Line. CBS' Ricky Skaggs takes a moment away from his phone conversation to present a copy of his "Love's Gonna Get Ya!" LP to Martin Satterthwaite, European director of the Country Music Association, during a trip to England.

Randy Travis And Hank Williams Jr. Receive Their Due ACM Pulls Off Near-Perfect Awards Show

THE ACADEMY OF COUNTRY MUSIC AWARDS show, sometimes good for an embarrassment or two and usually good for a surprise or two, this year kept the former to a minimum and the latter to the maximum. In doing so, the Los Angeles-based academy gave NBC-TV and the nation one of the most enjoyable country music awards shows of the last decade.

Production was tight and the pace fast for the April 6 telecast, reflecting the quality inherent in anything that Dick Clark, executive producer, touches. Introductory remarks were mercifully brief and seldom corny. Presenters were sane choices for a country music awards show—no Mr. T flashing his family jewels and no air-brained breathless starlets mispronouncing the names of country's greatest stars.

Performances effectively showcased an impressive array of talent, ranging from neotraditionalists George Strait and Randy Travis to country-pop crossover artists Crystal Gayle and Gary Morris. The MCs, Wynonna and Naomi Judd and TV star Patrick Duffy, comfortably merged their personalities. The chemistry was especially appealing between mother Judd and Duffy. I've often been wary of presenters and MCs with only a tenuous country connection being included on such shows for their name value, but Duffy displayed a sense of respect and dignity for the country talents, and his dry wit provided some enjoyable light moments. His best line came during a commercial break, after Clark's voice boomed over the intercom, "We're running 40 seconds over, let's try to make up the time and keep it tight." "Okay," replied Duffy, asking five acts preparing to perform if they could sing their songs at the same time ("That could save us several minutes") and also advising the Judds that he was going to introduce them as "the Judd" because "every second counts."

Highlights included the emotional acceptance speeches by rockabilly pioneer Carl Perkins ("This 55-year-old heart is about to bust out of here") and Minnie Pearl, who closed with a touching tribute to her

husband, Henry Cannon. Reba McEntire's a cappella version of "Sweet Dreams" was a scorcher. The awards to Travis and his humble, sincere acceptance of them helped make this Randy Travis Night. Hank Williams Jr.'s long-overdue recognition came on the biggest prize of all, entertainer of the year, and gave the academy a one-up on the Nashville-based Country Music Assn., which has for the most part neglected Williams in its awards presentations.

Warner Bros. Records captured the night with the honors accorded Williams, Travis, Dwight Yoakam (who has developed a well-choreographed hole in his jeans since his last awards show), and the Forester Sisters as top vocal group, the major surprise of the night. They won over Alabama, the Gatlins, Restless Heart, and the Statlers. The Forest-



by Gerry Wood

ers' victory remains the most puzzling plaudit of the night. Holly Dunn became the second consecutive MTM Records artist to win the top new female artist award (Judy Rodman copped the 1986 honors) and, in a convincing vocal performance, served notice that she is on the verge of major stardom. This is one talented lady.

Awards shows can be memorable—or they can be meaningless. This one was memorable, and all who had a hand in it, from in front of the camera to behind the scenes, should be congratulated for pulling off an event that cast country music and its creators in a positive non-corn-pone light. The ACM actually scooped the more venerable (and conservative) CMA with its awards to Travis and Williams, two talents richly deserving the honor.

And the Academy of Country Music finally forsook the inane glamour of Hollywood for the true beauty that resides deep within the heart and soul of country music. Through professionalism, perseverance, and luck, the academy has demonstrated how an awards show needs to be produced. With an 18.6 rating—higher than the Grammy Awards (18.3)—it won for NBC

(Continued on page 36)



FOR WEEK ENDING APRIL 25, 1987

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

137 REPORTERS

		NEW	TOTAL
		ADDS	ON
RANDY TRAVIS	FOREVER AND EVER, AMEN WARNER BROS.	110	112
STEVE WARINER	THE WEEKEND MCA	52	57
C. GAYLE/G. MORRIS	ANOTHER WORLD WARNER BROS.	43	43
K.T. OSLIN	80'S LADIES RCA	32	32
MERLE HAGGARD	ALMOST PERSUADED EPIC	25	44


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

RETAIL BREAKOUTS

42 REPORTERS

		NUMBER
		REPORTING
CHARLEY PRIDE	HAVE I GOT SOME BLUES FOR YOU 16TH AVE	10
CONWAY TWITTY	JULIA MCA	9
NITTY GRITTY DIRT BAND	BABY'S GOT A HOLD ON ME WB	9
JOHN CONLEE	DOMESTIC LIFE COLUMBIA	7
CHARLIE MCCLAIN	DON'T TOUCH ME THERE EPIC	7

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F I D D L E

MCRN Sponsors 2 Events Opry Shows Feature Top Names

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

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

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

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

Country Music Legends will feature Smith, Billy Walker, Bill Anderson, Jeannie Pruett, Melba Montgomery, Norma Jean, Tommy

Overstreet, Bobby Helms, Jack Greene, Narvel Felts, Charlie Louvin, Jim & Jesse, Tommy Collins, the Florida Boys, and Henson Cargill. Eight to 10 more performers will be added to the SuperStar roster and one more to the Legends list.

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

EDWARD MORRIS

World Of Bluegrass '87 Program Set

BY EDWARD MORRIS

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

Fan Fest will be held at English Park and consist primarily of performances by professional bluegrass bands. Tickets for the event

are \$20 in advance or \$25 at the gate. Daily tickets are \$5 for Sept. 23 and \$8 for each of the following days. The Owensboro Daviess County Tourist Commission will sponsor a free Bluegrass With Class concert Sept. 26 at English Park, beginning at 4 p.m.

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

Crowe, and Peter Rowan.

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

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

NASHVILLE SCENE

(Continued from page 34)

the top numbers for the night.

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

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

ment center—based on the same idea as the Motion Picture Country Home in Hollywood.

Country Music Television is co-sponsoring, with **RCA Records**, a national contest. Viewers are to call a toll-free number to register for the drawing. The winner will be awarded a three-day, two-night expenses-paid trip to the Cayman Islands for the opening of the **Treasure Island Resort** and **Earl Thomas Conley's** concerts there May 12-14. Fifty runners-up will receive a copy of the "E.T.C.'s Greatest Hits" video . . . The **YMCA Shelter and Domestic Violence Program** is hosting an Emergency Shelter benefit Saturday (25) at the Cannery in

Nashville. The 7:30 p.m. show will include such entertainers as **Nanci Griffith, Karen Brooks, Rattlesnake Annie, Patty Loveless, and Mike Reid.** There will be door prizes and a silent auction, along with free munchies and a cash bar. Tickets are \$10 and can be purchased through **YWCA Headquarters**, 1608 Woodmont Blvd., Nashville, Tenn. 37215.

Songwriter/painter **Roger Ferris** was recently painting **MTM Records** president **Tommy West's** house when he found out West was working on the **Girls Next Door's** second album. He immediately wrote a song specifically for the Girls—"What A Girl Next Door Can

Do." Not only did the Girls record it, but they're making it the first single off their upcoming LP, due for release in June.

During the fifth annual **Children's Miracle Network Telethon**, which will air live from Disneyland May 30-31, viewers will find **Marie Osmond** acting as national co-chairman. One of the largest telethons, the show is seen on 180 TV stations in five countries. Proceeds from the 21-hour live program, which will also feature honorary chairman **Bob Hope** and country entertainers **T.G. Sheppard** and **Nicolette Larson**, go to aid 150 hospitals for children.

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Nanci Griffith's Success No Surprise To Producer

BY DAVID WYKOFF

BOSTON The left-field success of singer/songwriter Nanci Griffith's MCA debut album, "Lone Star State Of Mind," doesn't surprise MCA producer/executive Tony Brown in the least.

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

Though Brown makes it sound simple, he had some impressive

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

What does surprise Brown is how quickly the album took off (currently No. 34 on the Top Country Albums chart). "It's already sold more than the total sales for the first record of most developing country artists," he says, noting that the title-cut single and Kathy Mattea's top

five cover of Griffith's "Love At The Five And Dime" helped spur early retail excitement.

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

The album is not remarkably different from her previous recordings, says Griffith. "The only real changes are in the things that a bigger recording budget can bring, because it's still the same basic band (including guitarists Pat Alger and Phillip Donnelly, cellist John Catchings, fiddler Mark O'Connor, banjo player Bela Fleck, and dobro/pedal steel player Lloyd Green) and the same live recording approach." Griffith produced the album with Brown and calls the experience "one of the easiest things I've ever done."

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



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

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

MCA had the opportunity to get a feel for the probable success of "Lone Star State Of Mind" from Griffith's prerelease tour, opening shows for the Everly Brothers as a solo performer. "I think that the whole experience gave everyone confidence in what I can do. Out on

the road everyone treated me so nicely—the folks with the Everlys and their audiences. It was one of the most special things that I could do, being out there alone and connecting so well with the audience," she says.

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

Mandrell Special Set

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

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

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

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

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'ROSE IN PARADISE' by Waylon Jennings and 'THE NIGHT HANK WILLIAMS CAME TO TOWN' by Johnny Cash.

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Billboard Hot Country Singles SALES & AIRPLAY™

A ranking of the top 30 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	1	DON'T GO TO STRANGERS	T. GRAHAM BROWN	2
2	5	YOU'RE THE POWER	KATHY MATTEA	7
3	8	OLD BRIDGES BURN SLOW	BILLY JOE ROYAL	17
4	2	THE RIGHT LEFT HAND	GEORGE JONES	41
5	9	TO KNOW HIM IS TO LOVE HIM	PARTON, RONSTADT, HARRIS	5
6	4	THE BED YOU MADE FOR ME	HIGHWAY 101	23
7	13	CAN'T STOP MY HEART FROM LOVING YOU	THE O'KANES	6
8	11	LET THE MUSIC LIFT YOU UP	REBA MCENTIRE	10
9	7	KIDS OF THE BABY BOOM	THE BELLAMY BROTHERS	14
10	3	"YOU'VE GOT" THE TOUCH	ALABAMA	26
11	6	DON'T BE CRUEL	THE JUDDS	47
12	14	ROSE IN PARADISE	WAYLON JENNINGS	1
13	17	SENRORITA	DON WILLIAMS	9
14	18	THE MOON IS STILL OVER HER SHOULDER	MICHAEL JOHNSON	3
15	19	GIRLS RIDE HORSES TOO	JUDY RODMAN	13
16	20	I WILL BE THERE	DAN SEALS	16
17	12	OCEAN FRONT PROPERTY	GEORGE STRAIT	37
18	21	DOMESTIC LIFE	JOHN CONLEE	15
19	15	A FACE IN THE CROWD	MICHAEL MARTIN MURPHY AND HOLLY DUNN	4
20	24	IT TAKES A LITTLE RAIN	THE OAK RIDGE BOYS	8
21	28	JULIA	CONWAY TWITTY	12
22	16	TWENTY YEARS AGO	KENNY ROGERS	51
23	23	I'LL STILL BE LOVING YOU	RESTLESS HEART	65
24	10	TALKIN' TO THE MOON	LARRY, STEVE, RUDY:THE GATLIN BROTHERS	62
25	—	HAVE I GOT SOME BLUES FOR YOU	CHARLEY PRIDE	29
26	26	WHEN SOMETHING IS GOOD	HANK WILLIAMS, JR.	76
27	—	YOU'RE MY FIRST LADY	T.G. SHEPPARD	25
28	25	I ONLY WANTED YOU	MARIE OSMOND	96
29	27	WAY DOWN TEXAS WAY	ASLEEP AT THE WHEEL	61
30	22	NEED A LITTLE TIME OFF FOR BAD BEHAVIOR	DAVID ALLAN COE	64

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	ROSE IN PARADISE	WAYLON JENNINGS	1
2	3	DON'T GO TO STRANGERS	T. GRAHAM BROWN	2
3	5	THE MOON IS STILL OVER HER SHOULDER	MICHAEL JOHNSON	3
4	6	A FACE IN THE CROWD	MICHAEL MARTIN MURPHY AND HOLLY DUNN	4
5	7	TO KNOW HIM IS TO LOVE HIM	PARTON, RONSTADT, HARRIS	5
6	8	CAN'T STOP MY HEART FROM LOVING YOU	THE O'KANES	6
7	9	YOU'RE THE POWER	KATHY MATTEA	7
8	11	IT TAKES A LITTLE RAIN	THE OAK RIDGE BOYS	8
9	12	SENRORITA	DON WILLIAMS	9
10	4	LET THE MUSIC LIFT YOU UP	REBA MCENTIRE	10
11	14	GOODBYE'S ALL WE'VE GOT LEFT	STEVE EARLE	11
12	16	JULIA	CONWAY TWITTY	12
13	15	GIRLS RIDE HORSES TOO	JUDY RODMAN	13
14	1	KIDS OF THE BABY BOOM	THE BELLAMY BROTHERS	14
15	17	DOMESTIC LIFE	JOHN CONLEE	15
16	18	I WILL BE THERE	DAN SEALS	16
17	19	OLD BRIDGES BURN SLOW	BILLY JOE ROYAL	17
18	21	PLAIN BROWN WRAPPER	GARY MORRIS	18
19	22	TOO MANY RIVERS	THE FORESTER SISTERS	19
20	24	GOD WILL	LYLE LOVETT	20
21	26	TIL' I'M TOO OLD TO DIE YOUNG	MOE BANDY	21
22	25	BABY'S GOT A HOLD ON ME	NITTY GRITTY DIRT BAND	22
23	13	THE BED YOU MADE FOR ME	HIGHWAY 101	23
24	28	HARD LIVIN'	KEITH WHITLEY	24
25	29	YOU'RE MY FIRST LADY	T.G. SHEPPARD	25
26	10	"YOU'VE GOT" THE TOUCH	ALABAMA	26
27	—	YOU'RE NEVER TOO OLD FOR YOUNG LOVE	EDDY RAVEN	27
28	30	DO I HAVE TO SAY GOODBYE	LOUISE MANDRELL	28
29	—	HAVE I GOT SOME BLUES FOR YOU	CHARLEY PRIDE	29
30	—	CHAINS OF GOLD	SWEETHEARTS OF THE RODEO	30

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COUNTRY SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (13)	17
MCA/Curb (4)	
RCA (15)	16
RCA/Curb (1)	
CAPITOL (3)	14
MTM (5)	
EMI-America (3)	
Capitol/Curb (2)	
16th Avenue (1)	
WARNER BROS. (12)	14
Reprise (1)	
Warner/Curb (1)	
COLUMBIA	11
EPIC	8
POLYGRAM	6
Mercury (5)	
Compleat (1)	
ATLANTIC	3
Atlantic/America (3)	
ALPINE	1
BGM	1
BERMUDA DUNES	1
BLACK HAT	1
DIAMOND	1
DOOR KNOB	1
MACOLA	1
NSD	1
Soundwaves (1)	
PEGASUS	1
PREMIER ONE	1
T.N.T.	1
Killer (1)	

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


TITLE (Publisher - Licensing Org.) Sheet Music Dist.			
68 3935 WEST END AVENUE (Tom Collins, BMI/Collins Court, ASCAP)	2	DON'T GO TO STRANGERS (MCA, ASCAP) HL	65 I'LL STILL BE LOVING YOU (Warner-Tamerlane, BMI/Hearth Wheel, BMI/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Chappell, ASCAP) HL
69 80'S LADIES (Wooden Wonder, SESAC)	39	DON'T LET GO OF MY HEART (Warner-Refuge, ASCAP/U Do 2, ASCAP/Adushka, ASCAP)	72 IN IT AGAIN (Desert Sands, BMI/Medicine, BMI)
63 ALMOST PERSUADED (Al Gallico, BMI)	31	DON'T TOUCH ME THERE (Songmedia, BMI/Friday Night, BMI)	8 IT TAKES A LITTLE RAIN (Tom Collins, BMI) CPP
54 AMERICAN ME (A Little More Music, ASCAP/Uncle Artie, ASCAP/Writers Group, BMI/Bethlehem, BMI/Lawyers Daughter, BMI)	52	EVERYBODY'S CRAZY 'BOUT MY BABY (Lodge Hall, ASCAP)	36 IT'S ONLY OVER FOR YOU (Lodge Hall, ASCAP/Chappell, ASCAP/RMB, ASCAP) CPP/HL
60 ANOTHER WORLD (Fountain Square, ASCAP)	4	A FACE IN THE CROWD (AMR, ASCAP/Washion, BMI)	12 JULIA (Tree, BMI/Cross Keys, ASCAP) HL
32 ARE YOU SATISFIED (Channel, ASCAP)	66	FOREVER (Statler Brothers, BMI)	14 KIDS OF THE BABY BOOM (Bellamy Bros., ASCAP)
70 AS LONG AS I'VE BEEN LOVING YOU (Chappell, ASCAP/Blendingwell, ASCAP)	42	FOREVER AND EVER, AMEN (Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)	10 LET THE MUSIC LIFT YOU UP (Two Sons, ASCAP/Warner-Tamerlane, BMI/WB, ASCAP)
49 ASHES OF LOVE (Acuff-Rose, BMI/Oprylund, BMI) CPP	45	FULL GROWN FOOL (Aunt Polly's, BMI/Pecan Pie, BMI)	34 LITTLE SISTER (Elvis Presley, BMI/Rightsong, BMI)
22 BABY'S GOT A HOLD ON ME (Warner-Elektra-Asylum, BMI/Mopage, BMI/Warner-Refuge, ASCAP/Moolagenous, ASCAP)	13	GIRLS RIDE HORSES TOO (Mid-Summer, ASCAP/AMR, ASCAP)	35 LOVE YOU AIN'T SEEN THE LAST OF ME (W.B.M., SESAC)
89 BABY'S GOT A NEW BABY (A Little More Music, ASCAP/Sharp Circle, ASCAP/Uncle Artie, ASCAP)	20	GOD WILL (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	58 MAN AT THE BACKDOOR (Rio Grande, BMI)
48 BACK IN THE SWING OF THINGS AGAIN (Jobete, ASCAP/Alcorn, BMI) CPP	11	GOODBYE'S ALL WE'VE GOT LEFT (Goldline, ASCAP) HL	38 MANDOLIN RAIN (Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP)
23 THE BED YOU MADE FOR ME (Warner-Tamerlane, BMI/Sportsman, BMI)	29	HAVE I GOT SOME BLUES FOR YOU (Milene, ASCAP/Oprylund, BMI) CPP	97 MIDNIGHT GIRL/SUNSET TOWN (Almo, ASCAP/Don Schlitz, ASCAP) CPP/ALM
6 CAN'T STOP MY HEART FROM LOVING YOU (Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	88	HEART (Jim Ron, BMI)	85 MIDNITE ROCK (Little Bill, BMI/Little Amber, BMI)
30 CHAINS OF GOLD (Irving, BMI)	44	HEART OF GOLD (Silver Fiddle, ASCAP)	3 THE MOON IS STILL OVER HER SHOULDER (Lawyers Daughter, BMI)
82 CLOSE YOUR EYES (Not Listed)	56	HEART VS. HEART (Cross Keys, ASCAP/Shea Hit, BMI) HL	84 MORNNIN' RIOE (Chappell, ASCAP/Unichappell, BMI) HL
40 COLORADO MOON (Life Of The Record, ASCAP/Malchak, ASCAP/Caloosa, ASCAP)	78	HE'S GOT YOU (Tree, BMI)	64 NEED A LITTLE TIME OFF FOR BAD BEHAVIOR (Window, BMI/Goodlat, BMI/Robin Sparrow, BMI) CPP
46 CRAZY BLUE (Warner-Tamerlane, BMI/Flying Dutchman, BMI/WB, ASCAP/Tim DuBois, ASCAP)	43	HONKY TONK CRAZY (Tree, BMI) HL	50 THE NIGHT HANK WILLIAMS CAME TO TOWN (Tree, BMI/Old Friends, BMI) CPP/HL
53 CRIME OF PASSION (Rick Hall, ASCAP/Beginner, ASCAP)	87	I CAN'T WIN FOR LOSIN' YOU (Rick Hall, ASCAP) CPP	81 NO PLACE LIKE HOME (Writers Group, BMI/Scarlet Moon, BMI)
28 DO I HAVE TO SAY GOODBYE (April, ASCAP/New and Used, ASCAP) CPP/ABP	75	I DID (Sure Fire, BMI)	71 NOT TONIGHT I'VE GOT A HEARTACHE (Rick Hall, ASCAP)
15 DOMESTIC LIFE (MCA, ASCAP/Nashion, BMI) HL	96	I ONLY WANTED YOU (Tree, BMI/Cross Keys, ASCAP) HL	37 OCEAN FRONT PROPERTY (Tree, BMI/Larry Butler, BMI/Blackwood, BMI/South Wing, ASCAP) CPP/ABP/HL
47 DON'T BE CRUEL	16	I WILL BE THERE (Snow Songs, BMI/Michael H. Goldsen, ASCAP/Sweet Angel, ASCAP)	57 OH HEART (Colgems-EMI, ASCAP/MCA, ASCAP/Don Schlitz,

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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.		

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FOR WEEK ENDING APRIL 25, 1987

Billboard® **TOP COUNTRY ALBUMS™**

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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)*					
				★★ NO. 1 ★★	
①	3	3	11	GEORGE STRAIT MCA 5913 (CD) 6 weeks at No. One	OCEAN FRONT PROPERTY
2	4	2	9	THE JUDDS RCA/CURB 5916-1/RCA (CD)	HEART LAND
③	5	6	5	EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT ● WARNER BROS. 1-25491	TRIO
4	2	1	11	HANK WILLIAMS, JR. WARNER/CURB 1-25538/WARNER BROS. (CD)	HANK "LIVE"
5	7	7	44	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
⑥	6	5	25	GEORGE JONES EPIC 40413	WINE COLORED ROSES
7	1	4	20	RESTLESS HEART RCA 5648 (CD)	WHEELS
8	8	11	54	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
⑨	9	9	36	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
⑩	10	12	22	THE O'KANES COLUMBIA BL 40459	THE O'KANES
11	11	8	27	REBA MCENTIRE MCA 5807 (CD)	WHAT AM I GONNA DO ABOUT YOU
12	13	14	27	ALABAMA ▲ RCA 5649-1-R (CD)	THE TOUCH
13	14	15	24	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
14	16	17	51	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
⑮	15	16	29	LYLE LOVETT MCA/CURB 5748/MCA	LYLE LOVETT
16	12	10	27	EARL THOMAS CONLEY RCA 5619-1-R (CD)	TOO MANY TIMES
17	21	21	8	OAK RIDGE BOYS MCA 5945	WHERE THE FAST LANE ENDS
⑱	18	18	23	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
19	20	20	10	WAYLON JENNINGS MCA 5911 (CD)	HANGIN' TOUGH
20	17	13	27	SAWYER BROWN CAPITOL/CURB ST-1 2517/CAPITOL (CD)	OUT GOIN' CATTIN'
21	24	24	20	KENNY ROGERS RCA 5633 (CD)	THEY DON'T MAKE THEM LIKE THEY USED TO
22	26	30	75	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
23	19	19	14	EDDY RAVEN RCA 5728-1-R	RIGHT HAND MAN
24	30	22	10	THE BELLAMY BROTHERS MCA/CURB 5721/MCA (CD)	COUNTRY RAP
25	25	26	44	T GRAHAM BROWN CAPITOL ST 1 2487 (8.98)	I TELL IT LIKE IT USED TO BE
⑳	32	33	46	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (CD)	FOUR FOR THE SHOW
27	28	28	31	GARY MORRIS WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
⑳	29	29	7	RICKY VAN SHELTON COLUMBIA 40602	WILD EYED DREAM
29	35	31	61	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
⑳	34	35	4	JOHN CONLEE COLUMBIA 40442	AMERICAN FACES
31	31	32	8	KRIS KRISTOFFERSON MERCURY 830 406-1/POLYGRAM	REPOSSESSED
⑳	33	34	4	ASLEEP AT THE WHEEL EPIC 40681	ASLEEP AT THE WHEEL
33	23	25	48	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
34	27	27	10	NANCI GRIFFITH MCA 5927 (CD)	LONE STAR STATE OF MIND
⑳	36	37	7	MOE BANDY MCA/CURB 5914/MCA	YOU HAVEN'T HEARD THE LAST OF ME
36	22	23	25	JOHN ANDERSON WARNER BROS. 1-25373	COUNTRIFIED
⑳	69	61	60	REBA MCENTIRE ● MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
38	38	36	40	HANK WILLIAMS, JR. ● WARNER/CURB 1-25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*					
39	45	46	5	STEVE WARINER MCA 5926	IT'S A CRAZY WORLD
40	42	45	20	HOLLY DUNN MTM ST 1052/CAPITOL	HOLLY DUNN
41	41	56	5	JUDY RODMAN MTM 71060/CAPITOL	A PLACE CALLED LOVE
42	47	44	26	RICKY SKAGGS EPIC FE 40309 (CD)	LOVE'S GONNA GET YA
⑬	44	48	24	RODNEY CROWELL COLUMBIA 40116 (CD)	STREET LANGUAGE
44	53	54	109	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
45	37	41	8	THE WHITES MCA/CURB 5820/MCA	AIN'T NO BINDS
46	46	53	4	MICHAEL MARTIN MURPHEY WARNER BROS. 1-25500	AMERICANA
47	39	43	13	SCHUYLER, KNOBLOCH & OVERSTREET MTM ST 71058/CAPITOL	SKO
48	43	38	28	MICHAEL JOHNSON RCA AEL1-9501	WINGS
49	49	39	27	DAN SEALS EMI-AMERICA PW 1 7231 (CD)	ON THE FRONT LINE
50	57	60	127	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
51	51	42	46	GEORGE STRAIT ● MCA 5750 (8.98) (CD)	# 7
52	52	50	39	EXILE EPIC FE 40401 (CD)	GREATEST HITS
⑸	59	57	26	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM (CD)	RADIO GOSPEL FAVORITES
54	40	40	25	WILLIE NELSON COLUMBIA FC 39894 (CD)	PARTNERS
55	48	47	78	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
56	56	68	3	K. D. LANG & THE RECLINES SIRE 1-25441 (CD)	ANGEL WITH A LARIAT
57	58	—	2	DAVID ALLAN COE COLUMBIA 40571	A MATTER OF LIFE... AND DEATH
⑸	NEW		1	CONWAY TWITTY MCA 5969	BORDERLINE
59	50	52	13	DONNA FARGO MERCURY 422 830236-1/POLYGRAM	WINNERS
60	63	72	128	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (CD)	GREATEST HITS, VOLUME I
61	65	64	18	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
62	55	55	31	MARIE OSMOND CAPITOL/CURB ST-1 2516/CAPITOL (CD)	I ONLY WANTED YOU
63	54	49	41	KEITH WHITLEY RCA CPL1-7043 (8.98) (CD)	L.A. TO MIAMI
64	70	65	8	RAY STEVENS MCA 5918 (CD)	GREATEST HITS
65	61	66	292	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
66	64	59	46	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
67	68	—	2	CHARLY MCCLAIN EPIC 40534	STILL I STAY
68	75	74	72	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
69	62	62	468	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
70	60	51	10	PATTY LOVELESS MCA 5915	PATTY LOVELESS
71	RE-ENTRY			KENNY ROGERS LIBERTY 5112/CAPITOL	TWENTY GREATEST HITS
72	RE-ENTRY			OAK RIDGE BOYS MCA 5496	GREATEST HITS, VOL II
73	74	—	23	THE BELLAMY BROTHERS MCA/CURB 5812/MCA (CD)	GREATEST HITS, VOL. II
74	72	69	56	TANYA TUCKER CAPITOL ST-1 2474 (8.98)	GIRLS LIKE ME
75	73	73	55	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT

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

Symposium Panel Eyes Cassette Single

BY EARL PAIGE

LOS ANGELES The cassette single dominated a retail panel discussion during the third Music Business Symposium, held here April 3-5.

Other panel topics included low clerk wages, increasing label research calls, attitudes about the older consumer, and new age music.

Moderated by Toni Profera, senior editor of Hits magazine, panelists at the April 4 Ambassador Hotel session represented retailers, marketing companies, and record labels.

Jane Neches Simon, national director of singles sales for A&M, was one of the participants on the retail panel, which focused much discussion on the Bryan Adams cassette single and the industry attitude about singles in general. "I'm glad radio is not present, consider-

ing how much reliance they put on singles," said Neches Simon.

Norman Hunter, manager of product development at the 130-store, Durham, N.C.-based Record Bar chain, rapped radio as well, say-

Bryan Adams' cassette single is 'outselling vinyl by 2-1 at Strawberries'

ing, "We get calls about a single and report it's not selling but say the album featuring the single is doing well. Then we find they still dropped the single."

But Neches Simon and Hunter did not always agree. Singles re-

turns are "staggering," said Neches Simon. "The single has always been considered promotional in nature," replied Hunter.

The other retail panelist, Tom Gracyk, vice president of marketing and sales at the local, three-store Moby Disc web, sparred briefly with Neches Simon over label "collusion" in the cassette single launch. "It is not even remotely collusion," Neches Simon said. Gracyk replied that he was using the word "collusion" to get a reaction from Neches Simon but really meant "standardization."

Lack of initial consumer research on cassette singles had been mentioned on another panel. "Unfortunately, we didn't do a lot of research, we had already decided [to launch]." She added that Adams' cassette single is "outselling vinyl 2-1 at Strawberries, and Adams is not exactly a Strawberries act."

By June, Neches Simon said, all majors will have cassette singles, which she predicts will force retailers "to refixture."

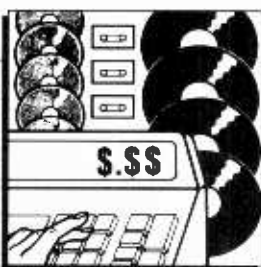
On other topics, Kirk Bonin, Arista marketing manager, commented from the floor that store personnel are saying there are too many research calls. Scott Martin, president of SRO Marketing, agreed that "there is some backlash," deriving from the atmosphere after "the [indie promoters] hit their little scandal. There are more marketing companies now. Camelot won't even accept calls from radio. That's a bad example [to set]," he said of the 190-store, Ohio-based web. Directing his response to fellow panelist Hunter, Martin then said, "I know Norman would never let that happen."

Hunter countered by saying research calls "are a two-way street," that the style of the caller is vital, and that he looks for information from the caller. "Sometimes it is a parasitic situation," he added.

Martin mentioned that older consumers fear being "snickered at," alluding to a sensational mid-February presentation at the National Assn. of Recording Merchandisers convention by consultant Peter Glen (Billboard, Feb. 28).

Speaking of clerks' wages, panelist Gracyk said, "We'd love to give them more, but there's plenty of people out there willing to work for

(Continued on page 43)



by Earl Paige

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

MAIN MAN: Regarding all the current hoopla over his name, Sam Goody, 83, initially resists comment. With gruff humility, he says, "You have people at Billboard who know me better than I do," mentioning, in particular, executive editor Is Horowitz. Finally, Goody acknowledges the strength his name carries, even early on in his company's development. "You could address a letter from anywhere in the world—not even put New York or U.S.A. on it," he says, and it would wind up at the 49th Street store, Goody's hub during the heyday of the chain. The building is no longer standing. The company began in 1945 and numbered 28 stores when it was acquired by Musicland in 1978. At his home in suburban New York, Goody has four books of autographed photos "of some of the most famous people you could think of, not just in the record business," who have visited the store. The Goody name? "It's Russian, it was shortened. Now I have 15 grandchildren and two great-grandchildren, and they're [of] all nationalities."

A MENTOR'S MENTOR: Count Tower's Russ Solomon among the many executives in the business inspired by Sam Goody. Reminisces Goody, "Russ came to me at one point, and he worked four months in the stores. He wanted to learn. He didn't even want payment."

A STORE GROWS IN BROOKLYN: Square Circle, complete with art gallery, is the new concept from 73-store Record World now taking shape on Montague Street in up-scale Brooklyn Heights. It is set to bow in about a month. The Square Circle logo, determined in a company employee contest, was first used last year at the chain's Garden State Mall in Paramus, N.J. (Billboard, Oct. 11, 1986). The Square Circle idea ful-

fills several functions, according to Record World Enterprises president Roy Imber. One is to avoid the cliché "record" as the business burgeons beyond vinyl. Another purpose in using the name is to avoid confusion. "We're in one Connecticut mall where there's a Record Town, Record World, and Tape World. What's that say to a consumer?" wonders Imber. Incidentally, Imber is intrigued by all the excitement surrounding the Musicland trade name inspired by his uncle. Yes, this is no typo: Sam Goody is Roy's uncle.

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

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

NARM GOES HI-TECH: Interested in all the developments in telecommunications, bar code standards, and data processing? Check out the National Assn. of Recording Merchandisers' fifth Operations Conference this Wednesday and Thursday (22 and 23) at the Warner Center Marriott, in Woodland Hills, Calif.

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

(Continued on page 44)

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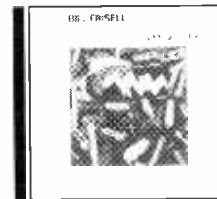


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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	1	4	★★ No. 1 ★★ U2 ISLAND 2-90581/ATLANTIC 3 weeks at No. One	THE JOSHUA TREE
2	2	2	32	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
3	3	4	30	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058	THE WAY IT IS
4	4	11	6	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 2-25491	TRIO
5	5	5	37	STEVE WINWOOD ISLAND 25448-2/WARNER BROS.	BACK IN THE HIGHLIFE
6	6	6	26	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
7	7	3	7	THE BEATLES CAPITOL CDP 46437	A HARD DAY'S NIGHT
8	8	8	41	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
9	9	13	10	ROBERT CRAY MERCURY/HIGHTONE 830 568-2/POLYGRAM	STRONG PERSUADER
10	15	—	2	PRINCE PAISLEY PARK 2-25577/WARNER BROS.	SIGN 'O' THE TIMES
11	19	—	2	BRYAN ADAMS A&M CD 3907	INTO THE FIRE
12	11	7	7	THE BEATLES CAPITOL CDP 46435	PLEASE PLEASE ME
13	10	10	43	PETER GABRIEL GEFFEN 2-24088/WARNER BROS.	SO
14	12	9	7	THE BEATLES CAPITOL CDP 46438	BEATLES FOR SALE
15	13	14	12	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMD 93311	THE TONIGHT SHOW BAND
16	24	26	3	CROWDED HOUSE CAPITOL CDP 46693	CROWDED HOUSE
17	16	15	7	BEASTIE BOYS DEF JAM 40238/COLUMBIA	LICENSED TO ILL
18	NEW ▶	1	1	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMD 93312	THE TONIGHT SHOW BAND, VOL. II
19	14	12	7	THE BEATLES CAPITOL CDP 46436	WITH THE BEATLES
20	17	29	7	LED ZEPPELIN SWAN SONG 2-200/ATLANTIC	PHYSICAL GRAFFITI
21	NEW ▶	1	1	XTC GEFFEN 2-24117/WARNER BROS	SKYLARKING
22	NEW ▶	1	1	POISON ENIGMA CDE 73202/CAPITOL	LOOK WHAT THE CAT DRAGGED IN
23	22	17	26	JANET JACKSON A&M CD 5106	CONTROL
24	18	18	4	SIMPLY RED ELEKTRA 2-60727	MEN AND WOMEN
25	20	16	32	ANITA BAKER ELEKTRA 2-60444	RAPTURE
26	21	27	3	LOU GRAMM ATLANTIC 2-81728	READY OR NOT
27	25	19	29	HUEY LEWIS & THE NEWS CHRYSALIS VK-41534	FORE!
28	NEW ▶	1	1	THE SMITHS SIRE 2-25569/WARNER BROS.	LOUDER THAN BOMBS
29	27	30	4	DAVID SANBORN WARNER BROS 2-25479	A CHANGE OF HEART
30	NEW ▶	1	1	WHITESNAKE GEFFEN 2-24099/WARNER BROS.	WHITESNAKE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL™	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	24	★★ No. 1 ★★ HOROWITZ IN MOSCOW DG 419-499	21 weeks at No. One VLADIMIR HOROWITZ
2	2	2	33	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
3	3	3	35	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
4	8	18	3	CARNAVAL CBS MK-42137	WYNTON MARSALIS
5	4	4	9	ROUND-UP TELARC 80141	CINCINNATI POPS (KUNZEL)
6	5	6	23	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE
7	6	5	57	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
8	7	9	4	IN IRELAND RCA 5798-RC	JAMES GALWAY & THE CHIEFTAINS
9	9	10	42	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING	
10	11	7	64	BACHBUSTERS TELARC 80123	DON DORSEY
11	12	11	12	TIES AND TAILS PRO ARTE CDD-276	ROCHESTER POPS (KUNZEL)
12	10	8	38	SYNCOPATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
13	13	14	100	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
14	16	16	7	THE CLASSIC EXPERIENCE PRO ARTE CDM-800	VARIOUS ARTISTS
15	18	—	2	TRADITION ANGEL CDC-47904	ITZHAK PERLMAN
16	15	13	25	SOUTH PACIFIC CBS MK-42205	TE KANAWA, CARRERAS
17	17	15	30	HOLST: THE PLANETS TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA
18	14	12	45	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
19	20	24	8	STRATAS SINGS WEILL NONESUCH 79131	TERESA STRATAS
20	NEW ▶	1	1	BOLLING: SUITE FOR FLUTE & JAZZ VOL.2 CBS MK-42018 JEAN-PIERRE RAMPAL, CLAUDE BOLLING	
21	19	17	100	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
22	22	20	100	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
23	21	21	89	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699 LOS ANGELES PHILHARMONIC (THOMAS)	
24	25	23	65	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
25	26	26	100	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
26	24	22	19	POMP ON PARADE PRO ARTE CDD-267	HOUSTON SYMPHONY (COMMISSIONA)
27	23	19	24	FILMTRAX PRO ARTE CDD-280	LYN LARSEN
28	27	27	14	VIVALDI: THE FOUR SEASONS TELARC 80070	BOSTON SYMPHONY (OZAWA)
29	30	29	10	MOZART: REQUIEM TELARC 80128	ATLANTA SYMPHONY (SHAW)
30	28	28	32	ROMANCES FOR SAXOPHONE CBS MK-42122	BRANFORD MARSALIS

Nakamichi Has Higher-Price DAT Player

TOKYO Audio manufacturer Nakamichi will start selling a digital audiotape recorder this fall in the higher price range. The line will be marketed on its superior sound quality and will retail for \$2,600-\$3,330. The DAT machines already on the Japanese market from seven different companies are listed at between \$1,250-\$1,300.

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

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

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

CASSETTE SINGLE

(Continued from page 41)

minimum wage."

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

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

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

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

**Web to test remote bar-code scanner
... see page 48**

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BY EDWARD MORRIS

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

TWIN SPINS: Vector Research (805-987-1312) has bowed two new low-end turntables. The VT-155, set to retail at \$89.95, is belt-driven and semiautomatic, with a straight radial tracking tone arm, aluminum alloy platter, and variable pitch control with strobe. It is also P-mount compatible.

Tagged at \$149.95, the VT-185 has all the features of the lower-price unit, plus a higher torque, quick-start motor that reaches operating speed in 0.9 seconds, an oversized aluminum die-cast balanced platter, a 1/2-inch, four-pin bayonet mount headshell, and independent variable pitch controls with strobe.

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

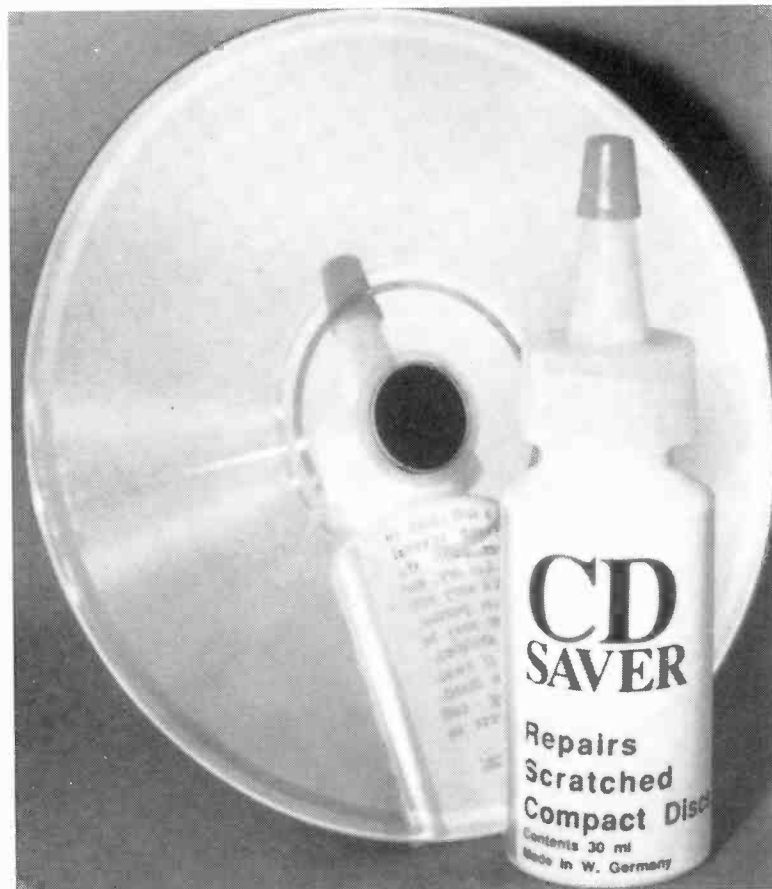
GLASSY CASE. From Case Logic (303-444-4706) comes yet another stylish container for audiocassettes. The new CP-30 has a full-width zippered pocket across the front of the 30-tape-capacity case, thick foam padding, and a newly designed injection molded plastic tray that, according to the product description,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

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

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

CD M.D.: Buff Stuff (201-746-4316) says that its CD Saver compound is

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as direct and effective as its name. The solution is meant to heal scuffed and scratched compact disk surfaces to restore the original quality of sound. Users wipe CD Saver on the surface of the CD, let

it dry, and then buff away the residue with a soft cloth. A 30 milliliter bottle is said to last for hundreds of applications. Suggested retail price is \$9.95.

RETAIL TRACK

(Continued from page 41)

Corridor. We have a lot of franchisee interest from New York, New Jersey, Baltimore, D.C., and we want stores in Atlanta and Chicago for tactical reasons. The chain stocks laserdiscs, audio and video.

HUNGER STOPS HERE: Harmony House Records and Tapes just tallied a final \$1,242.36 as the amount raised for the Detroit Hunger Fund in a promotion involving WEA, Geffen Records, and top 40 WDTX. Susan Thom, advertising director for Harmony House, says that a key element in the promotion, built around the soundtrack for "Little Shop Of Horrors," was a battery-powered coin-eating plant that gobbled up loose change at cash wrap counters. Increments were \$770.86 from customer donations, \$93.50 from the label's donation of 25 cents per album, and \$378 from Harmony's \$1.80 contribution per single sold of Steve Martin's "Dentist." Says Thom, "WDTX has its own ongoing hunger fund, and we did so well with a Christmas canned-food charity that it was a natural idea" to do the promotion when WEA vice president/Cleveland branch manager Mike Spence and his people contacted the chain.

dominate the genre mix up in lobsterland, where David Turbin notes that his Maine Record Sales distributorship successfully racks "about 200 mom-and-pop grocery stores. We service them every two weeks. We put in a basic stock of 20 cassettes in midline at \$4.99 and 20 at \$8.98 or \$9.98. Our racks hold 20. But in some stores, we wind up putting in 60 tapes in each category."

DECLARATION of independents: The burgeoning population of Asians in L.A. is being felt at the one-stop level, according to Ted Ray, owner of long-lived Sun State Music. Ray says that new Asian-owned stores continue to blossom. "It's always been there, somewhat—but when you start seeing two and three coming in a week... These are family-run stores, and they go for the regular stuff: Run-D.M.C., Beastie Boys..."

Assistance in preparing this column provided by Chris Morris. To reach Retail Track, phone Earl Paige: 213-273-7040.

RACK RAP: Rock and country

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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. ▲=Simultaneous release on CD.

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VARIOUS ARTISTS

AMC High Priority
LP RCA 6381/\$8.98
CA 6381/\$8.98

▲ **VARIOUS ARTISTS**

Prince's Trust
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CA CS-3906/\$9.98
CD CD-3906/no list

BLACK

J.M. SILK

Hold On To Your Dream
LP RCA 6249/\$8.98
CA 6249/\$8.98

COMPACT DISK

RANDY BRECKER

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CD Denon CY1483/PCM/no list

DEBUSSY

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Jacques Rouvir
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DVORAK

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JAZZ

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▲ **THE PLAYERS**

The Players
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To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.

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National Vid's PPT Continues To Breed Suspicion

BY GEOFF MAYFIELD

NEW YORK Even as Ron Berger's pay-per-transaction concept gains favor from some video retailers, many in the industry remain dubious about National Video's much-publicized test of the distribution method.

Suspicious about the program are not confined to dealers who vehemently oppose PPT; those who endorse the plan also dispute claims Berger has made on behalf of his firm's test. Many of those doubts have lingered since he announced the plan at the 1986 Winter Consumer Electronics Show in Las Vegas (Billboard, Jan. 18, 1986).

"At this point, PPT is a lot of hot air," says Richard Abt, executive vice president of the 94-store, Philadelphia-based franchise West Coast Video. "Ron Berger is doing it only to help sell franchises."

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

The shared-revenue plan proposes that a dealer lease copies at prices ranging from \$6-\$25, far below typical wholesale costs. In return for charging the lower buy-in costs, studios would earn 40%-50% of the dealer's subsequent rentals on those titles. What leaves room for dispute is the fact that in the 16 months since Berger first announced the plan, only one label, independent vendor Continental Video, has admitted its participation.

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

Despite Berger's contention of broad vendor participation, two

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

Berger—as he has done in the past—says disclosure is up to the participating vendors, but adds, "It is my understanding that some of the larger companies will be announcing their participation soon."

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

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

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

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

But while Berger says PPT is a good vehicle to increase the distribution of certain B titles, he says the plan has had its hits, too. He claims that four of last month's PPT titles were on Billboard's March 21 Top Videocassette Rent-

als chart and that two of those were in the top 10.

He says some 500 tapes have been placed in PPT by vendors since the test first began in 10 stores last year and that PPT product accounts for 10%-20% of a "typical store's rental volume." He predicts that share could reach 75% by this fall.

Movieland's Bowdoin says one of the reasons PPT met with such furor last year is the fact that Berger's plan "cut out the distributor." But Berger agrees with Bowdoin's contention that shared-revenue leasing programs leave room

for distributor participation. He says that as it is currently structured, NVI receives a distribution fee for titles that are placed in PPT, along with a "management fee" commission for revenue generated by those titles—fees that established distributors would be entitled to if the concept becomes an industry standard.

Berger contends that in his original plan, the program was to have been administered by an established distributor, with the attendant fees going to that wholesaler. He says that before the program began, he

invited distributors Video One Video and Astral Bellevue Pathe to manage product for Canadian stores, which now make up 10% of the participating outlets. They turned him down, and he says a U.S. distributor, which he will not disclose, declined to service his American stores.

Berger has said from the outset that if PPT becomes an industry standard, retailers other than NVI would be eligible to participate. But according to Power, a majority of the independent dealers in the AVA

(Continued on page 48)

FOR WEEK ENDING APRIL 25, 1987

Billboard

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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	Suggested List Price
			★★ NO. 1 ★★			
1	1	26	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	82	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
3	4	77	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
4	6	45	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
5	3	7	TEDDY RUXPIN: ESCAPE FROM THE TREACHEROUS MOUNTAINS	Hi-Tops Video HT 0023	1986	12.95
6	9	45	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
7	5	82	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
8	10	54	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
9	17	19	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron 1547	1986	24.95
10	7	45	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
11	14	44	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
12	8	7	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	1986	12.95
13	13	7	TEDDY RUXPIN: TREASURE OF THE GRUNDO	Hi-Tops Video HT 0021	1986	24.95
14	11	6	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	79.95
15	15	38	MICKY KNOWS BEST ♦	Walt Disney Home Video 442	1986	14.95
16	22	24	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
17	18	28	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
18	RE-ENTRY		MY LITTLE PONY-THE MOVIE	DEG Inc. Vestron 5171	1986	79.95
19	19	30	THE IMPORTANCE OF BEING DONALD ♦	Walt Disney Home Video 443	1986	14.95
20	20	69	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
21	23	27	LEARNING ABOUT NUMBERS ▲	Children's Television Workshop Random House Home Video 88315-24	1986	No listing
22	12	40	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
23	21	16	MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
24	24	32	LEARNING ABOUT LETTERS ▲	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
25	16	15	MADBALLS	Hi-Tops Video HT 0009	1986	19.95

● 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 nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical 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 nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

National Cancels Convention Will Hold 8 Regional Seminars

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

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

Additionally, with the 1987 full-chain convention on hold, Portland, Ore.-based National will stage eight regional seminars this summer.

A similar plan of regional meetings in lieu of a major convention was adopted earlier this year by Salt Lake City-based franchiser Ad-

ventureland International (Billboard, March 21).

Cooper offers the rationale that as scheduled, the National convention would have followed too closely on the heels of the Video Software Dealers Assn. convention, set for August in Las Vegas. The majority of National's 700 franchisees would likely choose to attend both.

The revised schedule eliminates the conflict, according to Cooper, with the regional seminars serving as "a way to fill the gap." He adds, "It's more expensive to do it this way because you have to keep repeating it." CHRIS MORRIS

Canadian Firm Uses Automated Rental Outlets

BY KIRK LaPOINTE

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

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

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

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

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

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

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

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

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

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

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

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

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

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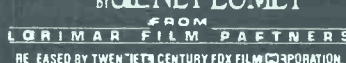
"Jane Fonda and Jeff Bridges give richly detailed, full-bodied performances... They're brilliant."
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 CBS Morning News

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VIDEO REVIEWS:
 A NEW BILLBOARD
 FEATURE. SEE P. 55

Adventures In Video To Begin Program In May Web Sets Minn. Bar-Code Scanner Test

BY CHRIS MORRIS

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

The 10-store Adventures In Video chain will probably begin its tests of the remote scanners, developed by Retail Technologies Inc. of San Francisco, in May.

"The big plus that we're looking for is the increased amount of ser-

vice we can give to our customers," says David Ballstadt, owner of Adventures In Video.

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

Steve Wells, president of Retail Technologies, which supplies hardware systems to video retailers and one-hour photo stores, says that the system being tested features a 14-ounce scanner with a 120-character liquid crystal display. The scanning head is reversible for right-handed and left-handed clerks.

The scanner is capable of reading

both standard UPC bar codes (for sales transactions) and a "three-of-nine" alphanumeric code (for rental transactions).

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

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

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

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

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

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



Tape-Measure Performance. George Dzan, center, the Atlanta-based national accounts manager for audio/video retail sales of BASF Corp. Information Systems, receives the firm's manager-of-the-year award. Dzan won the trophy by beating his 1986 sales quota for blank tape sales in a year that saw his division register an 83% increase. Presiding over the presentation are Juergen Blank, left, vice president of BASF audio/video sales and marketing, and John Ziemba, director of sales.

Chain Stresses Traditional Customer-Service Values

BY DAVID WYKOFF

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

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

Rather than aiming for traffic through pricing—average overnight rental for Video Galaxy, based here, runs \$2.25—the 32-unit franchise actively pursues the full-line superstore concept. Existing units, located throughout Connecticut and southwestern Massachu-

setts, average 3,500 square feet. Says Peloso, "New outlets will run at least 2,500 square feet, though we're looking to have some as big as 10,000 in the larger markets." The 7,500-square-foot Bristol, Conn., store is now the web's largest.

Peloso looks to establish each unit as the "anchor store" in its area, with a well-recognized identity for having the largest and deepest inventory of software and hardware. "We pretty much look to be the definitive video store in each market. To do that, we need bigger spaces to accommodate depth in catalog and to provide a comfortable, efficient environment for shopping," he says.

"Also, it has to do with customer relations and being able to provide
(Continued on page 50)

RON BERGER'S PPT

(Continued from page 46)

do not wish to join the PPT party. He cites a poll of 150 members that was conducted last summer.

As for his own view, Power says, "I'm not convinced it's the best way to obtain product." He adds that current distribution methods suit the industry just fine.

"The guy who makes money in this business is the guy who can afford to buy the amount of tapes he needs, the sharp one who does the best job of projecting what his store

will need and who buys it at the most competitive prices," says Power. As for the revenue a dealer would give to a supplier in PPT, he says, "I can't see paying that high a price to finance" a store's rental inventory.

Responds Berger, "I'm sure that's what the railroads hoped, too, when the Wright brothers first took off. But just as air flight became a new way to ship freight, we think there's more ways than one to dis-

tribute video.

"The current method does not optimize the return. Studios can make more money if there are more copies of a movie on display. And having more copies out there benefits the retailer and the consumer, too."

Assistance in preparing this story provided by Earl Paige and Jim McCullaugh in Los Angeles.

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THE BRIDGE TO NOWHERE
Bruno Lawrence, Alison Routledge, Margaret Umbers
▲♥ Charter 90199/SBI/\$79.95

THE CAT
Peggy Ann Garner
▲♥ Charter 90142/SBI/\$59.95

CLUB LIFE
Tom Parsekian, Tony Curtis, Dee Wallace
▲♥ Prism 3151/\$79.95

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Barry Angel
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▲♥ New World 86480/SBI/\$79.95

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ARNOLD PALMER: PLAY GREAT GOLF
Instructional
▲♥ Vestron/NA

PEGGY SUE GOT MARRIED
Kathleen Turner, Nicolas Cage
▲♥ CBS/Fox/\$89.98

PLACE OF WEeping
James Whyte
▲♥ New World 86490/SBI/\$79.95

RAW COURAGE
Ronny Cox, Tim Maier, Art Hindle
▲♥ New World 8423/SBI/\$69.95

ROBBERY
James Booth, Stanley Baker, Joanna Pettet
▲♥ Charter 90122/SBI/\$59.95

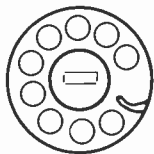
THE SALAMANDER
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To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to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

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VIDEO GALAXY STRESSES CUSTOMER SERVICE

(Continued from page 48)

the information they need: courteous, knowledgeable sales help, monthly printed listings of the titles we keep in stock, or the new-release board right inside the door."

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

The biggest step in the operation's growth was the 1983 formation of a wholesale purchasing corporation, Video Galaxy Wholesale, to supply the individual Video Galaxy stores. Kurt Peterson, executive vice president of the firm's wholesale wing, believes his division's buying power and volume helps ensure the success of each new franchise.

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

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

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

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

A significant portion of the firm's advertising is devoted to video hardware and television sets, which together constitute approximately a third of retail revenues. Mark Tendrich, executive vice president of the franchise division as well as the franchiser's secretary and treasurer, says, "There aren't any other video dealers in this area who com-

plement their rental business with hardware sales. In fact, our biggest competition for this comes from the mass merchandisers. Selling equipment is just a natural growth from renting movies for us. It's a matter of establishing yourself as a kind of video one-stop for shoppers, a place where all their video needs are met."

Though Video Galaxy is making stronger moves into both hardware and software sales, Peloso says, rentals are "still the bread and butter of the business. They're what drives the whole machinery. Rentals run approximately 60% of retail business, and movies occupy about the same percentage of display space."

Basic rental rates are \$2.50 per night for movies and \$10 per night for VCRs, though weekly specials and longer rentals bring average rates down by 25 cents for movies and \$2 for machines.

As with inventory control and buying, Galaxy works very closely with its franchisees on merchandising and store design. The company does its best to promote chainwide consistency with design and fixtures.

Movies are divided into separate categories and are spread around the floor in a flow that keeps shoppers away from the check-out areas unless waiting in line. The floor plan also encourages customers to browse in unfamiliar sections. Large, clear signage is also common to all Video Galaxy units.

Says Peloso, "One way we promote this is to spread the drama section around the outside of the area devoted to movies. It's the largest section, and, by wrapping it around the outside, we can get people to move around the store and to check out sections they might not otherwise."

Peloso also likes to change the look of the stores, rearranging sections to call attention to new movies or commonly overlooked sections. "We try to fight, in as easy a way as possible, people's concept of what movies belong in each separate section and of how the sections are arranged," he says.

Peloso predicts rapid expansion in the near future. "We've seen that we're both large and small enough to handle this kind of growth: Large enough that we can roll money back into inventory and help the new stores get on their feet financially, and small enough to be able to work with the individual owners to teach them to run profitable, viable stores in the long run."

FIRM TO TEST REMOTE BAR-CODE SCANNER

(Continued from page 48)

the counter—in fact there's not going to be a counter," Ballstadt says. "They can't hide."

Ballstadt says that the system, which initially will utilize four stations on the floor, will require refixturing at the company's 4,200-square-foot store in suburban Fridley, where the test will take place.

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

"Throughout our history, we've

constantly changed things to move people quickly through out check-out," he says. "This is the ultimate. It's a Cadillac type of system in terms of speed."

With an employee tied to a particular terminal on the floor, the remote scanner will also allow Adventures In Video clerks to work on a 100% commission basis, although Ballstadt says that sort of compensation would have to conform to Minnesota minimum wage statutes.

FOR WEEK ENDING APRIL 25, 1987

Billboard

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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
			★ ★ No. 1 ★ ★				
1	1	5	TOP GUN	Paramount Pictures Paramount Home Video 1692	Tom Cruise Kelly McGillis	1986	R
2	2	6	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R
3	4	3	STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R
4	3	7	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R
5	9	2	THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R
6	6	7	ABOUT LAST NIGHT ...	Tri-Star Pictures RCA/Columbia Home Video 6-20735	Rob Lowe Demi Moore	1986	R
7	5	11	BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13
8	7	8	RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R
9	8	10	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG
10	NEW		BLUE VELVET	Karl-Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R
11	22	2	TOUGH GUYS	Touchstone Films Touchstone Home Video 511	Burt Lancaster Kirk Douglas	1986	PG
12	14	2	THE NAME OF THE ROSE	Twentieth Century Fox Embassy Home Entertainment 1342	Sean Connery F. Murray Abraham	1986	R
13	10	4	52 PICK-UP	Cannon Films Inc. Media Home Entertainment M892	Roy Scheider Ann-Margret	1986	R
14	11	7	HEARTBURN	Paramount Pictures Paramount Home Video 1688	Meryl Streep Jack Nicholson	1985	R
15	12	6	MANHUNTER	DEG Inc. Karl-Lorimar Home Video 411	William L. Petersen Kim Greist	1986	R
16	34	2	A ROOM WITH A VIEW	CBS-Fox Video 6915	Helen Bonham Carter Maggie Smith	1986	PG-13
17	20	11	EXTREMITIES	Atlantic Releasing Corp. Paramount Home Video 12511	Farrar Fawcett James Russo	1986	R
18	13	6	HALF MOON STREET	Twentieth Century Fox Embassy Home Entertainment 1328	Sigourney Weaver Michael Caine	1986	R
19	16	10	BIG TROUBLE IN LITTLE CHINA	CBS-Fox Video 1502	Kurt Russell	1986	PG-13
20	15	7	ARMED AND DANGEROUS	RCA/Columbia Pictures Home Video 6-20724	John Candy Eugene Levy	1986	PG-13
21	21	3	THE BOY WHO COULD FLY	Karl-Lorimar Home Video 351	Lucy Deakins Jay Underwood	1986	PG
22	23	19	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
23	19	2	ONE CRAZY SUMMER	Warner Bros. Inc. Warner Home Video 11602	John Cusack Demi Moore	1986	PG
24	NEW		HAUNTED HONEYMOON	HBO/Cannon Video TVA3911	Gene Wilder Gilda Radner	1986	PG
25	17	10	FLIGHT OF THE NAVIGATOR	Walt Disney Home Video 499	Joey Cramer	1986	PG
26	24	2	DEADLY FRIEND	Warner Bros. Inc. Warner Home Video 11601	Matthew Laborteaux Kristy Swanson	1986	R
27	27	10	CLUB PARADISE	Warner Bros. Inc. Warner Home Video 11600	Robin Williams Peter O'Toole	1986	PG-13
28	37	4	SHE'S GOTTA HAVE IT	Island Pictures Key Video 3860	Spike Lee	1986	R
29	26	7	FRIDAY THE 13TH PART VI: JASON LIVES	Paramount Pictures Paramount Home Video 31982	Thom Mathews Ron Palillo	1986	R
30	32	12	OUT OF BOUNDS	RCA/Columbia Pictures Home Video 6-20722	Anthony Michael Hall Jenny Wright	1986	R
31	38	4	MY BEAUTIFUL LAUNDRETTE	Karl-Lorimar Home Video 385	Saeed Jaffrey Shirley Anne Field	1986	R
32	30	10	LABYRINTH	Tri-Star Pictures Embassy Home Entertainment 8553	David Bowie	1986	PG
33	25	9	PSYCHO III	Universal City Studios MCA Home Video 80359	Anthony Perkins	1986	R
34	31	29	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
35	18	5	SHANGHAI SURPRISE	Vestron 5141	Sean Penn Madonna	1986	PG-13
36	33	10	WISE GUYS	CBS-Fox Video 4739	Danny DeVito Joe Piscopo	1986	R
37	28	26	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R
38	29	8	THE TEXAS CHAINSAW MASSACRE PART 2	Cannon Films Inc. Media Home Entertainment M884	Dennis Hopper	1986	R
39	35	12	HOWARD THE DUCK	Universal City Studios MCA Home Video 80511	Lea Thompson Jeffrey Jones	1986	PG
40	36	26	THE MONEY PIT ▲	Amblin Entertainment MCA Home Video 80387	Tom Hanks Shelly Long	1986	PG

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical 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 nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

VSDA Sponsors Seminar Series In 4 Cities

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

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

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

The pair of seminars will be held on successive dates in each of the four cities to facilitate things for dealers who want to attend both. Cost is \$50 per seminar for VSDA members; \$150 for nonmembers. Attendance at each session is limited to 125 registrants.

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

Poll Shows U.K. Specialty Shops Still Strong

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

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

Based on the total number of tapes rented, specialist video shops, with a share that has fluctuated between 64% and 72%, remain well ahead of all other types of outlets, of which only news agents/confectioners (4%-8%), TV rental companies (4%-7%), and mobile operators (1%-6%) are in any way significant.

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

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



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Billboard

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TOP JAZZ 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	
			★★ NO. 1 ★★	
1	1	9	DEXTER GORDON BLUE NOTE BT-85135/MANHATTAN (CD) 9 weeks at No. One	THE OTHER SIDE OF ROUND MIDNIGHT
2	3	9	SOUNDTRACK COLUMBIA SC 40464 (CD)	ROUND MIDNIGHT
3	2	9	MICHEL PETRUCCIANI BLUE NOTE BT 85133/MANHATTAN	POWER OF THREE
4	8	9	CARMEN LUNDY BLACK HAWK BKH 523/ASPEN (CD)	GOOD MORNING KISS
5	4	9	BRANFORD MARSALIS COLUMBIA FC 40363 (CD)	ROYAL GARDEN BLUES
6	5	9	WYNTON MARSALIS COLUMBIA FC 40308 (CD)	J MOOD
7	7	9	JOE HENDERSON BLUE NOTE BT 85126/MANHATTAN	STATE OF THE TENOR: LIVE AT THE VILLAGE VANGUARD, VOL. TWO
8	6	9	WAYNE SHORTER COLUMBIA FC 40373	PHANTOM NAVIGATOR
9	9	9	HENRY JOHNSON MCA/IMPULSE MCA 5754/MCA (CD)	YOU'RE THE ONE
10	12	3	MARLENA SHAW VERVE 831 438-1/POLYGRAM	IT IS LOVE
11	11	5	JOHN COLTRANE QUARTET MCA/IMPULSE 5885/MCA (CD)	BALLADS
12	14	3	JAMES NEWTON BLUE NOTE BT 85134/MANHATTAN	ROMANCE AND REVOLUTION
13	NEW		BILL WATROUS SOUNDWINGS 2100 (CD)	SOMEPLACE ELSE
14	10	7	MILES DAVIS COLUMBIA CK 40579 (CD)	KIND OF BLUE
15	NEW		ERIC DOLPHY BLUE NOTE 85131/MANHATTAN	OTHER ASPECTS

Jazz
BLUE NOTES

by Peter Keepnews

APRIL 29 is the 88th anniversary of the birth of **Duke Ellington**, and to mark the occasion the city of Washington is doing something that probably should have been done a long time ago. That day, Mayor **Marion Barry** will unveil a plaque marking the site of the house where Ellington was born in 1899.

The unveiling is part of a so-called **Duke Ellington International Festival** that's been going on all month in Washington under the auspices of 20 government agencies, educational institutions, and businesses. The event was the brain child of the veteran local radio personality **Felix Grant**.

The unveiling, complete with presidential proclamation, is being touted as the highlight of the festival. But for our money, the real highlight is apt to be the Friday (24) concert at George Washington Univ., featuring an all-star orchestra heavily stocked with Ellington alumni and led by the inimitable **Clark Terry**. Other activities on the agenda include a concert of Ellington's sacred music and several showings of Ellington films.

WEA EUROPE is embarking on an ambitious five-month campaign for the **Impulse CD Collection**, a 50-disk series that will be released throughout Europe at the rate of 10 a month.

The first release includes, not surprisingly, several

John Coltrane titles as well as **Gil Evans'** "Out Of The Cool," **Sonny Rollins'** "On Impulse," and other classic titles. An extensive advertising and promotion blitz is planned, and **WEA Europe** marketing chief **Juergen Otterstein** says he's confident that the company's target of 100,000 total sales for the duration of the campaign can be reached.

In the U.S., of course, **Impulse** reissues are handled by **MCA**, which has already released a number of the label's most celebrated titles in CD form and is readying a batch of **Impulse CD** twofers.

WORTHY CAUSES: An impressive lineup of musicians is appearing at New York's Town Hall Monday (20) to raise money for the **Leukemia Society of America**. Pianist **Roger Kellaway** is serving as musi-

Washington remembers where Ellington came from

cal director of the concert, with **Pat Philips** producing and **Les Davis** of **WNEW-AM** acting as MC. Among the artists on the bill are **Diane Schuur**, **Kenny Burrell**, **Paquito D'Rivera**, and the **Art Farmer/Benny Golson Jazztet**. Tickets are \$30, \$27.50, and \$22.50... Speaking of benefit concerts, they just don't come more promising, or more *out*, than the one scheduled for May 15 at the **Calvin Simmons Theater** in Oakland. To raise money for itself, **Concepts Cultural Gallery**, a local concert promoter that recently lost its home, is presenting a bill of **Cecil Taylor**, performing solo, and **Sun Ra**, performing with his **Omniverse Arkestra**. In addition to playing the piano, Taylor will recite some original poetry. There's no word on whether the two otherworldly keyboard masters will play together.

TOP CONTEMPORARY JAZZ 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	
			★★ NO. 1 ★★	
1	1	9	NAJEE EMI-AMERICA ST-17241 (CD) 5 weeks at No. One	NAJEE'S THEME
2	2	9	GEORGE HOWARD MCA 5855 (CD)	A NICE PLACE TO BE
3	4	9	BOBBY MCFERRIN BLUE NOTE BT-85110/MANHATTAN (CD)	SPONTANEOUS INVENTIONS
4	3	9	DAVID SANBORN WARNER BROS. 1-25479 (CD)	A CHANGE OF HEART
5	6	9	THE RIPPINGTONS PASSPORT JAZZ PJ-88019 (CD)	MOONLIGHTING
6	5	9	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (CD)	STANDARDS VOLUME 1
7	7	9	LARRY CARLTON MCA 5866 (CD)	LAST NITE
8	8	9	KENNY G. ARISTA ALB 8427 (CD)	DUOTONES
9	14	5	MAUREEN MC GOVERN CBS MASTERWORKS BFM 42314 (CD)	ANOTHER WOMAN IN LOVE
10	18	3	JOHN SCOFIELD GRAMAVISION 18-8702-1/POLYGRAM (CD)	BLUE MATTER
11	13	9	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (CD)	DOUBLE VISION
12	24	3	GEORGE SHAW & JETSTREAM TBA 223/PALO ALTO	LET YOURSELF GO
13	9	9	MILES DAVIS WARNER BROS. 25490 (CD)	TUTU
14	10	9	THE CRUSADERS MCA 7581 (CD)	THE GOOD AND BAD TIMES
15	11	9	TOM SCOTT SOUNDWINGS SW 2102 (CD)	ONE NIGHT/ONE DAY
16	15	9	TANIA MARIA MANHATTAN ST 53045 (CD)	THE LADY FROM BRAZIL
17	NEW		FRANK POTENZA TBA 222/PALO ALTO	SOFT & WARM
18	12	9	BOB JAMES WARNER BROS. 25495 (CD)	OBSESSION
19	20	5	PAQUITO D'RIVERA COLUMBIA FC 40583	MANHATTAN BURN
20	17	5	VITAL INFORMATION COLUMBIA BFC 40506 (CD)	GLOBAL BEAT
21	NEW		HERB ALPERT A&M 5125 (CD)	KEEP YOUR EYE ON ME
22	22	7	BOB THOMPSON ENIGMA/INTIMA SJ-73238/INTIMA (CD)	BROTHER'S KEEPER
23	NEW		THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST 3312 (CD)	THE TONIGHT SHOW BAND, VOL II
24	NEW		BILL SHEILDS RSVP 9001/OPTIMISM (CD)	SHEILDSTONE
25	23	9	AL JARREAU WARNER BROS. 25477-1 (CD)	L IS FOR LOVER

○ Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Gospel
LECTERN

by Bob Darden

RELIGIOUS MUSIC IS GETTING like baseball these days. You need a program just to see who is playing for whom this week. **Walt Quinn**, formerly director of public relations for **Word Inc.** and Thomas Nelson Publishers (and still occasional lead singer for **Butch Wax**), resurfaces with **Quinn Communications**. His clients already include the resurgent **Imperials**, **Greg X. Volz**, **John Hiatt**, and others. **QC** is located—for now, at least—at 1417 Calvin Ave., Nashville, Tenn. 37206 and can be reached at 615-227-3478.

Incidentally, Quinn says there's a good chance that **Kim D. Kibble**, another well-known gospel music PR director, will be coming aboard shortly.

Another former **Word Inc.** press director, **Scott Pelking**, joins a video firm in New Mexico. Pelking is also a fine bass player/songwriter. **Nancy A. Reece**, another former resident of Waco, Texas, where **Word** is based, is now radio & promotions manager for the **Refuge Music Group**, 944 Marco Blvd., Suite 110, Allentown, Pa. 18103-9509. She can be reached at 215-266-9780.

Linda Mason, formerly the very capable head of publicity and press relations for the **Helvering Agency** and **Spring House**, is now on her own. Not surprisingly, one of her first clients is the **Bill Gaither Trio**. Her new address is 530 Alhambra Drive, No. C-6, Anderson, Ind. 46012; her phone number is 317-644-0052.

Perhaps best-known is **Gary Whitlock**, formerly ace a&r man first for **Word** and then for **Light**. Whitlock joins forces with marketing associate **Jim Fitzgerald** to form **Modern Art Productions**. **Modern Art's** first signing in the contemporary Christian music marketplace is our favorite newcomer, **Bryan Duncan**. Other recent signings include **Metropolitan Opera** award-winner **Eduardo Villa**, female rock artist **Robin Neary**, r&b artist **Kevin Anthony**, and **Marcella** ("Lay Down Sally") **Levy**. The **Modern Art** offices are located at Suite 200, Box 7304, North Hollywood, Calif. 91603. The firm can be reached at 818-768-9888.

OTHER ANNOUNCEMENTS, signings, and promotions... **Dan Johnson** is appointed senior vice president of corporate development for **Word**... **George Baldwin** is appointed director of print music marketing for the **Sparrow Corp.**... **Kenny Marks** has resigned with **DaySpring Records**, a division of **Word**... **Jim Gibson** is tabbed to head **Word's** music division... **Don Cason** is named executive director of **Word Music/administration**... **Lorenz Creative Services** and **19th Street Productions** have founded a West Coast office, headed up by **Don Posthume**.

THE TENTATIVE LINEUP for **Greenbelt '87** has been announced. Set for the August 28-31 festival at **Castle Ashby Park**, Northants, England, are **Bruce Cockburn**, **Tony Campolo**, **Phil Keaggy**, **Daniel Amos**, **Sheila Walsh**, **Steve Camp**, the **Altar Boys**, **Wild Blue Yonder**, and many others. Contact **Greenbelt Festivals**, 11 Uxbridge St., London W8 7TA.

Walt Quinn starts his own public relations firm

THE NELONS' MOST RECENT music video, "Famine In The Land," took third place in the recent **International Film Festival** in New York. The video was co-produced by **Robert Deaton** and **George Flannigan**, with **Ken Harding** serving as executive producer. Entries from 44 countries were featured in the competition. "Famine In The Land" was written by **Dick** and **Melody Tunney** (a Grammy nominee with the gospel group **First Call**) and **Niles Borop**.

STEVE GREEN'S NEXT PROJECT FOR **Sparrow Records** is "Tienen Que Saber," a Spanish-language album that returns **Green** to his South American missionary roots. **Green's** parents are still missionaries in Venezuela. He will soon be leaving on a three-week concert tour that will feature performances in Ecuador, Argentina, and Venezuela.

NEW MYRRH ARTIST KIM BOYCE may set some kind of record this summer. She's set to perform in seven major Christian music festivals: **Creation**, **Atlanta Fest '87**, **Agape Festival**, **Sun Festival**, **Oasis Festival**, **Sunshine Festival**, and **Jesus Midwest**.

AMERICA'S NEWEST MUSICAL WONDERLAND

By JON BREAM

Memphis had its moment. So did San Francisco, Boston, Philadelphia and Detroit. Now it is the Twin Cities of Minneapolis and St. Paul that have become the musical hotbed.

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

Prince was merely the tip of the iceberg (no pun intended). Since his "Purple Rain" stormed across the country in the summer of '84, 23 Twin Cities-based artists have been signed to major-label contracts for the first time. (In the two years prior to "Purple Rain," only three locals got deals.) The newcomers range from bombastic synthesizer noodler Yanni and homespun humorist Garrison Keillor to up-from-the-garage heroes Husker Du and pretty-boy rockers Limited Warranty, 1985 grandprize winners on TV's "Star Search."

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

SPOTLIGHT ON THE

TWIN CITIES

Minneapolis • St. Paul



MINNESOTA MUSIC AWARDS

Billboard

top three songs by the Jets as well as current hits by Sheila E. and Jody Watley.

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

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

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

(Continued on page M-18)



Prince
(Photo: Jeff Katz)



Prince & the Minneapolis Music Scene



Jesse Johnson

Morris Day
(Photo: Harrison Furk)



The Jets



Husker Du
(Photo: Daniel Corrigan)

Terry Lewis & Jimmy Jam





RUDY PERPICH
GOVERNOR

STATE OF MINNESOTA

OFFICE OF THE GOVERNOR

ST. PAUL 55155



Gov. Rudy Perpich of Minnesota

April, 1987

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

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

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

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

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

Sincerely,


RUDY PERPICH
Governor

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

By MARTIN KELLER

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

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

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

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

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

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



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

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

By JON BREAM

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

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

to various unnamed sources who are collectively referred to in print as Deep Purple.

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

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

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



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

By MOIRA McCORMICK

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

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

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

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

The most dramatic success story is, of course, Flyte Tyme Productions, whose Harris and Lewis show no signs of slowing down. After steering Janet Jackson to triple platinum album sales ("Control"), reaping
(Continued on page M-22)



Top: Mazarati on Paisley Park.

Middle: Alexander O'Neal on Epic.

Above: The Replacements on Sire.

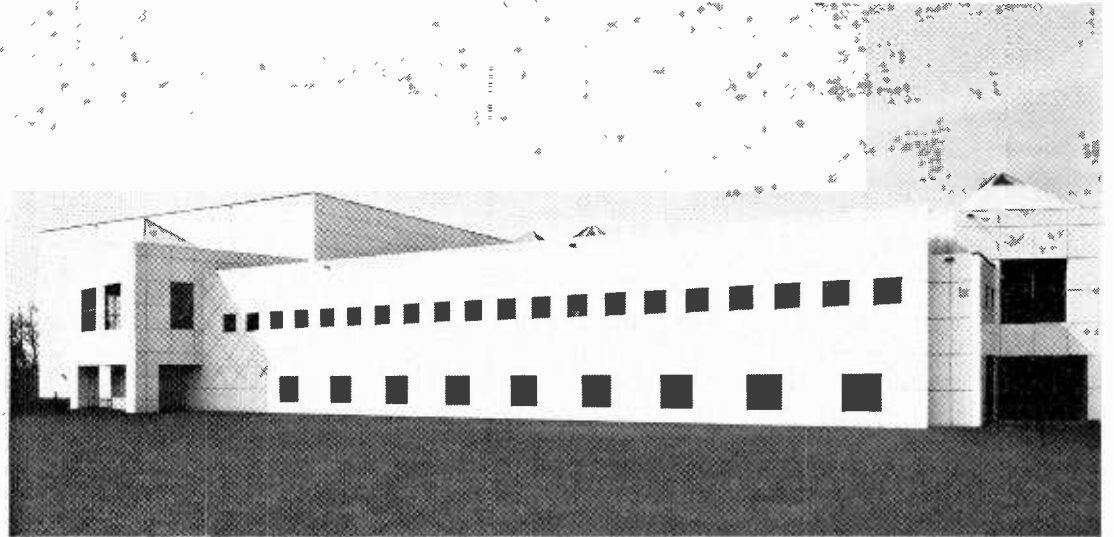


Far left: Andre Cymone on Columbia.

Middle: Ta Mara on A&M.

Left: Suburbs on A&M.

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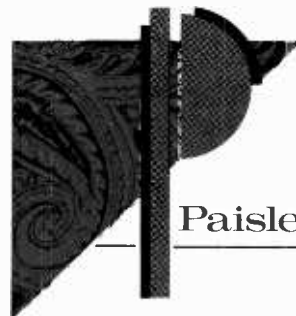
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Capturing Every Ray of the Musical Spectrum ENTERPRISING RECORD LABELS GAIN STRENGTH IN FIERY TALENT MARKET

By TOM SUROWICZ

No regional music center can flourish long without a host of savvy record labels cultivating, signing and promoting the area's talent in the broader marketplace. And while there has never been a shortage of musically creative people in Minnesota, there has until recently been a shortage of enterprising record labels in the Land of Lakes.

Now that the Twin Towns have emerged in the music marketplace in a big way in the '80s, it's a logical corollary that the hometown vinyl biz has grown and prospered, too. Records on labels like Paisley Park, Twin/Tone, Red House and Wide Angle, plus audiophile classical CDs from Pro Arte, get stocked in stores nationwide. Plus, new imprints such as Susstones, American Artists, Blackberry Way, Pendulum and Gark have begun to have impact with developing acts.

The most talked-about operation in town would have to be Paisley Park Records, a custom label owned and distributed by major power Warner Bros. "What's special about Paisley Park Records? I can give you a one-word answer: Prince." So states Paisley Park's groundskeeper, Alan Leeds. "We're signing artists so fast that I can't put my finger on how many are on the roster. It's about seven acts as we speak, eight by the time you go to press, with three more already on the way," says a happy Leeds. Leeds is the

'What's special about Paisley Park Records? I can give you a one-word answer: Prince. We're signing artists so fast that I can't put my finger on how many are on the roster . . .'



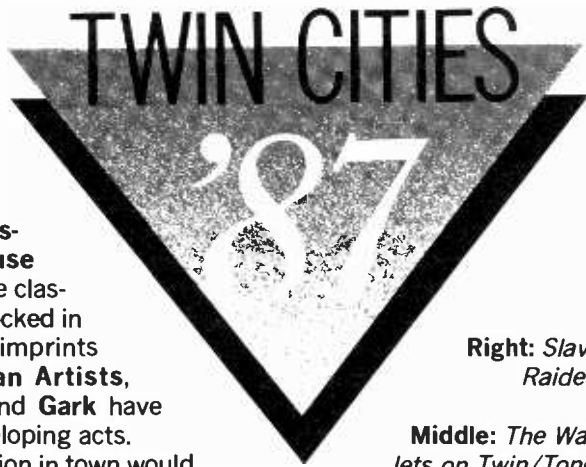
brother of saxophonist Eric Leeds, who's a member of Prince's Revolution and Paisley Park's initial entry into the jazz market, Madhouse. Other happening acts include sultry singer/percussionist Sheila E. and hometown funkateers Mazarati. Everybody Paisley Park's recorded has seen chart action, with guiding light Prince and Sheila E. scoring Billboard No. 1s.

On the small label front, Twin/Tone Records is the obvious local powerhouse, "America's most vital indie" in the estimation of New York's Village Voice newspaper. Their past successes have included the Suburbs, Jonathan Richman, and the Replacements. Current

Above left: Soul Asylum on Twin/Tone.
Middle: Leo Kottke on Private Music.
Left: Dugan McNeill.

Twin/Tone movers are the Wallets and Soul Asylum. A&R man Chris Osgood, a Twin/Tone artist emeritus—formerly guitarist for the Commandos—comments that the label is "less genre-bound than most rock indies," that Twin/Tone remains "pure, eclectic and self-distributed."

Twin/Tone might romance critics and college radio, but the Intersound Records group—ProArte and now ProJazz compact disks and audiophile tapes—accounts for far greater sales. "Clearly we're the largest record company located in Minneapolis/St. Paul," maintains spokesman Don Johnson. "We have over 250 titles, all on compact disk. ProArte stopped re-



Right: Slave Raider.

Middle: The Wallets on Twin/Tone.

Far right: Exotic Storm on Epic.



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

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

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

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

The Minnesota Music Awards had a '60s predecessor, Connie Hechter's Insider Awards, sponsored by Hechter's publication the Insider. Twin Cities free weekly paper Sweet Potato, now renamed City Pages, got the ball rolling again in 1981, when it presented the First Annual Minnesota Music Awards, dubbed the "Yammies," at showcase club First Avenue. Featured performers were folk guitarist Peter Lang, reg-

giment LPs two years ago." That maverick posture has paid off with big classical sales—six ProArte CDs were listed on a recent Billboard chart—and increasing inroads into the jazz market. ProJazz currently has hit product via the Saturday Night Live! band, the Dukes Of Dixieland and Michel Camilo, plus new releases soon from venerable veterans like Gerry Mulligan and Art Blakey.

Johnson says the independent record biz is "much better than it was five years ago. As the multinationals step on each other's feet and lose millions of dollars, it makes things better all the time for us free market people. We're doing 70 new recordings each year, everything is completely digital."

Another huge-scale local outfit is K-tel Records, (Continued on page M-24)

'American Artists is local in the sense that we're in town and in tune with the region's talent. But we're national in terms of what we can do for recording artists.'

gae outfit Shangoya, and bar rockers the Doug Maynard Band. "It was really a big party," recalls Paul Moe, the live show's producer since 1982.

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

Prince has been a frequent performer there, and has provided some of the Minnesota Music Awards shows' most memorable moments. At the 1983 awards, he led an all-star jam with the words, "It's gonna be in 'C' and it's gonna be bad!" In 1984, he premiered "When

Doves Cry" with his band the Revolution. "My favorite Prince story," says Tom Bartel, publisher of City Pages, "involves one year when his people called the day of the show requesting 30 tickets—and asked if they could be charged to Prince's American Express. He's not only played three times, and attended other years, but he pays for his tickets."

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



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Far left: *Figures on Twin/Tone.*

Middle: *Blue Hippos on Twin/Tone.*

Left: *The Magnolias on Twin/Tone.*

Management, Booking, Accounting, Legal TALENT IN SEARCH OF TOP REPRESENTATION FINDS MUSIC BUSINESS WITH ROOM TO GROW

When it comes to management, booking, accounting and law, the infrastructure crucial to any thriving regional music scene, many insiders say the Twin Cities is still in the nascent stages. "There just aren't enough high-powered managers," says **Don Powell**, who manages hit MCA artists the Jets.

"I think the talent in this town is ahead of the infrastructure, which is just starting," concurs Owen Husney, head of management firm **American Artists**. "Why should an act go to a brand new manager or attorney or accountant, and either be a guinea pig or learn along with them?"

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

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

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

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

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

Price.

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

Under Rice's direction, he says, Brown is developing as a solo artist/producer, and O'Neal is "restructuring" his career, based on Rice's five-year plan. Mazarati, which had experienced personnel problems, is now back on track. "What's interesting about Minneapolis," says Rice, who has also lived in L.A. and New York, "is that the managers all com-

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

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

Rose Productions books the biggest touring attractions into superstructures like St. Paul's Civic Center (capacity:18,000) and Bloomington's Met Center (cap.:18,000). And they exclusively represent the Hubert H. Humphrey Metrodome, home of baseball's Twins and football's Vikings (cap.:50,000+) as a concert venue. On a smaller scale, Rose showcases up 'n' coming acts at the Orpheum Theater (cap.:2,800). "What's unique about the Twin Cities is that there are so many facilities. There's no one showplace that dominates," states Rose spokesman Randy Levy. "Now they're talking about building another arena for pro basketball, which would have great concert possibilities. Business is good and that would make it only better," says the man who scored big in '86 with Billy Joel, Bob Seger, Neil

pare notes, touch base—it's friendly, healthy competition, not like [the coasts]."

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

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

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

(Continued on page M-28)

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

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

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

The pride of Minnesota's state capital has to be the Ordway Theater (cap.:1,819), a classical and MOR showplace that serves as home base for the esteemed

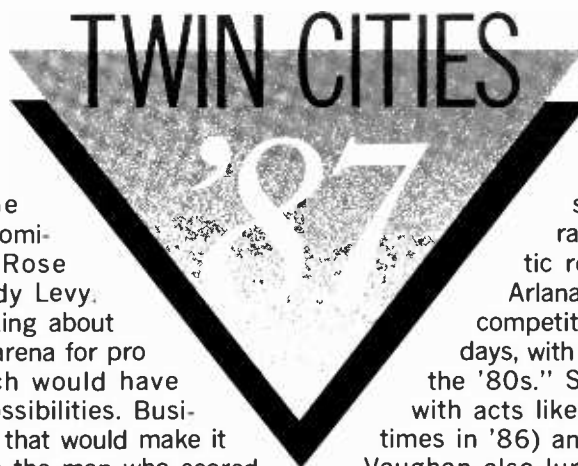
(Continued on page M-25)



Above left: *Peggi Blu on Capitol.*

Middle: *Monkees, Carlton Theater.*

Left: *Yanni on Private Music.*



A CITY HEARD ROUND THE WORLD.

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

Jimmy Jam & Terry Lewis

Jesse Johnson

The Time

Jerome Benton

Ta Mara & The Seen



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Back at the Top of Pop with 'Sign 'O' The Times'

CHART BEAT: THE TOP 10 REIGN OF THE PURPLE COMET

By PAUL GREIN

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

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

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

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

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

Prince was so hot in 1984 that he had two singles in the top 10 simultaneously on two different occasions. He enjoyed this double victory in September with "Doves Cry" and "Let's Go Crazy," and

again in October with "Crazy" and "Purple Rain."

"Purple Rain" brought Prince the Oscar for best original score and Grammys for best score and best rock group performance. Prince won a third 1984 Grammy for writing **Chaka Khan's** "I Feel For You," which was declared best r&b song.

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

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

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

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

"Kiss" hit No. 1 on the Hot 100 the same week that the **Bangles'** "Manic Monday"—which Prince wrote under the pseudonym **Christopher**—peaked

at No. 2. That made him one of only five songwriters in the past 30 years to hold down the top two positions on the pop chart simultaneously. The first four were **Elvis Presley**, **John Lennon & Paul McCartney**, the **Bee Gees**, and **Jim Steinman**.

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

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

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

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

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

"Sign 'O' The Times" hit the chart at 40 on April 18.

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3M Leads The Pack TWIN CITIES VIDEO GEARED TO HOW-TO'S

By D. L. MABERY

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

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

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

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

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

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

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

The home video industry on the Minneapolis side of the Mississippi river is represented primarily by **Crocus Entertainment Inc.**, a joint video venture formed in August 1986 between Mill City Entertainment Inc. (MCE) and Video Learning Systems Inc. (VLS) to distribute licensed programs. Crocus is named after the first flower of the spring, says Bill McMahan, a 10-year veteran of K-tel International who now heads the company.

"The reason that the home video business is important to the Twin Cities is because this area will never be a movie production area, as much as some people might like it to be," says Richard Diercks, president of VLS. "The one thing Minneapolis and St. Paul has done very well, however, is produce educational

(Continued on page M-25)

Headquarters to Nation's Busiest TWIN CITIES RETAIL: KEY INDUSTRY CENTER

By GEOFF MAYFIELD

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

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

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

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

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

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

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

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

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

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

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

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

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STATE SCHOOL FOR THE ARTS NEARING REALITY

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

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

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

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

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

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

The resource center itself began operation in summer 1986, and offers programs directed at improving arts education in elementary and secondary schools throughout the state. This includes summer programs in communities with little or no arts programming, and in-service workshops and leadership

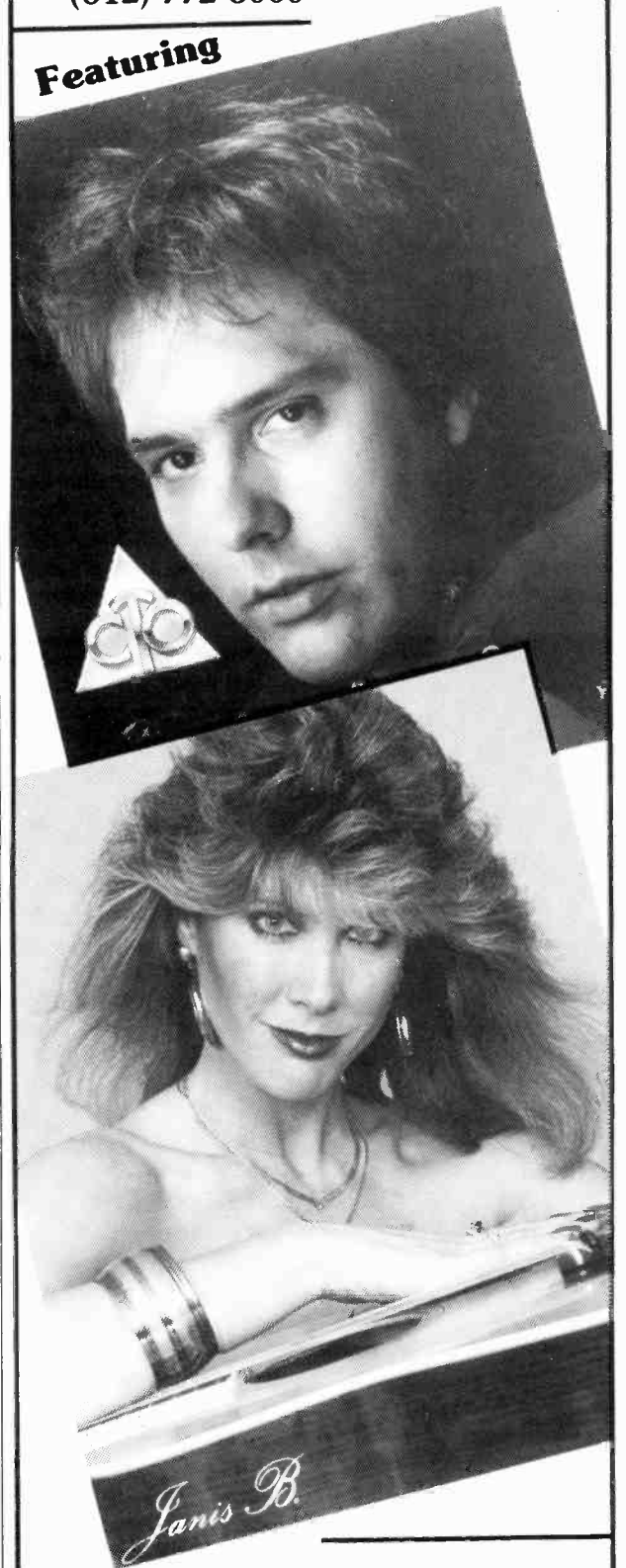
(Continued on page M-19)

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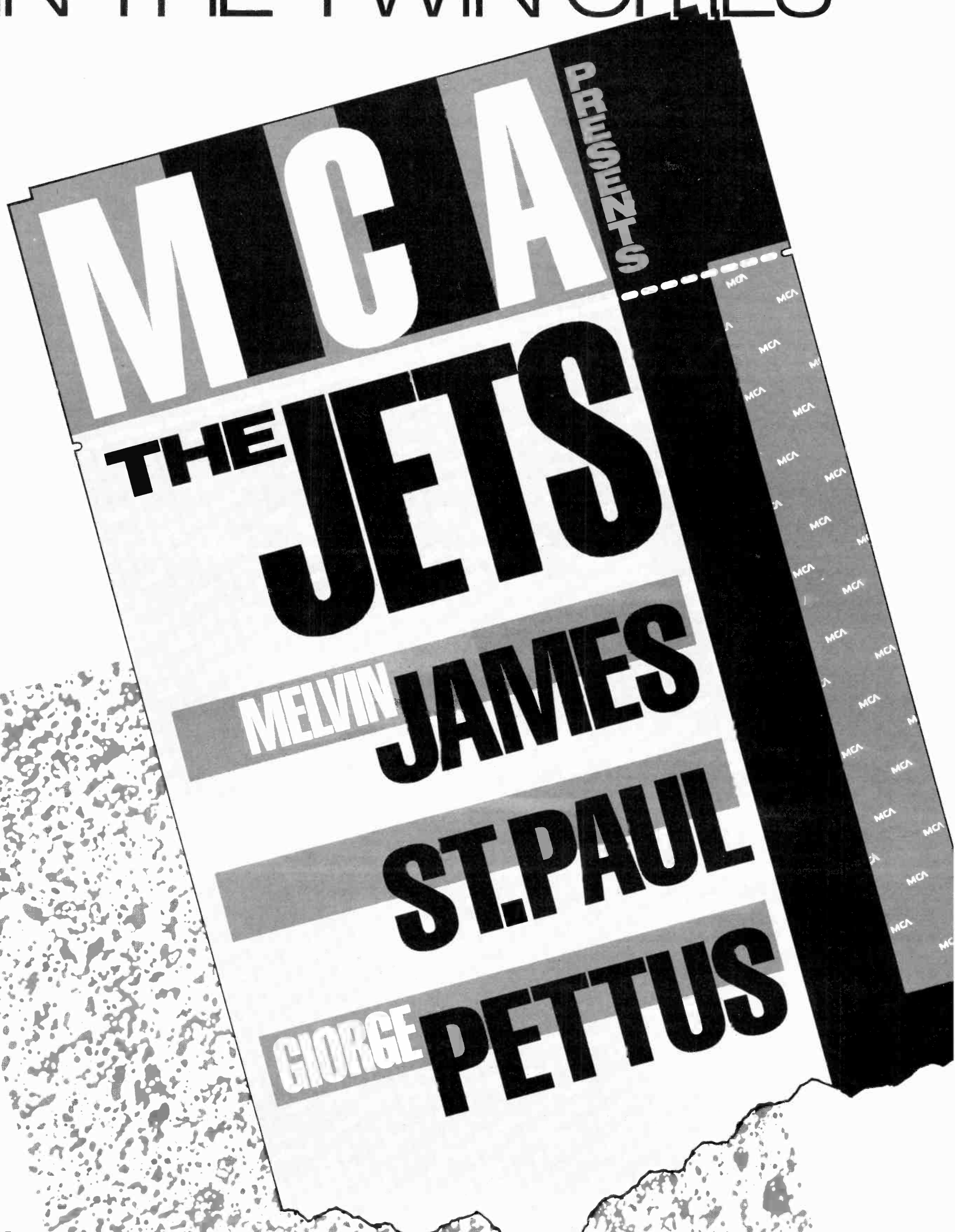
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PRINCE REIGNS ON

(Continued from page M-4)

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

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

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

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

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

Rumor: Prince has married Susannah Melvoin. Not true. Melvoin, twin sister of ex-Revolutionary Wendy Melvoin and a singer with the now-defunct Family, is one of Prince's closest personal friends.

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

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

Rumor: Prince will introduce his new band in Europe before touring the States. True. The group is rehearsing in Birmingham, England, for a European tour that begins May 8 in Stockholm. He will visit at least seven countries in Europe on a trek that will last six to eight weeks. A U.S. tour will follow, beginning in mid-summer. Judging by a sneak preview dress rehearsal last month at First Avenue, the show will be very funky with an emphasis on the material from "Sign 'O' The Times" and only two oldies, "Kiss" and "Girls And Boys."

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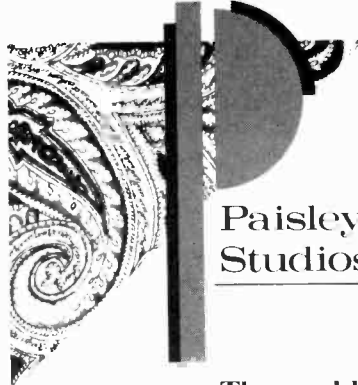
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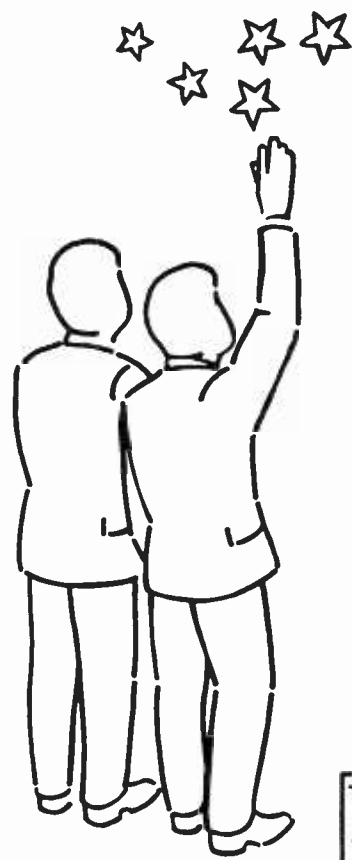
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MUSICAL WONDERLAND

(Continued from page M-1)

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

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

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

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

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

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

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

The Twin Cities also is known for its thriving garage-rock scene, with the Replacements, Husker Du

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

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

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

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

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

SCHOOL FOR ARTS

(Continued from page M-14)

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

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

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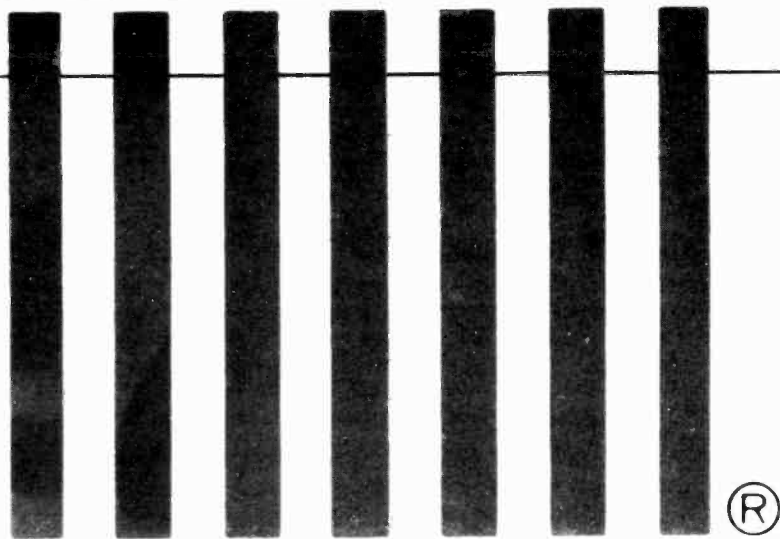


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TWIN CITIES TALENT

(Continued from page M-4)

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

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

Not long ago, recent major label signings in Minnesota were almost as rare as whooping cranes. Today they are nearly as common as mosquitos, as a&r representatives scour the many nightclubs, recording studios and the growing number of management offices. Virtually every major label—and other prominent independents such as Tommy Boy which picked up the locally based Information Society from the Wide Angle label—shares at least one Twin Cities act. RCA boasted a country hit for Michael Johnson last year, Capitol signed Hanover Fist to a 12-inch dance record agreement and PolyGram with its ECM distribution deal acquired the Twin Cities new music composer Steve Tibbetts, who relies heavily on rock, found-sounds and other innovative musical forms and fragments to create some of the most imaginative work in the state, if not the country. Hollywood has yet to discover Tibbetts, a true "soundtrack" find. Not missing out on the legendary "Minneapolis Sound," Epic records Exotic Storm, one of many funk bands spawned in the phenomenal wake of the Prince-Flyte-Tyme-Jesse-Johnson groove axis. Meanwhile, folk-singers, Greg Brown, a frequent guest on "A Prairie Home Companion," associate Peter Ostroushko and Larry Long, who records for Flying Fish, lead the charge of acoustic musicians.

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

The big noise on the plains—the combined sounds of everything from Flyte Tyme chart-toppers to country, new age and rap, rock and reggae is being heard in places that previously didn't know a Husker Du power chord from a Paisley Park breakout. Coming attractions—the I.R.M. Rap Crew, Slave Raider, with its popular metal, the inscrutable Trip Shakespeare and Ipso Facto, the only American reggae band invited to play Jamaica's Sunsplash last year—will give many more newcomers to the frozen oasis plenty of music to ponder in the months ahead. In the its March 9 issue, Business Week joined the swelling ranks of media to focus on the ripe Twin Cities music scene. "The Today Show," Newsweek and handful of fanzines and dailies around the country have already looked into the "Minneapolis Sound" as well as the sounds of Minneapolis-St. Paul. Can the Wall Street

Journal and Forbes Magazine be far behind?

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

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

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

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

Ostin isn't alone in that thought. While majors such as Island and Atlantic continue recording pop songwriter Peter Himmelman, a Minnesota native and Limited Warranty, a good looking rock band from the local suburb of Bloomington with major commercial talent, respectively, the area offers recording artists expert producers.

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

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

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

Producers Steve Fjelstad and Chris Osgood work frequently out of Nicollett Studios, handling the many rock acts that record there, along with Monte Moir, the former Time keyboard player and songwriter. Moir continues to produce and write for a growing list of black acts, among them New Jersey's Aura, the former singers in Steve Arrington's Slave. He's also

involved in the St. Paul Peterson record. Husker Du's drummer Grant Hart is also entrenched in production. Run Westy Run, among the hottest unsigned rock groups currently drawing rave reviews and crowds, have long been a Hart interest. Together with Pete Buck from R.E.M., he co-produced the band's album-length demo tape.

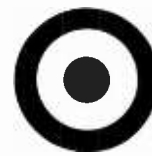
At the Good Music Agency (GMA), Randy Schwoerer (production stripes for his Slave Raider LP, one of the fastest-selling hard rock LPs—and club acts—in the region) and Dale Strength currently produce 22 GMA acts in the five state region—from the country band, Neilson-White & the Back Behind The Barn Boys,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

Twin/Tone's Ayers adds that, "These days you can go into the 7th Street Entry (a lockerroom of mostly unsigned, unwashed, unusual rock groups adjacent First Avenue) and see and hear something interesting. The coolest thing is that they all don't sound like each
(Continued on page M-25)

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PRODUCERS AND WRITERS

(Continued from page M-4)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The **Paisley Park** complex in suburban Chanhassen, owned by Prince, has already begun operations. The complex stands on nine acres, encompassing 65,000 square feet, and cost an estimated \$9-10 million. Designed by architect Brett Thoeny of Los Angeles, Paisley Park comprises two state-of-the-art recording studios, demo/rehearsal/screening room, and a 12,000-square-foot film/video production

sound stage. The complex also incorporates a suite of business offices, housing Prince's private office, his PRN Productions, and other related businesses.

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

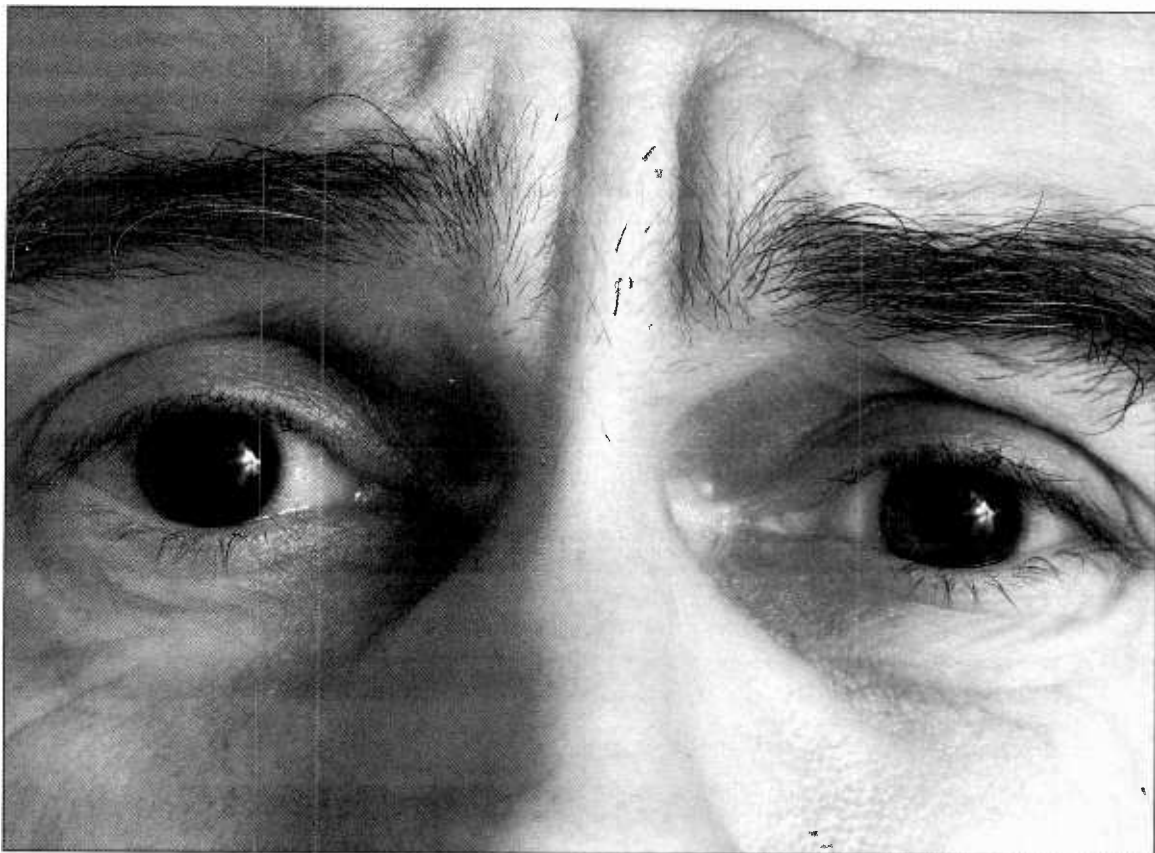
According to project director Harry Grossman, "Prince is our number one client, and his associated label Paisley Park will produce 10 projects in the first year." Grossman says a number of major artists have contacted Paisley Park Studios to talk about the possibility of working there.

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

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

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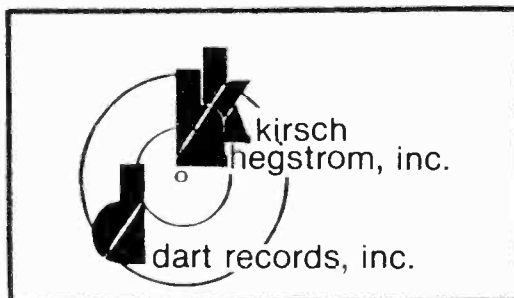
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RECORD LABELS

(Continued from page M-6)

best known for their department-store hits compilations. K-tel sells rock, funk and country sampler product all over the globe in Sears, Target and Musicland stores, to name a few outlets. But they also function as purveyors of original music packages from time to time. K-tel spokesman Mickey Eifenbein points to Christian artist Christy Lane and the mega-hit "Hooked On Classics" LP as examples of the company's successful marketing, promotion and distribution of non-mainstream sounds. Currently, K-tel is licensing product from the Minnesota-based rap group IRM Crew and the U.K. heavy metal band Venom. "We're in the unique position of being independent but having our own strong national distribution network," says Eifenbein. "And we're looking for more acts with some special identity and sales promise."

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

Pockets of commercial airplay are coveted by another established indie, **Blackberry Way Records**. They offer mainstream radio rock that's just beginning to find its niche. After 13 LPs and notable success with veteran Twin Town quintet the Oh's, Blackberry Way spokesman Mike Owens maintains "business is a little better, now that we've learned the ropes and realized most of the things you expect distributors to do for you, you have to do yourself."

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

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

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

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

Tom Surowicz is a writer in the Twin Cities.



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TWIN CITIES VIDEO

(Continued from page M-12)
tapes."

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

Through Crocus, VLS will release how-to tapes on karate, "John Elway: The Fundamentals Of Football," "How To Be A Model," and the "Preschool Express" educational series. The videos are distributed through mass merchants such as Walden Books and B. Dalton's bookstores.

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

MCE's first video title, "You Pick The Winners," a tape that explains the art of handicapping horses, showed up in the summer of 1986. The 60-minute tape retails for \$29.95, and is being marketed by direct response in the Hot Springs, Ark., Chicago, and Miami markets. This marketing approach, like that of

TWIN CITIES TALENT

(Continued from page M-21)
other either."

Chrissie Dunlap, who books the Entry, claims new talent has never been better, the area never more fertile than today. "It's thriving more now than it ever has," Dunlap states matter-of-factly. "Who are we big on right now? Well, the Blue Hippos (Twin/Tone's latest signing, and its most blues-based rock trio yet), the Gear Daddies (a country-rock gang from Austin, Minn.), the Magnolias (another Twin/Tone band), Lianne Smith's new group, the Tanglewoods (a local critic's darling, given to neo-traditional country and rock), the Jayhawks (tasty straight country, without much of a rock chaser), Breaking Circus (a Homestead Records power trio), Trip Shakespeare (another critics' fave with one LP on the local indie Gark that Bobby Z is interested in) Vision, the I.R.M. Crew—the rappers, Rifle Sport, Playhouse, Cows . . . I could go on," she laughs.

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

Martin Keller is a writer in the Twin Cities.

TWIN CITIES VENUES

(Continued from page M-8)

St. Paul Chamber Orchestra. Kate Ripple, the Ordway's spokesperson, explains that the theater has had great success with "one-of-a-kind engagements, using local artists—theme shows that haven't happened before, and probably won't again." Top draws from out of town included Steve Allen, the Artie Shaw Orchestra and the touring company of Broadway's "Dancin'!" For such mom and pop attractions, Ripple finds that "competition is intense."

Over in Minneapolis, the competition comes mainly from Orchestra Hall (cap.:2,467), home of the rival Minnesota Orchestra. Spokeswoman Lynn Winkler notes that, "Business is seasonal for some reason, very good at holidays and in the spring. Our product doesn't change that much from year to year. We did Victor Borge last year, and we're doing him this year. 'New Age' stuff continues to do consistently well in this market." The top hall draws of '86 included Andy Williams, George Winston and harpist Andreas Vollenweider, who had to be moved to the larger Northrop Auditorium (cap.:4,800).

Speaking of Northrop, it's an exemplary show-place—on the college campus of the University of
(Continued on page M-27)

3M's, requires education. "Track concessionaires sell magazines, T-shirts and hats, but video is something new," Morrison says.

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

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

The tape was shot documentary-style in Boston,

Minneapolis, and San Francisco and juxtaposes questions from working women and advice given by Marjorie Hansen-Shaevitz, the author of "The Super Woman Syndrome." Lindsay says that Minneapolis, because of its strong health care industry, is a perfect base, providing AmeriVision not only resources, but credibility as well.

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

AmeriVision hopes to have three tapes on the market by Christmas time.

D.L. Mabery is a writer in the Twin Cities.

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MINNESOTA MUSIC AWARDS

(Continued from page M-6)

Plaza Hotel.

Originally, City Pages' readers had voted for award winners, a responsibility which was later shifted to a group of Twin Cities music industry personnel and writers, who were referred to as the Minnesota Music Academy. Eventually, says Paul Moe, "We decided we had to create a not-for-profit entity to handle the voting process."

Moe and Bartel enlisted the aid of Byron Frank, a Minneapolis-based partner in the accounting firm of Laventhol and Horwath (who had tabulated the 1985 awards), to take over the Minnesota Music Academy. Frank brought in attorney Michael Snow, who incorporated the Academy as a not-for-profit organization. At the same time, the Academy negotiated to acquire the Minnesota Music Awards show from City Pages' Bartel, who is now a member of the Academy's board of directors. "By bringing in people who know how to produce music shows, the shows could grow."

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

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

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

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

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

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

Rhodes, a former member of the Minneapolis Arts Commission and owner of 24-hour cable radio station CBLS ("the state's only black-owned commercial station," he says), founded the awards in 1982, initially as a battle of the bands. However, Rhodes says, he realized that "it's hard enough as it is for black bands to get booked—rather than pit them against each other, it would be better to recognize the enormous

wealth of talent here."

The Minnesota Black Musicians Awards "recognizes contributions in the categories of r&b, gospel, jazz, classical, and world beat, with special recognition for artists who contribute overall," says Rhodes. As in 1986, this year's awards are to be held in September at the Carlton Celebrity Theatre.

Rhodes, who plans to turn his company into a not-for-profit organization "in order to present scholarships in the coming year," also intends to sponsor related events such as new band showcases around the Black Musicians Awards. **MOIRA McCORMICK**

TWIN CITIES VENUES

(Continued from page M-25)

Minnesota—for more esoteric jazz and blues acts, performers with historical significance who might not otherwise play the Twin Cities market. Big draws in '86 for Northrop included Queen Ida & Her Cajun Band and a dance event with salsa pioneers Tito Puente and Celia Cruz, though booker Dale Schatzlein notes, "There's reduced interest in such fare lately, with the audience getting older and not going out as much."

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

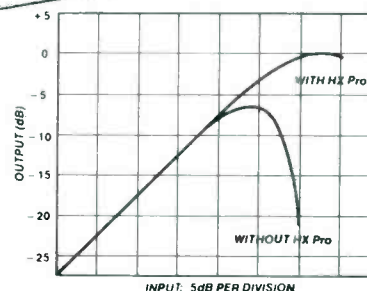
A similarly unique showplace is the Extempore (cap.:400), formerly the nation's oldest coffeehouse, now situated in the spacious Cedar Theater. Acoustic performers of all stripes and eras—from the Harlem Blues and Jazz Band to Richie Havens to Yuppie singer-songwriters like David Mallett—find enthusiastic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

The most prestigious hall in the Twin Cities remains the Guthrie Theater (cap.:1,441), thanks to its hallowed past as the home of America's first repertory company. Yet on Monday nights the Guthrie is much more—an acoustically divine place where you can see anyone from Sun Ra to Southside Johnny. "Comedy is big right now," talent agent Sue McLean posits. "And there's definitely been a resurgence of classic r&b." Top Guthrie draws in '86 included Sam Kinison, the Roches, and hometown yuks king Louie Anderson.

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

(Continued on page M-30)

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TOP REPRESENTATION

(Continued from page M-8)

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

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

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

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

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

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

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

Owen Husney's and partner Ron Soskin's management company **American Artists** is providing local musicians with another valuable opportunity through their publishing company **Snowtown/Almo**, a joint venture between American Artists and West Coast-based Almo/Irving Publishing. Husney, a veteran Twin Cities manager who inked Prince's original Warner Bros. deal, says American Artists gives free time in their 16-track demo studio to "people we deem appropriate," and assist those songwriters in getting their work placed with major
(Continued on opposite page)

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(Continued from opposite page)

talent. Through Almo/Irving, promising writers "have the right support group to give them accurate answers, which Minneapolis itself doesn't have. We can put them on the phone to L.A. with Tom Vickers [who with Almo Irving president Lance Freed put the deal together], and he'll give them good feedback...If a writer is good, we can get him salaried in a short length of time."

One of Husney's managerial clients, Brian McDonald, was first signed to a Snowtown/Almo publishing contract before inking a deal with American Artists/CBS Records (American Artists Records is Husney's custom label). Flint, Mich.-based band Cinema (American Artists/A&M) was also a publishing client before Husney took the band on to manage. American Artists' business management clients are A&M artists Jesse Johnson and Ta Mara & the Seen. Johnson, an original member of the Time, who is participating in their upcoming reunion, is producing Ta Mara's second A&M album, while his own most recent release "Shockadelica" approaches gold.

Another Twin Cities manager focusing on publishing is Paul Moe, president of **Midcoast Management** and producer of the **Minnesota Music Awards**. Along with Bernie Walter, formerly of MTM Records, Moe has formed publishing concern **Mid-Co Music Group**. Moe, whose previous management credits include the Metros and J.D. Steele, currently manages Twin Tone/Wide Angle artists Great Nation, who were named best new artist at last year's Minnesota Music Awards.

Before certified public accountant **Byron Frank** arrived on the scene in November 1984, the Minneapolis music community lacked music business expertise in the area of accounting. Frank, a partner in charge of the business management department of L.A.-based firm **Laventhol and Horwath**, was originally recruited by Owen Husney to do tax work. He went on to serve on Minnesota Gov. Rudy Perpich's music industry task force, and as he puts it, "went on to do more and more accounting work."

Laventhol and Horwath, who have a long history of music business dealings, sent representatives out from either coast to assist Frank in establishing a regional office in Minneapolis. "The music business is the most complex of all the entertainment industries," observes Jeff Geibelson, a Los Angeles-based partner in the firm's business management division, "between royalties, publishing, licensing, touring, and videos. If it has a dollar sign attached, we're involved."

Frank's music clients now include Jimmy "Jam" Harris and Terry Lewis, David Rivkin, Husker Du, Jesse Johnson, Mazarati, and Revolution-members-turned-producers Bobby Z, Matt Fink, and Mark Brown. Frank himself also serves as the chairman of the board of directors of the Minnesota Music Academy.

"We do everything for our clients from helping lawyers structure contracts, collect money from ASCAP and BMI, work up clients' budgets, pay their bills, do tax planning and returns—everything connected with their financial lives," says Frank.

Laventhol and Horwath's Minneapolis office, according to Frank, gives Twin Cities artists a professional accounting firm that previously could only be found on the coast. "Before," he says, "successful artists had to take their business out of town. Now, it stays here."

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TWIN CITIES VENUES

(Continued from page M-27)

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

George Burns, Perry Como and Red Skelton all stop at the Carlton and relish the royal treatment they get. But newer acts—particularly r&b and country headliners—are making the Bloomington pilgrimage more often. Last year the Coca-Cola-sponsored Celebrity Room (cap.:2,100) drew full houses with Gregg Allman & Dickey Betts, Gallagher, Liza Minnelli, Barbara Mandrell and Chaka Khan. Olson and company are planning to add more r&b, country and nostalgia acts.

In downtown Minneapolis, there's a nightclub just as famous and ambitious, though they'll never book Perry Como. The site of Prince's "Purple Rain" film, **First Avenue** shares the two-clubs-in-one format. Their main room (cap.:1,200+) hosts top touring rockers and funkies like Kid Creole & the Coconuts, the Fabulous Thunderbirds, Midnight Star, the Del Fuegos and Simply Red—all sell-outs in '86. Meanwhile the club's funky little annex, the **7th St. Entry** (cap.:250) presents the best in local and up 'n' coming rock bands. Diversity is the password at First Avenue—everyone from Wynton Marsalis to Robyn Hitchcock to hardcore kings Black Flag have played there.

The showcase bar with the longest unbroken reign in the Twin Towns has to be the **Cabooze** (cap.:900), also fondly known as the "House of Happiness." R&b, blues and roots rock make the place jump, and veteran booker Charlie Campbell also welcomes "new bands on major labels, breaking acts looking for their first shot in this market. Strong regional bands are the big story of the last couple years here."

Other unique showrooms include St. Paul's **Blues Saloon** (cap.:325), which books top 12-bar touring bands like Albert Collins' Icebreakers, James Cotton, and Johnny Littlejohn's All Stars on a weekly basis; and the **Artist's Quarter** (cap.:200) in Minneapolis, where touring jazz greats like Al Cohn, Ricky Ford, Lew Tabackin and Mose Allison find a good piano and enthusiastic audiences. Hometown rockers get to hone their craft at the **Uptown**, the **400 Bar**, **Mr. B's** and sundry other venues—it's in those clubs that future stars like Trip Shakespeare, the Blue Hippos, the Kingpins and Banshee Train first get heard. Local entertainers of another ilk—the pop/jazzers, MOR songbirds, and dance maestros—find a stylish home at **Rupert's** (cap.:675), a suburban meeting place with its own in-house big band.

One more source of large-scale entertainment is the outdoor festival. After a Minnesota winter, throngs are eager—rabid even—to enjoy their riverfront, lakeshores and bandshells. Festivals like Taste of Minnesota, the St. Anthony Main Jazz Fest, Trout Air and the River Revival draw big names and big crowds. But the grandest summer event is certainly RiverFest, sponsored by the city of St. Paul, and run by **Festivals Inc.**

This year's RiverFest runs from July 10-19, and includes other family entertainment like the Ringling Thrill Circus, water activities and children's play areas in addition to music.

Finally, the outdoor music picture looks to get even more enticing by '88 with the emergence of Starwood, a permanent amphitheater near the Canterbury Downs racetrack in Shakopee's Canterbury Park. A joint venture of the **Scotland Companies** and **Pace Management Inc.**, Starwood could be officially opened for a preview season by this August.

Starwood is completely privately funded. It will seat 5,000 patrons under its permanent pavilion and another 12,000 on an adjacent hill. The facility is already courting big game like the Minnesota Orchestra, the Grateful Dead and certain Broadway touring companies.

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Kagan Seminar Foresees Slowed Industry Growth

BY JIM McCULLAUGH

LOS ANGELES The growth of the home video business is about to taper off as the industry reaches maturity.

That was the conclusion drawn at media analyst Paul Kagan's annual VCR Future seminar, held here April 7.

Home video revenues this year—for sales and rentals—should be \$4.85 billion, according to Kagan's research, a 29% jump from last year's \$3.76 billion.

In contrast, revenues for next year are projected to be \$5.64 billion, a 16% gain. Subsequent yearly jumps will be 9% and 7% for 1989 and 1990, when

the business will hit the \$6.5-billion-a-year retail mark.

Among the reasons Kagan analyst Steven Rosenberg cited for the deceleration:

- A slower expansion of the VCR-owning universe. Rate of growth from 1981 through 1986 was 1,200%. Between 1986 and 1990, a 70% increase is projected—from 34 million homes to 58 million.

- Fewer affluent homes. Consumers buying their first VCRs will have less disposable income for buying or renting videos. Their late purchase—probably at low price points—means they are not true "video junkies," Kagan's research shows. Neither are they enthusiastic film watchers.

- Fractionalization of viewing shares. Viewers are constantly being tugged in broadcast, independent, basic-cable, and pay-channel directions. The amount of viewing time per day is not elastic.

- Lower prices. Average rental rate will fall to \$2.20 in 1990, down from approximately \$2.40 today.

Panelists also sketched out for the 150 registrants what they think are the industry's significant issues.

Among the highlights:

- Jon Peisinger, president of Vestron, said there's a fundamental shift occurring at the publisher level. For the first time, programming costs are escalating faster than the market, which will have an impact on margins. Vestron's solution has been to enter production itself in order to better control costs. The good news, he said, is that the sell-through business "is for real" and that quality nontheatrical programming is opening up many new opportunities.

- Dave Cook, chairman of new superstore force Blockbuster Entertainment, said pay-per-view will be a short-lived concept because studios will learn that it does cut into home video revenue. X-rated titles will become a bigger, more ominous issue, he warned. He also said that higher A-title wholesale prices are "ripping retailers off" at the front end because studios will release those titles

later at under \$30.

- Frank O'Connell, CEO of HBO Video, said the "disappointment factor"—consumers not being able to get first choices—is significantly high, 88%. The solution, he said, is for dealers to hike rental prices, enabling them to increase inventory of A titles so that demand is met better. His firm, he said, will continue to spend large sums of advertising money to encourage renting, which he said is at 300 million transactions per month.

- Jerry Welch, CEO of Stars To Go, which supplies convenience stores with prerecorded video, said such outlets will increasingly help alleviate the disappointment factor—and in the long run, help other video retailers, not threaten them.

- Allen Kenfield, founder of The Video Exchange, said there will be places for the video superstore, specialty store, and convenience store as the business is "being split up." Last year, he said, more than 80% of the business emanated from specialty stores.

newsline...

EMBASSY HOME ENTERTAINMENT is launching two major low-price summer promotions. Reel Deals III: Cents Of Humor sees "The Best Of Times," "Carnal Knowledge," "The Producers," and "This Is Spinal Tap" permanently reduced to \$24.95. Hot Summer Nights is a catalog reduction on 27 titles, also to \$24.95.

JVC IS ACCEPTING ENTRIES for its 10th annual Tokyo Video Festival. The deadline is Sept. 10, with winners to be announced in November. Prize for the top two entries—the Video Grand Prize and the JVC President's Award—will receive \$2,500 and trips to either Europe or Japan. Forty other prizes will be handed out. Both amateurs and professionals can submit tapes with entry forms, which are available through JVC distributors and dealers. The two categories are a general division with no theme or subject restrictions and a specialty submission.

TRIVIA TIME: Today Home Entertainment has developed a movie-quiz video. More than 80 clips from 50 feature films like "A Star Is Born" and "Our Town" are included. Priced at \$39.95, "World's Greatest Movie Challenge" also comes with a score pad and instruction booklet.

SILENT SALES: To tie in with the studio's 75th anniversary, Paramount is releasing six silent films from its vaults in June. Each \$29.95 title features special packaging and contains re-created scores by Gaylord Carter, who was responsible for researching and restoring the music for "Wings," the film that won the first Academy Award.

TRANS WORLD ENTERTAINMENT is backing its new releases—"Thunder Warrior II," "Vengeance," and "Ninja Showdown"—with a Thunder Warrior sweepstakes giveaway with 1,000 prizes, including Suzuki Samurai Jeeps. Consumers and retailers are both eligible.

FOR WEEK ENDING APRIL 25, 1987

Billboard

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TOP MUSIC VIDEOCASSETTES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
1	1	13	BON JOVI	★★ NO. 1 ★★ Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95
2	2	21	CONTROL-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95
3	3	19	LIVE WITHOUT A NET ●	Warner Bros. Records Warner Reprise Video 38129	Van Halen	1986	C	29.98
4	4	19	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
5	5	21	EVERY BREATH YOU TAKE-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21022	The Police	1986	LF	19.95
6	7	13	DOKKEN	Elektra/Asylum Records Elektra Entertainment 40102-3	Dokken	1986	SF	19.98
7	6	21	DAVID LEE ROTH ●	Diamond Dave Touring, Inc. Warner Reprise Video 3-38126	David Lee Roth	1986	SF	19.98
8	17	19	THE COMPLEAT BEATLES ▲◆	MGM/UA Home Video 700166	The Beatles	1982	D	19.95
9	8	19	COLOR ME BARBRA ●	Barwood Films Ltd. CBS-Fox Music Video 3518	Barbra Streisand	1966	C	29.95
10	15	3	THE PRINCE'S TRUST ALL-STAR ROCK CONCERT	BBC For The Prince's Trust MGM/UA Home Video ML101089	Various Artists	1986	C	34.95
11	14	15	LIVE IN JAPAN ●	Enigma Records, Inc. Enigma Music Video 2000	Stryper	1986	C	24.95
12	11	11	WHAM!-THE FINAL	CBS Video Music Enterprises CBS-Fox Music Video 3846	Wham!	1986	SF	19.98
13	RE-ENTRY		NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98
14	9	43	THE #1 VIDEO HITS ▲◆	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
15	12	23	MY NAME IS BARBRA ●	Barwood Films Ltd. CBS-Fox Music Video 3519	Barbra Streisand	1965	C	29.95
16	13	23	THE VIDEO ALBUM, VOLUME II	CBS Video Music Enterprises CBS-Fox Music Video 6199	Billy Joel	1986	LF	19.98
17	RE-ENTRY		U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
18	10	35	GENESIS LIVE: THE MAMA TOUR	Picture Music Intl. Atlantic Video 50111-3-5	Genesis	1986	C	24.98
19	16	13	HOROWITZ IN MOSCOW	MGM/UA Home Video 40105	Vladimir Horowitz	1986	C	39.95
20	18	31	STARING AT THE SEA	Elektra Records Elektra Entertainment 40101	The Cure	1986	LF	24.98

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical 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 nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

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VIDEO DISPENSING MACHINE

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- 270 tape capacity, unlimited title selection
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- Club card capability
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- Backed by 25 years of product development



The SX5000 is a second generation design resulting from a four year development effort. The SX5000 is a fully tested production unit available for immediate shipment.

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Sole Agent for United States Video Vending Corp.

Separate HBO Promos Target Specific Genres

NEW YORK HBO Video's new Hot Properties sell-through effort will be marked by separate promotions for each individual genre, beginning with 10 horror films and 13 comedy titles, all priced at \$19.95 each.

The campaign is designed to target specific audiences, while wooing them into stores with rebates of up to \$4 per title. At a press conference here company officials said they have also enlisted the support of "a major packaged-goods company" but declined to

'This shows our commitment to sell through 12 months a year'

reveal the firm's identity or details on its specific role in the sell-through effort.

"This demonstrates our commitment to sell through 12 months a year," said Tracy Dolgin, vice president of marketing. "We were very successful with our Play For Keeps campaign and found that the key to success is to focus on specific areas, otherwise you can confuse consumers."

Dolgin said that rebates will play a pivotal role in the campaign and will clearly identify the titles as sell-through items. A \$2 rebate certificate included with the cassette can be upped to \$4 if a consumer also sends HBO an advertisement for the cassette.

Calling the rebate plan a "break-through tactic," Dolgin said that not only will the program draw consumers into the store, it will give retailers a price advantage "without losing their margin."

The first group of titles due out, Hot Horror Properties, is scheduled for release May 20 (preorder cut-off date is May 11). The titles include "Evil Dead," "Dawn Of The Dead," "Blacula," "Howling II," "The Hills Have Eyes II," "Return Of The Living Dead," "Xtro," "The Being," "Martin," and "The Babysitter."

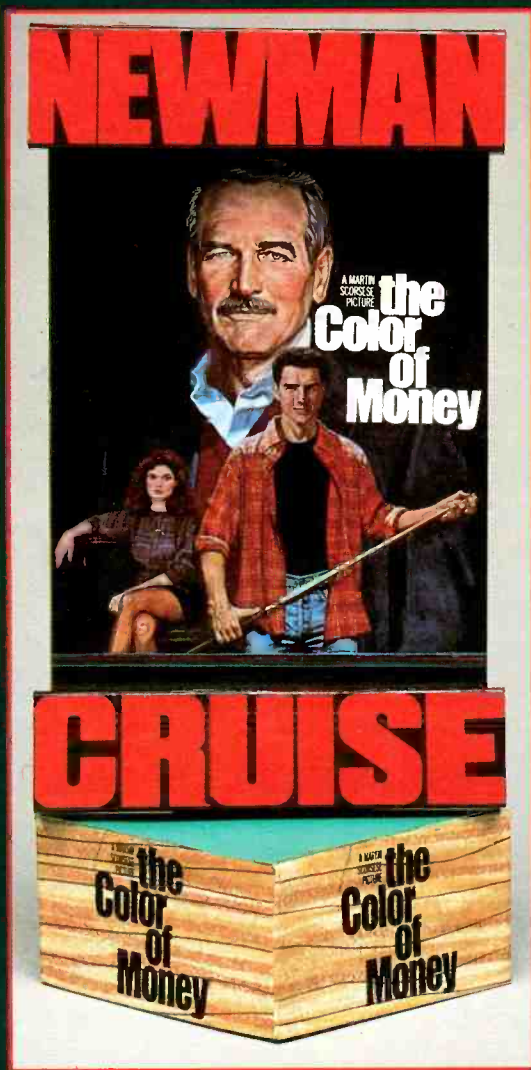
Hot Summer Properties, scheduled to hit retail shelves on June 17, will feature three box-office hits: "Desperately Seeking Susan," "Volunteers," and "All Of Me." Also in the comedy promo will be "Beach Blanket Bingo," "Muscle Beach Party," "The Pee-wee Herman Show," "Monty Python Live At The Hollywood Bowl," and six volumes of the "Best Of Benny Hill."

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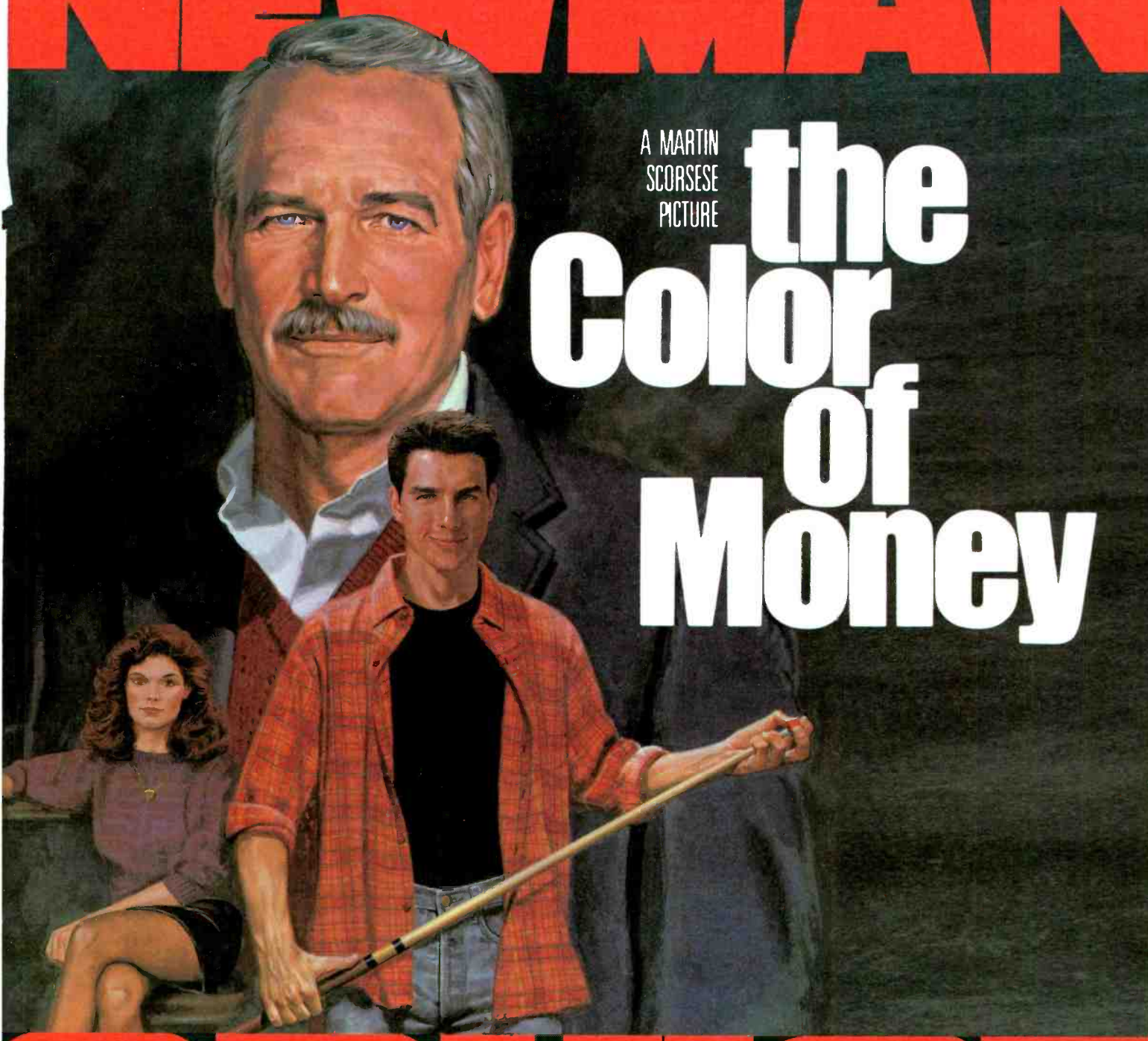
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Video Reviews

NEWMAN



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the Color of Money

CRUISE

TOUCHSTONE PICTURES presents in association with SILVER SCREEN PARTNERS II
A MARTIN SCORSESE PICTURE

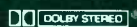
PAUL NEWMAN TOM CRUISE

"THE COLOR OF MONEY" Based upon the novel by WALTER TEVIS Screenplay by RICHARD PRICE

Produced by IRVING AXELRAD and BARBARA DE FINA

Directed by MARTIN SCORSESE

Original Motion Picture Soundtrack Album on MCA Records and Cassettes



© MCMXXXVI Touchstone Pictures.

Touchstone Home Video distributed by WDN Co., Burbank, California 91521. Printed in U.S.A. (HV-2292-CMS-T)

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"How To Become The Love Of His Life," Fox Hills Video, 30 minutes, \$14.95.

Three female friends discuss how to get close with the right guy and stay that way. Through flashbacks of the women's experiences and monologs from helpful men, the video explores how to make the first move, handle the first date, and make a relationship work. The video is well-crafted, well-acted, slick, and entertaining. CHRIS MCGOWAN

Baseball Video Magazine, American Radio & Television, 30 minutes, \$14.95 (\$39.95 for a four-cassette subscription).

The "Spring Training" premiere issue of this quarterly video magazine is fast, informative, and generally entertaining enough for its target audience. Among its features, the "Fan Interview," in which common bleacher bums confront players with taped questions, works especially well. Other segments include interviews with Houston pitcher Mike Scott and Boston's Don Baylor and a lackluster bit by sportswriter Mike Lupica. A music video tribute to last year's World Series is appealing graphically but fails to capture the series' intensity. More successful are the quick trivia-quiz interludes, which keep the program progressing at a brisk clip. JIM BESSMAN

"Road To The Stamping Ground," Nederlands Dans Theater, Home Vision, 60 minutes, \$39.95.

Choreographer Jiri Kylian and the internationally recognized Nederlands Dans Theater project a driving energy that is circumscribed only by the physical limits of the stage. Still, the video is burdened with a long, cliché-loaded introduction that merely glorifies Kylian. When the video finally gets around to his dance, the camera work is superb. The dancers' bodies are beautiful, and they perform with complete conviction. You will want to see the last 21 minutes of this video more than once. BERT WECHSLER

"An Evening With Bobby Short—At The Cafe Carlyle"; "An Evening With Mabel Mercer—The Singer's Singer," Congress Video Group, 30 minutes, \$14.95 each.

Fans of Bobby Short and the late Mabel Mercer can enjoy 30 minutes each of New York club performances from the best seats in the house. Short is his usual buoyant self on 15 numbers, two of them medleys, while Mercer, sitting on an easy chair, offers 11 songs, including Rodgers & Hammerstein's neglected "That's For Me" from "State Fair" and a rarely sung, better rendition of Noel Coward's "If Love Were All." IRV LICHMAN

PPT has gained favor with some retailers, but many are dubious of National Video's test of the system ... see page 46

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	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	5	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	R	26.95
2	2	27	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Karl-Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	3	77	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl-Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
4	5	14	CALLANETICS	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
5	4	25	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
6	7	70	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
7	6	91	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
8	15	75	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
9	14	44	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
10	11	24	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
11	17	144	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
12	12	15	SECRETS OF THE TITANIC	National Geographic Video Vestron 1063	Martin Sheen	1986	NR	29.95
13	10	54	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
14	19	5	HELP!	Walter Shenson MPI Home Video MP1342	The Beatles	1965	G	69.95
15	13	4	STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R	89.95
16	9	19	PLAYBOY VIDEO CENTERFOLD #4	Karl-Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
17	NEW▶		BLUE VELVET	Karl-Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R	79.95
18	24	75	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
19	8	6	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R	89.98
20	16	9	RICHARD SIMMONS AND THE SILVER FOXES	Karl-Lorimar Home Video 043	Richard Simmons	1986	NR	24.95
21	22	22	THE MUSIC MAN ●	Warner Bros. Inc. Warner Home Video 11473	Robert Preston Shirley Jones	1962	G	24.98
22	20	2	THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R	89.98
23	NEW▶		A ROOM WITH A VIEW	CBS-Fox Video 6915	Helen Bonham Carter Maggie Smith	1986	PG-13	79.95
24	26	10	KATHY SMITH'S TONEUP ▲	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
25	32	2	A WEEK WITH RAQUEL	Total Video, Inc. HBO/Cannon Video TVA9965	Raquel Welch	1987	NR	29.95
26	18	125	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Karl-Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
27	35	73	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
28	27	108	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
29	NEW▶		SOUL MAN	New World Pictures New World Video A86200	C. Thomas Howell Rae Dawn Chong	1986	PG-13	79.95
30	25	40	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
31	NEW▶		TOUGH GUYS	Touchstone Films Touchstone Home Video 511	Burt Lancaster Kirk Douglas	1986	PG	79.95
32	30	5	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	Animated	1986	NR	12.95
33	RE-ENTRY		SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
34	37	29	PLAYBOY VIDEO CENTERFOLD #3 ●	Karl-Lorimar Home Video 509	Rebekka Armstrong	1986	NR	9.95
35	28	7	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R	79.95
36	21	90	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
37	23	3	LOST HORIZON	RCA/Columbia Pictures Home Video 6-20763	Ronald Colman Jane Wyatt	1937	NR	29.95
38	29	2	ARMED RESPONSE	Cinetel Films, Inc. RCA/Columbia Home Video 6-20758	David Carradine Lee Van Cleef	1986	R	79.95
39	31	2	THE NAME OF THE ROSE	Twentieth Century Fox Embassy Home Entertainment 1342	Sean Connery F. Murray Abraham	1986	R	79.95
40	33	73	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95

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One Potato,

Two Potato,

Three Potato,

Four,

Potato Head

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Fast Forward

BY KEN JOY

A biweekly survey of technical developments in the hardware and software sides of the home video industry.

SUPER BETA, move over. Here comes Super-VHS.

Though still in the prototype stages, S-VHS technology promises to thrust home videophiles into the professional arena. And that's not just some grandiose claim. Experts say this format renders horizontal resolution that is comparable to the professional 1-inch systems used by broadcasters.

Pioneered by JVC, the S-VHS machine can play standard VHS tapes and is able to record in both the current standard and the new super formats. The caveat, however, is that even while standard recordings made on S-VHS machines can be played on any of today's regular VHS machines, tapes recorded in the S-VHS format can only be played on a S-VHS machine, presumably because of the difference in tape formulation required for the higher resolution picture. (JVC is fairly tight-lipped about this and other technical aspects because patent applications on the system have not yet been completed.)

The new tape required for the S-VHS system is the video equivalent of super 8mm film in that it's pretty close to its predecessor's format but not close enough to make it compatible. I wonder if this might not be a major drawback for consumers who end up with both regular and S-VHS machines, who will have to keep track of which kind of tape they've used and which format (regular or S-VHS) they've recorded in. Maybe the promised 400-line horizontal resolution will more than make up for any inconvenience.

JVC is not about to reveal how it can accomplish this kind of resolution, but it claims that S-VHS will record 330 lines of resolution with no signal loss. This would be a first for home units whose original purpose was to be able to produce a picture as good as television's 330 lines, a feat yet to be accomplished by off-the-shelf VHS machines. The brass at JVC say that S-VHS will surpass the quality of broadcast TV and will bring to home video a picture quality that exceeds even the 3/4-inch U-Matic format currently used in the field by news crews and other professional broadcasters.

Meanwhile, where does this leave Beta, 8mm, 4mm, and laser video-disks? Beta is headed for that great rewind land in the sky, while 4mm (a Samsung camcorder designed to record on digital audiotape) isn't out of diapers yet. That leaves 8mm and laserdisk, both of which have failed to generate much excitement among consumers in the past few years.

Laser and 8mm, then, are probably the most vulnerable to the introduction of a product like S-VHS, especially if JVC, given its penchant for compact products, develops a compact version of the product.

JVC plans to pull the wraps off of S-VHS at the Summer Consumer (Continued on page 59)

There's no such thing as luck!

In fact, the best thing a person can take along on a fishing trip won't even fit in a tackle box. It's expert advice from the pro's.

But how (you may ask) can you get professional advice when you need it? United Home Video makes it easy with the Sportsman Series. Proven champions Jimmy Houston, Roland Martin, Paul Elias and Hank Parker have put the best of their experience — proven effective ways to catch all kinds of fish

— on instructional yet entertaining video cassettes.

There's even a couple of salt-water fishing tapes for the serious adventurer!

So go ahead. Fill that tackle box with colorful things that shimmy and shine, float and sink or spin and squirm. But don't expect to get lucky! Take along the most important part of any successful fishing trip... *Expert advice from the pros.*

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If your customers are really serious about golf, DORF ON GOLF is the perfect antidote.

From tee to green, Tim Conway (aka Derk Dorf) shows customers how -- how to dress, how to drive, how to putt, how to cheat, how to find the 19th hole. He'll show them how to warm up, how to cool down and how to lose their cool.

They'll meet Derk's "helpers," the bodacious Boom Boom La Rue and caddy, Leonard -- tall as a tree and just as intelligent. (These folks give new meaning to the word "handicap.")

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\$29⁹⁵ Suggested retail.

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FOR WEEK ENDING APRIL 25, 1987

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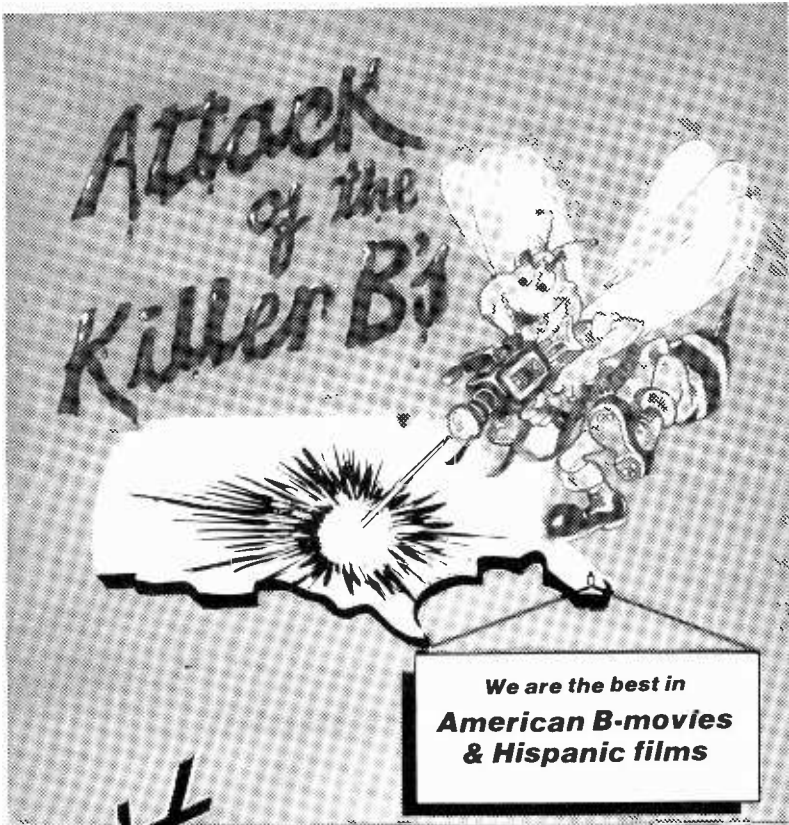
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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	2	17	AUTOMATIC GOLF	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	1	17	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Enterprises Inc. 2001	Easy-to-follow guide for the beginning golfer.	84.95
3	5	17	HOW TO PLAY POOL STARRING MINNESOTA FATS	Karl-Lorimar Home Video 018	The pool master reveals his secrets for shooting to win--every time.	19.95
4	7	9	SUCCESSFUL WHITETAIL DEER HUNTING	3M/Sportsman's Video Leisure Time Video	Proven strategies for finding and taking the big buck.	69.95
5	6	17	WARREN MILLER'S LEARN TO SKI BETTER	Karl-Lorimar Home Video 098	A definitive guide to the art of skiing.	24.95
6	3	11	JOHN MCENROE AND IVAN LENDL: THE WINNING EDGE	Vestron 1022	Learn tennis secrets and tips from the world's two best players.	29.95
7	16	15	SKI MAGAZINE'S LEARN TO SKI	Karl-Lorimar Home Video 098	Beginner's guide to skiing, designed to teach basic techniques.	19.95
8	19	15	NFL CRUNCH COURSE	NFL Films Video	Profiles of football greats plus the NFL's greatest hits.	19.95
9	11	11	BEN CRENSHAW: THE ART OF PUTTING	HPG Home Video	Practice putting tips with Master PGA Champion Ben Crenshaw.	49.95
10	4	17	JAN STEPHENSON'S HOW TO GOLF	Karl-Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95
11	17	13	GOLF LIKE A PRO WITH BILLY CASPER	Morris Video	Helpful tips on all aspects of the game such as grip, stance, & swing.	29.95
12	13	7	GOLF LESSONS FROM SAM SNEAD	Selluloid/Adam R. Bronfman Star Video Productions	Golf's Grand Master demonstrates and explains every aspect of the game.	49.95
13	8	15	WAY OF THE WHITETAIL	3M/Sportsman's Video Leisure Time Video	Learn to locate deer by understanding what they eat, where they live, etc.	69.95
14	RE-ENTRY		MICKEY MANTLE'S BASEBALL TIPS	CBS-Fox Video 6963	Mantle, Whitey Ford & Phil Rizzuto give tips to improve your game.	19.95
15	NEW▶		THE BEST OF THE FOOTBALL FOLLIES	NFL Films Video	NFL's best and funniest football bloopers fill this compilation.	19.95
16	20	5	T'AI CHI CH'AUN	Touching The Clouds King Of Video	Nancy Kwan demonstrates and explains the oriental exercise for mind and body.	42.95
17	NEW▶		THE BASEBALL BUNCH-HITTING	Karl-Lorimar Home Video 031	Johnny Bench covers specific techniques to improve your hitting.	19.95
18	9	17	GOLF THE MILLER WAY	Morris Video	Johnny Miller's tips and tricks for golfing success.	29.95
19	10	17	BASS FISHING: TOP TO BOTTOM	3M/Sportsman's Video Leisure Time Video	Ricky Clunn shows how to fish at all depths plus casting techniques.	69.95
20	12	15	JIMMY HOUSTON'S GUIDE TO BASS FISHIN'	United Entertainment, Inc.	How to find bass and locate them in unfamiliar waters.	29.95
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	1	17	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
2	2	17	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
3	3	9	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	34.95
4	6	11	JULIA CHILD: MEAT	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95
5	4	9	MR. BOSTON'S OFFICIAL VIDEO BARTENDER'S GUIDE	Karl-Lorimar Home Video 064	Learn to mix your favorite drinks with easy instructions.	19.95
6	RE-ENTRY		LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
7	9	11	THE VICTORY GARDEN	Crown Video	Planning, planting, maintaining, and harvesting of the home garden.	24.95
8	11	9	THIS OLD HOUSE	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
9	NEW▶		MADE EASY-PLUMBING	Karl-Lorimar Home Video 072	This volume is designed to save homeowners money on simple repairs.	9.95
10	5	17	CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK	Warner Home Video 34025	Preparation and presentation of over 20 of his favorite recipes.	29.95
11	12	17	JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95
12	8	7	CHEERS! ENTERTAINING WITH ESQUIRE	Esquire Video ESQCH01	Esquire magazine presents this foolproof guide to giving great parties.	14.95
13	15	9	BENIHANA'S CHINESE COOKING	Best Film & Video Corp. B100	The use of Chinese utensils, the wok, and perfect slicing are shown.	39.95
14	NEW▶		TOUCH THE SKY: PRECISION FLYING WITH THE BLUE ANGELS	Twin Tower Enterprises	Christopher Reeve hosts this documentary of death-defying aerial stunts.	39.95
15	10	11	LET'S TAP WITH BONNIE FRANKLIN	Karl-Lorimar Home Video 065	Tap dancing for beginners as well as a workout for heart & legs.	39.95

◆ 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 nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.
Next week: Health And Fitness; Business And Education.



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April 21-23, 1987

VCA Develops A Special Interest: Special Interest

BY JIM McCULLAUGH

LOS ANGELES VCA Teletronics has sharply increased its involvement in the special-interest video market. In addition to offering post-production and duplicating, its mainstays, the company is introducing broad marketing support and other services to independent producers.

At least 40 new projects, or "joint opportunities," are in various stages of production now, an all-time high, according to Tom Wis-

'Suddenly, the opportunity to do a program that fits a narrow group of people is more of a reality'

dom, executive vice president. Overall, adds Wisdom, the company has more than 200 video publishing clients.

The move mirrors stepped-up activity by other companies—such as Forum Home Video, Goodtimes Productions, Fast Forward, and others—that are eyeing this potentially lucrative market. A major booth presence at the New York International Home Video Market Tuesday-Thursday (21-23), which VCA co-sponsored last year, is planned.

The majority of clients are independent producers who "have the talent and creative bent but don't have the marketing skill," says Wisdom. "We try to start a dialog with them as early on as possible, which puts us in a position as marketing consultant. We discuss costs, production, sponsorship opportunities, and techniques for identifying a target market.

"You can't pick up the yellow pages yet and find a listing of a company that tells producers how to market their videos."

The company actually got its feet wet in special-interest tapes in 1982 with the "Video Wine Guide," a Serendipity production that featured Dick Cavett.

That year, says Wisdom, when there were only 5 million VCRs, a realistic sales goal was 2,500 units. That was based on reaching 1% of the 5% consumer candidate universe willing to buy a special-interest tape. Today, however, based on the

(Continued on next page)

FAST FORWARD

(Continued from page 57)

Electronics Show in Chicago. Should either Matsushita/Panasonic, Mitsubishi, Hitachi, or Sharp (the original VHS licensees) also market a JVC-built machine, S-VHS could hasten the passing of non-VHS formats.

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Now you can whip up business in no time with the new "Bon Appétit-Too Busy To Cook?" home videos. Informative, yet easy to use, these 60 minute videos are packed with countless taste-tempting recipes. Plus tips on food shopping, wine selection, a full set of recipes and a shopping list. So be on the lookout for your local Karl-Lorimar representative. Or call direct 1-800-624-2694 to place your orders. And watch your customers eat them up.

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VCA TELETRONICS

(Continued from preceding page)

same formula, sales of 25,000 units on a tape are attainable because there are now 40 million VCRs.

"Suddenly," says Wisdom, "the opportunity to do a program that fits a narrow group of people out there becomes more of a reality." Also fueling interest, he says, is the recognition of U.S. manufacturers that the home video market can be an advertising medium. In fact, says Wisdom, special-interest video may be a more efficient advertising vehicle these days than special-interest magazines.

Among the new projects VCA has had a major role in:

- "2-Step Dancin'—Texas Style," a 45-minute American Southwest popular-dance tape from Texas Dance Productions.

- "How To Install A Ceramic Tile Floor," a 20-minute Do It Yourself Video Concepts Inc. production.

- Taxidermy By Video, a 10-part series produced by Creative Feathers Taxidermy of Texas.

Wisdom says VCA will continue to focus primarily on special-interest areas.

FOR WEEK ENDING APRIL 25, 1987

Billboard.

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
HEALTH AND FITNESS™						
★★ NO. 1 ★★						
1	2	15	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	KVC-RCA Video Prod. Karl-Lorimar Home Video 070	Jane Fonda's newest workout focuses on stretching and toning.	39.95
2	1	15	JANE FONDA'S NEW WORKOUT	KVC-RCA Video Prod. Karl-Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
3	3	15	CALLANETICS	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
4	4	15	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
5	5	15	RICHARD SIMMONS AND THE SILVER FOXES	Karl-Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
6	6	15	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
7	7	15	JANE FONDA'S PRIME TIME WORKOUT	KVC-RCA Video Prod. Karl-Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
8	12	15	KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
9	10	15	DONNA MILLS: THE EYES HAVE IT	Donna Mills Inc. MCA Home Video 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
10	8	15	20 MINUTE WORKOUT	Vestron 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
11	9	15	THE JANE FONDA'S WORKOUT CHALLENGE	KVC-RCA Video Prod. Karl-Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	59.95
12	NEW▶		A WEEK WITH RAQUEL	Total Video, Inc. HBO/Cannon Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
13	13	15	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO/Cannon Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
14	RE-ENTRY		FREEDANSE WITH MARINE JAHAN	MTI Home Video	Dance fitness system combines exercise and dance in an exhilarating workout.	39.95
15	18	7	JOANIE GREGGAIN'S AEROBIC SHAPE-UP	Parade Video 201	This program is designed to firm and shape every part of the body.	29.95
16	16	5	THE FIRM AEROBIC WORKOUT WITH WEIGHTS	Meridian Films	Susan Harris presents a combination of weights and exercise for men & women.	39.95
17	15	11	JAZZERCISE: BEST YET!	Parade Video 202	Judi Sheppard Missett's newest video features all-new aerobic dance routines.	29.95
18	14	15	JANE FONDA'S P. B. & R. WORKOUT	Karl-Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	59.95
19	11	3	FIT FOR LIFE	MSS Productions Warner Home Video 35020	How to improve your health through proper dieting and exercise.	24.98
20	19	3	MICHAEL MARON'S MAKEOVER MAGIC	Suntree Video Associates, Inc.	Michael Maron's beauty secrets are revealed in this video based on his book.	29.95
BUSINESS AND EDUCATION™						
★★ NO. 1 ★★						
1	2	13	CONSUMER REPORTS: HOW TO BUY A HOUSE, CONDO, OR CO-OP	Karl-Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
2	4	15	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
3	5	13	CAREER STRATEGIES 1	Esquire Video ESQ0200	Developing managerial skills and mental exercises are taught by top executives.	29.95
4	1	15	LIVING LANGUAGE SPANISH LESSONS	Karl-Lorimar Home Video 060	Learn to speak Spanish at your own pace in six easy weeks.	29.95
5	6	15	PERSUASIVE SPEAKING	Esquire Video ESQ0230	Successful public speaking through use of body language & eye contact.	29.95
6	11	13	TOO SMART FOR STRANGERS	Walt Disney Home Video 736	Winnie The Pooh teaches kids to deal with strangers and protect themselves.	29.95
7	7	15	HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
8	3	15	CARS: CONSUMER REPORTS	Karl-Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
9	10	5	SHATTERED	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
10	13	15	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
11	8	5	SAY NO TO DRUGS	Kid Stuff	Advice to parents on how to teach their kids the dangers of drug abuse.	14.98
12	RE-ENTRY		CAREER STRATEGIES 2	Esquire Video ESQ0210	Learn when and how to move to get the most out of a new position.	29.95
13	9	11	LIVING LANGUAGE FRENCH LESSONS	Karl-Lorimar Home Video 059	Learn basic French in just 6 weeks-look, listen, and repeat the phrases!	29.95
14	14	9	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
15	15	7	TOUCHE ROSS VIDEO TAX GUIDE 1987	Mastervision	This common sense guide helps clarify the new tax laws and form 1040.	29.95

◆ 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 nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.
Next week: Recreational Sports; Hobbies And Crafts.

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Karl-Lorimar To Release Tape On Fund-Raiser

LOS ANGELES Karl-Lorimar Home Video will market "The Story Of Hands Across America," a souvenir of last year's fund-raising effort to feed needy Americans. The 30-minute, \$14.95 tape will be released May 13 to commemorate the first anniversary of the event, which was actually held on May 25.

According to Ken Kragen, the project's organizer, all profit generated by sales of the tape will be donated to the Hands Across America fund, which was established to aid homeless Americans.

Daniel J. Travanti, star of "Hill Street Blues," hosts the tape, which includes the music video "Hands Across America." Also featured is music from James Brown, Harry Chapin, Joe Cocker, John Lennon, the Pointer Sisters, Prince, Lionel Richie, and Kenny Rogers.

Footage will also include glimpses of the homeless and hungry, an explanation of how \$12 million is being distributed, and a collage featuring some of the 6½ million people who participated, set to Tom Scott and friends' rendition of the Isley Brothers' "Harvest For The World." Kragen speculates that many of the people who participated will probably buy the tape.

Karl-Lorimar will back the cassette with special posters, sales fliers, and ad mats.

Specialty Tape On Headaches Set By Prism

LOS ANGELES Prism Entertainment believes it has tapped into a special-interest common denominator—headaches.

Enter "Video Aspirin," a 22-minute, \$11.95 remedy scheduled for a June 30 release.

Hosted by Dr. Barbara Cheresnick-Rosenbaum, a psychotherapist and hypotherapist, the tape offers tips on how to combat headaches without medication.

Prism says research indicates that 83% of adults in this country use pain-reliever products, spending more than \$12 billion annually purchasing them. Additionally, there's a high frequency of use for these products, and \$200 million is spent advertising them.

More than 1,000 giant cassette sales kits are being sent to launch the title. They include ad slicks, a trailer, and sample cassette packaging. A substantial consumer and trade ad campaign is also planned. The company will also parody existing pain reliever ads as part of the marketing push.

Prism plans to market the title for the balance of the year, re-promoting it in the fall as a gift item.

The aspirin tape is the fifth made-for-home-video production the company has announced this year, part of a stepped-up push that will see 24 such projects by year's end.

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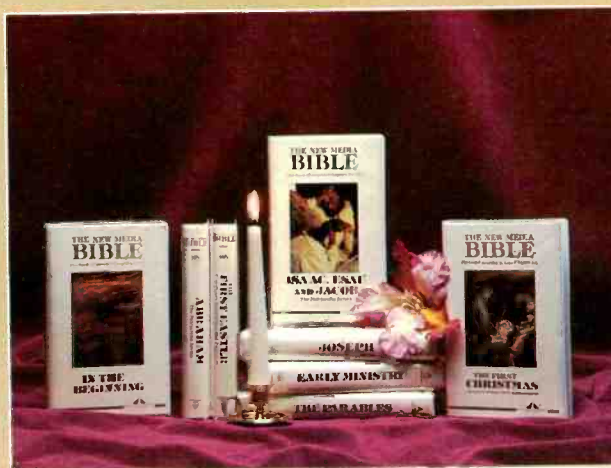
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Billboard

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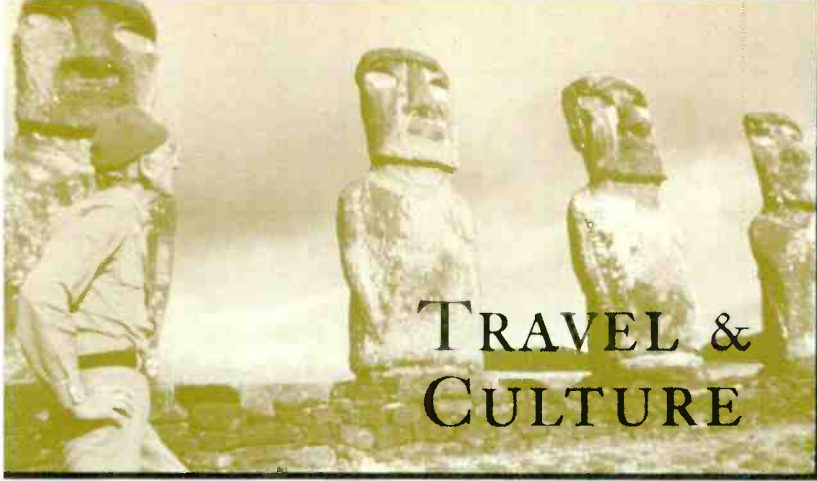
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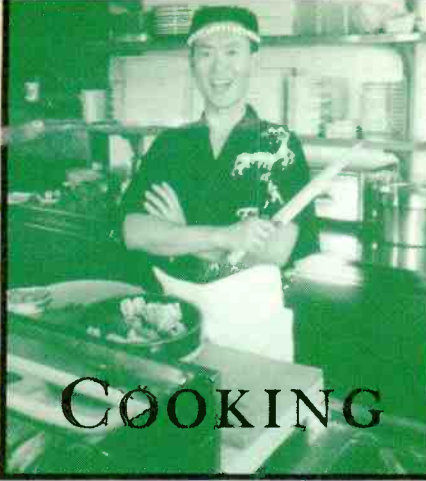
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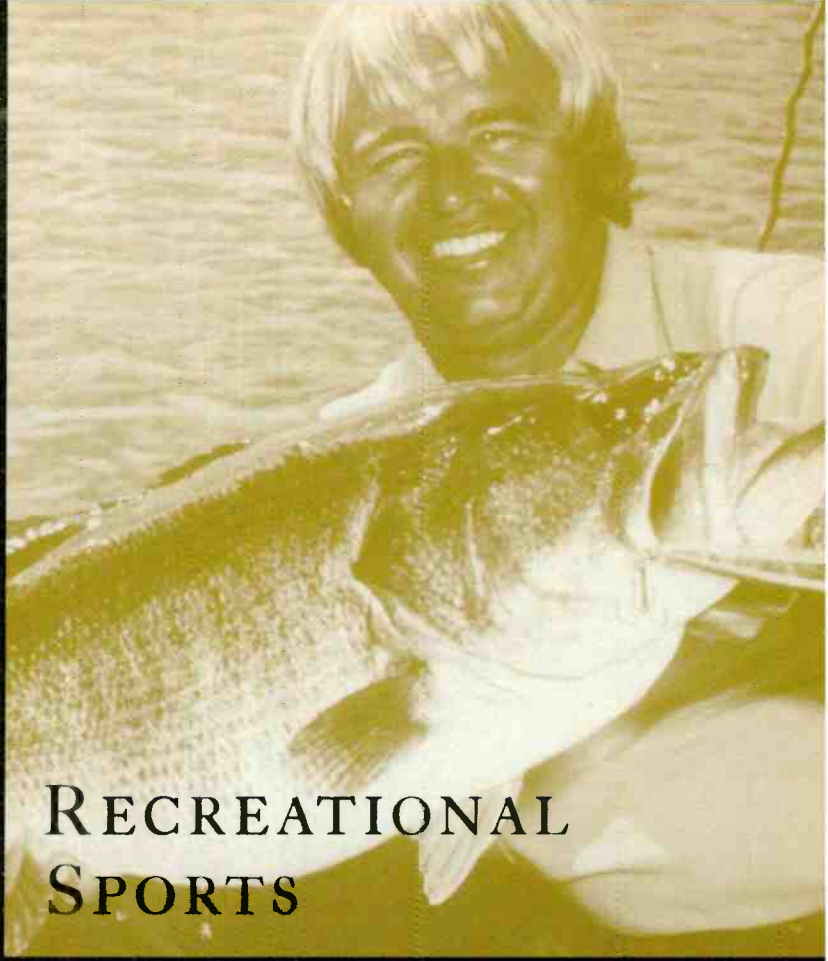
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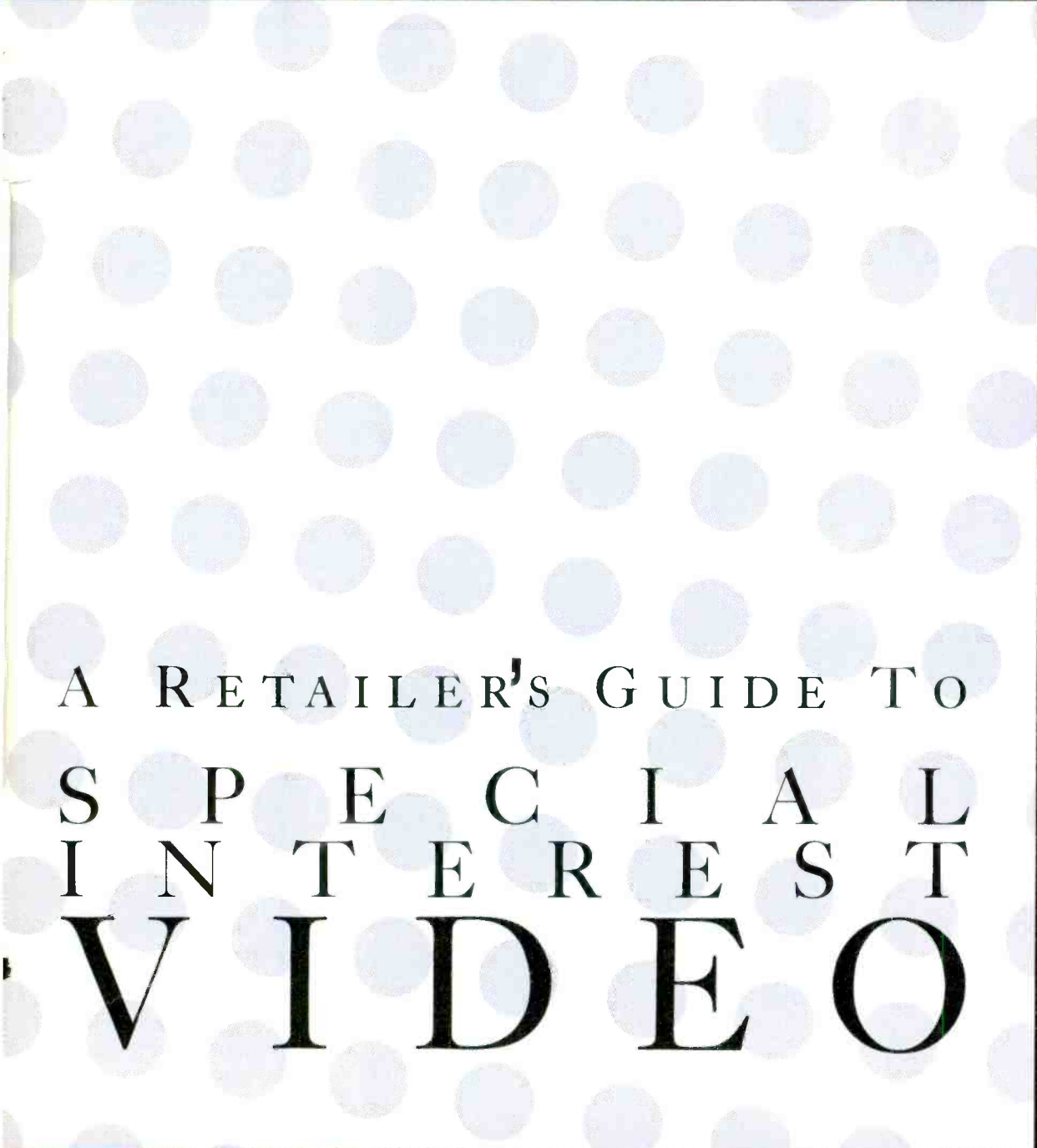
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A RETAILER'S GUIDE TO
SPECIAL
INTEREST
VIDEO



By JIM McCULLAUGH

When the early chapters of home video are chronicled, 1987 will be remembered as the year special interest video came into its own.

Non-theatrical, made-for-video programming began to accelerate in the wake of 1986's fall sell-through promotions. All parts of the distribution chain learned how to sell home video. Consumers discovered that movies were not the only programming fare they could buy. And producers were generating as much new subject matter as possible.

Even the more conservative analysts are estimating that the category may double its market share by the end of this year and could continue to double market share annually through 1991.

According to manufacturers, distributors and retailers, special interest video—currently led by fitness and followed by cooking, travel, sports, and other how-to's—could represent more than 10% of the 83 million prerecorded videocassettes that the Electronics Industries Assn. says will be sold to dealers this year.

More optimistic observers say those figures are too low.

Factoring in all the local how-to production entrepreneurs who may have a garage full of VCR slaves duplicating a home-made hunting or cooking tape, it's conceivable that more than 100-million prerecorded cassettes were sold through last year to consumers.

Market share for special interest is said to be at least 10% in view of the escalating use of direct-mail marketing by many companies, supplementing the more typical distribution channels.

Current top-selling programs include exercise, cooking, travel, personal care [such as makeup], self-education, and recreational sports.

Estimates are that there are now at least 5,000-6,000 special interest titles available, with many more productions in progress. Seemingly, any subject matter is open to a video—from the more obvious exercise and sports varieties to such esoterica as the self-explanatory "Video Guide To Successful Seduction" to aerial combat videos.

Factors most often cited as conducting the surge include:
(Continued on page S-2)

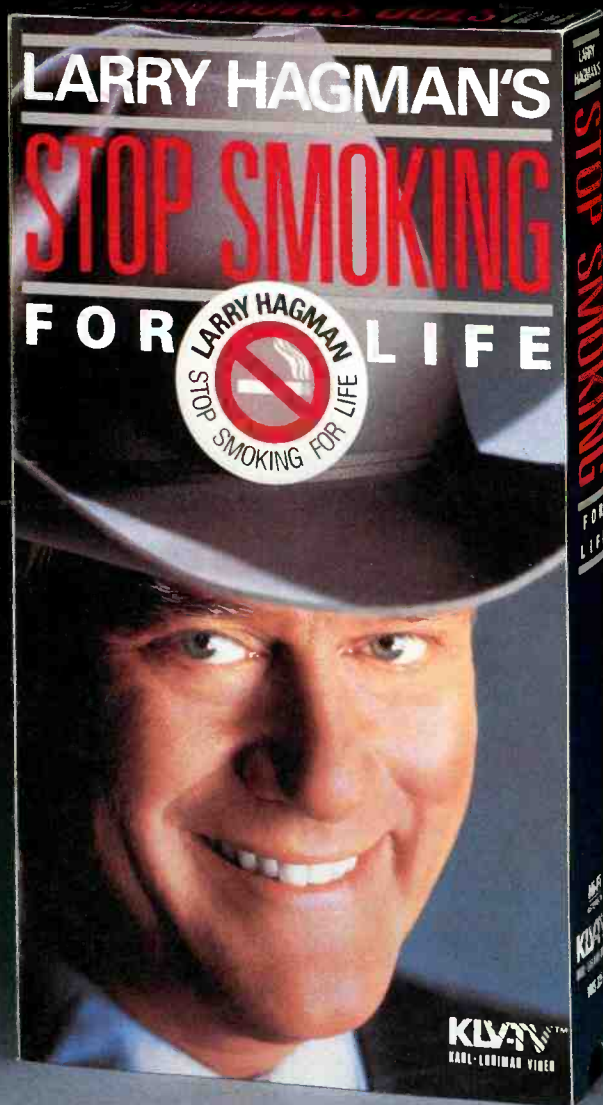


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OVERVIEW

(Continued from page S-1)

- VCR penetration hitting the "critical mass"—penetration of 40% of U.S. households.

- Widening acceptance and distribution of this product by mass merchants, bookstores, drug chains, supermarkets, sporting goods stores, and other specialty retailers.

- A proliferation of target programming from the film studios and a growing number of newly formed, Wall St.-funded independent suppliers devoted exclusively to this market, many of whom are increasingly assisted by corporate sponsors.

- Affordable price points ranging from \$9.99—\$29.95, coupled with greater consumer awareness and demand.

Penetration has increased at the bookstore, mass merchant, toy store, supermarket, liquor store and convenience store levels but the video specialty store is still a major player.

The shrewd video store specialists say they are aware of the product category but that unlike films, more homework is required. Because of the non-theatrical exposure, a retailer often has little time to watch tapes and match the program effectively to a target clientele, a condition which is helping to fuel mail-order and catalog sales. At least one broadcast operation—S.I. Video Catalog—has formed to provide what they feel is a natural distribution outlet for suppliers.

But retailers are building more consumer awareness with such approaches as offering special interest titles for a free one-night viewing when a more traditional title, such as a movie, is rented.

The supply side agrees that the first major sell-through breakthroughs were in bookstores, particularly with book translations. Why? Because the book buyers know how well the book did. It's a known quantity. Example: MCA Home Video's "Callanetics," based on the Callan Pickney book which sold 700,000 copies in hardcover.

VCR penetration is viewed as particularly critical for alternative retail channels.

Supermarket, drug store and other retailers now know that half of their customers own VCRs. If they don't, chances are great they know a VCR owner. Many consumers are also buying tapes as gifts.

Initially, the industry needs
(Continued on page S-10)



Suzy Chaffee on Today Home Entertainment.

ABC Sports' "1984 Summer Olympics Highlights" on Continental.



Donna Salyers, center, represents sewing industry at Congress' CES booth. Her "Quick And Easy Sewing" video series is on Congress label.



Tie-Ins Multiply in Race to Win Market Segments THE BRAND OF SPONSORSHIP: VIDEO PARTNERS LEAP FROM CORPORATE LADDER TO CHART TOPS

By CHRIS MCGOWAN

As VCR household penetration rises and video sales soar, corporations are paying closer attention to the advertising benefits afforded by video sponsorship tie-ins.

Packaging, p-o-p and advertising can highlight the name of the sponsor, which can reach target audiences by choosing a video representing an appropriate special interest. And video companies gain from cash infusions, promotional benefits, direct marketing campaigns and new distribution lines.

In the realm of special interest product, pioneers such as Esquire Video, Kartes Video, Karl-Lorimar Home Video, Kartes Video, MasterVision, Goodman Enterprises, Twin Tower Video and NFL Films are among the labels that have already released sponsored tapes. And HBO/Cannon, J-2 Communications, Morris Video and VIEW Video are among some of the firms that will shortly follow that path.

"We are firm believers in the advantages of having sponsorship for videos," comments Janet Muir, chairman of Polaris Communications, which now puts out the Esquire Video line.

"In fact, 13 of our 14 videos have been sponsored. Kodak sponsored our 'Success' line, Vidal Sassoon our 'Professional Style' tape, W.A. Taylor our 'Entertaining With Esquire' tape and Autry Industries sponsored the 'Esquire: Great Body' series." (Certain Esquire Video tapes came out in conjunction with Kartes Video).

"Usually, the way we handle it is that the logo of the sponsor is featured on the video package," adds Muir. "And then when you open the package, there is a four-color spread ad inside. Also, the beginning of tape usually has a dignified announcement that the video was brought to you by the sponsor."

"Sponsors put money in that goes against production. But also the idea is to have the distribution that is inherent in sponsorship."

COVER PHOTOS (clockwise from top): "The Cous-tau Odyssey Video Treasures" (Warner); "Simply Sushi" (Karl-Lorimar); "Jimmy Houston's Guide to Bass Fishin'" (United Entertainment); "The March of Time" (Embassy); Mary Lou Retton in "ABC Fun Fit" (Scholastic-Lorimar).



"Life On Earth" on Warner.

"In some of our upcoming sponsorship deals, you'll be seeing the use of coupons and sweepstakes. There's more of an openness on the part of advertisers to do more of these things and make it the cornerstone of a marketing program."

"Videos are great promotional tools. It is an exciting product, a high-ticket thing. If a customer can buy the video for \$9.95 with five proof-of-purchases, then they will think it's a great deal."

Muir suggests that it's easier for video labels to go to the promotional department of a corporation to set up a sponsorship deal. "The promotional people look at it differently than the advertising people. They seem to be more adept at building a program around the video promotion. They have a different way of looking at it."

VIEW Video, which has a large selection of special interest titles, is currently negotiating sponsorship deals. Bob Karcy, president of the label, comments, "We will probably have sponsorship for several series of tapes. I think it could be very good for us, and for the sponsor. When they're trying to reach that particular special interest group, it can be quite helpful to them."

Adds Jim Jimirro, president of J-2 Communications, "We don't have any sponsorship deals now, but in May we will release a video that will tie-in with a prominent national brand name."

Morris Video is examining video sponsorship as well. "We're working on them now," comments Dawn Morris, president of the label. "But we're approaching it carefully. We don't want to offend the customer. The format has to be good, and information giving, rather than image-advertising."

"An example of the former might be a video where you tour Hawaii or some other locale, then at the end you say 'Stay tuned if you want information about hotels in the area.' And then an informational section would follow that would give you details about the sponsoring hotels."

Karl-Lorimar has already released numerous sponsored special interest videos, among them: (Continued on page S-5)

VIDEOBEAT: SPECIAL INTEREST GENIE UNLEASHES WEALTH OF INFORMATION ON DATA-CRAZED NATION

By JIM McCULLAUGH

You don't have to be a Wall Street analyst to tell which way the wind is blowing on the Billboard Special Interest charts. Given the type of product that's been available to date in the industry, certain trends are evident and predictable in the near-term future.

It's significant to note that much special interest product has had similar themes—notably in the exercise—with-celebrity field.

But now as the stakes get higher and consumer acceptance gets larger, all kinds of special interest topics will be produced and marketed for tape.

The unknown is what subject matter will break through.

HEALTH & FITNESS:

Jane Fonda wrote the business plan for this category. In fact, in many ways the actress' original

"Behind The Wheel With Jackie Stewart" on Karl-Lorimar.



workout tapes on Karl-Lorimar defined the made-for video market. Fonda still reigns supreme as both "Jane Fonda's New Workout" and "Jane Fonda's Low Impact Aerobic Workout" are chart-toppers.

Pushing the exercise field have been well-known celebrities—either actresses or legitimate fitness experts. Kathy Smith, for example, has given Fonda a run for her money with three highly successful tapes on JCI. Glamorous actress Raquel Welch has also made an impact on the health and fitness tape market.

Generally, say analysts, these tapes are successful not necessarily because of the celebrities, but rather, because the tapes are well-produced and the celebrity in question is able to convey a special fervor and sincerity.

(Continued on page S-6)



Above: "1948—Marriage And Divorce" segment from Embassy's "The March Of Time" series.

Right: "Cheers! Entertaining With Esquire" on Esquire.



A RETAILER'S GUIDE TO THE WHOLE LIFE CATALOG OF SPECIAL INTEREST VIDEO

Tracking the Rapid Growth of Home Video's Newest Title Wave

BUSINESS & EDUCATION

In early 1987, a wide selection of subject matter could be found on the Billboard top 20 Business and Education video chart, with language, cars, real estate, SATs, computers, weddings, public speaking, careers and taxes being among the areas explored.

In the next year, taxes may prove to be an especially lucrative sub-category, due to the public's desire to understand the new tax laws. Leading the tax field in MasterVision's "Touche Ross Video Tax Guide 1987," which entered the chart in the number 12 position on March 7.

Other tax titles available include: "How To Benefit From Tax Reform" with presidential adviser Arthur Laffer and Business Week editor William Wolman (Forum Home Video/Karl-Lorimar); "Tax Attack '87" with Robert Klein (LCA); "Tax Reform Simplified" with accountant Harvey Goldstein (Financial News Network); and, the IRS-produced "Tax Forms '86—The IRS Year-Round Tax Guide" (distributed by Norstar Video, Entertainment Merchandising, Child's Play Video, Stars To Go and Increase Video, among others).

Chart hits for Esquire Video include "Career Strategies I" and "Persuasive Speaking." Both are part of the "Esquire Success" series, which has six tapes, each introduced by Dick Cavett.

"The success tapes are mainly male-oriented and we sell them through catalogs, bookstores, video stores, libraries, Esquire magazine and through Alpha Kappa Psi, the national college business fraternity," notes Janet Muir, chairman of Polaris Communications, which now carries the Esquire Video line.

McGraw-Hill Video Productions has also hit the charts with "How To Make A Speech," which features Steve Allen sharing tips and tricks for public speaking. McGraw-Hill has eight special interest titles in all, including "Take Charge" and "Baby-Safe Home" (the latter is distributed by Embassy).

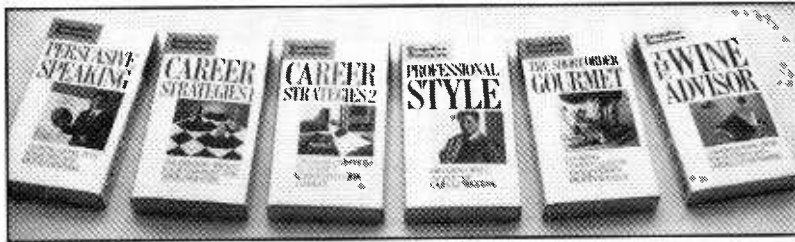
"We distribute a great deal of the product through bookstores, mostly through our regular chains

which handle our books," comments Henry Shaw, director of marketing for the McGraw-Hill Consumer Group. "But we haven't begun to hit the potential of this marketplace.

"We feel that video is a medium that is very appropriate for us to go into, and our plan is to build a list and make it a very viable part of our business." He says that the firm will have five more special interest titles out before the end of '87.

Morris Video has also entered the B&E top 20 with "Buy A Home," which features Robert G. Allen explaining the intricacies of home buying and financing.

(Continued on page S-8)



Esquire Video's Success series.

EXERCISE

As long as the programs are good and the public feels that they are credible, then fitness videos will continue to sell well. The public always wants youth, health and good looks. They're always looking for that magic potion.

"And I think that we are now moving from the machine age into the electronic age. People are spending more time at home and they're aware that they have to move their bodies. So there will be an ongoing market," says Bob Mann, president of Video Reel, which scored R.I.A.A. gold in '86 with "Isometric Stretch."

Considering that more than 24 million Americans currently participate in aerobics (according to estimates of the Aerobics and Fitness Assn. of America) and that sales of both exercise videos and home fitness equipment are booming in 1987, Mann would seem to be right on both counts.

Fitness video sales have skyrocketed accordingly (an estimated 4% of all videocassette sales in '86), and program suppliers have become increasingly adept in marketing a wide selection of exercise product. And, as more is learned about the dangers of exercising beyond your limits, fitness videos have reflected an increasing concern with safety.

The AFAA (Aerobics and Fit-

ness Assn. of America), which has 14,800 members and has certified some 7,000 instructors since 1983, now also certifies exercise videos as following its fitness safety standards. Since early '86, its approval has appeared on seven tapes: Karl-Lorimar's "Richard Simmons And The Silver Foxes"; Crocus Entertainment's three-tape "Body Focus" series; and, Prism Entertainment's "Toning The Total Body," "The Low Impact No Stress Workout" and "The Best Fat Burners." The latter three tapes were also designed and choreographed by the Sherman Oaks, Calif.-based AFAA.

"There is a need for certification because there are now more than 230 exercise videos out there and many of them are unsafe, with problems such as insufficient warmups, potentially injurious movements or no place in the tape where you stop to check your pulse to make sure you're in your target safety zone," comments Peg Angsten, director of the AFAA's publishing division.

"People in the fitness industry call them 'killer videos.' Some of the tapes are really horrendous. There have been a number of lawsuits and I've been called in as an expert witness on several cases," adds Angsten.

"We wish that video companies would get in touch with us so that we can advise them on the fundamentals of exercise safety and make sure their tapes are safe. We will review videos."

Several program suppliers have, in fact, reacted to concern about the effects on knees and ankles from the excessive bouncing in certain aerobics programs by introducing low-impact aerobics videos. A large wave of such titles appeared in '86, and Magnum Entertainment now even offers "non-impact aerobics" with Sandahl Bergman's "Gymjazz."

More and more fitness videos also include length sections on safety, physiology and/or nutrition. One example was Meridian Films' "The FIRM Aerobic Workout With Weights," which included a 40-minute informational section ("20 Questions About Fitness"). And Sidney Galanty, who directs the Jane Fonda videos, submits a test video of each new Fonda workout to a group of doctors for evaluation.

The scientific approach is also heavily emphasized in such tapes as SyberVision's "The Lean Body Workout," which features a program created by a Soviet scientist who designed training regimens for athletes in the U.S.S.R. Of course, the tape does not neglect to include as well a comely instructor, in this case the Miss Canada of 1984.

The increasing sophistication of exercise programming is also reflected in the wide variety of workouts available: the fitness enthusiast can view and utilize calisthenics, isometrics, dance, weights, rubber bands, martial arts, jumppropes and all types of aerobics. You can also concentrate on specific body parts: Parade Video's "Bunnetics" concentrates on trimming and toning—you guessed it—the gluteus maximus.

Direct mail is important for many exercise videos (75% of the sales of "The FIRM Aerobic Workout" (Continued on page S-7)



Chef Paul Prudhomme stirs things up on J2 Communications.



Above: Raquel Welch in "A Week With Raquel" on HBO/Cannon.

Left: Robert Klein has money to burn on LCA's "Tax Attack '87."



SPONSORSHIP

(Continued from page S-3)

"Mr. Boston Official Video Bartender's Guide" (Glenmore Distilleries); "Eat To Win" (Red Lobster); "Jan Stevenson's How To Golf" (Dunlop); "Crystal Light Aerobic Workout" (General Foods); "Behind The Wheel With Jackie Stewart" (Ford Motor Co.); "How To Start Your Own Business" (AT&T) and "SKI Magazine's Learn To Ski" (several ski equipment manufacturers).

For the Jackie Stewart tape, Ford shared the six-figure production costs with Karl-Lorimar, and the tape will be offered in a direct mail campaign to 35,000 households identified by Ford as target auto devotees. New channels of distribution such as car dealers, car catalogs and auto shows will also be made available for the tape.

Other notable sponsorship deals include NFL Films' "Giants Among Men" (First Fidelity Bank); Mastervision's "Little League How To Play Baseball By Video" (Procter & Gamble); Twin Tower's "Coleman's Guide To Camping" (Coleman Industries) and Goodman Enterprises' "Just For Kicks" series (Mitre).

The Goodman tapes, a joint venture with independent producer Dana Ardi, have been sold to sporting goods stores through rep firms handling soccer equipment made by Mitre. And, in a promotional tie, they are also available via marked boxes of General Foods' Kix cereal.

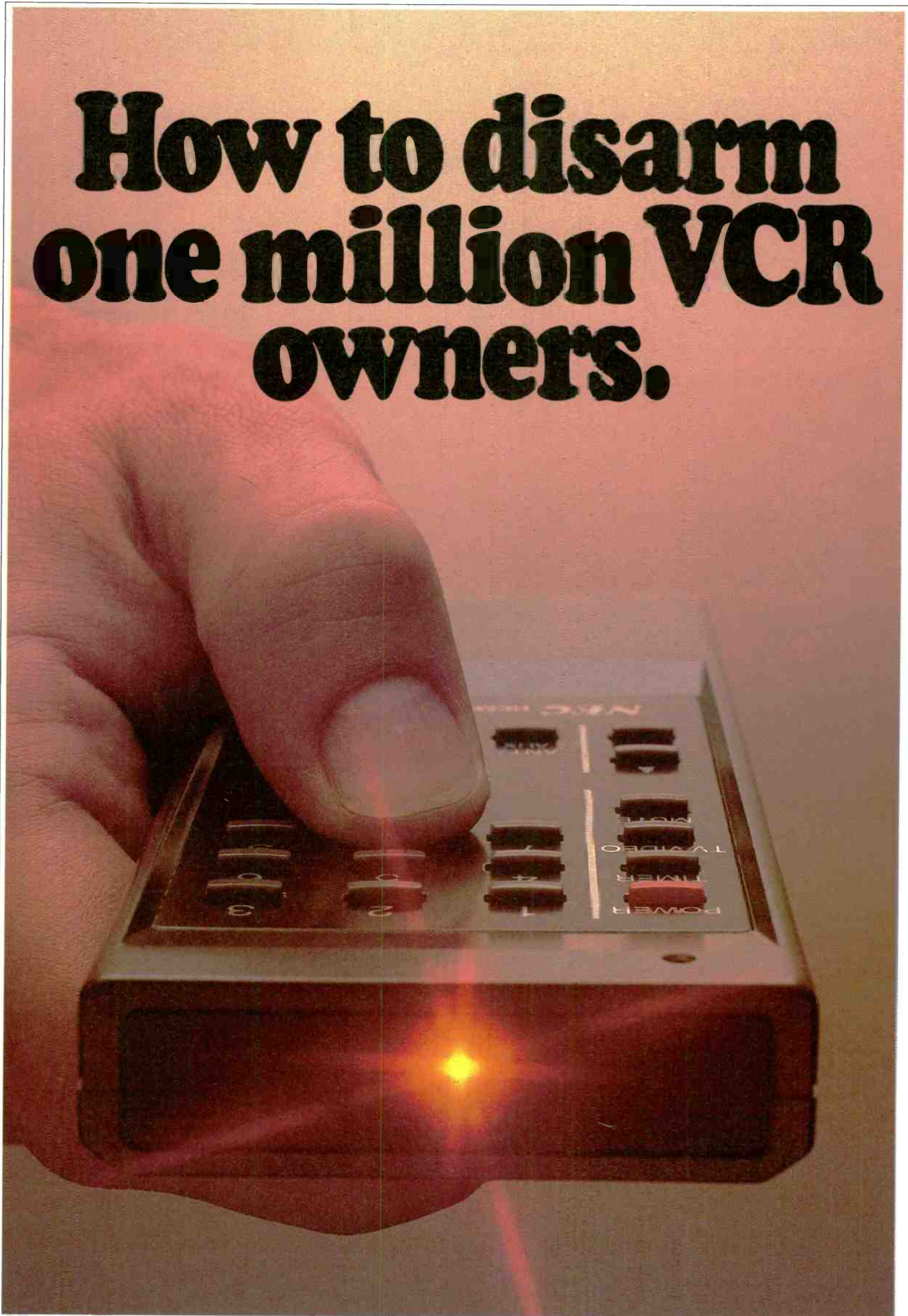
The Twin Tower-Coleman tie is an excellent example of the multiple benefits derived from sponsorship. Coleman shared production expenses on the tape and is distributing it through its 30,000 retail outlets. The video is also listed in a Coleman catalog that will go inside 10 million product boxes in 1987.

The MasterVision-Procter & Gamble tie features a deal wherein customers can obtain the "Little League" tape by sending in \$13.75 and proofs-of-purchase from Pringles and Jif products.

NFL Films, which has sold hundreds of thousands of videos through magazine subscription offers, featured First Fidelity Bank's name on the "Giants" tape package and included a 10-second opening and close for the firm. Major sponsors are lined up for the

(Continued on page S-10)

How to disarm one million VCR owners.



VIDEOBEAT

(Continued from page S-3)

Making an impact recently is "Callanetics," a tape on deep muscle exercising techniques from MCA Home Video based on the successful Callan Pickney book.

The success of "Donna Mills: The Eyes Have It" from MCA Home Video, a beauty and make-up secrets tape, suggests that this area will develop more personal approaches to taking care of the human body.

Warner Home Video's "Fit For Life," based on the diet and health oriented bestseller is in this vein.

RECREATIONAL SPORTS:

Golf, the new Yuppie sport, has been chart-dominant thus far. Bob Mann's "Automatic Golf" has set the pace here, along with tapes from such recognized pros as Jack Nicklaus, Jan Stephenson, Sam Snead, Billy Casper and Johnny Miller.

Other hot areas so far have been tennis ("John McEnroe and Ivan Lendl: The Winning Edge" from Vestron); pool ("How To Play Pool Starring Minnesota Fats" from Karl-Lorimar); and skiing ("Warren Miller's Learn To Ski Better" from Karl-Lorimar).

Fishing, hunting, and racquetball tapes have done well. The whole area of instruction for youngsters is also getting a lot of attention. Recent examples are CBS/Fox' baseball and basketball tapes featuring Mickey Mantle and Julius (Dr. J) Erving.

New editions as well as variations on the major sports will continue to be made. As other sports come into favor, look for tapes to quickly proliferate.

HOBBIES & CRAFTS:

Cooking reigns supreme here with Chef Paul Prudhomme king of the castle. Chart success here is owed to the combination of cooking and American's discovery of Cajun food. Chinese cooking and other exotic cuisine will no doubt begin to proliferate in this area.

Other popular entries come from the recognizable names of Julia Child and Craig Claiborne.

Travel has also emerged as popular in this category, as evidenced by the success of Republic's Laura McKenzie tapes. So far, home repair and related subjects seem to be the areas that will be explored further.

BUSINESS & EDUCATION:

This field may be the most

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A Billboard Spotlight

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Join the major advertisers and retailers who have discovered Home Viewer. Contact Bruce Mishkin at (215) 629-1588, today. And ZAP your way back into video-watching households everywhere.

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EXERCISE

(Continued from page S-4)

for Meridian Films), as is penetration in discount chains, bookstores and sporting goods stores. Outlets such as J.C. Penny's, Walden Books, B. Dalton, K mart, Oshman's, Target, Second Sole, Sears and Macy's are among the outlets that have helped exercise tapes sell through.

Gift shops and hotel and airport shops are yet another retail avenue that has been explored by firms such as Advantage Video.

Though some firms have achieved their greatest exercise tape sales in the mass market, many still reap the majority of their sales in video stores. Karl-Lorimar sells an estimated 60% of its sports and fitness tapes through video retailers, according to a company spokesperson.

Low price-points have helped spur sales. The majority of exercise product is between \$11.95 and \$29.95. Sponsorship deals (such as Autry for Kartes' "Esquire Great Body" series) and TV and print advertising (such as on cable exercise shows and in fitness magazines) have increased visibility.

TV talk show appearances by fitness stars also boost sales. "It's important to get these people exposed through television. When they're on, we always have people asking for the tapes," says Allan Caplan, chairman of the Applause Video.

Advantage Video has included "video plus" extras such as exercise straps and jumpproes with its video tapes in an effort to entice the consumer. Warner Home Video has also utilized this strategy, including rubber "body" bands in its "Body Band Workout" box.

Even as pessimists claim that there is a "glut" of fitness video product, sales continue to swell. Last year, the category's all-time top-30 titles sold a total of more than three million units.

Fonda was the leader, receiving over 300,000 pre-orders for her "Jane Fonda's Low Impact Aerobic Workout," which occupied the No. 1 health and fitness position on Billboard's chart from January through March. She has also passed cumulative marks of 1,000,000 and 750,000 units for "Jane Fonda's Workout" and "Jane Fonda's New Workout," respectively, according to Karl-

(Continued on page S-10)

A Billboard Spotlight



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BUSINESS

(Continued from page S-4)

"In 1986, we did about 70% of our business with that tape through video retailers, but this year it will be over 50% to the mass merchandiser and independent bookstores," comments Dawn Morris, president of Morris Video.

"Part of our success with that and other titles is from Lechemere, a discount mass retailer on the East Coast that caters to preppies. Each of the 18 Lechemere stores carries five of our titles and we're selling a lot through them."

The label now has 235 instructional titles, and will add another 125 before the end of this year, claims Morris. They have a wide selection of tapes in the business and education, hobbies and crafts, fitness and recreational sports areas.

"If the tape is displayed right, it's really important," notes Morris. "We've put a lot of money into counter displays into the impulse areas of stores."

Karl-Lorimar has also had success with its two "Consumer Reports" tapes (which each hit No. 1 on the B&E top 20), as well as its "Living Language" videos. Paramount Home Video, Crown Video, Random House Home Video, Kennon Video, Worldvision Home Video and Walt Disney Home Video were among the other labels with hot charting B&E titles in the first three months of this year.

VIDEOBEAT

(Continued from page S-6)

wide-open in terms of developing subject matter for cassette.

Among chart movers: "Living Language Spanish Lessons," "Consumer Reports: How To Buy A House, Condo Or Co-Op," "Cars: Consumer Reports," "Strong Kids, Safe Kids" and "Career Strategies."

There should be strong parallels to the best-selling self-help book field, with many titles converted to tape.

The education field will continue to reflect any variety of topics that consumers find a personal interest in.

HEALTH

How can we grow healthy through video? Let us count the ways . . .

Losing weight, quitting smoking, reducing stress, curing ailments and looking good are all "ever-green" concerns of the human race. And in the 1980s it is possible to pursue these goals with the help of a new ally: the videocassette.

Indeed, the resourceful retailer who creates a health or self-improvement section in his or her video store can now choose product from a number of health-oriented sub-categories. Among them: Diet and weight loss; childbirth preparation; cosmetology; relaxation; smoking prevention and drug prevention (which may also fall into the business & education category); acupressure; sex education; mental health; pain and illness prevention; first aid; massage; and, yoga and t'ai chi ch'uan (which might also be considered fitness tapes).

The following is a look at the product offered by some of the program suppliers working in these areas:

DIET AND WEIGHT LOSS: "Lose Weight With Alf Fowles" (Morris Video); "The Alive & Well Guide To Vitamins" and "The Alive & Well Guide To Diet" (Video Gems); "The Palm-Aire Seven Day Plan To Change Your Life" (Simon & Schuster; the tape also covers relaxation, beauty and exercise); "Weight Watchers: Guide To A Healthy Lifestyle" (Vestron); "Weight Loss" (Self-Improvement Video); "The Rotation Diet" (New World Video); "Dr. Berger (You Are What You Eat)" (MGM/UA); "Fit For Life" (Warner Home Video); "Eat To Win: The Sports Nutrition Bible" (Karl-Lorimar); "Lose Weight For Men" and "Lose Weight For Women" (Goodtimes Home Video).

CHILDBIRTH PREPARATION: "The Joy Of Natural Childbirth" (MCA); "Childbirth Preparation Program" (Continued on page S-12)



Les Cizek and Avian Rogers of "The Do It Yourself Show" on DIY Video.

HOBBIES & CRAFTS

Television exposure has played a key role in the success of such hit hobbies and crafts tapes as the Paul Prudhomme and Julia Child cooking videos, "Play Bridge With Omar Sharif" and "D.I.Y. Basic Carpentry."

"Paul did a 30-day, 10-city tour for us last fall, from the end of October to the end of November, and he was on all three morning TV shows, as well as Larry King live, and local radio and TV," says Jim Jimirro, president of J2 Communications. J2 has hit the number one and two spots on the Billboard H&C chart with the two volumes of "Chef Paul Prudhomme's Louisiana Kitchen."

J2 also employed promotional tie-ins with L.A.



Fry (a manufacturer of frozen Cajun food) and Lodge Cookware (which makes a cast-iron skillet used by Prudhomme to cook blackened redfish). The video was also advertised in print such as Family Circle, cooking magazines such as Gourmet and video trade publications.

The Prudhomme tapes, released last October, were J2's first titles. The label now has eleven other special interest tapes, including "How To Have A Money-making Garage Sale" with Phyllis Diller. (Continued on page S-12)

Paul Elias fishes for success on United Entertainment.



TRAVEL & CULTURE

Just as viewers, without ever leaving a warm and cozy living room, can watch the Green Bay Packers bang helmets with the Chicago Bears in the snow, so too can they journey to London or the Virgin Islands without ever purchasing a plane ticket.

And they can also, in the expanding area of travel and culture video, talk a look inside the Louvre as well as get the inside story on Picasso, all through the medium known as video.

Direct mail, bookstores, schools and libraries often complement video stores in the marketing plans for such product. And museum gift shops are an avenue being exploited by VIEW Video, which carries the two-part "Picasso: The Man And His Work."

"We have had very steady sales there," says Bob Karcy, president of VIEW Video. "It is obvious that the clientele in a museum gift shop is very interested in art. One problem we do face, though, is that sometimes people don't realize it's a video." The dual-package edition of the tapes is especially book-like.

"At the moment there just aren't enough titles in the art area to create an entire video section. But we will release eight more art titles in June and six after that, before Christmas."

The June titles will explore Da Vinci, Rembrandt, Renoir, Van Gogh, Grant Wood, John Marin, the art of Florence and the art of Venice.

"When we put out the last six, we will also have self-standing rack that can hold sixteen units." Adds Karcy, "We're also going to try to open up the market into art galleries, especially the one that sell prints in the \$10 to \$50 range. Their customers buy crafted belt buckles, jewelry and art postcards there--why not videos? It's a slow go, but it'll take hold slowly.

"Right now the Picasso tape is sold about 25-30% into catalogs, 25%-30% into schools and libraries, and 40% into video stores, bookshops and museum shops. There are about 4,000 schools and libraries now with video collections, and we go into 25-30 mail order catalogs."

MasterVision also explores the art world in "De- (Continued on page S-12)

RECREATIONAL SPORTS

Whether you seek instruction on the proper ways to stalk the wild jackalope or you are an armchair athlete who likes nothing better than to replay highlights from Dr. J's basketball career, the burgeoning genre of recreational sports video can provide the product.

Indeed, there are now hundreds of tapes available that can teach you how to golf, bowl, ski, shoot pool, hunt deer or fish trout. And spectator sports tapes such as motorcycle races, skateboard stunts, surfing contests, pro-wrestling events, Super Bowls, Olympics documentaries, playoffs, highlights and profiles are becoming increasingly available to the avid sports fan. Indeed, NFL Films now has more than 120 football videos and TV Sports Scene carries an astounding 250 titles.

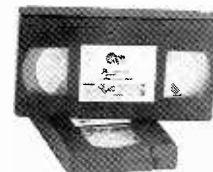
The category has seen explosive growth this year and last in both the areas of instructional tapes and spectator sport videos. In early '87, how-to tapes dominated the Billboard recreational sports (RS) chart, generally holding down 19 titles in the top 20.

Many feature celebrity athletes such as Jack Nicklaus, John McEnroe, Ivan Lendl, Minnesota Fats, Billy Casper, Ben Crenshaw, Mickey Mantle, Pete Rose and Wayne Gretzky. And Arnold Palmer, Ken Venturi, David Carradine and Martina Navratilova will appear this year on Vestron, HPG Home Video, JCI Home Video and RKO Video this year, respectively.

But spectator sport videos, such as "NFL Crunch Course" (NFL Films) and "1986 Masters Tournament" (LCA) are also moving strongly this spring and achieved great sell-through success last year.

Six-figure unit sales had been racked up as of mid-March by a number of RS videos: "Automatic Golf" (450,000 units/Video Reel); "The Super Bowl Shuffle" (250,000/MPI); and, NFL Films' "Giants Among Men" (100,000) and "World Champions! The Story Of The Chicago Bears" (125,000), according to each label.

Worldvision's "Golf My Way With Jack Nicklaus" pushed "Automatic Golf" out of the No. 1 spot at (Continued on page S-10)



Above: "Picasso: The Man And His Work" on View Video.



Left: "Play Bridge With Omar Sharif" on Best Film & Video.

EXERCISE

(Continued from page S-7)
Lorimar.

That firm and Goodtimes Home Video, Video Associates, Congress Video, HBO/Cannon Video, Video Reel, JCI Video and Congress Video were among the firms with six-figure unit sales on individual exercise titles in '86. Kartes Video Communications was also on a tear; many of its "Esquire Great Body" titles held down positions on the Walden Books top ten video list last year.

Among the other hot exer-

cise video stars were: Kathy Smith, Debbie Reynolds, Richard Simmons, Raquel Welch, Bob Mann, Callan Pinckney, Deborah Crocker, Tamilee Webb, Susan Harris, Marine Jahan, Bess Motta, Susan Rasmussen, Joanie Greggains, Jake Steinfeld, Lou Ferrigno and Judi Sheppard Missett.

Look for new celebrity fitness instructors in 1987. Pat Boone ("Take Time With Pat Boone"/All Seasons Entertainment) and David Carradine (a t'ai chi tape for JCI) are among the new fit and famous video hosts debuting this year.

RECREATIONAL

(Continued from page S-9)

the end of March and is also selling large quantities. And, Continental Video ("1984 Summer Olympic Highlights") and Coliseum Video ("Wrestlemania" and "Hulkamania") mined R.I.A.A. platinum in '86.

But such hot titles are just the tip of the iceberg. The genre sold-through in huge numbers in 1986 with the help of mass market penetration, promotional tie-ins, sponsorship deals and innovative marketing.

Video Reel's "Automatic Golf" achieved sell-through

SPONSORSHIP

(Continued from page S-5)

upcoming "All-Time Pro Team" and "NFL 86" tapes, according to David Grossman, vice president of sales for NFL Films.

The makers of special interest product may find help in securing sponsors through the work of such newly-created firms as the Drummond Divine Co. Helmed by Geoffrey Drummond and Amy Divine, the company produces and packages publisher-related and corporate-sponsored video programs for home video, cable and syndication. They have been involved in several sponsorship deals involving Karl-Lorimar tapes.

Health, fitness, sport, cooking, home repair, auto repair and other special interest videos are items that will often be watched dozens of times by viewers and probably remain in owners' homes for years, even decades, like books and record albums. As the number of VCR-owning households climbs, America's corporations are realizing the great advertising potential afforded by video sponsorship.

OVERVIEW

(Continued from page S-2)

to rely on book translations and celebrity tie-ins. But as with other new mediums, the reasoning is home video will develop its own stars, vocabulary and programming ethic. Interestingly, at least one book publisher is adapting original video material and personalities for book translations.

Some even predict that special interest video will become a "fourth network," with advertiser-supported soap operas, sitcoms and other types of programs issued exclusively for this medium.

success with a lower price point (\$14.95 in March), which company president Bob Mann feels was key to the title's mass market acceptance in outlets such as J.C. Penney and K mart (Billboard, Feb. 7, 1987).

Another key, Mann says, is that the tape was perceived as a sporting goods product first, and a video product second, which helped it gravitate to sporting goods stores and departments.

Sporting goods stores, ski shops, golf pro shops and bait & tackle shops have all played important roles in the marketing of product such as 3M/Leisure Time Products' 50-plus fishing and hunting tapes, Karl Lorimar's skiing videos and the hit golf titles (all top 20 this year on the RS chart) of labels such as Video Reel, Worldvision, Karl-Lorimar, Morris Video and HPG Home Video.

Outlets specializing in special interest video, such as The How To Do Anything Store in Seattle (Billboard, Mar. 14, 1987), may also prove to be hot channels for vending RS tapes. The How To Do Anything Store has separate sections for Sports, Outdoors and Boating and Skiing, which will highlight sub-categories.

SyberVision, which has 11

instructional sports tapes (such as "Skiing With Jean-Claude Killy" and "Tennis With Stan Smith"), is sold in some 1,200 retail outlets, including specialty stores such as Neiman-Marcus and The Sharper Image.

Direct marketing is the most important source of sales for SyberVision, accounting for 80% of the label's business, according to chairman Steve DeVore.

"We take space ads in airline magazines such as those for Northwest, TWA and United. And we buy block time on independent TV stations and air our own 30-minute documentaries, which include usually three commercials for our product. We also will mail out 10 million copies of our 24-page catalog this year, and in the past we were included in Bank of America's direct mail offers to its credit card cus-

(Continued on opposite page)



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- ▲ CONQUEST OF SPACE

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RECREATIONAL

(Continued from opposite page)

tomers," says DeVore.

Ads on television stations such as ESPN and in sports and recreation publications, video and golf catalogs and sales to schools and libraries have all been cited as important marketing channels by SR video labels.

Best Film & Video Corp. has boosted sales of its "Red Auerbach: Red On Roundball" by placing ads in Inside Sport, Basketball Digest and the Boston Celtics game program, according to Roy Winnick, president of the label.

Dave Goodman, whose Goodman Enterprises co-produced soccer instructional tape "Just For Kicks," is sending out a mailer to 5,000 soccer coaches whose names he obtained through a list provided by the National Soccer Coaches Assn. of America, which also co-sponsored the video.

Karl-Lorimar is planning a direct-mail campaign for "Behind The Wheel With Jackie Stewart" that will contact 35,000 key households identified by Ford, the video's sponsor, as auto devotees.

Promotional sales, such as when videos are used as premiums in subscription drives, have also moved large quantities of SR product. NFL Films, some of whose tapes have been utilized by Sports Illustrated magazine, has sold over 500,000 units of "The Best Of Football Follies" in this fashion, and more than 70,000 units through regular channels, according to David Grossman, vice president of sales.

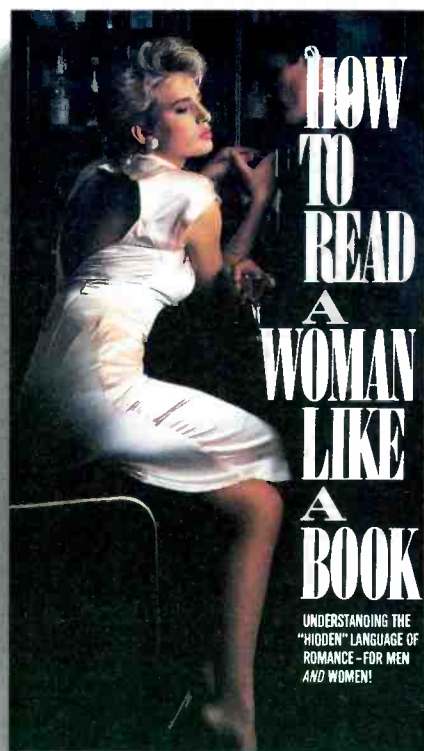
Promotional benefits gained through book tie-ins should be increasingly important in 1987. Vestron's two-volume, Arnold Palmer how-to "Play Better Golf" is set for summer release, with a Dolphin/Doubleday companion book set for September publication.

Karl-Lorimar's Jackie Stewart tape has followed on the heels of a book by the race car driver, and is sponsored by Ford Motor Co. It is one of the many Karl-Lorimar sports videos to benefit from corporate sponsorship. MasterVision, Twin Tower and NFL Films are among the other labels to have released sponsored recreational sports tapes.

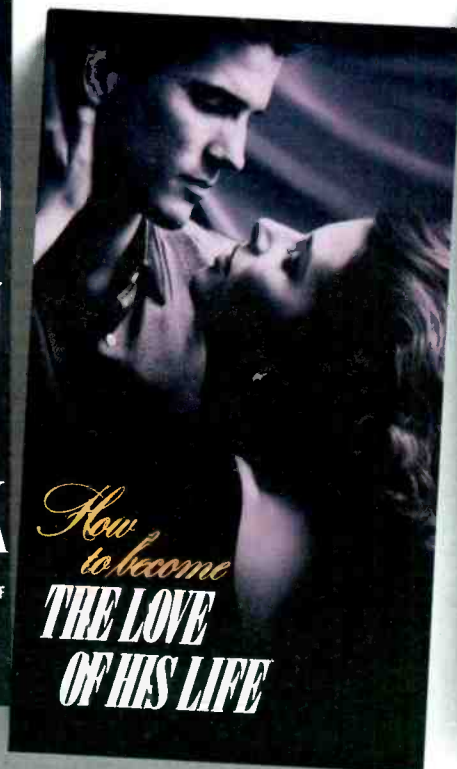
Research into demographics is helping video labels target their sports and recreation au-

(Continued on page S-12)

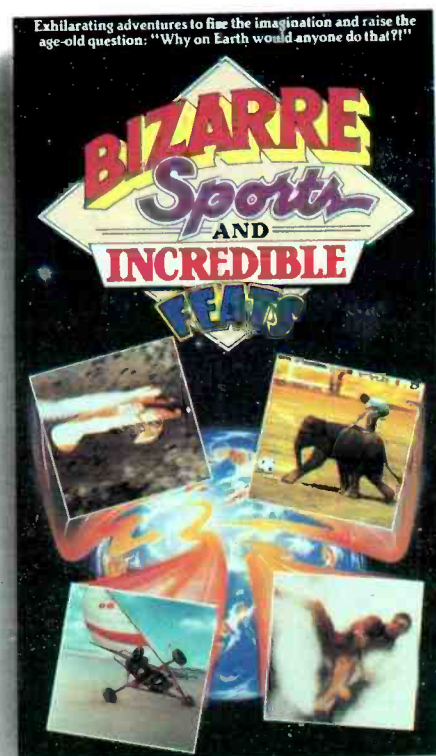
Give Them The Things They Want Most: Love And Elephant Soccer.



How to Read a Woman Like a Book
Approx. 30 min. FH1003 \$14.95



How to Become the Love of his Life
Approx. 30 min. FH1002 \$14.95



Bizarre Sports and Incredible Feats
Approx. 36 min. FH1001 \$19.95

Fox Hills Video presents three new titles in two of the hottest genres: Romance and Sports. Plus, they're attractively packaged and priced to sell!

These original titles give entertaining, informative tips on '80s topics like how to tell if a woman is interested (Hint: check her feet). Why men don't call (And why they do). How to keep the fires burning (Panic, and you'll blow it!).

And what turns an elephant into a pro-soccer player, a dog into a ski star, and a bowling ball into a racing yacht.

Our planned consumer advertising campaign will bring you customers looking for these answers. So, help them score in the game of love and other bizarre sports. Order today!



DISTRIBUTED BY FOX HILLS VIDEO
A Division of Heron Communications, Inc.
Los Angeles, California

HOBBIES

(Continued from page S-9)

Jimirro plans to have 13 more tapes out by the end of '87.

"We sell these tapes in three basic marketing areas," says Jimirro. "Video stores, mass merchants and specialty stores—such as gourmet food stores—that specialize in that product. Business is about a third in each area.

"In my view, video people need to look at us as an incremental business and cater more to impulse buying, as other types of stores do.

"In a video store, everyone that goes in there has a VCR. If they put in a rack of sell-through tapes, where the customer could pick up a tape or a flier, it would help a great deal. They could get great incremental business from the enormous traffic they have going through."

Best Film & Video Corp.'s "Play Bridge With Omar Sharif" is another tape that has benefited greatly from TV appearances. "Last November he went on a three-week publicity tour, and did both TV and print," recalls Roy Winnick, president of Best Film & Video. "There was so much response that video retailers were screaming for the product." Winnick's label currently has 50 instructional videos out, and will add another 25 this year.

Julia Child's TV exposure has made her the foremost video cooking artist, according to Robert Singer, director of marketing for Random House Home Video.

There are six titles in the Child series, and five of them have hit the Billboard H&C top 20. "We brought the tapes in October of '85 and they have been consistent sellers ever since," comments Singer.

"We've sold her tapes through video stores, bookstores, department stores, mass merchandisers. Her visibility is incredible. She has a column in Parade magazine and has been on TV for years. And she's a wonderful promoter—she always mentions the

videos on every talk show she does."

"What also helps is that we have a 12-copy counter display for the Child tapes that includes two copies of each tape and a header," adds Singer. "Plus, the titles are also available in a six-copy box set. So, you can buy it that way or individually."

The Do It Yourself Show on the USA Network has spawned a series of how-to videos from Do It Yourself Inc., including the chart hit "D.I.Y. Basic Carpentry." The firm has over 50 videos dealing with plumbing, building bookcases, electrical systems, woodworking, design and other home improvement subjects.

"We'll probably do over \$1 million this year, up from \$700,000 last year," comments D.I.Y. president Robert Roskind. "We're in about 2,000 retail stores, mostly hardware stores—home centers.

"I think you have to go to appropriate outlets, such as maternity stores for pregnancy and infant-related videos, and hardware stores for how-to videos.

"We also do direct mail through the Sears Discover Card and, last year, Time-Life, as well as video catalogs. And we're into libraries and schools."

Perhaps the most unusual tape that has appeared on the Billboard H&C chart this year is "Video Aquarium," put out by The Video Naturals Co. The tape is an uninterrupted look at fish swimming in the ocean, and essentially turns your TV into an aquarium.

"It's a new way of using TV," says Steve Siporin, owner of The Video Naturals Co. "A lot of people buy these tapes as a high-concept piece for laughs at parties. But it's also for fish-lovers who don't have aquariums, or for people who want the TV on as visual background, but don't want a distracting show.

"Sales went way up for us in '86, with about 80% coming from catalogs. We're in Taylor Gifts, Signatures, The Lighter Side and Signals."

RECREATIONAL

(Continued from page S-11)

diences. This summer HBO/Cannon and Sports Illustrated will tie for two releases, whose concepts were chosen by polling 800 people who fit and appropriate profile. Marketing Metrics of New Jersey handled the study.

Such research is indicative

of the increasing sophistication with which program suppliers are seeking out and serving the avid sports enthusiasts of America. When one ponders the number of people involved in sports and recreation, or the audiences that watch events like the World Series and Super Bowl, it is obvious that the recreational sports category has far to go.

HEALTH

(Continued from page S-9)

gram" (Warner); "The Lamaze Method: Techniques For Child-birth Preparation" (Embassy).

COSMETOLOGY: "Mood In Make-Up" (Morris Video); "Makeup Secrets Of The Hollywood Stars" (JCI); "The Eyes Have It" (MCA); "Breast Implants: Everything You Wanted To Know But Were Afraid To Ask" (Active Home Video); "Why Do I Call You Sexy?" and "Skin Care The La Costa Way" (Karl-Lorimar).

RELAXATION: "American Health: The Relaxed Body" (Karl-Lorimar); "Coping With Stress" (Morris Video); "Stress Reduction" (Self-Improvement Video); "Bodywatch: Relaxation Exercises" (Crown Video); "Alive & Well Natural Body Tune-Up" (Video Gems).

SMOKING PREVENTION: "Larry Hagman's Stop Smoking For Life" (Karl-Lorimar); "Stop Smoking With Alf Fowles" (Morris Video); "21 Days To Stop Smoking" (Simon & Schuster); "Stop Smoking" (Self-Improvement Video);



"Stop Smoking" (Goodtimes Home Video).

DRUG PREVENTION: "Shattered" (MCA); "Cocaine" (Vestron); "Say No To Drugs" (Kidstuff).

ACUPRESSURE: "The Acupressure Face-Lift" (Karl-Lorimar).

SEX EDUCATION: "Where Did I Come From?" (LCA); "The Dr. Ruth Video: Terrific Sex" (Warner); "Playgirl Magazine Presents Sexual Secrets" (Vestron); "Miracle Of Life" (Crown Video); "Reproduction Of Life" (MasterVision); "Love Skills" (MCA).

MENTAL HEALTH: "The Depression Manager" (The Video Schoolhouse) and "Smart Cookies Don't Crumble" (J2 Communications).

PAIN AND ILLNESS PREVENTION: "An Affair Of The Heart" (Active Home Video); "Back In Shape" (Karl-Lorimar); "Say Goodbye To Back Pain" (Continental Video); "Prevent Back Pain" (Warner).

FIRST AID: "The First Aid Video Book" (Karl-Lorimar).

MASSAGE: "Scentual Massage" (Advantage Video); "Massage Your Mate" (VIEW

Video); "Playboy's Art Of Sensual Massage" (Karl-Lorimar); "Massage...The Touch Of Love" (MCA); "Massage: The Touch For Health" (Continental Video).

YOGA: "Renee Taylor's Yoga: The Art Of Living, Vols. I & II" (Spectrum Video); "The Kundalini Yoga Workout" (Avatar Video); "Richard Hittleman's Yoga Video Course, Vols. I & II" (Clear Lake Productions); "Yoga Stretch Workout" (Congress Video); "Raquel, Total Beauty And

TRAVEL

(Continued from page S-9)

gas, Erte & Chagall" and "Remington & AVA: American Art." One of America's greatest photographers is profiled in "Ansel Adams: Photographer" (Pacific Arts Video).

Charles Boyer takes us through the most famous art museum in the world in "The Louvre" (Warner Home Video) and Orson Welles examines the wonders of a pharaoh's tomb in "Tut: The Boy King" (Warner).

Visual pleasures of a different sort are offered by New York-based Relax Video, which soothes the smog-bound urbanite with "Sunset TV" and "Sunrise TV," while giving solace to the landlocked with "Ocean TV." They get moving with "New England Bike Ride" and "Boating On The Bay" and pyrotechnic with "...And Liberty Hits The Skies," which contains 30 minutes of footage of the State of Liberty 100th-anniversary fireworks.

Congress Video also offers video bikerides with the "Cyclevision" series, which is meant to accompany a workout on a stationary bike. The Grand Tetons, Maui, San Francisco, and Yellowstone are among the locales through which you cycle.

Congress gets off its two-wheeler for the two-volume "The Best Of The Caribbean" travel tape.

Travelview International carries over 50 travel videos, including "Lisbon, Portugal," "Salt Lake City, Utah" and "British Virgin Islands—Yacht Charters." Travel Images has 14 titles, including "Sherpa Expeditions" and "Cancun." And Republic Pictures Corp. has the 20-tape "Laura McKenzie's Travel Tips" series, which visits such places as Athens, Ireland and Hong Kong, and has hit the Billboard charts with the Hawaii edition.

Elite Home Video's "Party In Rio" is a travel video of a different sort, and features Arnold Schwarzenegger partying non-

Fitness" (HBO/Cannon); "Yoga Moves" (MCA); "Traditional Hatha Yoga" (Mercedes Maharis Productions); "Lilas! Alive With Yoga" (Nityananda Institute).

T'AI CHI CH'UAN: "The Way Of T'ai Chi Ch'uan" (Tritronics Inc.); "Blackbelt I: Tai Chi Chuan" (Karl-Lorimar); "T'ai Chi Chih" (Aura Productions); "T'ai Chi Chuan—The Yang Long Form" and three other t'ai chi tapes (Interarts Video); "T'ai Chi Chuan With John Saxon" (King Of Video).

stop in the streets, beaches and clubs of Rio de Janeiro. Happy wanderers can also explore Washington, D.C., Alaska, Mexico's beach resorts and many other locales in Vestron's "Rand McNally" series.

Vestron also offers the "National Geographic Video" series, which includes titles such as "Land Of The Tiger," "Iceland River Challenge" and "Yukon Passage."

Not to be out-fauna-ed, Pacific Arts Video has "The Undersea World Of Jacques Cousteau," which explores "The Dragons Of Galapagos," "The Flight Of Penguins" and "A Sound Of Dolphins," among its journeys to faraway islands and into unknown waters.

Warner Home Video also carries a large selection of Cousteau titles, such as "Cousteau's Search For Atlantis," "The Nile" and "Blind Prophets Of Easter Island."

Video Gems travels to historic cities and buildings around the world in its 16-tape "Discovery Series." Among the destinations: Kronberg Castle, Pompeii, Palace Of Versailles, Virginia City, Edinburgh Castle, Sutter's Fort, Chapultepec Palace and Palace of Peterhof.

Journeys into the imagination are offered by Voyager Press in Bill Viola's visual experiments in "I Do Not Know What It Is I Am Like" and the 24-poet collection "Poetry In Motion," which includes Allen Ginsberg, Michael McClure, Gary Snyder and many other famed American bards.

Kultur offers more culture in tapes such as the epic, four-volume "Wagner," starring Richard Burton.

CREDITS: *Special Issues Editors, Ed Ochs (L.A.) & Robyn Wells (N.Y.); Editorial by Billboard writers; Genre stories by Chris McGowan, Billboard contributor and L.A. freelance writer; Cover, Douglas Brian Martin; Design, Stephen Stewart.*

This Catch 22 Offers An Alternative Alaskan Station Looks To Expand

BY JIM BESSMAN

NEW YORK After 2 1/2 years on the air, 24-hour video music low-power station Catch 22 has proved so successful in its Anchorage, Alaska, market that its owners are preparing to spread the concept elsewhere.

General manager Gary Blakely says Low Power Technology, Catch 22's Austin, Texas-based parent company, is making plans to institute music video formats in a number of lower-power stations for which it owns licenses across the U.S. One such service—KLSR Laser 25—is now being set up for a mid-May launch in Eugene, Ore.

LPT hopes that Catch 22's performance will be viewed as a shining star by its other low-power stations.

Blakely says the Anchorage station is the first low-power outfit to achieve a Nielsen rating.

"When we first made the Nielsen in May of 1985, we got a letter from them congratulating us on making history," Blakely says. "We have an average 1 rating, which, compared with radio in our market, means that we have more viewers than any radio station in town has listeners."

Blakely says the reasons for Catch 22's success are twofold. First, the station's low start-up cost (\$500,000-\$1 million), and low operating cost (less than \$50,000 per month) enable the station to offer cost-per-thousand advertising rates of less than \$5.

"This is very attractive to small businesses," Blakely says. "Since it's half the cost of network television, we bring in a lot of new clients who have never advertised on TV before."

But equally vital to the station is that its music video programming is backed by heavy local promotion.

"Since we've been on the air, we've seen a lot of stations come and go," says Blakely. "But we've thrived because of the local demo and cable penetration and because a lot of people believe in programming music video on a local level."

In Anchorage, explains Blakely, MTV is available, but only to homes with cable, which make up just 32% of the market. Of 90,000 potential viewing households, Blakely estimates that 40% tune in to Catch 22 at least once weekly.

Those who do watch are young, with half the audience ranging from 18-44, with an average age of 27, Blakely says.

Besides youth, high disposable income is the outstanding feature of the Anchorage market. Blakely says that the city boasted the second-highest spendable household income level in the U.S. in 1985, mostly as a result of oil money and tourism.

But while Anchorage is a far outpost for most touring music acts, Catch 22 has managed to satisfy its audience's thirst for entertainment through music programming.

"We've tried to position ourselves somewhere between MTV and VH-1 in demographics and style of music," Blakely says. He adds that Catch 22 is "more conservative" than MTV, having cut back drastically on heavy-metal videos since the holiday season. However, he says, the channel "rocks out more" than VH-1, with programming day-parted to appeal to shifting audience tastes.

"Our philosophy is to appeal to the available TV audience," he says. "This isn't radio, where there's an even concentration of listeners. Here, the people who are home in the evening are different from those home during the day, and we have to tailor our programming appropriately."

While comparing the station's overall programming to a top 40 radio format, Blakely says that the 10 a.m.-3 p.m. segment is slanted more toward AC, since the viewing audience is older and more heavily female during those hours. From 3-6 p.m., programming becomes more solidly hit-oriented, hardening into album rock thereafter.

In addition to regular VJ shifts (one manned by recently appointed program director Casey O'Brien), Catch 22 produces eight weekly programs. Among these are the "Hot 22" countdown; the "Friday Night Special," which showcases a single artist with videos and interview footage; and the "KKLV Top 10 Adult Contemporary Countdown," featuring that local radio station's DJs.

Catch 22 also offers local and national music news 10 times daily as well as hourly news and weather updates. A new age video show is now in the works, as is a corporate-sponsored lifestyle series similar to "PM Magazine," which will illustrate various aspects of Alaskan life.

The station also runs a daily "Jackpot Bingo" game to build the 25-54 female audience from noon-2 p.m. Bingo cards are available at local retailers, with prizes ranging from cash awards to free dinners and trips. Such giveaways are the

(Continued on next page)



Hail To The Chieftain. Patty Maloney of the Chieftains stops by MTV to show off his famous Uilleann pipes prior to the group's New York concerts at Carnegie Hall and St. Patrick's Cathedral. Shown with the pipester is VJ Julie Brown.

Video Track

LOS ANGELES

LUTHER VANDROSS and **Gregory Hines** teamed up to lens a clip for "There's Nothing Better Than Love," the third single from Vandross' hit Epic album, "Give Me The Reason." The conceptual clip was shot on location at a local theater, with **Jon Small** directing. **Steven Saporta** served as executive producer for **Picture Vision**.

Fleetwood Mac returns with a video for "Big Love," the first single off the group's recently released reunion album on Warner Bros., "Tango In The Night." Currently airing on MTV, it's an artsy conceptual piece that was directed by **Daniel Kleinman**. The video channel previewed the clip during a Mac Attack promotional weekend, which also featured interviews with the band.

PolyGram recording act **T.N.T.** just wrapped a video for "10,000 Lovers In One." It was directed by **Mark Rezyka** and blends humorous conceptual sequences with performance footage. **Bernard Auroux** served as cinematographer. **Bonnie Sills** and **Eric Liekefet** produced. Postproduction work was performed at **Mark Freedman Productions**.

Dream Team Video was at the Roxy recently to tape a live in-concert video featuring local hard rock outfit the **Wildcats**. The hourlong project was directed by **Igor Raicevic**.

OTHER CITIES

U2'S VIDEO FOR "With Or Without You," currently on MTV, is a moody performance piece that was lensed on location at **MTM Ardmore Studios** in Bray, Ireland. It was directed by **Meiert Avis**, who was behind the cameras for the band's last five clips. **Midnight Films Ltd.** produced. **Matt Mahurin** served as director of photography. The video supports the first single off the group's new Island album, "The Joshua Tree."

Electronic Edits has created tele-

vision spots to promote the Austrian leg of the **Pretenders** world tour. Shot at the studios of **AAV** in Australia, the project was produced by **Michael Church** on behalf of tour promoter **Michael Cappel** and incorporates footage from recent videos supporting the group's latest Sire/Warner Bros. album, "Get Close."

Bruce Cockburn's video for "Waiting For A Miracle" is a performance piece that was lensed at **Malley Studios** in Toronto, Canada. **Ron Berti** directed. **Michael Rosen** and **Derek Sewell** produced for **Total Eclipse**. **John Herzog** was director of photography. The clip supports the title track from Cockburn's recently released anthology

album on True North/CBS Records Canada.

Director **Bill Sisca** was in Philadelphia to shoot **Magnolia/MCA** recording artist **Norwood's** video for "I Can't Let You Go." The video intercuts black-and-white with color footage to create a dreamlike effect. **Rob Stoller** produced. **Joe Meccariello** was director of photography.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Linda Moleski, Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

French Vidclip Channel Changes Hands M6 Pacts With Industry

BY PHILIPPE CROCC

PARIS France's new television channel M6 has reached agreement with the record industry here over payments for videoclip use. It will pay around \$330 per clip screening, with the charges reduced on a sliding scale if more than 500 clips are shown monthly.

But the agreement has done nothing to improve record and video industry opinion of the station, formerly known as TV6 until its sale to Metropole TV earlier this year.

Metropole's unsuccessful rivals were pledged to maintain TV6's character as a youth-based specialist music channel, and there are fears that the video production sector, the careers of local artists, and the future of French music itself will now be in jeopardy.

Metropole chief **Jean Drucker** insists he will maintain a 30% music programming quota, drawing on the resources of partner **CLT** (Compagnie Luxembourgeoise de Television). But it is believed M6 will air at least 40% fewer clips

than TV6, and at hours when young people are less likely to watch.

"Les Enfants Du Rock," the channel's only true clip showcase, has been moved to a later hour with reduced airtime.

Says PolyGram France head **Alain Levy**: "Both culturally and economically it is a mistake not to have a music channel in France. So far as clip production goes, a major artist like **Johnny Hallyday** will still make clips, but in a media universe made up exclusively of general interest stations, it is hard to see videos by unknown artists getting shown. Because TV6 was targeted, it was prepared to take risks with its young audience."

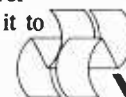
Some record companies have already frozen videoclip production and transferred resources back into traditional promotion, a move which more optimistic observers believe may allow greater investment in new product. But for video productions that have not already diversified into other areas the future looks bleak.

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us. We'll even pay the postage. If you agree that it's indeed the best around, you can have our programs for a song, thanks to our competitive prices and unmatched customer service. So don't wait to take advantage of your great connection, especially since it's right at your fingertips.



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*For qualified inquiries

New Videoclips

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

ROBERT BROKINS

Come To Me
In The Night/MCA
Warrington Hudlin
Warrington Hudlin

JON BUTCHER

Goodbye Saving Grace
Wishes/Capitol
Francie Moore
Michael Utterback

CROWDED HOUSE

Something So Strong
Crowded House/Capitol
Evan English
Evan English

DURAN DURAN

Meet El Presidente
Notorious/Capitol
Peter Kagan, Paula Greif
Peter Kagan, Paula Greif

EDDIE & THE TIDE

Weak In The Presence Of Beauty
Looking For Adventure/Atco/Atlantic
Michael Segel/Bell One Productions/Glenn Goodwin & Associates
John Jopson

FATE

I Won't Stop
A Matter Of Attitude/Capitol
PMI U.K.
Eric Watson

FREDDIE JACKSON

I Don't Want To Lose Your Love
Just Like The First Time/Capitol
Karen Bellone, Michael Owen/Bell One Productions
Michael Oblowitz

FREDDIE MERCURY

The Great Pretender
Capitol
Jacqui Byford/MGMM
David Mallet

OVERKILL

In Union We Stand
Taking Over/Atlantic
Carl Wyant/The Company
S. Pellerin, D. Freil

SKINNY PUPPY

Stairs And Flowers
Mind: The Perpetual Intercourse/Capitol
Mark Jowett
Dermot Shane



Capitol act Crowded House is currently tearing up the U.S. Its first stop was Seattle, where Anchorage, Alaska's Catch 22 local video station flew down to meet and shoot the group. Shown are, from left, Paul Hester of the band; Catch 22 program director/VJ Casey O'Brien; Brian Stephenson, the station's production manager; Crowded Housers Nick Seymour and Neil Finn; and Capitol Records' Northwest promotion manager, Stan Foreman.

CATCH 22

(Continued from preceding page)

backbone of Catch 22's promotional strategy, says Blakely.

"We use sales promotions to increase store traffic or audience-building promotions as an incentive for viewers to watch more," Blakely says, noting that the two are often combined. For instance, a Where In The World campaign, which awarded a trip around the world, attracted viewers by offering a series of on-air clues regarding the whereabouts of a hidden Catch 22 bumper sticker. Blakely says the promotion also generated retail action by making participants go to various area

stores to enter.

Another Catch 22 promotion that involved specific local sponsors was a lip-synching contest held at Stuart Anderson's Cattle Co. restaurant. Coca-Cola and Pepsi have both sponsored promotions as well, with the largest being February's Coke-sponsored Catch The Wave To Miami, which drew 15,000 contestants to Safeway stores for registration during the 22-day contest.

Record companies are another major partner in Catch 22 promotions. In February, Capitol made new act Crowded House available to the station for an exclusive "Friday Night Special" interview during the band's Seattle tour stop.

"They're starved for entertainment up there," says Capitol's Michelle Peacock, who says she regards Catch 22 as "the only noncable video game in town." She adds that the station had been a big early supporter of the band and had been programming its videos since

last August.

"The album was selling in Anchorage before it got any kind of airplay," says Peacock, crediting Catch 22's support. "After the special and a giveaway promotion, it became the third- or fourth-biggest selling album in Anchorage, and in February, more records were sold there per capita than in any other U.S. market."

Peacock says she is now planning a monthlong Catch 22 promotion in conjunction with Budget Tapes & Records, which will involve five Capitol artists. Meanwhile, the station continues its regular promotional policy of sending viewers to concerts "in the lower 48" every month.

"There aren't that many sources of music in that area, and their promotions get thousands and thousands of responses," says Atlantic Records' Linda Ferrando.

For a review of a videocassette with Bobby Short & Mabel Mercer in concert ... see page 55

MTV PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	THE ROBERT CRAY BAND RIGHT NEXT DOOR (BECAUSE OF ME) PolyGram SNEAK PREVIEW	4
	CROWDED HOUSE SOMETHING SO STRONG Capitol SNEAK PREVIEW	2
	DURAN DURAN EL PRESIDENTE Capitol SNEAK PREVIEW	5
	PETER GABRIEL/KATE BUSH DON'T GIVE UP Geffen SNEAK PREVIEW	3
	HONEYMOON SUITE LETHAL WEAPON Warner Bros. BREAKOUT	3
	HOODOO GURUS GOOD TIMES Elektra/Big Time BREAKOUT	4
	INTIMATE STRANGERS LET GO I.R.S. BREAKOUT	2
	MONDO ROCK PRIMITIVE LOVE RITES Columbia BREAKOUT	4
	GARY MOORE OVER THE HILLS AND FAR AWAY Virgin BREAKOUT	4
	PRICE SULTON NO TV, NO PHONE CBS BREAKOUT	5
	BRIAN SPENCE BROTHERS PolyGram BREAKOUT	4
	THE TRUTH WEAPONS OF LOVE I.R.S. BREAKOUT	
SNEAK PREVIEW VIDEOS	BRYAN ADAMS HEAT OF THE NIGHT A&M	4
	FLEETWOOD MAC BIG LOVE Warner Bros.	2
	KANSAS CAN'T CRY ANYMORE MCA	5
	MADONNA LA ISLE BONITA Sire/Warner Bros.	3
	STEVE MILLER BAND I WANNA BE LOVED Capitol	3
	NIGHT RANGER THE SECRET OF MY SUCCESS MCA	4
	OTHER ONES WE ARE WHAT WE ARE (Hip Clip) Virgin	2
	RATT SLIP OF THE LIP Atlantic	4
	THOMPSON TWINS GET THAT LOVE Arista	5
	TRIUMPH JUST ONE NIGHT MCA	4
HEAVY ROTATION	GREGG ALLMAN BAND I'M NO ANGEL Epic	8
	BANGLES WALKING DOWN YOUR STREET Columbia	8
	THE BARBUSTERS LIGHT OF DAY CBS	12
	DAVID BOWIE DAY-IN DAY-OUT EMI	5
	CROWDED HOUSE DON'T DREAM IT'S OVER Capitol	16
	CUTTING CREW (I JUST) DIED IN YOUR ARMS Virgin	10
	EUROPE ROCK THE NIGHT Epic	8
	GLASS TIGER I WILL BE THERE Manhattan	9
	LOU GRAMM MIDNIGHT BLUE Atlantic	11
	*SAMMY HAGAR WINNER TAKES IT ALL Columbia	11
	HIPSWAY THE HONEYTHIEF Columbia	12
	ROBBIE NEVIL DOMINOES Manhattan	10
	PSYCHEDELIC FURS HEARTBREAK BEAT Columbia	12
	SIMPLY RED THE RIGHT THING Elektra	8
	PATTY SMYTH NEVER ENOUGH Columbia	6
	BRUCE SPRINGSTEEN BORN TO RUN Columbia	5
	ANDY TAYLOR I MIGHT LIE MCA	8
	*U2 WITH OR WITHOUT YOU Island	6
	STEVE WINWOOD THE FINER THINGS Warner Bros.	15
	PETER WOLF COME AS YOU ARE EMI	8
ACTIVE ROTATION	BREAKFAST CLUB RIGHT ON TRACK MCA	7
	CINDERELLA SOMEBODY SAVE ME Mercury/PolyGram	9
	DOKKEN DREAM WARRIORS Elektra	9
	*GEORGIA SATELLITES BATTLESHIP CHAINS Elektra	8
	CYNDI LAUPER WHAT'S GOING ON Epic	8
	LOS LOBOS SET ME FREE (ROSA LEE) Warner Bros.	4
	POISON TALK DIRTY TO ME Enigma/Capitol	17
MEDIUM ROTATION	*JON BUTCHER GOODBYE SAVING GRACE Capitol	6
	THE CULT LOVE REMOVAL MACHINE Warner Bros.	6
	DEAD OR ALIVE SOMETHING IN MY HOUSE Epic	3
	FROZEN GHOST SHOULD I SEE Atlantic	7
	JEFFERSON AIRPLANE WHITE RABBIT RCA	3
	HOWARD JONES WILL YOU STILL BE THERE Elektra	4
	LITTLE AMERICA WALK ON FIRE Geffen	10
	KENNY LOGGINS MEET ME HALFWAY Columbia	6
	ROCK AND HYDE DIRTY WATER Capitol	2
	SPOONS RODEO PolyGram	3
	WHITESNAKE STILL OF THE NIGHT Geffen	5
BREAKOUT ROTATION	AGE OF CHANCE KISS Virgin	5
	AUTOGRAPH LOUD AND CLEAR RCA	6
	JULIAN COPE TRAMPOLINE Island	5
	JULI DAVIDSON TELL HIM Shanachie	3
	JOHN EDDIE PRETTY LITTLE REBEL Columbia	2
	THE DAVE EDMUNDS BAND PARALYZED Columbia	4
	ESQUIRE TO THE RESCUE Geffen	3
	FARRENHEIT FOOL IN LOVE Warner Bros.	6
	DEL FUEGOS LONG SLIDE Slash/Warner Bros.	5
	DARYL HALL SOMEONE LIKE YOU RCA	4
	CHRIS ISAAK YOU OWE ME SOME KIND OF LOVE Warner Bros.	3
	LEVEL 42 LESSONS IN LOVE PolyGram	5
	LOVE TRACTOR PARTY TRAIN Big Time	4
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	STRYPER FREE Enigma	5
	TESLA LITTLE SUZI Geffen	2
	WIRE TRAIN SHE COMES ON Columbia	5

* Denotes former Sneak Preview Video. For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.



Platinum Cafe. On hand at the Hard Rock Cafe in New York for the presentation of a platinum Steve Winwood "Back In The High Life" album were, from left, Bobby and Joanne Nathan, owners of Unique Recording in New York City, where the album was mixed; Isaac Tigrett, founder/owner of the Hard Rock chain; and Grammy-winning producer Russ Tittleman.

ITS Schedules First Trade Show

Year-Old Group Sets Sights On June '88

BY STEVEN DUPLER

NEW YORK After polling its members and studying recent research on the video production/postproduction industry, the International Teleproduction Society says it will hold its first trade show/exhibition in Los Angeles June 25-28, 1988.

The meet will be produced in association with the National Assn. of Television Program Executives, says Bob Henderson, ITS treasurer and convention chairman. It will coincide with the ITS' annual Monitor Awards program for the video production industry.

The ITS was formed less than a year ago, when the Videotape Producers Assn. and Videotape Facilities Assn. groups merged.

Speaking during the recent National Assn. of Broadcasters convention in Dallas, Henderson said it had become evident to the ITS that its "needs and goals are not being met by current trade shows," specifically, the NAB and Society of Motion Picture & Television Engineers events.

Although there has been a much greater concentration of teleproduction and video equipment at NAB and several other industry shows in past years, the ITS used figures from a report published last fall by

research firm Market Tech Associates to claim that teleproduction has grown to the point that it requires its own exhibition and trade show.

Also cited by the ITS was an internal poll of members, conducted in December and January, showing that 70% of the ITS membership wants a trade show, says Henderson.

Two of the study's more salient points were noted by Henderson at the NAB press conference:

'Our needs & goals are not being met'

- More than half of the U.S. teleproduction-facility executives responding to the survey "expressed a strong interest in attending a convention focusing exclusively on the equipment and needs of the facilities industry."

- Industrywide projections for pro video equipment expenditures in 1986 were \$200 million. This figure is expected to increase in 1987.

Tom Angell, president of the ITS, noted that the study is "the first scientific proof of what many of us in the industry have sensed for some time. Namely, that there is a ground swell for a more focused trade expo-

sition specifically addressing the rapidly expanding production, post-production, audio-for-video, and duplication facilities worldwide."

According to Henderson, the teleproduction industry will have purchasing power "approaching a half billion dollars over the next five years. With a large portion of these funds being spent at a single trade show, it was imperative that we seriously pursue the idea of an ITS-sponsored convention to coincide with our annual Monitor Awards."

Angell says the ITS will attempt to market its convention not only to its independent-teleproduction-facility members but also to corporate production and postproduction facilities, production houses, and even broadcasters—"anyone involved in the decision-making process of purchasing equipment."

In addition, strong emphasis will be placed on having product-development seminars at the show, he says, "to improve dialog between manufacturers and users of television technology."

NAPTE was chosen as a partner for the event because of its 20-year history of mounting successful large-scale conventions for the TV programming industry, says Janet Luhrs, executive director of the ITS.

Audio Track

NEW YORK

I.R.S. act the dB's was in at **Quad-asonic** working on its debut album for the label. Producer/engineer **Greg Edward** will travel to Los Angeles' **Can-Am Studios** for the mix. The project is slated for an early fall release.

Mike Mok was in at **Calliope Studios** with the **Savage Sox** to record a debut single for the new **Screaming Tree** label. **Joe Brimstone** produced and **Ted Sabety** engineered.

LOS ANGELES

MADONNA WAS IN AT Larabee Sound mixing "Causing A Commotion" and "Can't Stop." The two cuts will be included on the upcoming soundtrack to "Who's That Girl," the new working title for "Slammer." She and **Stephen Bray** co-produced, with **Michael Hutchinson** at the desk. **John Hegedes** was assisting. Also there, **Dweezil Zappa** was in working on guitar overdubs for "Jingo," a single from **Jellybean Benitez's** self-produced **Chrysalis** project. **Hutchinson** was at the console, assisted by **Hegedes**.

54/40 was in at Hollywood's **El-dorado Recording Studio** to work on its second **Warners** album. **Dave Jerden** was producing and engineering, assisted by **Ron Gause** and **Annette Cisneros**. Also there, **R.E.M.'s Peter Buck** was in to produce **EMI America** act the **Moberlys**. **Tom Root** was at the controls. **Cisneros** assisted.

OTHER CITIES

WARREN ZEVON WAS IN Atlanta's **Cheshire Sound Studios** to work on his upcoming **Virgin** release. Guest artists for the sessions included **R.E.M.** band members **Peter Buck**, **Mike Mills**, and **Bill Berry** and **Georgia Satellites** guitarist **Rick Richards**. Producer/engineer **Niko Bolas** was assisted by **Lewis Turner Padgett**. Also there, **Miles Jaye** received a helping hand from

Branford Marsalis on his new **Island/Top Priority** project. **Jaye** produced. **Charlie Singleton** was at the desk. **Padgett** assisted. Finally, **Virgin's Michael Craig**, in addition to his duties as bassist with **Culture Club**, was in working on his solo debut. The sessions were produced by **Craig and Singleton** and engineered by **Padgett**. **Phil Rosenberg** assisted.

Willmar, Minn.-based NLC Productions' remote truck, **Nomad 40**, is providing **Minneapolis'** public channel, **KTCA-TV**, with the audio hookup needed to broadcast a dramatized version of the "Minneapolis Public Radio Show" over the **Disney** channel. The program's live signals are being sent to **Disney's** studios in **Burbank, Calif.**

In **San Diego**, former **Santana** vocalist **Gregg Walker** was in at **Mixmasters Recording** to put together his first solo project. The studio was also used to record the national theme song for the **Just Say No** antidrug campaign.

Across the country, **Manhattan** act **Metropolis** is in **Warren, R.I.'s Normandy Sound** laying tracks for its debut release. **Dan Serafini** is producing. **Phil Greene** is at the knobs.

The **Everly Brothers** were in at **Miami's Criteria Recording Studios** to begin rehearsals for an upcoming **PolyGram** project. **Road mixer Sparky Neilson** was at the desk, assisted by **Kurt Bergé** and **Matt Gruber**. No producer has been named. Also there, **Julio Iglesias** was in with producer/composer **Monolo Alejandro** to work on overdubs and the mix for an upcoming **Spanish-language** album for **CBS International**. The overdubs were engineered by **Jouquin Torres**, who was assisted by **Carlos Alvarez**. Mixing was done by **Humberto Gatica**, with **Carlos Nieto** assisting. Finally, **Miami Sound Machine** was in finishing its new album on the studio's **Mitsubishi** digital system. **Eric Schilling** was engineering; production credits go to
(Continued on next page)

Sound Investment

A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

AHEAD OF SCHEDULE: According to officials at **Studio Center**, the **Farmington Hills, Mich.-based** production complex, a mild **Midwest** winter means that the facility should be completed and running early this summer. The seven-acre complex will be the **Midwest's** biggest and most fully featured **audio/video** production center. For information, call 313-353-0053.

NEW TAPE: **Agfa-Gevaert Inc.'s** magnetic tape division has unveiled a newly developed bulk audiocassette tape, **PE 649/949**. The formulation is a high-output, low-noise, premium ferric-oxide **Bias I** tape, said to be designed for "highly critical and demanding music application." It is available in longer pancake lengths (12,300 and 17,300 feet) and comes shipped in stack hubs. Contact **Agfa** at 201-440-2500.

SONY DUO FOR REGENT: The **Japanese** giant's professional audio division has delivered an **MXP-3036** recording desk and **ADS-3000** SMPTE-based hard disk to noted **New York** facility **Regent Sound**. The console was installed in the recently rebuilt **Studio A**. **Regent** president **Bob Liftin** says that the **MXP-3036** was chosen because "its
(Continued on next page)

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SOUND INVESTMENT

(Continued from preceding page)

dynamic range is much more compatible" with Regent's 24-track Sony digital recorder.

THE RIGHT TIME: The Little Warehouse Inc., Brooklyn Heights, Ohio, has added a Fortrel DHP-525 time-base corrector to its video duplication facilities, which consist of Sony 5600 U-matic decks, Panasonic AG 6800 VHS recorders, and extended-play VHS units for material longer than two hours. The new time-base corrector features infinite window-correction range, frame freeze, and dropout compensation, providing superior-quality duplicates.

MONSTER MANN: The Mann Village Theatre in Los Angeles has been completely rewired with Monster Cable professional M Series loudspeaker and interconnect leads in order to improve the cinema's audio quality. The theater showed off its new high-class audio setup with a special screening of "Star Trek IV: The Voyage Home."

O-HIGH-0 TECH: Northern Ohio has a new full-service audio production facility, Audio Concepts, in Akron. Recently opened by Chris Jensen, former production director of Houston radio station KKBQ-FM, the studio has already provided recording, editing, and production services for top local advertising clients, using equipment it claims has not been available in the Akron area in the past. Contact 216-867-4448.

TURNER GETS TAPED: In a multimillion dollar deal, TBS has agreed to exclusively use videotape provided by Sony Magnetic Products Co. The two-year contract includes Sony V1K 1-inch tape, BCT series Betacam cassettes, and XBR and BRS U-matic videocassettes. Under the terms of the deal, TBS will use the tape for production of CNN, CNN Headline News, SuperStation WTBS, and for film-to-tape transfers and distribution by Turner Program Services of the MGM film library. The move to Sony tape dovetails with the recent TBS decision to convert all its news-gathering operations to Betacam.

Edited by STEVEN DUPLER

AUDIO TRACK

(Continued from preceding page)

Emilio Estefan. Teresa Verplanck assisted.

Producer Gregg Winter and band member Neil Thomas were in at Cheadle Hulme, England's Revolution Studios mixing a project for the Surreal McCoys. Andy MacPherson was at the console. Winter and MacPherson were also in to produce Manchester's the Choice.

All material for the Audio Track column should be sent to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.

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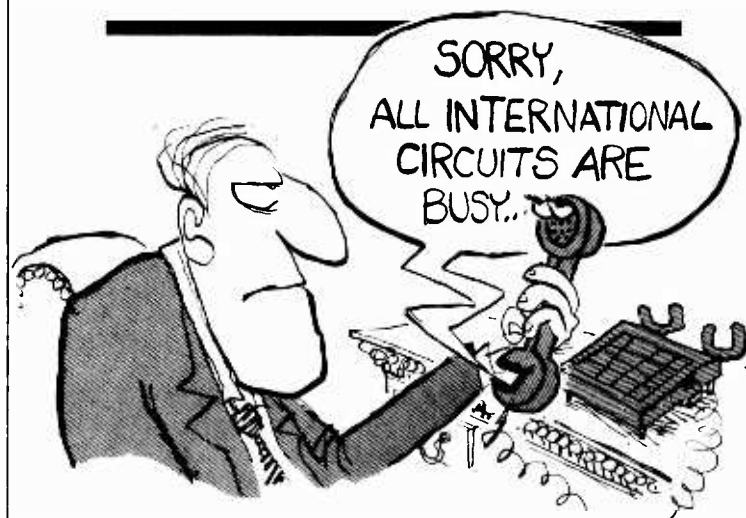
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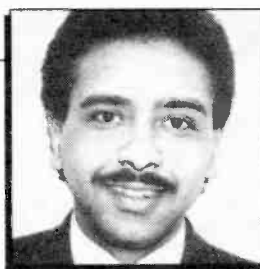
Gelfand, Rennert & Feldman CPA's
6 East 43rd Street, New York, NY 10017
Attn: Ms Rodriguez

HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	3	5	13	BRAULIO CBS	EN BANCARROTA
2	1	1	16	EMMANUEL RCA	ES MI MUJER
3	2	2	18	VERONICA CASTRO PROFONO	MACUMBA
4	4	4	17	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
5	5	3	27	DANIELA ROMO EMI	DE MI ENAMORATE
6	6	6	9	LORENZO ANTONIO MUSART	DOCE ROSAS
7	7	8	8	LOS BUKIS FONOVISA	TU CARCEL
8	8	11	10	LUCIA MENDEZ ARIOLA	CASTIGAME
9	9	7	18	ANGELICA MARIA RCA	EL HOMBRE DE MI VIDA
10	10	10	11	JOSE JOSE ARIOLA	CORRE Y VE CON EL
11	11	9	24	MARISELA PROFONO	TU DAMA DE HIERRO
12	12	12	8	AMANDA MIGUEL PROFONO	EL PECADO
13	15	17	5	FRANKY RUIZ TH	QUIERO LLENARTE
14	16	22	10	BRAULIO CBS	NOCHE DE BODA
15	14	14	15	EDDIE SANTIAGO TH	QUE LOCURA ENAMORARME DE TI
16	18	18	4	FRANCO PEERLESS	SOY
17	20	25	5	LUNNA A&M	SI VIVIR CONTIGO
18	17	15	7	MIGUEL GALLARDO RCA	DOS HOMBRES Y UN DESTINO
19	19	16	11	TROPICALISIMO APACHE SONOTONE	LA HIERVA SE MOVIA
20	13	13	25	FLANS FONOVISA	TIMIDO
21	32	49	5	YURI EMI	CORAZON HERIDO
22	22	20	14	VICENTE FERNANDEZ CBS	HOY PLATIQUE CON MI GALLO
23	21	26	14	JOSE FELICIANO RCA	TE AMARE
24	33	32	3	DYANGO EMI	GOLPES BAJOS
25	23	23	9	ESTELA NUNEZ ARIOLA	MALDITO SEA TU AMOR
26	26	34	30	ROCIO DURCAL ARIOLA	QUEDATE CONMIGO ESTA NOCHE
27	29	27	5	JOAN SEBASTIAN Y PRISMA MUSART	UNA DAMA Y UN SENOR
28	27	29	9	YURI EMI	ES ELLA MAS QUE YO
29	30	31	11	LISSETTE Y MANOELLA TORRES CBS	HOY VINE CON ELLA
30	31	35	14	LOS HIJOS DEL REY KAREN	LA QUIERO A MORIR
31	24	21	6	BEATRIZ ADRIANA Y MARCO ANTONIO SOLIS PROFONO	ENTRE TU Y YO
32	25	30	7	CARMIN A&M	A PUNTO DE SERTE INFIEL
33	28	28	21	DYANGO Y ROCIO DURCAL EMI	LA HORA DEL ADIOS
34	34	24	25	EDNITA NAZARIO MELODY	TU SIN MI
35	35	19	14	LA PATRULLA RINGO	ACARIAMIAME
36	38	36	4	JOSE ALFREDO FUENTES SONOTONE	A VER SI ES DE VERDAD
37	36	33	5	MARISELA PROFONO	ARREPENTIDA
38	49	38	10	LOS TIGRES DEL NORTE PROFONO	LOS HIJOS DE HERNANDEZ
39	40	—	3	SONORA DINAMITA FUENTES	CAPULLO Y SORULLO
40	NEW ▶	1	1	THE NEW YORK BAND KAREN	PAJARO QUE COMIO VOLO
41	39	37	9	JOSE MEDINA RINGO	SEÑORITA
42	50	—	2	ALEJANDRO JAEN SONOTONE	PACIENCIA
43	42	45	5	LOS SABROSOS DEL MERENGUE CUMBRE	TODAVIA DUELE
44	45	—	2	JOSE LUIS PERALES CBS	TAN SOLO NECESITO
45	NEW ▶	1	1	EDNITA NAZARIO MELODY	EL DOLOR DE TU PRESENCIA
46	46	40	28	JOSE JOSE ARIOLA	Y QUIEN PUEDE SER
47	47	—	2	BASILIO BMS	DUELE
48	48	—	2	MIGUEL BOSE WEA	NENA
49	NEW ▶	1	1	MECANO CBS	HAY QUE PESADO
50	NEW ▶	1	1	FRANCO DE VITA SONOTONE	AQUI ESTAS OTRA VEZ

○ Products with the greatest airplay gains this week.

Latin Notas



by Tony Sabournin

MORE THAN LA CREMA, this gathering at Mr. Mago's in Old San Juan, Puerto Rico, was one large *tocinillo del cielo* dessert: Alberto Pantoja, Estereotempo Network gentleman PD resplendent in white slacks and blue jacket; young Tito López, better known as Tito Magnum, named for the weapon he wears for protection against threats resulting from his WQBS Network's popular *merengue*-laden format—No. 2 in San Juan and No. 1 in Puerto Rico, according to López; and Miami FM-92's Betty Pino, she of the cascading black hair and smoother-than-silk voice and the guiding beacon for many of the industry's PDs.

The occasion was the presentation of songstress Lunna's debut album on Discos AyM. The label's top Latin executive, Ricardo Correoso, was also present, along with Cuco Peña, Lunna's husband and the album's co-producer; with K.C. Porter and José Quintana, and baby-faced Angelo Medina, the singer's manager.

After a presentation on the making of the video for Lunna's first single, "Si Vivir Contigo," budgeted at \$75,000, the artist herself made a sly appearance through a side door. Tall, lanky, and exotic, Lunna showed tact in fielding the malicious questions emitted by El Reportero's Milly Cangiano, Puerto Rico's version of Hedda Hopper, and a timid grace in accepting a certificate from Fernando Tono of the Representative Chamber for her free concert performance during the Pueblo del Niño Orphanage marathon.

Her first professional appearances were with the group *Allegro*, one of the main contributors in the evolution of vocal groups in Puerto Rico during the

'70s. During that time she met her husband, son of the renowned leader of Orquesta Panamericana, Lito Peña, and a member of the band as well. The younger Peña first made a name for himself as an arranger at WAPA's highest-rated Sunday television show, "Borinquen Canta," and then dove feet-first into the profitable, then-virgin field of commercial production. Lunna called him her "biggest asset, because by also being in the business, he understands better than anybody the frustrations experienced prior to the victories." The producer/singer team went on to work on many popular TV and radio commercials. "The studio work gave me the confidence necessary to think seriously about stepping out on my own," Lunna said.

The first step became the album "Motivos" for Tele Records. It sold 70,000 units in Puerto Rico without the benefit of international distribution and caught

Puerto Rican artist Lunna reigns at album presentation

the attention of A&M executives in the process. With Lunna, Correoso said, "We acquired the best talent available in the island." It is a sentiment supported by the announcement that prerelease orders have covered 45% of the product's sales forecast.

Considering that Puerto Rico's \$50 million annual music consumption is equally divided between English- and Spanish-language products, Lunna isn't shy about admitting that the initial sales numbers reached by the AyM album demonstrate stateside music's influence in Puerto Rico. "It's not traditional ballads, but more European-influenced in style," she said. With the immense talent pool still available on the island, she professes to be happy leading the way to international exposure. "After all is said and done," she said, "the effort I put into this new phase of my career will determine how successful it will be." Looking outside at the parked pair of matching Ferraris that Lunna and Cuco drive, defeat seems to be out of the question.

LA RADIO LATINA



by Carlos Agudelo

WITH ALMOST 2 million Hispanics living in the New York metropolitan area, the city still doesn't have an FM radio station broadcasting in Spanish. Urban Afro-Caribbean music has been highly developed in New York, and it is also the base for many bands, musicians, record companies, and nightclubs.

Despite all this, not one station dedicates its programming to contemporary Afro-Caribbean music and other related genres like *merengue*, reggae, Latin jazz, and the South American tropical form *cumbia*. Instead, one of the four Spanish-language stations programs pop ballads only; another programs 30% Afro-Caribbean music; a third programs 40% in this genre; and a fourth only plays oldies. The situation doesn't seem to be balanced, at least if demographics are taken into consideration. The two biggest groups of Hispanics in New York are Puerto Ricans and Dominicans. For them, Afro-Caribbean music and *merengue* are the strongest sources of cultural identification. These musical forms are also sources of jobs and income. Many bands live and/or play extensively in New York. An important part of the independent Latin record industry, including studios, is based in New York. The city also has a very active salsa and *merengue* nightclub and concerts circuit, while big pop presentations are only sporadic.

Besides Puerto Rican and Dominicans, there are also Cubans, Colombians, Central Americans, Mexicans, and other groups for which Afro-Caribbean and tropical music are not only a source of cultural identification but also something to enjoy. Additionally, during the last few years, Latin jazz has developed into a crossover genre that is gaining wide acceptance and respect among mainstream aficionados. A whole new

generation of musicians, including recently arrived Cubans like Paquito D'Rivera and Daniel Ponce, is giving Afro-Caribbean music new directions and dimensions that need to be encouraged and offered to the Hispanic listening public. The mission of defending and preserving this important cultural heritage has fallen onto an odd lot of people: the programmers of such noncommercial radio stations as WBGO, WKCR and WBIA, which have weekly programs that are listened to widely. We wonder why there is not a single radio station in New York dedicated to good, solid Afro-Caribbean music and its related genres. Could it be because Hispanic New Yorkers would rather listen to out-of-touch contemporary pop music,

New York stations must emphasize Latin music

which attracts listeners with romantic messages that have little to do with our day-to-day immigrant lives? Could it be because nobody has thought about it before? Could it be because the pressure of big Latin record companies is too much for them? How many pop records do big companies sell in New York as compared with merengue and Afro-Caribbean music records? Multinational corporations operating in the U.S.-Latin market are starting to recognize the importance of Afro-Caribbean music and are signing more groups. Afro-Caribbean music has an enormous potential in Europe, Japan, South America, and other places in the world, and there are also crossover possibilities for Latin jazz.

Do radio programmers and owners really believe they will do worse by supporting Latin music? Maybe they resist it because they have heard the persistent rumor that Afro-Caribbean music is dying. They probably think this because they have seen small record producers walking around radio stations almost begging for their music to be played on the air so they can recover a bit of their investments and keep their pride alive.

Billboard

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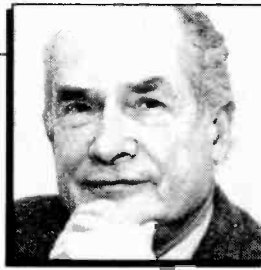
TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	26	HOROWITZ IN MOSCOW DG 419-499 (CD) 24 weeks at No. One VLADIMIR HOROWITZ	
2	2	36	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD) VLADIMIR HOROWITZ	
3	4	58	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD) KATHLEEN BATTLE, CHRISTOPHER PARKENING	
4	6	6	CARNAVAL CBS IM-42137 (CD) WYNTON MARSALIS	
5	3	38	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD) KATHLEEN BATTLE	
6	5	62	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD) VLADIMIR HOROWITZ	
7	7	20	TCHAIKOVSKY: PIANO CONCERTO NO. 1 RCA 5708-RC (CD) BARRY DOUGLAS	
8	9	16	SALZBURG RECITAL DG 415-361 (CD) KATHLEEN BATTLE	
9	8	30	DVORAK: CELLO CONCERTO CBS IM-42206 (CD) YO-YO MA	
10	12	44	THE KRONOS QUARTET NONESUCH 79111 (CD) THE KRONOS QUARTET	
11	11	128	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD) ● NEVILLE MARRINER	
12	20	4	GERSHWIN: RHAPSODY IN BLUE LONDON 417-326 (CD) KATIA & MARIELLE LABEQUE	
13	15	14	REICH: SEXTET/SIX MARIMBAS NONESUCH 79138 (CD) STEVE REICH	
14	10	24	VIENNA, CITY OF MY DREAMS ANGEL DS-38280 (CD) PLACIDO DOMINGO	
15	18	6	TCHAIKOVSKY/SIBELIUS: VIOLIN CONCERTOS PHILIPS 416-821 (CD) VIKTORIA MULLOVA	
16	13	26	HOLST: THE PLANETS TELARC 10133 (CD) ROYAL PHILHARMONIC ORCHESTRA	
17	17	34	ANNIVERSARY LONDON 417-362 (CD) LUCIANO PAVAROTTI	
18	14	10	VERDI: LA FORZA DEL DESTINO ANGEL DSC-3995 DOMINGO, FRENI (MUTI)	
19	NEW▶		ITALIAN SERENADE RCA 5679-RC (CD) JAMES GALWAY	
20	16	46	ROMANCES FOR SAXOPHONE CBS M-42122 (CD) BRANFORD MARSALIS	
21	19	22	BERNSTEIN BY BOSTON PHILIPS 416-360 (CD) BOSTON POPS (WILLIAMS)	
22	NEW▶		ROTA: CONCERTO FOR STRINGS PHILIPS 416-356 (CD) I MUSICI	
23	23	4	RUTTER: REQUIEM COLLEGIUM COL-103 (CD) CAMBRIDGE SINGERS (RUTTER)	
24	22	8	BEETHOVEN: PIANO CONCERTOS 1 & 2 CBS IM-42177 (CD) MURRAY PERAHIA	
25	25	14	COPLAND: SYMPHONY NO. 3 DG 419-170 (CD) NEW YORK PHILHARMONIC (BERNSTEIN)	

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	8	IN IRELAND RCA 5798-RC (CD) 4 weeks at No. One JAMES GALWAY & THE CHIEFTAINS	
2	7	4	TRADITION ANGEL DS 47904 (CD) ITZHAK PERLMAN	
3	3	32	OPERA SAUVAGE POLYDOR 829-663 VANGELIS	
4	2	22	STRATAS SINGS WEILL NONESUCH 79131 (CD) TERESA STRATAS	
5	5	6	BOLLING: SUITE FOR FLUTE & JAZZ VOL. 2 CBS FM-42018 (CD) JEAN-PIERRE RAMPAL, CLAUDE BOLLING	
6	4	12	ROUND-UP TELARC 80141 (CD) CINCINNATI POPS (KUNZEL)	
7	NEW▶		NEW YORK COUNTERPOINT RCA 5944-RC (CD) RICHARD STOLTZMAN	
8	6	28	RODGERS & HAMMERSTEIN: SOUTH PACIFIC CBS SM-42205 (CD) TE KANAWA, CARRERAS	
9	11	6	ANDREW LLOYD WEBBER: VARIATIONS PHILIPS 420-342 (CD) JULIAN LLOYD WEBBER	
10	8	36	DOWN TO THE MOON CBS FM-42255 (CD) ● ANDREAS VOLLENWEIDER	
11	9	36	BEGIN SWEET WORLD RCA AML1-7124 (CD) RICHARD STOLTZMAN	
12	10	36	BACHBUSTERS TELARC 10123 (CD) DON DORSEY	
13	12	36	SONGS FROM LIQUID DAYS CBS FM-39564 (CD) PHILIP GLASS	
14	13	30	SWING, SWING, SWING PHILIPS 412-626 (CD) BOSTON POPS (WILLIAMS)	
15	15	14	BACH MEETS THE BEATLES PRO ARTE 211 (CD) JOHN BAYLESS	

(CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

**Classical
KEEPING
SCORE**

by Is Horowitz

BACK IN THE SPOTLIGHT: One of the more intriguing indications of renewed interest in **Arturo Toscanini**, following the highly publicized acquisition of an archival treasure trove by the New York Public Library, is word of a **Franco Zeffirelli** film about the maestro. It reportedly focuses on his dramatic debut as a conductor in Rio de Janeiro just over a century ago. The part of the Russian soprano, Nadina Bulshoff, coached by the young Toscanini at the time, will be played by **Elizabeth Taylor**. She will lip-synch vocals sung by **Aprile Milo**.

Perhaps even more interesting is the prospect of a series of videos taken from films and kinescopes of Toscanini performances and rehearsals in New York with the NBC Symphony. These are now being processed, it is reported, and may do much to resolve myths and misconceptions about his working habits.

Meanwhile, it's unlikely that many of the broadcast reference recordings that rest in the library's vaults will find early commercial release on disk. Under long-time American Federation of Music regulations, release would require payment to the musicians, or their heirs, at today's union recording rates, a prohibitive tab in view of limited commercial prospects.

PASSING NOTES: *Musicat*, a data base of recorded music, has been created to provide detailed cross-referencing of thousands of classical recordings, composers, artists, and related material to radio stations, record companies, and other interested parties. Designed for use with personal computers, the programs have

been developed by **Ken Tucker**, a computer scientist working out of Woodbridge, Ontario. Rates will vary according to the extent of subscription service.

Angel Records, which cut back on midline LPs some months back, is now playing it almost as close to the vest on full-price product as well. Of the five new top-of-the-line albums released this month, only the **Prokofiev/Britten** ("Peter And The Wolf," etc.) with **Paul Hogan** as narrator is also being made available on LP. The others are cassette only, with compact disks to come, of course.

Only key artists and potential crossover titles are now sure candidates for LP, says **John Patrick**, Angel vice president, responding to retailer reaction. Other majors seem to be coming to a similar conclusion, but at a slower rate. Incidentally, Patrick reminds us that the soloists for the large-scale "Messi-

**Arturo Toscanini is back
in the spotlight again**

ah" recorded for the label in Toronto under the direction of **Andrew Davis** (Keeping Score, April 11) are **Kathleen Battle**, **Florence Quivar**, **Sam Ramey**, and **John Aler**.

A CD-only classical sampler released by CBS Masterworks features 17 artists and about 70 minutes of playing time. Complete movements are featured, and titles are drawn from very recent material (**Murray Perahia's** Beethoven, for instance) to deep catalog. Price is midline.

Katharine Hepburn is the narrator for "A Lincoln Portrait," the centerpiece in an all-Copland album **Erich Kunzel** and the Cincinnati Pops have recorded for Telarc. Miss Hepburn taped her part at the RCA studio in New York, but the actual overdub was made at the orchestra's music hall to retain the audio characteristics of the large auditorium. **Sherrill Milnes** also appears as soloist on the album.

**Indie
GRASS
ROUTE**

by Linda Moleski

INDIE DANCE PRODUCT is making inroads into the Canadian market. Paving the way is **M.C. Miker "G" & Dee Jay Sven's** single "Holiday Rap," which enters the Canadian chart this week at No. 20. The record, released last year, is on the **Hegh Sasheon/Dureco B.V.** label in Holland and has reportedly sold some 2.3 million copies worldwide.

Licensed to Toronto-based **Power/Electric Records**, the single is currently garnering airplay on such prominent top 40 outlets as **CFGO** Ottawa and **CKOC** Hamilton, and sales on the 12-inch were recently certified gold.

Though "Holiday Rap" has yet to be picked up for U.S. distribution, a follow-up single, "Celebration Rap," was licensed to and released by **Roulette Records** earlier this year. That record is getting club play but has yet to spark radio interest.

SEEDS & SPROUTS: Gotham-based **Next Plateau** continues to put out the hits: The latest one is a doctored oldie from **Billy Ocean**. The just-shipped single, titled "Love Really Hurts Without You," was reportedly a big seller some 15 years ago on Ocean's original label, **Spirit Records**. Next Plateau licensed it from the U.K.-based company and updated the **Ben Findon** production with a remix by **Phil Harding** of **Peter Waterman Limited**. The results are hot and are garnering a great deal of attention. Also doing well is **Salt-N-Pepa's** debut album, "Hot, Cool, Vicious," which features the female act's r&b single, "My Mike Sounds Nice" . . . Folk guitarist **Preston Reed** is on the road supporting his latest release, "The Road Less Travelled," on **Flying Fish**. Recent dates included Manhattan night spot the **Speak Easy** . . . The **Aspen Records Group** has picked up **Catero Records** for dis-

tribution. Initial releases are "Nuclear Whales" by the **Nuclear Whale Saxophone Orchestra** and a sampler package . . . A sure winner is Bethesda, Md.-based **Clean Records'** new 12-inch, "I'm Back" by the **Potomac Crew**. The funk/go-go record is reportedly generating airplay in such cities as Houston, Atlanta, Birmingham, and Gainesville, Fla., among others . . . **Airwave Records** just picked up the **Swinging Erudites'** record "Walk With An Erection," a parody of the **Bangles'** recent No. 1 hit "Walk Like An Egyptian." It's said to be a heavy request at top rockers, including **WBCN** Boston, **WLIR** New York, and **KROQ** Los Angeles. Can plans for a video be in the works?

FINAL NOTE ON ERIKA: As in any new agreement, there are still some things being ironed out at **Erika Records**, reported on in the April 11 column. Here's an update: The cost for a 1,000-unit run is \$1,355—that in-

**Dance rap reaches into
the Canadian market**

cludes mastering and plating; Erika will not be representing the **Nightspot** line; and **West Point** has opted to leave its logo as that. Lastly, Erika Records was formed in 1980 by **Liz Schermerhorn** and primarily puts out heavy metal product and picture disks. There, I hope you're as confused as I am.

NAIRD UPDATE: Undoubtedly, most of you are finalizing plans for the upcoming National Assn. of Independent Record Distributors & Manufacturers conference in San Francisco, April 30-May 3. But for those of you who aren't, the annual event is worth checking out, and there is still time to register. Last year's meet will be hard to top (who could forget polka night?), but organizers say this year's promises to be even better. Sports enthusiasts take note: The Oakland A's are in town. For more information, call 609-665-6636. See you there!

HITS of the WORLD

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CANADA (Courtesy The Record) As of 4/9/87

SINGLES	
1	2 THE FINAL COUNTDOWN EUROPE EPIC/CBS
2	1 TOUCH ME SAMANTHA FOX JIVE/RCA
3	10 LEAN ON ME CLUB NOUVEAU WEA
4	6 HEAT OF THE NIGHT BRYAN ADAMS A&M
5	5 NOTHING'S GONNA STOP US NOW STARSHIP RCA
6	9 SOMEBODY OUT THERE (FROM "AN AMERICAN TAIL") LINDA RONSTADT/JAMES INGRAM MCA
7	3 AT THIS MOMENT BILLY VERA & THE BEATERS RHINO/TREND
8	8 LET'S GO! WANG CHUNG GEFEN/WEA
9	16 MOONLIGHT DESIRES GOWAN COLUMBIA/CBS
10	7 MONTEGO BAY AMAZULU ISLAND/MCA
11	4 RESPECT YOURSELF BRUCE WILLIS MOTOWN/MCA
12	12 I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN/GEORGE MICHAEL ARISTA/RCA
13	NEW WITH OR WITHOUT YOU U2 ISLAND/MCA
14	NEW SIGN 'O' THE TIMES PRINCE PAISLEY PARK/WEA
15	15 DIRTY WATER ROCK & HYDE CAPITOL
16	13 WILL YOU STILL LOVE ME CHICAGO WARNER BROS./WEA
17	17 WILD HORSES GINO VANNELLI POLYDOR/POLYGRAM
18	18 MIDNIGHT BLUE LOU GRAMM ELEKTRA/WEA
19	11 (YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!) BEASTIE BOYS DEF JAM/COLUMBIA
20	NEW HOLIDAY RAP M.C. MIKER "G" & DEE JAY SVEN POWER/ELECTRIC
ALBUMS	
1	1 U2 THE JOSHUA TREE ISLAND/MCA
2	3 PAUL SIMON GRACELAND WARNER BROS./WEA
3	NEW BRYAN ADAMS INTO THE FIRE A&M
4	2 BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
5	4 BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
6	10 SIMPLY RED MEN AND WOMEN ELEKTRA/WEA
7	18 DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS TRIO WARNER BROS./WEA
8	NEW GOWAN GREAT DIRTY WORLD COLUMBIA/CBS
9	6 BEASTIE BOYS LICENSED TO ILL DEF JAM/COLUMBIA/CBS
10	5 SAMANTHA FOX TOUCH ME JIVE/RCA
11	7 GEORGIA SATELLITES ELEKTRA/WEA
12	12 JENNIFER WARNES FAMOUS BLUE RAINCOAT ATTIC/A&M
13	9 MADONNA TRUE BLUE SIRE/WEA
14	16 GINO VANNELLI BIG DREAMERS NEVER SLEEP POLYDOR/POLYGRAM
15	15 CROWDED HOUSE CAPITOL
16	11 BANGLES DIFFERENT LIGHT COLUMBIA/CBS
17	8 EUROPE THE FINAL COUNTDOWN EPIC/CBS
18	13 BRUCE WILLIS THE RETURN OF BRUNO MOTOWN/MCA
19	19 CINDERELLA NIGHT SONGS MERCURY/POLYGRAM
20	14 GENESIS INVISIBLE TOUCH ATLANTIC/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 4/6/87

SINGLES	
1	1 STAY BONNIE BIANCO & PIERRE COSSO KANGAROO/TELDEC
2	3 RESPECTABLE MEL & KIM BLOW UP/INTERCORD
3	2 STAND BY ME BEN E KING ATLANTIC/WEA
4	7 YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
5	9 YOU SEXY THING HOT CHOCOLATE RAK/EMI
6	4 CARAVAN OF LOVE HOUSEMARTINS CHRYSALIS/ARIELA
7	5 YOU WANT LOVE MIXED EMOTIONS ELECTROLA/EMI
8	8 HEARTACHE PEPSI & SHIRLIE POLYDOR/DG-PMV
9	6 REET PETITE JACKIE WILSON Zyx/MIKULSKI
10	12 ICH LIEBE DICH CLOWNS UND HELDEN TELDEC
11	14 I COME UNDONE JENNIFER RUSH CBS
12	13 RUNNING IN THE FAMILY LEVEL 42 POLYDOR-DG/PMV
13	15 BRING BACK (SHA NA NA) MIXED EMOTIONS ELECTROLA/EMI
14	11 I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL EPIC/CBS
15	10 REALITY RICHARD SANDERSON CARRERE/TELDEC
16	19 IT DOESN'T HAVE TO BE ERASURE MUTE/INTERCORD
17	NEW WHEN A MAN LOVES A WOMAN PERCY SLEDGE ATLANTIC/WEA
18	NEW HORIZIONT UDO LINDENBERG POLYDOR/DG/PMV
19	16 ELECTRICA SALSA OFF Zyx/MIKULSKI
20	NEW EVERYTHING I OWN BOY GEORGE VIRGIN/ARIELA
ALBUMS	
1	1 JENNIFER RUSH HEART OVER MIND CBS
2	4 U2 THE JOSHUA TREE ISLAND/ARIELA
3	3 SIMPLY RED MEN AND WOMEN WARNER/WEA
4	2 SOUNDTRACK/BONNIE BIANCO CINDERELLA 87 TELDEC
5	5 PAUL SIMON GRACELAND WARNER/WEA
6	10 LEVEL 42 RUNNING IN THE FAMILY POLYDOR/DG/PMV
7	8 TINA TURNER BREAK EVERY RULE CAPITOL/EMI
8	6 JOE COCKER DEFINITE DINO
9	7 DIE FLIPPERS TRAEUME-LIEBE-SEHNSUCHT DINO
10	9 GARY MOORE WILD FRONTIER VIRGIN/ARIELA
11	16 SOUNDTRACK ZABOU/SCHIMANSKI EMI
12	13 JOHN FARNHAM WHISPERS JACK RCA
13	11 DRAFI DEUTSCHER GEMISCHTE GEFUEHLE EMI-ELECTROLA
14	15 GENESIS INVISIBLE TOUCH VIRGIN/ARIELA
15	17 MUEENCHENER FREIHEIT TRAUMZIEL CBS
16	12 DON JOHNSON HEARTBEAT EPIC/CBS
17	14 SOUNDTRACK MIAMI VICE 2 MCA/WEA
18	18 BON JOVI SLIPPERY WHEN WET VERTIGO/PHONOGRAM/PMV
19	19 SOUNDTRACK MIAMI VICE 1 MCA/WEA
20	NEW HALLOWEEN KEEPER OF THE SEVEN KEYS PART I NOISE/SPV

ITALY (Courtesy Germano Ruscitto) As of 3/26/86

SINGLES	
1	1 SI PUO' DARE DI PIU' MORANDI/RUGGERI/TOZZI CGDMM
2	2 IO AMO FAUSTO LEALI CBS
3	NEW ELECTRICA SALSA OFF EMI
4	5 THE FINAL COUNTDOWN EUROPE CBS
5	NEW ROCK THE NIGHT EUROPE CBS
6	10 WALK LIKE AN EGYPTIAN BANGLES CBS
7	4 EACH TIME YOU BREAK MY HEART NICK KAMEN WEA
8	6 ALL AT ONCE WHITNEY HOUSTON RCA
9	3 FIGLI TOTO COTUGNO EMI
10	9 THE RIGHT THING SIMPLY RED WEA
11	NEW CALL ME SPAGNA CBS
12	13 WILL YOU REMEMBER EIGHTH WONDER CBS
13	11 SKIN TRADE DURAN/DURAN EMI
14	19 SHOWING OUT MEL & KIM CGDMM
15	NEW QUELLO CHE LE DONNE NON DICONO FIORELLA MANNIOIA DDD/CBS
16	14 LA NOTTE DEI PENSIERI MICHELE ZARILLO F/CETRA
17	8 RUNNING IN THE FAMILY LEVEL 42 POLYGRAM
18	NEW I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL CBS
19	7 NOSTALGIA CANAGLIA ALBANO & ROMINA POWER WEA
20	16 SINUE' TONY ESPOSITO BUBBLE RECORDS

MUSIC & MEDIA PAN-EUROPEAN CHARTS 4/18/87

HOT 100 SINGLES	
1	1 EVERYTHING I OWN BOY GEORGE VIRGIN
2	2 RESPECTABLE MEL & KIM SUPREME
3	3 RUNNING IN THE FAMILY LEVEL 42 POLYDOR/CHAPPELL
4	5 ELECTRICA SALSA OFF Zyx
5	NEW LA ISLA BONITA MADONNA SIRE
6	4 STAND BY ME BEN E KING ATLANTIC
7	9 WEAK IN THE PRESENCE OF BEAUTY ALISON MOYET CBS
8	7 SIGN OF THE TIMES PRINCE PAISLEY PARK
9	8 THE GREAT PRETENDER FREDDIE MERCURY PARLOPHONE
10	6 THE RIGHT THING SIMPLY RED WEA/SBK CBS SONGS
11	13 WITH OR WITHOUT YOU U2 ISLAND
12	NEW NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA
13	14 EVER FALLEN IN LOVE FINE YOUNG CANNIBALS LONDON
14	NEW LOVING YOU IS SWEETER THAN EVER NICK KAMEN WEA
15	10 IT DOESN'T HAVE TO BE ERASURE MUTE
16	NEW COMING AROUND AGAIN CARLY SIMON ARISTA
17	15 I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL EPIC
18	NEW LET IT BE FERRY AID THE SUN/CBS
19	12 WHEN A MAN LOVES A WOMAN PERCY SLEDGE ATLANTIC
20	NEW DAY IN DAY OUT DAVID BOWIE EMI/AMERICA
HOT 100 ALBUMS	
1	1 U2 THE JOSHUA TREE ISLAND
2	3 SIMPLY RED MEN AND WOMEN WEA
3	2 PAUL SIMON GRACELAND WARNER
4	4 LEVEL 42 RUNNING IN THE FAMILY POLYDOR
5	5 MADONNA TRUE BLUE SIRE
6	6 EUROPE THE FINAL COUNTDOWN EPIC
7	7 BON JOVI SLIPPERY WHEN WET VERTIGO
8	8 GARY MOORE WILD FRONTIER 10 RECORDS/VIRGIN
9	NEW PRINCE SIGN OF THE TIMES PAISLEY PARK
10	11 TINA TURNER BREAK EVERY RULE CAPITOL
11	10 COMMUNARDS LONDON
12	9 GENESIS INVISIBLE TOUCH VIRGIN
13	NEW WHITESNAKE WHITESNAKE 1987 EMI
14	NEW BRYAN ADAMS INTO THE FIRE A&M
15	15 DRE STRAITS BROTHERS IN ARMS VERTIGO
16	13 SMITHS THE WORLD WON'T LISTEN ROUGH TRADE
17	NEW HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
18	14 PETER GABRIEL SO VIRGIN
19	17 DEEP PURPLE THE HOUSE OF THE BLUE LIGHT POLYDOR
20	19 JENNIFER RUSH HEART OVER MIND CBS

AUSTRALIA (Courtesy Kent Music Report) As of 4/13/87

SINGLES	
1	2 BOOM BOOM (LET'S GO BACK TO MY ROOM) PAUL LEKAKIS POLYGRAM
2	3 THE FINAL COUNTDOWN EUROPE EPIC/CBS
3	1 I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL EPIC/CBS
4	4 C'EST LA VIE ROBBIE NEVIL MANHATTAN/EMI
5	20 EVERYTHING I OWN BOY GEORGE VIRGIN/EMI
6	7 WITCH QUEEN THE CHANTOOZIES MUSHROOM/FESTIVAL
7	11 WE CONNECT STACEY Q ATLANTIC/WEA
8	16 MALE STRIPPER MAN 2 MAN MEET MAN PARRISH POLYDOR/POLYGRAM
9	5 DON'T GIVE UP PETER GABRIEL & KATE BUSH VIRGIN/EMI
10	15 SHE'S THE ONE THE COCKROACHES REGULAR/FESTIVAL
11	12 YOU KEEP ME HANGING ON KIM WILDE MCA/WEA
12	14 REAL WILD CHILD (WILD ONE) IGGY POP A&M/FESTIVAL
13	17 LIVIN' ON A PRAYER BON JOVI MERCURY/POLYGRAM
14	6 WALK LIKE AN EGYPTIAN BANGLES LIBERATION/EMI
15	10 I WANNA WAKE UP WITH YOU BORIS GARDINER POWDERWORKS/RCA
16	9 WE GOTTA GET OUT OF THIS PLACE THE ANGELS MUSHROOM/FESTIVAL
17	NEW WHAT'S MY SCENE HOODOO GURUS BIG TIME/RCA
18	8 BIZARRE LOVE TRIANGLE NEW ORDER FACTORY/CBS
19	13 PRESSURE DOWN JOHN FARNHAM WHEATLEY/RCA
20	19 SHAKE YOU DOWN GREGORY ABBOTT CBS
ALBUMS	
1	2 PAUL SIMON GRACELAND WARNER/WEA
2	2 JOHN FARNHAM WHISPERS JACK WHEATLEY/RCA
3	3 U2 THE JOSHUA TREE ISLAND/FESTIVAL
4	4 THE BANGLES DIFFERENT LIGHT LIBERATION/EMI
5	6 SIMPLY RED MEN AND WOMEN ELEKTRA/WEA
6	5 EURYTHMICS REVENGE RCA
7	8 BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
8	7 CROWDED HOUSE CAPITOL/EMI
9	11 THE COCKROACHES REGULAR/FESTIVAL
10	10 THE ANGELS HOWLING MUSHROOM/FESTIVAL
11	NEW VARIOUS 1987-INTO THE GROOVE EMI
12	9 BILLY IDOL WHIPLASH SMILE CHRYSALIS/FESTIVAL
13	12 ROBERT CRAY BAND STRONG PERSUADER MERCURY/POLYGRAM
14	20 TINA TURNER BREAK EVERY RULE INTERFUSION/FESTIVAL
15	NEW EUROPE THE FINAL COUNTDOWN EPIC/CBS
16	NEW VARIOUS LET'S HEAR IT FOR THE GIRLS CONCEPT SUPERTRAMP THE AUTOBIOGRAPHY OF SUPERTRAMP A&M/FESTIVAL
18	14 JOHN WILLIAMSON MALLEE BOY E MUSIC/FESTIVAL
19	15 HUEY LEWIS & THE NEWS FORE CHRYSALIS/FESTIVAL
20	19 GET CLOSE PRETENDERS REAL/WEA

FRANCE (Courtesy Europe 1) As of 3/28/87

SINGLES	
1	1 LE PASSAGE SOUNDTRACK (FRANCIS LALANNE) EMI/PATHE
2	9 VIENS BOIRE UN PTIT COUP A LA MAISON LICENCE IV WEA
3	3 IN THE ARMY NOW STATUS QUO PHONOGRAM
4	2 T'EN VA PAS ELSA CARRERE
5	12 ELECTRICA SALSA OFF CARRERE
6	4 CORPS A CORPS IMAGES FLARENASH/WEA
7	14 ROCK THE NIGHT EUROPE CBS
8	8 LAISSEZ NOUS CHANTER GOLD BARCLAY
9	11 SAUVEZ MOI JEANNE MAS BARCLAY
10	7 FALLAIT PAS COMMENCER LIO POLYDOR
11	10 C'EST COMME CA RITA MITSOUKO VIRGIN
12	5 VOYAGE VOYAGE DESIRELESS CBS
13	6 SALLY CARMEL BARCLAY
14	NEW IL FAUDRA LEUR DIRE FRANCIS CABREL CBS
15	13 THAI NANA KAZERO RCA
16	15 MAGIE NOIRE PHILIPPE RUSSO PATHE
17	19 LES DIVAS DU DANCING PHILIPPE CATALDO POLYDOR
18	17 THE MORE I SEE YOU VALLI CBS
19	NEW BODY PHYSICAL BUZY PHILIPS
20	NEW CONCRETE AND CLAY HONG KONG SYNDICATE CARRERE

'87 Malaysian Copyright Bill Stiffens Penalties

Burden Of Proof Is Shifted To Pirates

BY CHRISTIE LEO

KUALA LUMPUR, Malaysia After years of deliberation and a number of false alarms, the 1987 Malaysian Copyright Bill was passed in Parliament here March 20. IFPI officials immediately welcomed the new legislation, particularly provisions for enforcement and a clause placing the burden of proof of non-infringement on suspected pirates.

The bill, which is expected to become effective June 1 this year, includes amendments allowing for copyright protection of sound recordings, broadcasts, and other works. It eliminates maximum fines of \$40,000 in favor of penalties of \$4,000 per copy infringement and/or prison terms of up to five years.

It provides for the setting up of a Copyright tribunal and the appointment of a controller of copyright along with assistants to enforce the legislation.

A new subsection states that any person found to have three or more infringing copies will automatically be presumed to have them for purposes other than private use. Another new section seeks to prevent piracy of subsequent editions of material already protected by copyright.

For noncontentious cases, a clause allows affidavits or statutory declarations to serve as prima-facie proof, thereby saving court time. Power of arrest for infringement suspects, formerly vested with the police, now lies jointly with the trade and industry ministry's newly created enforcement division and the police force. Computer software is henceforth to be regarded as literary work falling within the scope of the legislation.

Deputy trade and industry minister Kok Wee Kiat has confirmed that these amendments were formulated following consultations with record companies, publishers, video operators, and other interested parties here. The minister assured Parliament that the government is capable of implementing and enforcing the provisions of the

act, despite the fact that past enforcement has been negligible.

But on the question whether Malaysia would be a signatory to either the Berne or Universal Copyright Convention, he said that the government will need to study such a move carefully before any decision is made.

"The act will be applied not only to big businesses which market pirated cassettes and videos, but also to night stall vendors," Kok told Parliament, adding that the stiffer penalties under the amended bill were necessary to make the law effective and ensure its deterrent effect.

Said Kok, "We have tried our best to make the law a good one, but man's ingenuity is such that people will always find ways to go around things. To say that we have come up with the perfect law would be arrogance of the highest order. It is the best possible at this time."

A major aspect of the bill is the extension of the duration of copyright from 20 to 50 years for sound recordings and broadcasts and from 25 to 50 years for literature, films, photographs, and other material. IFPI Asia/Pacific regional director Nic Garnett says, "The bill is quite solid, and I'm particularly pleased about enforcement and shifting the burden of proof to pirates. In terms of penalties and enforcement it is similar to Malaysia's strict antinarcotics legislation."

Garnett also welcomes the civil aspect of the new bill. "It empowers a class injunction to be executed by the public, who can serve it on anyone selling pirated products. This 'John Doe' order makes it easier for the law to be enforced rigidly." Overall, he says, the passing of the Copyright Bill is a step in the right direction, auguring well for the future of entertainment industries here and promising to lure new in-

vestment to the country.

The developments here are echoed in other Asian territories that have been centers of international piracy. In Singapore, a new Copyright Act has just come into force, and there are strong hopes for bilateral agreements with the U.S. and European countries.

In Indonesia, draft copyright legislation to protect films and computer software is being drawn up, though, according to Garnett, the country's ministry of justice says that sound recordings will probably not be covered in the proposed bill.

Arpad Bogsch, director general of the World Intellectual Property Organization, recently discussed copyright revision with the Indonesian authorities. WIPO is known for advocating that sound recordings be protected by neighboring rights legislation rather than by copyright law.

Total Market Value Estimated To Be \$1.5 Billion

W. German Music Sales Up 6.8% In '86

BY WOLFGANG SPAHR

HAMBURG Year-end figures from the West German Phono Assn. show sales by member companies worth \$1.3 billion in 1986, 6.8% higher than in 1985. With an estimated 13% of overall sales made by nonmember companies, the total value of the West German market last year was probably close to \$1.5 billion.

Compact disk sales to retailers totaled 12.6 million units, with an additional 800,000 units going to clubs and other purchasers. The 13.4 million total is 5.9 million units ahead of the 1985 figure, and with about 1 million CD players installed in German households, the silver disk is now well-established as a major pillar of the sound-carrier market.

Overall, 121.1 million LPs, cassettes, and CDs were sold, 3%

more than in 1985. At 61.5 million units, LP volumes were 4.2 million, or 6.4% below the previous year's

Overall, 121.1 million LPs, CDs, and cassettes were sold—3% above '85

levels. Full-price albums, however, appeared unaffected by increasing CD business, registering sales some 500,000 above the 1985 figure. Low-price album volume dropped by 21.2% to 17.5 million, however.

Prerecorded cassette sales rose 3.8% to 47 million, with full-price product accounting for 12.1 million

units and low-price releases for 34.9 million, almost 5% more than in 1985. Singles sales fell almost 16% to 29.1 million, some 5.5 million fewer than in 1985. In that year, the drop was compensated by growing maxisingle volumes. However, last year maxisingles fell by 700,000 units to 14.3 million.

In the classical sector, sales did not match 1985's record of 12.1 million, but remained above the 1984 figure of 9.7 million units. Classical album sales fell by 23.8%, or 2 million units, but a surge in low-price product saw classical cassettes increase sales by 10% to 2.1 million. With classical CDs accounting for 2.9 million units sold, the new carrier outstripped prerecorded tape volumes for the first time.

The association notes that more than 400 singles and 350 albums appeared in West German charts in 1986, although the number of releases has fallen substantially in recent years. Some 40% fewer pop albums and 45% fewer classical albums were issued last year than in 1980. Some 17 platinum and 83 gold album awards were given.

Specialty retailers still account for a 60% majority share of industry grosses, with wholesalers and rackjobbers accounting for 32% and the remainder going to clubs and mail-order operations.

Export business did not sustain the heady increases of 1984 (34%) and 1985 (30%). At 44.5 million units, exports last year were 23% below the previous year's total, though unfavorable exchange-rate shifts are believed to be partly responsible.

Singles exports were down 44%, albums down 21%, and cassettes down 13%. CD exports are not yet covered by the association's statistics.

German Singles Down Dramatically

HAMBURG The dramatic decline of the single has been accelerated in West Germany by the increase in the incidence and speed of issue of hit compilation albums.

This is the view of Michael Anders, managing director of RCA Germany, who notes that unit sales of 7-inch singles in 1986 were 29.1 million, compared with 34.6 million in 1985. And the sales for January 1987 compared with the same month last year were down by 20%.

Since 1981, the fall in singles sales has been somewhat offset by the growing popularity of maxisingles. Some 2.4 million units of the configuration were sold in 1981, and sales increased during the next five years to the point that 15 million moved in 1985, almost half the sales of 7-inch

singles.

However, 1986 showed a downturn in maxisingle sales, to 14.3 million.

"Single sales have definitely been hit by television-merchandised compilations," says Anders, "because people now wait to buy the hits until they appear as collections on albums. At one time, there used to be a two- or three-month gap between a single becoming a hit and appearing on a compilation album."

"But today things happen much faster, partly as a result of the fact that hit singles sell fewer copies anyway and have a shorter selling life."

Anders says another factor in the decline of the single is that there are fewer really exceptional productions

and many more "one-offs." He says, "If you have a really good single by the Eurythmics, Bruce Hornsby, or Lionel Richie, for example, you can sell 250,000 copies. But most singles sell a lot less than that."

Anders also notes that the key target group for singles is declining in number. Because of the growth of private radio in Germany, there is more opportunity to tape hit singles off the air.

"Finally, there is a lessening opportunity to spin off singles from albums," Anders says. "The maximum you can really take from an album is two singles. By the time you release the third, most of the target-group buyers have already bought the album."

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CBS, WEA Big Winners In Dutch Awards Ceremony For International, Domestic Talent

BY WILLEM HOOS

HILVERSUM, Netherlands CBS and WEA releases dominated this year's Edison Awards, the Dutch record industry equivalent of the U.S. Grammys, winning 11 of the 19 categories. Transmitted live by national broadcaster TROS, the 90-minute "Edison Awards Television Gala" took place here April 3.

Organized by the Edison Foundation, the awards are the music business' top annual prize. Some 317 popular albums released during 1986 were submitted by 10 companies, from which 56 were listed as awards nominees. Two juries, one for pop releases, the other for a broader grouping of popular music, decided the final winners.

In the first group, Prince's "Parade" (WEA) was named top foreign pop mainstream album, and "Land Of Ta" by Polydor artist Nadiëh was declared the top Dutch pop

mainstream album. WEA artists also took awards for top singer/songwriter (Paul Simon for "Graceland"), top jazz fusion artist (Miles Davis for "Tutu"), and top Dutch rock/new wave act (Fatal Flowers for "Younger Days").

In addition, Atlantic founder Ahmet Ertegun received a special award.

Other pop winners were Mercury's Bon Jovi, which took the hard rock award for "Slippery When Wet," and A&M's Janet Jackson, who won the r&b/soul/dance/funk award with "Control." CBS' R.E.M. won an award for best new wave rock album for "Lifes Rich Pageant."

In the popular music group, WEA's Earl Klugh was honored as

top instrumentalist for the "Life Stories" album, while the WEA soundtrack album from the movie "Out Of Africa" won the musicals/film music award for composer John Barry. CBS artists Tony Bennett and Ricky Scaggs took awards in the foreign MOR/album rock vocal and country categories with their albums "The Art Of Excellence" and "Love's Gonna Get Ya," respectively. Tania Maria emerged as top jazz artist for the EMI Manhattan release "The Lady From Brazil."

Among Dutch artists, EMI's Rob De Nijs was named top MOR/album rock singer for "Vrije Val," and Philips' Zangeres Zonder Naam was declared top MOR vocalist singing in Dutch for "Live In Paradiso."



Overseas Powwow. U.S. metalers Anthrax gather with label executives backstage following one of their soldout shows in Japan. The group's single "Indians" was recently released there. Standing, from left, are Phil Cooper, managing director of Island International (Services) Ltd.; Tatsuji Nagashima, chairman of Polystar Records; Ken Hosokawa, president of Polystar; Nobu Yoshinari, director of international a&r, Polystar; and Jon Zazula, vice president of Megaforce Records and group manager. Kneeling are group members Frank Bello, Scott Ian, Joey Belladonna, Charlie Bannante, and Dan Spitz.

Tony Hall Finds Success—Again U.K. Pub Firm Brampton Has Hot Black Acts

LONDON Tony Hall, longtime champion of r&b music in Britain, is enjoying renewed success here through his Brampton Music publishing catalog, which includes the current U.K. chart hit "Living In A Box" by the new Chrysalis act of the same name.

In the U.S., the MCA U.K. band Loose Ends, signed to Hall's Manna Management company, has topped Billboard's Hot Black Singles chart twice in the past 18 months, first with "Hangin' On A String" and earlier this year with "Slow Down."

The act's current album, "Zagora," is high on the equivalent album chart and has sold more than 350,000 copies. Also appearing on

Loose Ends tops black chart twice

the U.S. charts is the CBS single "Happy" by Surface, published by Brampton Music.

Americans represented by Brampton include Anita Baker, Reggie Lucas, Kleeer, Mtume, and

Tania Maria. Brampton writer Ian Foster, responsible for Five Star's U.S. hit "Let Me Be The One," has been signed as a solo artist by MCA and has an album due in June, and MCA has also picked up Hall's funk group Sahara.

In Britain, Manna Management exclusively represents a slew of U.S. record producers, including Nick Martinelli, Fred McFarlane, Lucas, Mtume, and Allen George.

Now nearly 60, Hall began his career by producing modern jazz albums and representing Blue Note in the U.K. He moved to Decca in 1954 as label manager for Capitol and Coral. During a 13-year stay with the company, he was largely responsible for the then revolutionary Deram label and also managed Atlantic during its soul heyday of Otis Redding, Wilson Pickett, and others.

Later he set up Tony Hall Enterprises, Britain's first-ever independent production company, where he concentrated largely on breaking progressive rock acts. He discovered and found record deals for a number of major acts, including Joe Cocker and Black Sabbath, and handled the careers of black crossover act the Real Thing and arranger Paul Buckmaster, the near-legendary arranger who worked on classic recordings by Elton John, David Bowie, Carly Simon, Harry Nilsson, and others.

Then he established Brampton Music, whose emphasis is on soul, jazz, and funk, in the late '70s. He admits that U.S. music has always played a key part in his career, including his choice of artists, writers, and records. He's probably the only U.K. manager signing artists directly to American companies rather than their U.K. branches.

He regards the black chart-topping U.S. success of Loose Ends as the fulfillment of a lifetime ambition.

London Arena Planned

LONDON A 12,000-seat concert venue will be built in London's Dockland area, the capital's first arena on such a grand scale in half a century. Managing the \$32 million project is a consortium in which concert promoter Harvey Goldsmith's Allied Entertainment is a key partner.

The London Arena is expected to be open by September 1988 and will host more than 40 different sports activities in addition to major indoor concert events. According to Goldsmith, one of Britain's best-known promoters, U.S. and other overseas artists have already expressed interest in performing there.

The outcome of lengthy and intensive negotiations with the London Docklands Development Corp., the 161,000-square-foot arena

will be constructed on the site of a former banana shed beside the River Thames. The Docklands area, stretching several miles along the East London waterfront, has been described as the biggest development site in Europe.

Financing for the project comes from both public and private sources. The only equity involved—\$3.2 million now, with an additional \$3.2 million to come—is held by London Arena Ltd., whose shareholders are Allied Entertainment, boxing promotion company Frank Warren Promotions, and Docksport, a company specially set up by entrepreneur Lord Selsdon, the driving force behind the scheme and the chairman of London Arena.

Jamaica Institutes Awards For Reggae Performers

BY MAUREEN SHERIDAN

KINGSTON, Jamaica The Jamaican music industry—concerned that as reggae's international acceptance has grown in recent years, local production standards have fallen—has initiated its own merit awards, the Jamaican Music Industry Awards, or JAMIs.

The inaugural presentation, staged at the Pegasus Hotel here March 24, reflected the new mood of seriousness within the Jamaican record industry. Clearly, label chiefs have taken to heart warnings from radio producers that much of the material presented for airplay nowadays is substandard or unusable.

The JAMI ceremony was sponsored by Desnoes and Geddes, brewers of Red Stripe beer, in association with RJR Radio and the Jamaica Broadcasting Corp. and produced by MK Productions.

The event was attended by the island's governor-general, Florizel Glasspole, who was told of the music business' efforts to put right its prob-

lems and who shared the hope that the JAMIs would encourage higher overall standards in future.

Missing from both nominations and audience, however, were major reggae performers like Third World, Jimmy Cliff, and Bunny Wailer. And if the formality of the event tended to distract from a aura of musical inspiration, it still added up to a worthy showcase for Jamaican talent.

Freddie McGregor stole the show, winning the awards for best single as well as best musical composition with his hit "Push Come To Shove." Recognition had, inexplicably to many, eluded him in the 1986 Grammy nominations, but he vowed now "to continue to do my best for the upliftment of Jamaican people."

Close behind him in popular support was Tiger, a Jamaican DJ, who took the award for best new artist. His impact in the nation's dance halls left competitors way behind. Significantly, though, all nominees in the new-artist category were dance-hall performers.

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STACEY Q's ALBUM BETTER THAN HEAVEN JUST GETS BETTER AND BETTER!

*The new single:
"Insecurity" (7-89267)
also available as a promotional 12"
(DMD 1021)
Produced by Jon St. James

*"Two of Hearts" and
"We Connect" were both
#1 Dance Chart singles!

*Better Than Heaven (81676)
is quickly approaching Gold!



On Atlantic Records, Cassette
and Compact Discs

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MARCH IS WEA'S BEST SALES MONTH EVER

(Continued from page 5)

"I haven't seen anything like this in any of the 15 years, where everything came together the way it did in March," says Droz.

U2's Island release "The Joshua Tree," No. 1 on this week's Top Pop Albums chart, was the firm's most conspicuous new release. WEA's chief also cites front-line product like Prince's late-March release "Sign 'O' The Times" and "Trio," which features Dolly Parton, Linda Ronstadt, and Emmylou Harris. "Trio" absolutely exploded for us," says Droz.

He adds that other established acts enjoyed a "tremendous resurgence as a result of the Grammy Awards. Paul Simon's album came on stronger than it ever had since its release last August." In addition to Simon's "Graceland," Droz says releases by Steve Winwood, Peter Gabriel, and Anita Baker picked up "enormous" gains in the wake of the Grammy Awards national telecast.

Skid Weiss, WEA's national director of communications, says that WEA artists picked up 17 Grammy

Awards. Gabriel was not among the winners, but in the wake of the awards program, retailers said they noticed he profited from exposure garnered through his several nominations (Billboard, March 14).

Droz and Weiss add that other established artists—like Madonna, Genesis, and Simply Red—continue to move well, even after shelf lives that stretch as long as six months to a year.

Tesla, Cutting Crew, Whitesnake, and Foreigner vocalist Lou Gramm are new and developing acts that Droz cites as contributors to the March march.

He says WEA's improved CD fill comes as a result of increased production capacity at the company's plant in Olyphant, Pa. As a result, Droz says, sales for the configuration "went through the roof." But he adds that March LP sales "were a surprise. They continued to decline, but not as much as we thought they would." He says U2, Simon, and Baker had unusually strong vinyl sales. Droz says WEA's cassette sales also rose.

The sales landmarks come in the wake of WEA's price restructuring. The revamped system drastically reduced the cost of retailers' direct-shipment product but represented a 1% increase on warehouse shipments for most goods over the best retailer price in the company's previous multitier structure. But in eliminating functional discounts for rack-jobbers and one-stops, the new WEA system represented at least a 2% hike for wholesalers. In response, several such firms pared back their orders from WEA, a factor that makes the March triumph even more impressive.

Recently implemented discount programs for catalog product with September dating helped offset wholesalers' negative reaction (Billboard, April 11). However, the buy-in period for those campaigns did not start until March 30. Retail accounts were also eligible for those programs.

Droz will not comment on what role the new pricing structure played in the tallies. He says "increased unit shipments" were primarily responsible for the new volume peaks. Droz adds that 1987 is shaping up not only as a strong year for WEA but as a healthy year for all record companies—including retailers and wholesalers.

According to Droz, WEA rang up its previous best month last fall, when October volume narrowly edged the record tally posted in September. He says the March total is 13%-15% better than that reached in October.

"It's not just a blip either, because we have some things coming that look very, very strong," says Droz, pointing to upcoming releases by Motley Crue and country artists Dwight Yoakam and Randy Travis.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

SEVERAL RECORDS ARE being kept waiting behind **Aretha Franklin & George Michael** as "I Knew You Were Waiting (For Me)" (Arista) holds at No. 1 for the second week. "Don't Dream It's Over" by **Crowded House** (Capitol)—while gaining points and moving to No. 2—did not register sufficient points to retain its bullet and does not appear to be in the running for the top spot next week. **Prince's** "Sign 'O' The Times" (Paisley Park) gains more points than "Dream" and moves to No. 3 with a bullet, but Nos. 4 and 5 are surging so strongly that either one of them—"Looking For A New Love" by **Jody Watley** (MCA) or "(I Just) Died In Your Arms" by **Cutting Crew** (Virgin), respectively—could possibly shoot right up to No. 1 next week. In fact, Cutting Crew's single—the act's first—makes the biggest gain in both sales and airplay points of any record on the Hot 100 and is the most widely played record on the chart, with 226 of the 229 pop stations reporting airplay. **Steve Winwood's** "The Finer Things" (Warner Bros.) gains strongly in points, especially sales, thus earning a bullet despite holding at No. 8.

KIM WILDE TAKES THE Power Pick/Airplay for the second week in a row with "You Keep Me Hangin' On" (MCA). The single is already top 10 at reporting stations in New York, San Antonio, New Orleans, Salt Lake City, Las Vegas, and San Diego, while jumping from 39 to 29 nationally. "Always" by **Atlantic Starr** (Warner Bros.) is a close runner-up for the airplay honor and is also the most-added record already on the chart (41 adds). It jumps from 42 to 33 nationally, with eight top five radio reports, including No. 1 at KGGI Riverside, Calif., KROY Sacramento, Calif., and I-94 Honolulu. Other big airplay gainers include **Herb Alpert's** "Diamonds," with strong moves at WHYT Detroit (22-16) and WYDD Pittsburgh (29-18); "Heartbreak Beat" by the **Psychedelic Furs** (Columbia) with early strength at WMMS Cleveland (12-7) and top 10 reports from Salt Lake City and San Francisco; and "Head To Toe" by **Lisa Lisa & Cult Jam** (Columbia), with good moves at WKXX Birmingham, Ala. (22-8), WPLJ New York (25-20), KITY San Antonio (14-9), and KBOS Fresno, Calif. (27-20).

QUICK CUTS: **Anita Baker** regains her bullet on "Same Ole Love (365 Days A Year)" (Elektra) because of better radio point gains this week, including a move from 15 to 12 at Z-95.5 in her hometown of Detroit. **PD Brian Patrick** says that she has a "fantastic following" there and the song has received a tremendous response: top 20 in both sales and phone requests. "In Too Deep" by **Genesis** (Atlantic) is the Hot Shot Debut at No. 51, which is impressive for a fifth single from an album. The song has already generated extensive airplay, with early moves of 8-6 at KEGL Dallas and 16-8 at WVIC and 11-8 at WJXQ, both in Lansing, Mich. The seven other debuts are all by artists with previous hits except for the new Canadian duo **Rock And Hyde**, formerly in the group the **Payolas**, with "Dirty Water" (Capitol), entering at No. 97.

U2 Invades LP Chart

LOS ANGELES The success of U2's "The Joshua Tree," which hits No. 1 on Billboard's Top Pop Albums chart this week, has sparked a resurgence for the Irish band's entire catalog.

All seven U2 records appear with bullets on the album chart this week. "War," "The Unforgettable Fire," and "Under A Blood Red Sky" climb to Nos. 131, 135, and 132, respectively. Three rec-

ords re-enter: "Wide Awake In America" at No. 150, "Boy" at No. 193, and "October" at No. 195.

"The Joshua Tree" holds at No. 1 on the Top Compact Disks chart. "With Or Without You," the first single off "The Joshua Tree," moves to No. 10 on the Hot 100 and holds at No. 1 on the Album Rock Tracks chart.

CHRIS MORRIS

A&M JOB PROGRAM

(Continued from page 5)

stations KDAY and KJLH.

"The fact is, somebody has to do something, and this is a start," says A&M president Gil Friesen. Y.E.S. To Jobs, he says, is really "a pilot program" that will, hopefully, lead the way to similar industrywide programs in the future.

Though it was announced just three weeks after the National Assn. for the Advancement of Colored People (NAACP) released its study of hiring practices in the music industry (Billboard, April 4), A&M's program had been in the works for months, says Friesen. "In fact, when the NAACP came to A&M to interview us [for the study], I told them about our plan," he says.

Friesen says the program came about as a result of two separate events. The first was the failure of efforts "a couple of years ago" to make A&M's college [internship] program multiracial, says Friesen. "There weren't that many kids from the inner city who had the ability to know where to go and who to talk to, to get involved with our college program. We had to set up a system that would make it easier for them to find out that we were looking for them."

Secondly, says Friesen, he saw "virtually no blacks" at the National Assn. of Recording Merchandisers (NARM) convention in Miami this year. "For me, personally, sit-

ting at the NARM convention and looking at that room the night of the scholarship awards—it was really dramatically apparent that there was something that somebody had to do. And this was our way of addressing that."

The program calls for 40 students to work in the Los Angeles area, with the remaining 10 to be chosen in the other three cities. All 50 will work a full 40-hour week and will be paid the standard salary for their respective position. Employment-development departments in each city will screen candidates based on A&M's guidelines for candidacy, which include a minimum 2.5 grade

point average, a 90% school attendance record, involvement in extracurricular activities, and a teacher's letter of recommendation.

"Fifty people is a drop in the bucket," acknowledges Friesen. "But if this works successfully, and out of that group of 50 people come five, 10, or 15 people who upon graduation enter into the record business—whether it's A&M or otherwise—I think that will not be so insignificant compared to what's there now."

The program will run from June 22-Sept. 11, in accordance with standard summer-vacation periods.

House Tour On Tap

CHICAGO The World's Largest House Party, a three-city concert tour featuring performances by former New Edition vocalist Bobby Brown and house music artists Chip E. and Fingers Inc., is scheduled to take place on successive nights Thursday-Saturday (23-25) in Gary, Ind., Chicago, and Waukegan, Ill., respectively.

The minitour is being presented by Chicago-based B.E. Promotions Ltd. in conjunction with Jam Productions. According to B.E. spokeswoman Jacky Schneider, the concert sponsor is scheduled to be Dorum Leisure

Curl Co.

Schneider says the tour is the first major concert presentation of house dance music, which originated in Chicago. The Hot Mix Five of Chicago urban station WGCI-FM will provide original mixes at each performance. (For more on house music, see page 33.)

Tickets are \$6-\$8 for the April 23 concert, at Screaming Wheels in Gary, Ind.; \$11.50-\$14 at the Navy Pier Rotunda in Chicago; and \$11-\$12.50 at the Genesee Theater in Waukegan, Ill.

MOIRA McCORMICK

FOR WEEK ENDING APRIL 25, 1987

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 53 REPORTERS	BRONZE/ SECONDARY ADDS 154 REPORTERS	TOTAL ADDS 229 REPORTERS	TOTAL ON
IN TOO DEEP GENESIS ATLANTIC	13	31	80	124	135
ALWAYS ATLANTIC STARR WARNER BROS	1	8	32	41	139
DIAMONDS HERB ALPERT A&M	2	6	32	40	143
HEAD TO TOE LISA LISA & CULT JAM COLUMBIA	4	11	24	39	104
NOTHING'S GONNA CHANGE... GLENN MEDEIROS AMHERST	2	8	23	33	153
SWEET SIXTEEN BILLY IDOL CHRYSALIS	1	4	26	31	32
HEARTBREAK BEAT PSYCHEDELIC FURS COLUMBIA	1	9	16	26	123
LESSONS IN LOVE LEVEL 42 POLYDOR	1	4	21	26	116
YOU KEEP ME HANGIN' ON KIM WILDE MCA	0	2	23	25	193
MEET ME HALF WAY KENNY LOGGINS COLUMBIA	3	7	14	24	137

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio 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.

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	1	I KNEW YOU WERE WAITING (FOR ME)	A. FRANKLIN/G. MICHAEL	1
2	3	DON'T DREAM IT'S OVER	CROWDED HOUSE	2
3	4	SIGN 'O' THE TIMES	PRINCE	3
4	5	LOOKING FOR A NEW LOVE	JODY WATLEY	4
5	2	NOTHING'S GONNA STOP US NOW	STARSHIP	6
6	6	MIDNIGHT BLUE	LOU GRAMM	9
7	10	LA ISLA BONITA	MADONNA	7
8	12	(I JUST) DIED IN YOUR ARMS	CUTTING CREW	5
9	9	WALKING DOWN YOUR STREET	BANGLES	11
10	17	WITH OR WITHOUT YOU	U2	10
11	11	THE FINER THINGS	STEVE WINWOOD	8
12	13	STONE LOVE	KOOL & THE GANG	12
13	8	LEAN ON ME	CLUB NOUVEAU	13
14	16	DOMINOES	ROBBIE NEVIL	14
15	15	COME AS YOU ARE	PETER WOLF	15
16	20	WHAT'S GOING ON	CYNDI LAUPER	16
17	7	COME GO WITH ME	EXPOSE	17
18	26	THE LADY IN RED	CHRIS DE BURGH	19
19	28	HEAT OF THE NIGHT	BRYAN ADAMS	18
20	21	CAN'TCHA SAY (YOU BELIEVE IN ME)/STILL IN LOVE	BOSTON	20
21	22	SMOKING GUN	THE ROBERT CRAY BAND	32
22	25	SHIP OF FOOLS (SAVE ME FROM TOMORROW)	WORLD PARTY	27
23	32	TALK DIRTY TO ME	POISON	21
24	34	RIGHT ON TRACK	THE BREAKFAST CLUB	25
25	31	NOTHING'S GONNA CHANGE MY LOVE FOR YOU	GLENN MEDEIROS	24
26	33	SERIOUS	DONNA ALLEN	23
27	38	BIG LOVE	FLEETWOOD MAC	22
28	19	LET'S GO!	WANG CHUNG	30
29	14	TONIGHT, TONIGHT, TONIGHT	GENESIS	26
30	18	THE HONEYTHIEF	HIPSWAY	43
31	—	SE LA	LIONEL RICHIE	31
32	—	YOU KEEP ME HANGIN' ON	KIM WILDE	29
33	27	LET'S WAIT AWHILE	JANET JACKSON	41
34	23	THE FINAL COUNTDOWN	EUROPE	44
35	36	SHOW ME	THE COVER GIRLS	46
36	—	I KNOW WHAT I LIKE	HUEY LEWIS & THE NEWS	28
37	—	ALWAYS	ATLANTIC STARR	33
38	—	THE RIGHT THING	SIMPLY RED	35
39	39	SOMEWHERE OUT THERE	L. RONSTADT/J. INGRAM	52
40	24	WHAT YOU GET IS WHAT YOU SEE	TINA TURNER	49

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	I KNEW YOU WERE WAITING (FOR ME)	A. FRANKLIN/G. MICHAEL	1
2	3	DON'T DREAM IT'S OVER	CROWDED HOUSE	2
3	7	(I JUST) DIED IN YOUR ARMS	CUTTING CREW	5
4	4	THE FINER THINGS	STEVE WINWOOD	8
5	5	SIGN 'O' THE TIMES	PRINCE	3
6	9	LA ISLA BONITA	MADONNA	7
7	1	NOTHING'S GONNA STOP US NOW	STARSHIP	6
8	11	WITH OR WITHOUT YOU	U2	10
9	13	LOOKING FOR A NEW LOVE	JODY WATLEY	4
10	6	MIDNIGHT BLUE	LOU GRAMM	9
11	10	WALKING DOWN YOUR STREET	BANGLES	11
12	8	LEAN ON ME	CLUB NOUVEAU	13
13	16	DOMINOES	ROBBIE NEVIL	14
14	18	WHAT'S GOING ON	CYNDI LAUPER	16
15	19	COME AS YOU ARE	PETER WOLF	15
16	17	STONE LOVE	KOOL & THE GANG	12
17	22	BIG LOVE	FLEETWOOD MAC	22
18	21	HEAT OF THE NIGHT	BRYAN ADAMS	18
19	20	SERIOUS	DONNA ALLEN	23
20	23	TALK DIRTY TO ME	POISON	21
21	25	THE LADY IN RED	CHRIS DE BURGH	19
22	12	COME GO WITH ME	EXPOSE	17
23	27	I KNOW WHAT I LIKE	HUEY LEWIS & THE NEWS	28
24	28	NOTHING'S GONNA CHANGE MY LOVE FOR YOU	GLENN MEDEIROS	24
25	14	TONIGHT, TONIGHT, TONIGHT	GENESIS	26
26	34	YOU KEEP ME HANGIN' ON	KIM WILDE	29
27	24	CAN'TCHA SAY (YOU BELIEVE IN ME)/STILL IN LOVE	BOSTON	20
28	29	RIGHT ON TRACK	THE BREAKFAST CLUB	25
29	33	IF SHE WOULD HAVE BEEN FAITHFUL...	CHICAGO	34
30	31	SE LA	LIONEL RICHIE	31
31	—	ALWAYS	ATLANTIC STARR	33
32	39	WANTED DEAD OR ALIVE	BON JOVI	36
33	15	LET'S GO!	WANG CHUNG	30
34	40	YOU CAN CALL ME AL	PAUL SIMON	40
35	—	MEET ME HALF WAY	KENNY LOGGINS	39
36	—	THE RIGHT THING	SIMPLY RED	35
37	—	GET THAT LOVE	THOMPSON TWINS	37
38	—	DAY-IN DAY-OUT	DAVID BOWIE	38
39	37	SHIP OF FOOLS (SAVE ME FROM TOMORROW)	WORLD PARTY	27
40	—	HEARTBREAK BEAT	PSYCHEDELIC FURS	42

HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA (13)	14
Def Jam (1)	
WARNER BROS. (5)	11
Geffen (3)	
Island (1)	
Paisley Park (1)	
Sire (1)	
ATLANTIC (6)	9
21/Atco (1)	
Critique (1)	
Island (1)	
E.P.A.	9
Epic (6)	
CBS Associated (2)	
Portrait (1)	
MCA	8
POLYGRAM	7
Mercury (5)	
Atlantic Artists (1)	
Polydor (1)	
A&M	5
ELEKTRA	5
RCA (3)	5
Grunt (1)	
Jive (1)	
ARISTA	4
CAPITOL (3)	4
Enigma (1)	
CHRYSLIS (3)	4
Ensign (1)	
EMI-AMERICA (2)	4
Manhattan (2)	
MOTOWN	4
IRVING	2
AMHERST	1
MACOLA	1
On The Spot (1)	
PROFILE	1
SUTRA	1
Fever (1)	
ZYX	1

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

<p>TITLE (Publisher - Licensing Org.) Sheet Music Dist.</p> <p>33 ALWAYS (Jodaway, ASCAP) CPP</p> <p>60 AS WE LAY (Troutman's, BMI/Saja, BMI) HL</p> <p>75 BABY GRAND (Joel, BMI) CPP/ABP</p> <p>86 BACK AND FORTH (All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)</p> <p>100 BATTLESHIP CHAINS (Tamatá Du Pienti, ASCAP/Bug, BMI)</p> <p>22 BIG LOVE (Now Sounds, BMI/Warner-Tamerlane, BMI) WBM</p> <p>76 BIG TIME (Cliffine, BMI/Hidden Pun, BMI)</p> <p>82 BLACK DOG (Superhype, ASCAP)</p> <p>54 BOOM BOOM (LET'S GO BACK TO MY ROOM) (Not Listed)</p> <p>98 BRAND NEW LOVER (Dead Or Alive Music Ltd.(PRS) /WB, ASCAP) WBM</p> <p>48 BRASS MONKEY (Def Jam, ASCAP/Brooklyn Dust, ASCAP)</p> <p>20 CANTCHA SAY (YOU BELIEVE IN ME) /STILL IN LOVE (Hideaway Hits, ASCAP/Perceptive, ASCAP)</p> <p>15 COME AS YOU ARE (Pal-Park, ASCAP)</p> <p>17 COME GO WITH ME (Panchin, BMI) CPP/MTP</p> <p>38 DAY-IN DAY-OUT (Jones, ASCAP)</p> <p>47 DIAMONDS (Flyte Tyme, ASCAP) WBM</p> <p>97 DIRTY WATER (Screen Gems-EMI, BMI/Rock And Hyde, PROCAN)</p> <p>14 DOMINOES (MCA, ASCAP/Bobby Hart, ASCAP) MCA/HL</p> <p>69 DON'T DISTURB THIS GROOVE (Science Lab, ASCAP)</p> <p>2 DON'T DREAM IT'S OVER (Roundhead, BMI) CLM</p> <p>72 DON'T GIVE UP (Cliffine, BMI/Hidden Pun, BMI)</p> <p>70 ENDLESS NIGHTS (Arista, ASCAP) CPP</p> <p>45 FASCINATED (Blackwood, BMI/Tot Band, BMI) CPP/ABP</p> <p>44 THE FINAL COUNTDOWN (Screen Gems-EMI, BMI) WBM</p>	<p>8 THE FINER THINGS (F.S.Limited, PRS/WB, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) WBM</p> <p>37 GET THAT LOVE (Zomba, ASCAP) CPP</p> <p>89 GO SEE THE DOCTOR (Willesden, BMI)</p> <p>99 HE WANTS MY BODY (Glass House, BMI/Irving, BMI) CPP/ALM</p> <p>53 HEAD TO TOE (Forceful, BMI/Willesden, BMI) CPP</p> <p>42 HEARTBREAK BEAT (Blackwood, BMI) CPP/ABP</p> <p>18 HEAT OF THE NIGHT (Adams Communications, BMI/Calypto Toonz, PROC/Irving, BMI) CPP/ALM</p> <p>43 THE HONEYTHIEF (Virgin-Nymph, BMI) CPP</p> <p>67 I GOT THE FEELIN' (IT'S OVER) (Charles Family, BMI/Alli Bee, BMI/Grabbitt, BMI) HL</p> <p>5 (I JUST) DIED IN YOUR ARMS (Virgin-Nymph, BMI) CPP</p> <p>1 I KNEW YOU WERE WAITING (FOR ME) (Chrysalis, ASCAP/Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CPP/CLM</p> <p>28 I KNOW WHAT I LIKE (Hulex, ASCAP) WBM</p> <p>87 I WANNA GO BACK (Danny Tunes, BMI/Warner-Tamerlane, BMI/Buyrum, ASCAP/Raski, ASCAP/WB, ASCAP)</p> <p>59 I WILL BE THERE (Colgems-EMI, ASCAP/Tiger Shards, CAPAC) WBM</p> <p>34 IF SHE WOULD HAVE BEEN FAITHFUL... (April, ASCAP/Stephen A. Kipner, ASCAP/California Phase, ASCAP) CPP/ABP/WBM</p> <p>90 I'LL BE ALRIGHT WITHOUT YOU (Colgems-EMI, ASCAP)</p> <p>73 I'LL STILL BE LOVING YOU (Warner-Tamerlane, BMI/Love Wheel, BMI/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Chappell, ASCAP) HL/WBM</p> <p>66 I'M NO ANGEL (April, ASCAP/ATV, BMI/Unichappell, BMI) CHA/HL</p> <p>51 IN TOO DEEP (Anthony Banks, ASCAP/Philip Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP)</p> <p>74 IT'S TRICKY (Protoons, ASCAP/Rush Groove, ASCAP)</p> <p>93 JACOB'S LADDER (Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP) CLM</p>	<p>84 JAMMIN' ME (Gone Gator, ASCAP/Wild Gator, ASCAP/WB, ASCAP/Special Rider, ASCAP)</p> <p>55 JUST TO SEE HER (Unicity, ASCAP/Lucky-Break, ASCAP/Lars, ASCAP)</p> <p>65 KEEP YOUR EYE ON ME (Flyte Tyme, ASCAP) WBM</p> <p>7 LA ISLA BONITA (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI/Edge Of Fluke, BMI) WBM</p> <p>19 THE LADY IN RED (Almo, ASCAP) CPP/ALM</p> <p>13 LEAN ON ME (Interior, BMI) WBM</p> <p>56 LESSONS IN LOVE (Level 42 Songs, ASCAP/Chappell, ASCAP/Island Visual Arts, BMI) WBM/CHA/HL</p> <p>30 LET'S GO! (Chong, PRS/Warner-Tamerlane, BMI) WBM</p> <p>41 LET'S WAIT AWHILE (Flyte Tyme, ASCAP/Crush Club, BMI) WBM</p> <p>61 LIGHT OF DAY (Bruce Springsteen, ASCAP)</p> <p>79 LIVIN' ON A PRAYER (Bon Jovi, ASCAP/PolyGram, ASCAP/April, ASCAP/Desmobile, ASCAP) CPP/WBM</p> <p>63 LIVING IN A DREAM (Australian Tumbleweed, BMI)</p> <p>4 LOOKING FOR A NEW LOVE (April/Rightson, BMI/Ultrowave, ASCAP) CPP/ABP/CHA/HL</p> <p>50 MANDOLIN RAIN (Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP) CLM</p> <p>39 MEET ME HALF WAY (GMPC, ASCAP/Go-Glo, ASCAP) CPP</p> <p>9 MIDNIGHT BLUE (Stray Notes, ASCAP/Colgems-EMI, ASCAP/Acara, ASCAP) WBM</p> <p>88 NEVER ENOUGH (A.Battor, ASCAP/Human Boy, ASCAP/Pink Smoke, BMI/Blackwood, BMI) CPP</p> <p>24 NOTHING'S GONNA CHANGE MY LOVE FOR YOU (Prince Street, ASCAP/Almo, ASCAP/Screen Gems-EMI, BMI) WBM/CLM</p> <p>6 NOTHING'S GONNA STOP US NOW (Realsongs, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) WBM</p> <p>25 RIGHT ON TRACK (MCA, ASCAP/Unicity, ASCAP/Short Order, ASCAP)</p> <p>35 THE RIGHT THING</p>	<p>(April, ASCAP) CPP/ABP</p> <p>62 SAME OLE LOVE (365 DAYS A YEAR) (Jobete, ASCAP) CPP</p> <p>31 SE LA (Brockman, ASCAP)</p> <p>64 THE SECRET OF MY SUCCESS (Music Corp. Of America, BMI/MCA, ASCAP/Five Storks, ASCAP/Warner-Tamerlane, BMI/Air Bear, BMI/Kid Bird, BMI) WBM/MCA/HL</p> <p>23 SERIOUS (Triage, BMI/Living Disc, BMI)</p> <p>95 SEXAPPEAL (Georgio, BMI/Stone Diamond, BMI) CPP</p> <p>27 SHIP OF FOOLS (SAVE ME FROM TOMORROW) (Bibo, ASCAP) HL/WELK</p> <p>80 SHOULD I SEE (I'm In The Money, BMI/Don Valley, BMI)</p> <p>46 SHOW ME (Amber/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals)</p> <p>92 SHY GIRL (French Lick, BMI/Bug, BMI)</p> <p>3 SIGN 'O' THE TIMES (Controversy, ASCAP) WBM</p> <p>32 SMOKING GUN (Calhoun St., BMI/Bug, BMI/Robert Cray, BMI) CPP</p> <p>91 SOMEBODY SAVE ME (Chappell, ASCAP/Eve Songs, ASCAP)</p> <p>96 SOMETHING IN MY HOUSE (Latebound, ASCAP/WB, ASCAP)</p> <p>52 SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") (MCA, ASCAP/Music Corp. Of America, BMI) MCA/HL</p> <p>57 SONGBIRD (Brenez, BMI) CPP</p> <p>12 STONE LOVE (Delightful, BMI) CPP</p> <p>94 SWEET SIXTEEN (Bonedol, ASCAP/Rare Blue, ASCAP)</p> <p>21 TALK DIRTY TO ME (Sweet Cyanide, BMI)</p> <p>77 THAT AINT LOVE (Fate, ASCAP) WBM</p> <p>58 THERE'S NOTHING BETTER THAN LOVE (April/Uncle Ronnie's, ASCAP/JVA, ASCAP) CPP/ABP</p> <p>26 TONIGHT, TONIGHT, TONIGHT (Anthony Banks, ASCAP/Philip Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM</p> <p>11 WALKING DOWN YOUR STREET (Blackwood, BMI/Bangophile, BMI/Spinning Avenue, BMI/See Squared, BMI/Bug, BMI) CPP/ABP</p>
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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 Cirmino	WBM Warner Bros.

Wall St. Tepid On Entertainment Big Board Stocks Gain Modest 13%

BY FRED GOODMAN

NEW YORK Wall Street has yet to sing the praises of entertainment stocks this year: The market's hefty first-quarter climb is not being equaled by the group of 47 entertainment companies tracked by Billboard's Market Action chart.

For the first three months of 1987, the Dow Jones Industrials Average rose 408.74 points to 2,304.69, a hike of 21.56%, while the New York Stock Exchange Composite rose 27.31 points to close at 165.89, a rise of 19.71%. Entertainment issues trading on the Big Board and tracked by Billboard managed a comparatively meager gain of 13.04% overall, although winners outnumbered losers 9-2.

On the American Stock Exchange, which rose nearly 70 points in the first quarter for an increase of 26.36%, tracked entertainment companies lagged well behind with an aggregate growth of 15.21%.

In over-the-counter trading, the NASDAQ has posted a strong composite growth, rising 81.22 points between Jan. 1 and March 31 to close at 430.05, an increase of 23.28%. As a group, Billboard entertainment stocks trading over the counter posted a disappointing

gain of 6.25%.

The weakest showing came from home entertainment retailers, who as a group posted an aggregate loss of 4.8% during the first quarter. Five out of the seven retailers tracked during the period showed

Winners outnumbered losers by a 9-2 margin

a loss, with only the Albany, N.Y.-based Trans World Music (NASDAQ/TRWM) and Miami-based Spec's Music (NASDAQ/SPEC) riding the market crest. Trans World saw its stock rise over the quarter by 6⁵/₈, from 21¹/₄ to 27⁷/₈. The smaller Spec's chain improved 2¹/₂ points, going from 8 to 10¹/₂.

Losers included Wherehouse (AMEX/WEI), which fell from 14 to 11⁷/₈; Crazy Eddie (NASDAQ/CRZY), down 2¹/₈ from 9⁷/₈ to 7³/₄; Sound Warehouse (NASDAQ/SWHI), down 3 from 15¹/₄ to 12¹/₄; and Wall To Wall (NASDAQ/WTWS) down 1/4 from 5¹/₄ to 5.

Rackjobber Handleman (NYSE/HDL) says its stock price declined from 30³/₈ to 26³/₈, while its major competitor in home entertainment,

Lieberman Enterprises (NASDAQ/LMAN), saw its stock scratch out a modest gain of just 3/8, closing March 31 at 17⁷/₈.

The newly spun-off issue of Musicland (NYSE/TMG), which began trading during the quarter, closed out March at 23³/₈, down 1¹/₈ from its historic high.

Publicly traded parent companies of major record companies also failed to keep pace with the market. Warner Communications Inc. (NYSE/WCI) gained nearly 30%, rising from 23¹/₂ to close at 30³/₈. CBS Inc. (NYSE/CBS) gained just shy of 14%, rising 18¹/₂ points to close at 152¹/₂, while MCA Inc. (NYSE/MCA) gained nearly 10%, rising from 40¹/₂ to 44¹/₂.

As a group, broadcasters posted the best gain of any group tracked by Billboard, with an aggregate 23.21%. However, without Westwood One (NASDAQ/WONE)—which saw its stock rise from 26¹/₄ to 43³/₄—the group gained just 17.64%.

The only broadcast issue to lose ground during the quarter was Scripps Howard Broadcasting (NASDAQ/SCRIP), which saw its stock drop five points to close the quarter at 75.

Taft Broadcasting (NYSE/TFB), which has recently been the object of several takeover offers, saw its stock rise 38% to 158. Other strong gainers in the broadcast area were Infinity Broadcasting (NASDAQ/INF), which saw its shares rise by 29.41% to close at 16¹/₂, and LIN Broadcasting, which rose 23.45% to 69³/₄.

Among home videocassette and film imprints, stocks tracked by Billboard rose nearly 15% overall. Prism (ASE/PRZ) and Vestron Video (NYSE/VV) finally got some good news, with the former's stock rising to 7 from 4¹/₈, while Vestron's stock gained 2 points to close at 7.

Other strong gainers in the group included Walt Disney Productions (NYSE/DIS), which rose 31% to close at 62³/₈; MGM/UA, whose stock rose to 12 from 9⁷/₈; and Orion Pictures, whose stock moved up from 14 to 16⁷/₈.

The Cannon Group (NYSE/CAN) saw its stock tumble nearly 32% from 12¹/₈ to 8¹/₄, while Tri-Star Pictures (NASDAQ/TRSP) fell from 9 to 6.

Among other companies tracked, multientertainment company Viacom International (NYSE/VIA), which was purchased by a group led by Sumner Redstone's National Amusement, rose 28.17% to close the quarter at 51³/₄.

Much maligned Turner Broadcasting System (AMEX/TBS) rallied during the quarter, its stock rising to 19³/₈ from 13³/₄.

Long Island-based electronic accessories manufacturer Recoton Corp. (NASDAQ/RCOT) saw its stock drop 1³/₄.

Newcomer Shorewood Packaging (NASDAQ/SHOR) ended the quarter at 19, 1/2 less than its historic high.

newslines...

A CUT ON THE CABLE? Sumner Redstone, whose National Amusement Inc. recently won a hard-fought battle for control of Viacom, has revealed that he met with several cable television operators to explore selling them a share in Viacom's cable networks, which include MTV, VH-1, Nickelodeon, and Showtime/The Movie Channel. Some observers say the talks could be the first tentative move to sell off some of the company's assets, which many see as a move to pay the financing of the acquisition.

AZURE THING: John Paul Richards and Associates Inc., a Kansas City, Mo.-based company that markets advertising space on rental videocassette boxes, has signed a letter of intent to be acquired by New York-based Azure Ventures Ltd. If the acquisition is approved by the shareholders of both companies, John Paul Richards' shareholders would end up with a 60% stake in Azure.

A CRAZY CAVEAT: New Jersey-based home entertainment hardware and software retailer Crazy Eddie (NASDAQ/CRZY) has adopted a poison-pill defense strategy against a possible takeover attempt. The company's stock has fallen sharply in recent weeks, and the company says it fears a possible accumulation of its stock. The company also says it plans to acquire Benel Distributors, a sister company that operates the record and tape departments in the Crazy Eddie outlets.

TAX REFORM AND THE INVESTOR: For those trying to sort out how the 1986 Tax Reform Act will effect corporate dividend decisions and stock price behavior, Drexel Burnham Lambert has a new, free guide titled "A Taxing Look At Annual Reports." The booklet, penned by David Hawkins, professor of accounting at Harvard Business School, takes a look at tax expense and the new tax expense accounting standards the Financial Accounting Standards Board is expected to release later this year. The guide can be obtained by calling 212-480-6000.

Lester Kamin & Co. Offers New Financing Service

NEW YORK One-stop boutique shopping for the radio investor is the new game plan for Houston-based media broker Lester Kamin & Co. The firm, which has been handling the sale of radio and television stations since the late '70s, recently started offering to arrange financing for those deals as well.

W. Scott Carter, newly named executive vice president at Kamin, is overseeing both the new area and the company's more traditional brokerage business. He says financing by media brokers is a relatively new service.

Carter says the line between investment bankers and brokers has been somewhat obscured in the media marketplace. Larger brokers like Blackburn & Co. have been operating in the same way as investment bankers by acting as an intermediary between buyers and lending institutions, while large investment groups have sometimes opted to undertake the brokering of their own money.

Says Carter, "If you look at the finance business, there are companies like General Electric Credit and Ford Motor Credit that started with narrow product lines. G.E. Credit was started to finance the sale of refrigerators. Over time, those companies have broadened, and now they are some of the largest financing sources in the country. The same thing is happening among brokers. Investment bankers backed into our yard; now we're backing into theirs."

Kamin doesn't see itself taking on

Blackburn in writing financing. Rather, Carter sees the company developing a spot as a dominant regional player.

"We're a relatively small brokerage operation," he says, noting that the company brokered three radio and two TV station sales in 1986. "Our strategy isn't to be all things to all people; rather, we're niche shop."

We think we can offer strong services to radio stations in the Midwest and Southwest and independent TV. What we can bring to those transactions is a knowledge of the business and the market, which allows us to place financing that maybe couldn't be done without a third-party source. There's tremendous competition for [investor] dollars. The people involved can make a big difference."

Carter says the response from would-be buyers has been strong. "The problem is there are more people seeking equity funding than should qualify," he says. "And the really attractive deals are becoming scarce."

While Carter is trying to place \$40 million worth of financing during this calendar year, he adds that the company is working to shore up its brokerage activities as well.

"The company had de-emphasized its brokerage business in recent years," he says. "My coming aboard is an attempt to re-emphasize it. Media brokerage requires a lot of skill. It's a lot like sex: Everybody thinks he can do it, but some people are still better than others."

FRED GOODMAN

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	Close 4/6	Close 4/13	Change
NEW YORK STOCK EXCHANGE				
American Can	1114.2	49 3/4	44 3/4	-4 1/2
CBS Inc.	423.1	160 1/2	153	-7 1/2
Cannon Group	502.9	8 3/4	6 7/8	-1 3/4
Capital Cities Communications	216.3	356	349 1/2	-6 1/2
Coca Cola	4521.2	46 1/2	45 1/2	-1 1/2
Walt Disney	2302.6	67	62 3/4	-4 1/2
Eastman Kodak	4939.1	80	73 3/4	-6 1/2
Gulf & Western	761.1	78 1/2	75 1/2	-3 1/2
Handleman	251.7	27 1/2	25 5/8	-1 7/8
MCA Inc.	913.1	48 3/4	46 3/4	-2 1/4
MGM/UA	57.3	11 1/2	11 1/2	-1/8
Musicland	143	22 1/2	22 1/2	-1/8
Orion Pictures Corp.	486.7	16 1/4	15 1/2	-1 1/2
Sony Corp.	756	19 3/4	18 1/2	-1 1/4
TDK	19.2	41	37 3/4	-3 1/2
Taft Broadcasting	80.3	157	154 1/2	-2 1/2
Vestron Inc.	90	7 1/4	6 3/4	-3/4
Viacom	887.9	52 1/2	52	-1/2
Warner Communications Inc.	2403.3	32 1/2	29 1/2	-3 1/2
Westinghouse	2297.3	67 1/4	62 3/4	-4 1/2

Company	Open	Apr. 13	Close	Change
AMERICAN STOCK EXCHANGE				
Commtron	19.2	7 3/4	7 3/4	-1/8
Electrosound Group, Inc.	17.2	13 1/4	12 7/8	-3/8
Lorimar/Telepictures	796	18 1/2	17 3/4	-1 1/2
New World Pictures	134.7	14 1/4	13 3/4	-3/8
Price Communications	92.3	11 1/2	11 1/2	-1/8
Prism Entertainment	15.5	6 1/4	6 1/4	-1/8
Turner Broadcasting System	66.5	21 1/4	22 1/4	+1
Unitel Video	6.2	9	9	-1/8
Wherehouse Entertainment	220.1	11 1/4	11	-1/4

Company	Open	Apr. 13	Close	Change
OVER THE COUNTER				
Crazy Eddie	7 3/4	7	7	-3/4
Dick Clark Productions	6 1/4	6	6	-1/4
Josephson Int'l.	13 1/2	13 3/4	13 3/4	+1/4
LIN Broadcasting	35 1/2	34 3/4	34 3/4	-1 1/2
Lieberman Enterprises	18 1/2	18 1/2	18 1/2	-1/8
Malrite Communications Group	11 3/4	11 3/4	11 3/4	-1/8
Recoton Corporation	5 1/4	6	6	+1/4
Reeves Communications	11 1/2	11 1/2	11 1/2	+1/8
Satellite Music Network Inc.	5 1/4	5 3/4	5 3/4	+1/4
Scripps Howard Broadcasting	79 1/2	79	79	-1/2
Shorewood Packaging	18 1/2	18 1/2	18 1/2	-1/8
Sound Warehouse	11 3/4	11 1/4	11 1/4	-1/4
Spec's Music	9 1/2	9 1/2	9 1/2	-1/8
Stars To Go Video	14	13 3/4	13 3/4	-1/4
Trans World Music Corp.	27 1/4	27 1/4	27 1/4	+1/8
Tri-Star Pictures	11 3/4	11 1/4	11 1/4	-1/4
Wall To Wall Sound & Video Inc.	4 7/8	5	5	+1/8
Westwood One	25 1/2	24 3/4	24 3/4	-3/4



What's Up. Prior to embarking on a national concert tour, Atlanta Artists/PolyGram act Cameo visits the Los Angeles headquarters of the live satellite call-in radio show "Pepsi Hitline USA." Pictured, from left, are Cameo member Larry Blackmon; "Pepsi Hitline USA" co-host Brenda Ross; and Cameo's Nathan Leftenant and Tomi Jenkins.

EXECUTIVE TURNTABLE

(Continued from page 8)

PUBLISHING. Elaine Brewer is appointed vice president and general manager of the Avatar Publishing Group in Los Angeles. She was with Columbia Pictures.

RELATED FIELDS. Chris Montan is promoted to vice president of music, motion pictures and television, for Walt Disney Pictures in Burbank, Calif. He was director of creative affairs, music.

Joseph E. Ondrick is appointed vice president of IMC Marketing Group Ltd., based in New York. He was vice president of advertising and promotion for RKO Pictures.

ACUFF-ROSE

(Continued from page 10)

Gibson, the Everly Brothers, Dallas Frazier, the Louvin Brothers, Mickey Newbury, and John D. Loudermilk.

Columbia has also produced "easy piano" editions of "Tennessee Waltz," "Last Date," "Blue Bayou," and "Thank God For Kids." A new mixed folio—"The Best 4 Plus 24 Country Classics"—has 14 of the Acuff-Rose songs, Hackinson says. And, he adds, Acuff-Rose is represented in at least 20 other mixed folios.

A major new personality folio is also emerging from the Columbia/Opryland alliance. "Like Father, Like Son," now in production, will feature songs made famous by Hank Williams and Hank Williams Jr. A separate agreement was made with the younger Williams' publishing company for the project, according to Hackinson.

Other Acuff-Rose-based folios recently published by Columbia in-

clude "Hank Williams For Guitar," "Roy Orbison Anthology," and "Everly Brothers Anthology."

Hackinson reports that he and Opryland Music Group chief Jerry Bradley are trying to secure permission to do an Opryland USA songbook, a Grand Ole Opry collection, and a book based on the long-running "Hee Haw" television series. The Grand Ole Opry and "Hee Haw" are both Opryland USA properties.

In addition to the popular versions of Acuff-Rose songs, Columbia will produce educational editions for marching bands, concert bands, stage bands, and choral groups.

TIN PAN APPLE

(Continued from page 10)

to get into movies, television, etc."

To help support the movie, the company is planning a number of promotions, including a 50-city Fat Boys tour, tie-ins with MTV, and a soundtrack album that includes a remake of the Surfari's classic "Wipeout." A "Wipeout" single will be released in July, and plans also are in the works for a music video, which will feature a guest appearance by the Beach Boys.

PolyGram will also be involved in the film's premiere via radio giveaways and in-store materials, says Settler.

Promotion has traditionally been one of Tin Pan Apple's strong suits. Over the years, the outfit has had tied promotions in with Swatch, Pepsi-Cola, Sprite, and Le Tigre sportswear, among others.

"We have never spent a dime on promotion," says Settler. "We always get sponsors."

Heinrich Maneuvers Productions/El-Mooda Records, formed by Henricci Heinrich. Company will specialize in dance, pop/dance, house music. First release is "Gotta Have You" by Heinrich. First signings include the Companions and Lashe. P.O. Box 8245, Chicago, Ill. 60628-8245; 312-445-7092.

Amy Alter Associates, a public relations firm, formed by Amy Alter Ross. Company will specialize in public relations and promotion for the entertainment industry, home video in particular. First clients include CBS/Fox Video and the Drummond Divine Co. 35 E. 20th St., New York, N.Y. 10003; 212-674-9505.

Tarbeat Music Productions, formed by Russell C. Targove. An independent company located in Monkey Hill Studios, it will offer a full spectrum of services, including writing, preproduction, 24-track recording, promotions, and publishing. Interests include pop, rock, r&b, gospel, and dance music. Current projects are "Heart In Love" by Excelle, "Money Money" by Pumpkin, and "Standing In The Shadow Of Love" by Carmen. 15-16 College Point Blvd., College Point, N.Y. 11356; 718-539-9705 or 886-5792.

The Rosner Media Group, a full-service publicity firm, formed by Debra Rosner. Company will handle writing biographies, press releases, press kits, tour press, national press, and some broadcast media.

Current clients include Capitol/Enigma group Poison and former Phoenix rockers Tuff. The company is looking for additional acts to work with, primarily hard rock or heavy metal acts that are newly signed to record contracts or are already established. 11473 Riverside Drive, No. 117, North Hollywood, Calif. 91602; 818-763-1744.

Screaming Tree Records, formed by Cindy and Joe Brimstone. First release is "Marlboro Man" by Savage Sox, due for release in June. P.O. Box 1813, New York, N.Y. 10185; 718-376-0125.

E.R.P.P. Enterprises, formed by Eden Rosen and Patricia Parish. Company will specialize in promotional merchandise for celebrities in the music and film industries. Current projects include photo clocks of several country and pop stars. P.O. Box 6872, Burbank, Calif. 91510; 818-848-7650 or 845-5822.

Red Dog Studio, formed by Stuart Kollmorgen. Company will offer music and sound scoring and production. Clients include The Record Plant, Island Records, T.T.E.D. Productions, and many independent filmmakers. 503-511 Broadway, Suite 516, New York, N.Y. 10013; 212-219-2314.

Mr. Agent, formed by B.J. Mitchell. A public relations/personal management firm. First signings include Toy Mitchell and Jesse Keeffe. Company is a division of Amethyst Group. 96 McGregor

Downs, West Columbia, S.C. 29169; 803-791-4137.

Phlye Records, formed by Bibi A. LaRed. Label will concentrate on progressive and alternative rock/dance music. First releases will be EPs by Element 104 and Johnny Blade and a 12-inch by Shadowy Era. P.O. Box 421491, Miami, Fla., 33142; 305-443-0159.

S.R. Productions, formed by Joseph McDonald and Al Francullo. Company will handle the hard rock/heavy metal band Spike Raven. P.O. Box 8145, East Lynn, Mass. 01904; 617-581-7725.

Forte Record Corp., formed by Marcus B. Townsend, Winston J. Labbe, and Samuel R. Alexander. Company will sign new artists and produce, market, and promote their product. Current roster includes Sterling Silver, Frederick Allen, and Fonz Praither. P.O. Box 441422, Houston, Texas 77244-1442; 713-684-6756.

Tacamtra Music And Productions Inc., a music, talent development, and production company, formed by Thornton "Pookie" Hudson and Albert Julkes. First release is Hudson's "Love Songs," to be followed by his album "Pookie Sings Love Songs Again." 436 Taft Place, Gary, Ind. 46404; 219-885-3108.

Send information to *New Companies*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

Lifelines

BIRTHS

Boy, John Paul George, to Jeff Luis and Debby Shapiro, March 18 in Madison, Wis. He is manager of Rose's Records there.

Boy, Colin Geoffrey, to Claudette and Ed Coughenour, March 27 in Anaheim, Calif. He is assistant vice president of special products at Wherehouse Entertainment Corp.

Girl, Mary Katherine, to John and Barbara Michaels, March 31 in Omaha, Neb. He is music director and assistant program director at KQQQ-FM there.

Boy, Jarrett Dylan, to Mitch and Anne Randall, April 2 in Los Angeles. He is a Video 8 specialist for Sony. She is a production coordinator for PMI.

Girl, Noelle Jacqueline, to Ed and Karen Koepp, April 5 in Pacific Palisades, Calif. They are owners of Matrix Associates Inc., which represents compact disk and jewel box manufacturers.

Girl, Kelly Erin, to Don and Maria McLeese, April 10 in Chicago. He is pop music critic for the Chicago Sun-Times. She has worked for the Illinois Entertainer and Photo Reserve.

MARRIAGES

Donna Halper to Jon Jacobik, March 22 in Lexington, Mass. She is president of Donna Halper and Associates, a radio programming consulting firm.

Elliott Murphy to Rita "The Stretcher" Rivest, April 10 in New York. He is a singer/songwriter/guitarist who records for EMIS

Records.

David Pryor to Julie Fomalont, April 10 in Marina Del Rey, Calif. She is co-owner of Record Retreat in Los Angeles.

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

Calendar

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

APRIL

April 29-May 2, Impact's Super Summit Conference, Bally's Park Place Casino Hotel, Atlantic City, N.J. 215-825-4082.

April 29-May 3, Fourth Annual National Assn. Of Video Distributors Trade Conference, Grand Champions Resort, Indian Wells/Palm Springs, Calif. Mark Engle, 202-452-8100.

April 30-May 3, National Assn. Of Independent Record Distributors 1987 Spring Convention, Golden Gateway Holiday Inn, San Francisco. Holly Katz, 609-665-8085.

MAY

May 13-16, Golden Rose Awards, Palais de Congress, Montreux, Switzerland. Peggy Dold, 213-764-7754.

May 14-16, Current Legal Issues In The Recording Industry—1987, Capitol Hilton, Washington, D.C. 312-988-5579.

May 17-21, Central South Music Sales/Sound Shop Convention, Treasure Island Resort, George Town, Cayman Islands. 615-833-5960.

May 20-23, Turtles Records & Tapes Convention, Hyatt Hotel, Palmetto Dunes Resort, Hilton Head, S.C. 404-988-9805.

May 23-26, American Booksellers Assn.'s Trade Exhibit & Convention, Convention Center, Washington, D.C. Victoria Stanley, 212-867-9060.

May 30-June 2, Summer Consumer Electronics Show, McCormick Center, Chicago. 202-457-8700.

Will Air 12 Hours A Week

MTV Inks FM Simulcast Deal For Australia

BY GLENN A. BAKER

SYDNEY MTV has begun its first serious Australian franchising move, completing a deal with the National 9 Network here to provide name, graphics, and program material for a 12-hour-a-week "Music Television Australia" FM simulcast.

The show is broken into three four-hour blocks, broadcast Thursday, Friday, and Saturday nights; it goes off the air at 2:30 a.m. It is being produced by radio consultant and former 2MMM-FM announcer Trevor Smith, who was the music consultant to the movie "Crocodile Dundee."

MTV president Tom Freston, who was here with Mayo Stuntz, vice president of business management, for the launch festivities, says, "We do have a considerably less ambitious deal in Japan, now into its third year, but that involves four hours a week late at night. Outside the Pan-European cable music service which begins soon, Australia is our major international priority."

For some Australians there is a trace of irony to the new deal given that Australia was a pioneer in adventurous videoclips; it began producing them more than a decade ago. When the U.S. was getting excited over the introduction of MTV and a rash of videoclip shows, most Australian cities already had at least 12 hours a week of solid rock programming, much of it in prime time.

Freston says, "Sure it isn't as virgin here as America was. When we came on the scene there, videos had virtually never been seen before. We think we have a product that's different from all the ones that have been here before in terms of style, pacing, and flair. In the end, the marketplace will decide."

And that marketplace is becoming decidedly crowded. In an attempt to steal the thunder from MTV, which has been touted by National 9 Network since late last year, the National 10 Network rushed on air an all-night clip show called "Night Tracks." The govern-

ment-owned ABC network has also announced that it will play rock clips from midnight till dawn. Add this to a slew of individual local shows, such as "Countdown," "Sounds," "Rock Arena," "The Noise," "Beatbox," "Music Express," "Clipz," and "The Meldrum Tapes," plus the odd import like "Solid Gold," and it becomes clear that Australia has a noncable rock-videoclip saturation level unmatched by any other country.

Freston, Smith, and the Network 9 bosses are counting on MTV's "lifestyle entertainment" gloss to win the day against the sudden upsurge of competition. Four local video jocks, including actress/singer Joy Smithers, and strong local content are promised. Says MTV's Freston: "These guys are doing it themselves. There's no cultural imperialism happening here. They have full access to everything we produce, but the music mix, talent, contests, and things like that will be all-Australian."



Christian Troopers. Enigma Records executives present Stryper with gold disks for its latest album, "To Hell With The Devil," distributed by Capitol. The group is playing dates with label-mate Hurricane. Pictured in Capitol's New York offices, from left, are band manager Janice Sweet, Enigma president Wesley Hein, band member Oz Fox, band booking agent John Huie, band member Robert Sweet, Enigma chief executive officer William Hein, and band member Tim Gaines.

PACT CLEARS MTV FOR EUROPE

(Continued from page 5)

nies and IFPI for distribution to record companies in the satellite footprint territories. VPL is a U.K. industry body set up expressly to negotiate rights clearances with cable and satellite programmers.

MTV Europe, which originally hoped to begin broadcasts early this year, has yet to set a date for its round-the-clock service. But the company has still to decide two crucial questions: which satellite transponder will carry the channel and which London facility will be its initial production base. Booth says he expects both questions to be answered within the next couple of weeks.

MTV Europe is owned jointly by Viacom International, British Telecom, and Robert Maxwell's Mirror

Group Newspapers, with Maxwell holding a controlling 51% stake. Maxwell is already deeply involved in European cable and satellite projects, while British Telecom recently signed a joint marketing arrangement for channels on the Astra satellite.

The company plans to retain MTV's U.S. image and style of presentation but with program content and schedules tailored to a widely diverse Pan-European audience in the 12- to 34-year-old age group. A director of programming is expected to be appointed shortly, and 700 tapes from prospective VJs have been received, with auditions due to start this month.

"It's a whole different network we're talking about," says Booth.

"That's the real challenge. It's not just like bringing one U.S. TV show to Europe, but a whole network like ABC. We could have taken the easy way and sent MTV by satellite, that's well-known. But we take a long-term view. We feel we're here to stay and that means tailoring our programs to what's required and having some participation in the communities we serve."

Describing MTV Europe's music policy, Booth says he expects to see a broad mix of styles. "Our U.S. experience has shown that when people are given exposure to new kinds of music, they really appreciate it, and one of our mandates is to give the same opportunities to European audiences."

SPONSORSHIP CALLED KEY FOR ORIGINAL VIDEOS

(Continued from page 5)

Analysts are predicting that advertising will be a major force in driving the how-to market in the near future. In addition to offsetting production costs, the advertising connection is also seen as an efficient way of adding supplemental distribution. Sponsors, in turn, are also more convinced of the benefits they can derive from video as an advertising medium.

It is generally agreed that special-interest video is commanding as much as 10% or more of the home video market. Sales of all prerecorded tapes are expected to soar over the 100-million-unit mark this year.

In the span of several years, says Mark Gilula, vice president of marketing for Fox Hills Video, alternative video could be 25% of the business—while the sell-through market, including low-price movies and original programming, could represent 50% of the market both in dollars and units.

Fox Hills, a sister to Media Home Entertainment and Hi-Tops—all under the Heron corporate umbrella—was recently set up specifically to address alternative programming,

one of the few major traditional suppliers to make that kind of commitment, apart from Karl-Lorimar Home Video.

MCA Home Video has probably been the studio most active in developing original programming. More recently, CBS/Fox spun off a sports label (Billboard, April 18). Vestron, too, has been one of the more active independents. Most other product is emanating from a landscape of smaller suppliers.

Says Ken Ross, director of music and sports programming for CBS/Fox, "Special-interest is changing the whole business of home video. It's no secret that feature film libraries are drying up. Success will be based on star quality, sponsors, premium marketing, and distribution.

"And special-interest is not just an ancillary market. Video has become the primary outlet for nontheatrical programming. Corporations are seeing it as a whole new vehicle to get involved in."

Programming is a prime issue now, adds Gilula, who says he is searching for "things that have not

been done before," not another Jane Fonda clone. His company, like others, has begun intensive focus groups and other forms of consumer research to assist in programming decisions.

"Every independent producer," says Suzie Peterson, director of new product development at MCA Home Video, "wants to know what I want in 25 words or less. It's impossible. There are too many different ingredients that come to bear."

Fox Hills and MCA, like others, say corporate-sponsorship interest has soared.

Special-interest video is also creating more marketing layers for

SIMPLE MINDS FANS FREE PRISONER

(Continued from page 8)

ferent international prisoners were circulated throughout the group's 1986 U.S. tour. Amnesty International booths were also set up in concert-hall lobbies during the show.

"In total, the issue of the imprisonment of 25 different prisoners was addressed" during the tour, the spokesman says.

Kerr, who is a longtime member of Amnesty International, was traveling in Europe and unavailable for comment at presstime. A prepared statement by the singer reads in part, "This is a credit to the people who attended our show and who made the effort to fill out a postcard and mail it in. It's a simple gesture, but I think the results show that you can have a positive effect with a concerted, nonviolent effort."

Tower Records' letter-signing campaign for Amnesty kicked off at the beginning of Easter week in 39 Tower audio outlets and 13 video units.

The Tower project involves special in-store videos, some newly produced for the retail campaign, featuring music and film personalities. The videos, which are being screened every one to two hours, exhort consumers to sign letters, available at check-out stands, petitioning for the release of 24 specific prisoners around the world. Each Tower store or region will "adopt" one of the 24 prisoners.

Amnesty Western regional director David Hinkley expressed great optimism about the project's potential impact.

"I think we'll see tens of thousands of letters, and I think we may see the release of a prisoner as a result," Hinkley says. "If we see just one of these 24 prisoners released, it justifies the whole campaign. Many of these prisoners have been Amnesty cases for years. This is a way of escalating pressure on these governments dramatically."

suppliers. Once a program is settled on, an inordinate amount of time has to be invested in figuring out how to distribute a product before it is ever released. "It's almost the opposite of theatrical, where you pick up a campaign," Gilula says.

"It's the consumer-goods business. I have 10 different projects in the works, and I'm going after 10 different markets. That's what you have to do. The key is getting it out to the consumer and supplementing distribution."

"Probably the biggest problem is getting to the consumer," says Peterson. "There's a fight for shelf space." Beyond that, she says, a ma-

major problem is covering original programming production costs.

"You've got to hang in, too," says Peterson. "Unlike movies, preorders don't mean anything."

"The magic price point for special-interest seems to be \$19.95," says Dawn Morris of Morris Video, an independent that has released 235 special-interest videos in the past three years. "If you go over that, you can't get into supermarkets and drug stores. And if you want to sell the tape for \$9.95, you had better have a sponsor."

Morris is looking to acquire a publishing house and will begin an in-house production arm.

Clarion To Market In-Car DAT Player

TOKYO Car radio manufacturer Clarion has announced here that it will market an in-car digital audio-tape player this fall. Priced at around \$1,320, the machine is considerably more compact than home DAT hardware and will be limited to replay only.

Initially, the Clarion unit will be offered as an optional unit on new cars. Installation as a standard fitting will not begin until mid-1988. Clarion predicts that within five years DAT hardware will account for 50% of the in-car market, which, including domestic models and exports, amounts

to almost 20 million units annually.

To date, seven electronics manufacturers here have launched or are launching domestic DAT equipment, but Clarion is the first with an in-car machine. Observers believe it will not be long before other major Japanese firms follow Clarion's lead.

Patti Does It Again At Dove Awards

Captures Vocalist-Of-The-Year Honor

BY DON CUSIC

NASHVILLE It is getting difficult to determine whether the Gospel Music Assn.'s annual show should be called the Dove Awards or "The Sandi Patti Special."

Held at the Tennessee Performing Arts Center on April 9, the event honored Patti with three awards: female vocalist of the year, best inspirational album for "Morning Like This" (with producer Greg Nelson), and the top honor, artist of the year. This makes the sixth time she has captured the top female vocalist honor and the fourth time in the past six years she has been named artist of the year.

Patti's influence is also felt in the number of Doves captured by those around her. Patti's music director for her road shows, Dick Tunney, and his wife, Melody, took home Doves for songwriters of the year and song of the year (with Paul Smith) for "How Excellent Is Thy Name." In addition to these honors, Melody Tunney, a member of First Call, actually walked away with the most Doves because her band was named group of the year and won the Horizon Award for best new act.

The Dove telecast was placed in

turmoil two days before the event, when hosts Johnny and June Carter Cash called in sick. According to sources close to Cash, the singer was suffering from high blood pressure and may be hospitalized. The show was hosted by Carol Lawrence and Bill Gaither with help from the comedy team of Hicks & Cohagan.

The show was taped for an April 11 broadcast over the Christian Broadcasting Network. This marks the fourth year the show has been televised, and the growth of the awards was reflected backstage, where there were more public-relations people assembled than there used to be involved in all of gospel music. The show played before a packed house and, sold out well in advance. And, for the first time, it had a national sponsor, Chick-fil-A.

Steve Green carried home two Doves, one for male vocalist of the year and the other for the musical "A Mighty Fortress," which he created with Dwight Liles and Niles Borop. Album-of-the-year honors in other categories went to the following: Michael W. Smith, contemporary, "The Big Picture"; the Cathedrals, Southern gospel, "Master Builder"; the Clark Sisters, black contemporary, "Heart

& Soul"; Shirley Caesar, black traditional, "Christmasing"; Phil Driscoll, instrumental, "Instrument Of Praise"; Ron Huff, worship and praise, "Hymns For All Seasons, Vol. 3"; and Joel & Labeska Hemphill, children's, "God Likes Kids." Jackson Design and Mark Tucker were honored for packaging on the White Heart album "Don't Wait For The Movie." The Nelons' "Famine Is Their Land" was named best shortform video, and Steve Taylor's "Lime-light" was honored as the best longform video.

In a separate ceremony the night before the event, W.J. "Jake" Hess, former member of the Statesmen and Imperial quartets and current member of the Master's V, was inducted into the Gospel Music Hall of Fame.

Presenters for the evening included Ricky Skaggs, the Whites, Amy Grant, Petra, Sheila Walsh, Chris Christian, Ralph Carmichael, Kurt Kaiser, Debbie McClendon, Morgan Cryer, Russ Taff, Irlene Mandrell, John Rivers, Brock Spear, Jeannie C. Riley, Dino, Della Reese, Connie Smith, Bobbie Jones, and two members of the Oak Ridge Boys, Duane Allen and Richard Sterban.

GOSPEL WEEK

(Continued from page 10)

were luncheons staged by the performing rights organizations. SESAC honored the Chuck Wagon Gang with a lifetime achievement award. Albert Brumley, writer of such gospel classics as "I'll Fly Away" and "I'll Meet You In The Morning," also received SESAC honors.

An ASCAP luncheon paid tribute to Lee Roy Abernathy, composer of "A Wonderful Time Up There (Gospel Boogie)." ASCAP members who received awards were Melody Tunney, Dick Tunney, the Gaithers, Mark Baldwin, Niles Borop, Jon Mohr, Paul Smith, Claire Clonginger, and Jim Croegaert. Emmylou Harris & her Angel Band, consisting of Vince Gill, Emory Gordy, and Carl Jackson, performed the finale.

A BMI luncheon featured performances of such acts as the Talleys, the Winans, the Nelons, and Eric & Crystal Morris. Sandi Patti also received three gold albums. Other BMI awards went to Bill George, Joel Hemphill, Labreeska Hemphill, Phill McHugh, Justin Peters, Greg Nelson, and publishers River Oaks (publishers of the year), Shepherd's

Fold, and Sandi's Songs.

Gospel music's self-sufficiency emerged as a prevailing theme of the GMA events. "We don't need outsiders for everything," said Dan Johnson, vice president of Word. "We're back to the basics in the record business and not so infatuated with the idea of crossover. We're satisfied to be in the Christian record business." Johnson and others did express dissatisfaction with the Dove Awards, complaining that too much talent from outside the gospel field is brought in for the telecast rather than letting gospel entertainers carry their own show.

Billy Ray Hearn, president of Sparrow Records, said that the gospel industry is "more hit-oriented today. The catalog is not as important as we would like—the consumers are just buying the biggies."

Don Butler, executive director of the GMA, remarked, "There was a total feeling of unity this year. It was a banner year." Artist Scott Wesley Brown added, "Everything just fits together this year—the business, the ministry, and the music are all going together smoothly."

O'SHEA APPOINTED HEAD OF MGM/UA HOME VIDEO

(Continued from page 8)

CEO of MGM/UA Home Entertainment, has decided not to move to California. Leslie will stay with the company during its East-West transition. No date has been set for his departure from MGM/UA.

O'Shea's background is similar to Gallagher's and Leslie's in that he went from the record industry to home video. During his six-year tenure with 20th Century-Fox, O'Shea helped establish the joint venture with CBS that ultimately led to the creation of CBS/Fox Home Video. O'Shea was also one of three Fox

representatives to serve on the CBS/Fox board of directors.

Prior to his involvement with Fox, O'Shea served for three years as a vice president of MCA Home Video. Before moving into video, he spent nine years in the record industry with the Columbia and Epic labels.

Describing O'Shea as a close friend, Gallagher says that O'Shea's record industry experience will be instrumental in his new position. "I have known Bud for many years and respect his many accomplishments. His appointment confirms the importance MGM/UA management has given to the growth of home video."

O'Shea will report directly to Norman Horowitz, president of the video division's parent organization, MGM/UA Telecommunications.

AL STEWART

NEW YORK LAW PANEL

(Continued from page 8)

Taking the civil libertarian view, attorney and New York Univ. professor of journalism Scheinfeld said, "The protection of free speech is content-blind. I don't see a direct or casual relationship between a band and violence. We already have laws prohibiting violence. We don't need to ban speech."

Knowles, who handles business representation for the group Twisted Sister—whose performance spurred the creation of the San Antonio ordinance—said that although the Parents Music Resource Center focus on group singer Dee Snider "hurt Twisted Sister," the government may have a right to create laws governing performances.

"I'm reluctant to say the government does or does not have a role," Knowles said. "The area is so gray that there's no simple answer. The government does have an interest in protecting the public. [But] I'm in favor of self-regulation; the laws that exist are sufficient to police rock'n'roll."

However, Knowles added that he did not represent the group in their San Antonio arrest. "I counsel the maximizing of income and not the abuse of First Amendment privileges," he said. "I believe market forces such as insurance are going to be the ultimate decision-makers. Any government intervention will be more damaging than the industry left to its own devices."

But Scheinfeld countered that self-regulation should not be applied, either.

"The answer is not to acquiesce by out-censoring the censors. I don't believe every community has the right to censor as it pleases. Will you recall the McCarthy days of blacklisting? This is not so different. When a community can decide who not to bring in or an industry determines who not to sign, then you have a dangerous form of censorship."

PMRC executive director Jennifer Norwood had been announced as a participant but was unable to

attend. Instead, in a precolloquium interview with a New York Law student, Norwood said the organization supports the local ordinances.

"It is not censorship," Norwood said. "Each town has its own standards and should make their own ordinances."

AMERICAN VIDEO ASSN. CONVENTION

(Continued from page 8)

[the video business]."

Power acknowledged, however, that the competitive nature of today's video marketplace must be confronted by the independent dealer.

"There was a time when you could open a video store and do no wrong," he said. "But you've got to be a business person today. You can't just be a hobbyist."

On the exploration of alternative sources of income at the store level, Power said, "People are more open-minded. I think the feeling is, 'I've got the movies under control, now what more can I do?'"

Figures from the most recent AVA membership study, summarized by Power at the initial convention breakfast on April 8, present a mixed view of the mood and health of the indie dealer.

The majority (70%) of AVA members are single-store operators, although 77% plan to expand within five years. More than half (60%) are in competitive urban markets.

The size and scope of member operations are indicated by the fact that the average store carries 1,700 titles and 2,000 tapes; each store rents approximately 1,200 tapes a week. Only 37% of the stores are computerized.

Sell-through business is up, ac-

PAYOLA PROBE PUT 'ON BACK BURNER'

(Continued from page 10)

something we'll have to sort through."

Gore also headed the inconclusive 1984 House Oversight and Investigations Subcommittee's preliminary investigation into payola while he was a representative from Tennessee's 6th District.

That probe found "no credible evidence of specific incidents of improper or illegal activity." It recommended that the subcommittee not undertake a full investigation. It did warn of the danger of paper adds, however, but stopped short of calling the practice a violation of the Communications Act.

In the Senate probe announcement in April 1986, Gore charged that the alleged payola practices in the industry are "extensive" and involve "large sums of money." He later charged that a "conspiracy of silence" had cramped the efforts of his House probe.

Gore this year has also introduced the Senate version of the digital audiotape bill (S. 506), which would require all DAT recorders imported into the U.S. to be equipped with copy-code scanners to prohibit illegal duplication of copyright music.

The senator's wife, Tipper Gore, is a member of the PMRC.

ording to most members: Some 65% say they are selling more new movies than a year ago, and 53% are selling more used movies.

Membership is divided on the outlook for the rental business: About 47% rate rentals as very good to excellent, another 30% rate them as good, while 22% call them fair to poor.

Diversification is already a component of the in-store product mix, with 93% of AVA members active in equipment sales.

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Elektra To Mine Heartland Talent With Chicago Office

BY MOIRA McCORMICK

CHICAGO With the recent establishment of its new a&r office here, Elektra Records is poised to mine heartland talent at its source. Midwest a&r representative Dave Johnson, who took his post Jan. 1, is heading the first major label a&r office to operate out of Chicago since Mercury Records left the city in 1980.

Johnson, who was moved from his position as Elektra's promotion marketing manager in San Francisco, submitted his first a&r report at Elektra/Asylum/Nonesuch's semi-annual national a&r meeting, held here March 30-April 1. Ten other a&r representatives presented their reports at the three-day confab and discussed new developments, like the reactivation of Nonesuch's Explorer series of world music recordings.

According to E/A/N chairman Bob Krasnow, who chaired the meetings, the founding of a Chicago-based a&r office is the latest in a series of restructuring efforts that began in 1983, when Krasnow took over after then-chairman Joe Smith's resignation. At that time Elektra relocated from Los Angeles to New York, its original home.

"Once we rebuilt [our presence] in New York, we established a new identity on the West Coast," says Krasnow, acknowledging Elektra's previous dominance of the California marketplace in the '70s. The Los Angeles office was restructured in January 1985 under West Coast a&r vice president Peter Philbin.

Elektra's next step was to open a London office in mid-'85, resulting in the signings of Simply Red, the Cure, Billy Bragg, the Housemartins, and other acts, says Krasnow.

Speaking of Chicago, Krasnow says, "Historically, it has been a gold mine, and talent continues to flow from the neighboring states—

Minnesota, Ohio, Michigan, Wisconsin." One of Elektra's most successful new acts, Anita Baker, hails from Detroit, Krasnow says. Also, Elektra act Shirley Murdoch is a Cleveland native.

Citing Chicago's numerous recording studios, its reputation as a "media center," and its "incredible track record" as a music business center in the '50s and '60s, Krasnow says that "it made sense to come here."

A&R rep Johnson, who says he has already received hundreds of tapes from regional bands, began his career as a college DJ at the State Univ. of New York at Buffalo. As music director at the school's WBNY-FM, Johnson instituted a successful new music format.

After graduation, he signed on with Elektra as national director of college promotion, working such acts as the Cure, Sisters Of Mercy, and X. Johnson was promoted to promotion marketing manager, based in San Francisco, where he won an award from KMEL-FM as rookie of the year before assuming his Midwest a&r post.

According to East Coast a&r vice president Howard Thompson, "When you're an a&r man, your most important asset is accessibility. Bands have to know they can reach you, and you have to be able to see bands in the context of the scene they represent. That's a big reason Dave's here—you can't just fly in from the coasts and think you can get the same picture."

Elektra's ideal, according to Krasnow, is "an a&r person in every zone in the U.S. If the music industry continues to be as healthy as it is now, a&r offices will become more regionalized.

"If we break a band or two out of this area in the next couple of years," Krasnow says, "more major labels will be opening a&r offices here."

Media In PPT Program

BY GEOFF MAYFIELD

NEW YORK Billboard has learned that Media Home Entertainment is one of the vendors participating in National Video's pay-per-transaction test.

"Yes, we have taken part in National's pay-per-transaction program," says Peter Pirner, president of Media Home Entertainment. "It's been on a release-by-release basis and only as a test. We have no commitment to continue it, and at present have no [future] titles committed to it."

Pirner acknowledges that "Invaders From Mars" is one of the titles that Media fed to National Video's PPT program. He declines to say what other product has been included in the test, but one source says Media placed "Santa Claus: The Movie" and at least two other titles in the program. Media's participation is said to have begun in September.

Other than Continental Video, which revealed its participation last summer, the identity of labels that are contributing product to the PPT trial have not been disclosed, either

by National Video president Ron Berger or the involved video suppliers. Berger claims that 20 vendors are contributing product via PPT (see separate story, page 46).

Citing nondisclosure clauses in National's PPT contracts, Berger declines to confirm Media's participation.

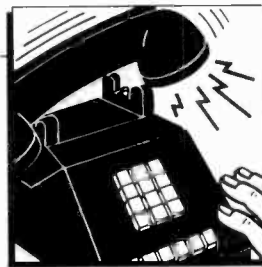
Media's role in the plan came to light when it was revealed that a National Video franchisee in the Kansas City, Mo., market jumped street date on "Invaders From Mars."

Says Pirner, "A dealer did violate street date on one of our titles in the program, and we were greatly displeased about that. We heard about it through our other customers. We've taken steps to see that that won't happen again."

Berger declines specific comment on the dealer's violation but does say that National Video's policy is to exclude franchisees from the PPT plan if they are found to have violated street date.

Assistance in preparing this story provided by Chris Morris and Jim McCullough in Los Angeles.

INSIDE TRACK



Irv Lichtman is on vacation. This week's Inside Track edited by Ken Schlager and Dave DiMartino.

CAPITOL INDUSTRIES HONCHO Joe Smith took the red-eye into New York just to drop a few of his one-line bombs at the T.J. Martell Foundation dinner April 11. Few escaped the Smith assault. Track wants to share a few samples from Smith's turn at the lectern. Of Dick Asher's role in PolyGram's recent success, Smith said, "Truth be known, six months ago Dick thought Bon Jovi was a red Italian wine." Turning to SBK Entertainment's Stephen Swid, Smith jabbed, "He was going along fine until Koppelman got hold of him—\$125 million later and he was able to get himself a seat on this dais." Of Motown's Jay Lasker, Smith poked, "He's learned some very modern techniques—like paying royalties." Honoree Irving Azoff and his wife were described by Smith as "Hans Brinker and Snow White." On the serious side, dinner attendees heard that nearly \$4 million will be raised this year for the music industry's pet charity.

SUPERSTAR ROCK GROUP Genesis will take a break from its planned world tour for a private concert May 16 for delegates at the International Music & Media Conference and the Golden Rose Festival in Montreux. BBC producer Michael Hurll will tape a portion of the command performance for the "Montreux Rock Show," which will be telecast worldwide.

CROWDED TOWER: Mitchell Froom will be next to add his name to Capitol's growing list of new staffers. In the limelight for his recent work on the Crowded House album, Froom will be an in-house producer... Andy McKaie is moving over from MCA's publicity department and into the special-products area, where he will help mine the label's considerable catalog.

MUSICAL CHAIRS: Frank Rand has left his post as Epic vice president of national a&r. No word on a replacement, but Rand's old office is now occupied by ex-WLUM Milwaukee PD Bernie Miller, who recently joined the label as vice president black a&r... Rumors abound that former EMI America and Arista a&r staffer John Mrvos is deciding whether his next home will be Black Rock or the house of Asher... Steve Pritchitt, formerly PolyGram vice president of international, is now working at the New York offices of McGhee Entertainment, which represents Bon Jovi and Motley Crue... Meanwhile, still no confirmation as to whether Steve Ralbovsky is staying on as Columbia a&r director or moving to A&M.

THE LONG-RUMORED sale of Chappell Music was expected to be completed last week. Sources say MCA Music looks to be the winner among a group of companies that also included SBK Entertainment. Price was expected to be \$175 million-\$200 million... Radio & Records publisher Bob Wilson resigned from the board of R&R parent company Westwood One last week. No reason was given for the move, but observers say the publication's position with advertising syndicators could have been a factor.

THAT'S A NO-NO: VCRs and CD players escaped President Reagan's reciprocal hit list on Japanese electronics products, due out last week, but other items selected by the administration to be banned in retaliation for Japan's alleged semiconductor chip-dumping include several classifications of black-and-white and color television sets, some boom boxes, and radio-tape-phono-speaker combo players. Blank computer tape—not blank audiotape, as first believed—is also on the list. Insiders say the no-no list will cost Japan more than \$315 million, but they add that it's only about 3% of the \$10.3 billion in electronics products Japan ships annually to the U.S.

THE \$89.95 PRICE point for videocassettes is gaining momentum. "No Mercy," the recent Richard Gere/Kim Basinger flick, will be out at that price point in June from RCA/Columbia Pictures Home

Video. Preorders have apparently not been affected as dramatically as some smaller video dealers had predicted... Don't be surprised if Karl-Lorimar Home Video gets a new name. Word at the Lorimar-Telepictures lot in Hollywood is that the parent company is considering several names, including Lorimar Home Video and Lorimar Home Entertainment.

VSDA HATS IN THE RING: Lots of rumbles about possible candidates for four board slots at VSDA. Names being bandied about include Dave Ballstadt, Allan Caplan, Charles McCauley, and Lou Berg—the latter is now serving an interim term. Ballstadt, who heads the 10-store Adventures In Video in Minneapolis, is an incumbent serving the second year of a two-year hitch. Caplan is the controversial head of Applause Video in Omaha, Neb. McCauley heads the single-store Video Ventures near Boston and has just launched a marketing group, Flagship Entertainment. Berg heads the single-store Audio Video Plus in Houston. Track also hears that candidates are being sounded out at RKO Warners Theatres Video and Erol's. A spokesman at the 115-store Erol's confirmed inquiries from VSDA "wanting us to become more involved" in the nominating committee. A candidacy from RKO is viewed as significant, because the firm recently purchased the 13-unit Video Shack chain from Arthur Morowitz, current VSDA president.

A SUPERIOR COURT JUDGE in Los Angeles has denied Vestron Video a preliminary injunction that would have barred Hemdale Films from dealing the video rights to "Platoon" elsewhere. A legal skirmish erupted March 31 when Vestron claimed it was denied prints pursuant to a previous agreement (Billboard, April 11). Hemdale's countersuit alleges Vestron did not meet its financial commitment. Vestron, which is seeking \$40 million in damages, plans to appeal.

ROLLING STONES GUITARIST Keith Richard seems to be the latest winner in the high-price talent stakes. Track hears he has just inked a megabucks solo deal with Virgin Records... Capitol has set an April 30 release date for the next batch of Beatles CDs—"Help," "Revolver," and "Rubber Soul."

ON THE HEELS OF his Academy of Country Music Awards success, Warner Bros. artist Randy Travis finds his newest release hitting the Hot Country Singles chart this week (see page 38) with 110 adds—the most ever in any week for a debuting single, according to Billboard country chart manager Marie Ratliff. "Forever And Ever, Amen" leaps onto the chart at a bulleted No. 42.

DOUBLE TROUBLE: Beastie Boys and Run-D.M.C. have finalized plans for their Together Forever U.S. co-headlining tour. Dates start June 12 in Honolulu and continue through the summer. The L.A. stop calls for a June 21-25 residency at the Greek Theatre... Contrary to scuttlebutt, Lou Gramm is not leaving Foreigner—at least not this week. That's the word from band manager Bud Prager.

GABARET CRITIC and songwriter Curt Davis, who died Feb. 15, will be saluted by friends in a memorial service of song and dramatic readings at 6 p.m. EDT on April 26 at Christ and St. Stevens Church, 120 W. 69 St. in Manhattan.

NEW VIBRATIONS: Rumors abound that Beach Boy Brian Wilson has been signed to Sire, though a management representative reports that "nothing has been signed" yet and that Wilson is currently out of the country. There's confusion out there because of the Sire release of Wilson's "Let's Go To Heaven In My Car" 45 from the "Police Academy 4" soundtrack. Same soundtrack is launching three other singles: Darryl Duncan's "Rock The House" and Chico DeBarge's "I Like My Body" from Motown, and Michael Winslow & the L.A. Dream Team's "Citizens On Patrol" from MCA... The group Shadowfax has left Windham Hill and signed to Capitol, where it will work with an outside producer for the first time... Attorneys for Dead Kennedys member Jello Biafra and four other parties facing obscenity charges entered a not guilty plea April 13 at an arraignment in Los Angeles Municipal Court. Lawyer Carol Sobol of the American Civil Liberties Union says she expects the proceedings to last a long time. Next scheduled court date is June 1.

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